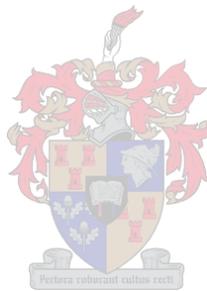


GENDER AND CULTURE IN THE XHOSA NOVEL

BY

NOBATHEMBU ALICIA SIMANI



Assignment presented in partial fulfilment of the requirements for the degree of Master of Arts at the University of Stellenbosch.

Study leader: Prof N. S. Zulu

March 2002

DECLARATION

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

ABSTRACT

This study examines gender and culture in L.L. Ngewu's novel, *Koda kube nini na?* The aim is to examine the influence of culture on how women and men as characters are portrayed. The study is motivated by the fact that despite the new democratic dispensation in South Africa since 1994, there is still a lot of gender discrimination in the Xhosa society. This is the result of the old traditional practices that severely discriminated against women on the bases that they are women.

Chapter 2 of the study presents theoretical aspects of gender and culture. Chapter 3 analyses character and space in Ngewu's novel, *Koda kube nini na?* It is found that the characters of the novel are well-rounded. They are complex and dynamic. Space in the novels is concrete, but it also assumes symbolic significance in the way it represents a bigger picture: South African that is still in the legacy of apartheid. Chapter 4 deals with gender, and the concentration is on male and female characters. It is observed from the analyses that men dominate women. Women are subordinates of men by virtue of being women. In Chapter 5 we examine culture and find that culture can be used as an instrument in the patriarchal Xhosa society to oppress women.

Our conclusion is that Ngewu's novel, *Koda kube nini na?* does not present democratised images of men and women. The images still depict in traditional Xhosa culture.

OPSOMMING

Hierdie studie ondersoek gender en kultuurvraagstukke in L.L. Ngevu se novelle *Koda kube nini na?*. Die doelstelling is om die invloed te ondersoek van hoe mans en vroue as karakters voorgestel word. Die studie is veral gemotiveer deur die feit dat afgesien van die nuwe demokratiese bestel in Suid-Afrika sedert 1994, bestaan daar steeds aansienlike genderdiskriminasie in die Xhosa gemeenskap. Dit is die resultaat van ou tradisionele praktyke wat teen vroue diskrimineer op grond van hulle geslag.

Hoofstuk 2 van die studie gee 'n oorsig van relevante teoretiese perspektiewe oor gender en kultuur. Hoofstuk 3 ontleed die aspekte van karakter en ruimte in Ngevu se novelle *Koda kube nini na?*. Daar word bevind dat die karakters van die novelle afgerond is. Hulle is kompleks en dinamies. Die ruimte in die novelle is konkreet, maar dit neem ook simboliese betekenis aan daarin dat dit 'n groter beeld bied. Suid-Afrika bevind hom steeds in die nagevolge van apartheid. Hoofstuk vier ondersoek gender, en daar word aandag gegee aan manlike sowel as vroulike karakters. Daar word aangetoon uit die analises dat mans tot 'n groot mate vir vroue domineer. Vroue is ondergeskik aan mans op grond van hulle geslag. In hoofstuk 5 word aandag gegee aan kultuur. Daar word bevind dat kultuur as 'n instrument gebruik kan word in 'n patriargale Xhosa gemeenskap om vroue te onderdruk.

Die bevinding is dat Ngevu se novelle *Koda kube nini na?* nie 'n gedemokratiseerde uitbeelding van mans en vroue gee nie. Die uitbeelding reflekteer steeds tradisionele Xhosa kultuur.

ACKNOWLEDGEMENTS

I would like to offer my humble thanks to my God, the Almighty, for the great things he has done for me, in giving me such wonderful lecturers At the Department of African languages, especially Prof. M. Visser and Prof. N. S. Zulu. I wouldn't have attempted my Masters degree had I not received their valuable advice.

A big 'Thank you' to my promoter, Prof. N.S. Zulu who was always there for me whenever I needed him; always wanting to help and encourage me. Whenever I hesitated to continue, he had words of encouragement and wisdom. "What you have in your hands, hold on to" I came to treasure those words.

I would like to express special thanks to my typist Mt T. P. Z. Mpolweni for his dedication in producing accurate work. He is not only my typist but also my scrutiniser and I am grateful for his encouragement in times of struggle. I also thank my colleagues Mrs Rawana and Mr O.M. Mantanga for their support. **Phambili madoda kuf'ayayo.**

I also wish to thank Mrs Joan Goldcare who proofread my work with patience. Although she is a busy woman she went an extra mile to make my work successful.

I thank my uncle, Mr Phakamile Ngcanga and my aunt Rose Ngcanga who supported me at all times. Lastly, I thank my twin daughters Nonyaniseko and Zingisa who took care of my home during my absence.

CONTENTS

CHAPTER ONE : INTRODUCTION

1.1. AIM OF STUDY	1
1.2. SCOPE AND APPROACH OF THE STUDY	2
1.3. DELIMITATION OF THE FIELD OF RESEARCH	2

CHAPTER TWO : INTRODUCTION

2.1. THEORETICAL ASPECTS OF CULTURE AND GENDER	5
2.2. CULTURAL STUDIES	5
2.2.1. POPULAR CULTURE	9
2.2.2. SUBCULTURE	10
2.2.3. URBAN CULTURE	11
2.3. CULTURE.....	12
2.3.1. BRITISH CULTURAL STUDIES	20
2.3.2. AMERICAN NEW HISTORICISM AND ETHNOGRAPHY	21
2.3.3. CRITICAL THEORY AND CULTURE	21
2.3.4. CULTURE AND IMPERIALISM BY EDWARD SAID	22
2.4. CULTURAL ANTHROPOLOGY	22
2.4.1. CULTURAL ANTHROPOLOGY AS A SCIENCE	23
2.4.2. CULTURAL MATERIALISM	24
2.4.3. BLACK CULTURAL STUDIES	26
2.5. GENDER	26
2.5.1. FEMININITY	26
2.5.2. FEMINIST APPROACHES	38

CHAPTER THREE

3.1. LITERATURE	43
3.1.1. PLOT	43
3.1.2. PLOT ANALYSIS OF THE NOVEL KODA KUBE NINI NA? BY NGEWU L.L. (1998).....	44
3.1.3. CONCLUSION.....	53

3.2. CHARACTERISATION IN THE NOVEL KODA KUBE NINI NA? BY NGEWU L.L. (1998).....	54
3.2.1. INTRODUCTION.....	54
3.2.2. ANALYSIS OF CHARACTERISATION IN THE NOVEL KODA KUBE NINI NA? BY NGEWU L.L. (1998).....	55
3.2.3. TYPE OF CHARACTERS.....	58
3.2.4. DIRECT AND INDIRECT REPRESENTATION.....	59
3.2.5. NAMING.....	60
3.2.6. CONCLUSION.....	60
3.3. SPACE.....	61
3.3.1. INTRODUCTION.....	61
3.3.2. ANALYSIS OF SPACE IN THE NOVEL KODA KUBE NINI NA? BY NGEWU L.L.....	63
 CHAPTER FOUR : GENDER	
4.1. INTRODUCTION.....	71
4.2. GENDER IN THE NOVEL KODA KUBE NINI NA? BY NGEWU L.L.....	73
 CHAPTER FIVE : CULTURE	
5.1.INTRODUCTION.....	83
5.2. CULTURE IN THE NOVEL KODA KUBE NINI NA?.....	84
 CHAPTER SIX : CONCLUSION.....	94
 REFERENCES.....	96

CHAPTER 1

INTRODUCTION

1.1. AIM OF STUDY

This study examines gender and culture in L.L. Ngewu's novel, *Koda kube nini na?* The aim is observe the influence of culture on how women and men as characters are portrayed. The study is prompted by the fact that despite the new democratic dispensation of the elections of 1994, there is still a lot of gender discrimination in the Xhosa society. This is the result of the old traditional practices that severely discriminated against women on the bases that they are women, and men are men, and therefore better than women. A woman is looked upon as a person only to nurture the home, to cook and to look after the children. The man is like a God. The mother and the children have no voice. Their function is to implement the duties instructed upon them. That is not seen as a shame because it is the way of honouring the father so that all the respect goes to him. This view of discrimination backed by old Xhosa culture. Perhaps Cluckholn, the anthropologist, as quoted by Payne (1997: 120) has a point that the humans are the only species that come to depend on culture as the principal means by which we adapt to our environment, get along with each other and survive. We differ in our cultures according to our environments.

In modern novels we find that the writers still instil the opinion that males do more important jobs than the females. The environments are still dominated by the male species. In the 1960s there was a political movement which was called Women's Liberation Movement, which has been an active force for change. The concerns of the movement are many and affect every aspect of women's lives. They include the very question of what it is to be a woman, how we might begin to redefine them. From this movement privileged women wanted social equality with men of their class, some women wanted equal pay for equal work and an alternative lifestyle. Many of these legitimate concerns were easily co-opted by the ruling capitalist patriarchy.

Seemingly, there is still a gap to be filled and which seems difficult and not easy to eradicate because of the cultures we adopt and adapt. New theorists may produce different results by using new theoretical approaches which will refute or rebuke some of the traditional customs.

1.2. SCOPE AND APPROACH TO THE STUDY

As we are dealing with gender and culture in a modern Xhosa novel, the focus is going to be on a novel by Ngewu L.L, entitled *Koda kube nini na?* (1998). In this novel we shall see how woman as character is treated because of her weaknesses, and because of traditional cultural behaviour rules. The scarcity of jobs should not be seen as the reason or the result for men to oppress women. Everybody is responsible for the economy of the land and the high standards of living. In our everyday lives we search for knowledge that will help us cope better with the challenges and demands of each day.

Ngewu's novel *Koda kube nini na?* (1998), has been selected because it is recently published. We aim to find out whether in it men and women are portrayed in their old traditional roles, or the images of men and women are in line with the demands of the new South Africa.

We approach this study by looking at gender and culture because theorists, anthropologists, feminists, structuralists have viewed gender and culture in many perspectives. We find that gender is an element of culture. One cannot discuss gender in a vacuum. Payne (1997) contends that cultural studies covers everyday life such as cultural practices, economics, politics, geography, history, race, class, ethnicity, theory and practice, gender, sexuality and power.

1.3. DELIMITATION OF THE FIELD OF RESEARCH

In order to bring attention to the research, the focus is to be contained in chapters, where in chapter 2 the focus is on theoretical aspects which expose culture and gender in the modern literature such as cultural studies, popular culture, subculture, urban culture, culture, cultural theory, cultural anthropology, black cultural studies, cultural materialism, gender, femininity, women studies and feminist approaches. Cultural studies, according to Guerin (1999) are politically engaged. It denies the autonomy of the individual, it also denies the separation of high and low or elite and popular culture. All forms of cultural production need to be studied in relation to the cultural practices.

Popular culture has been defined as that culture which is produced for the people of the people and by the people. Popular culture thus becomes 'everyday life': What people do, ways of talking, eating, dressing, playing, working and religious practices.

Culture is a social and intellectual formation. According to *Readers' Digest* (1984: 418) culture is a totality of socially transmitted behaviour patterns, arts, beliefs, institutions, and all other products of human work and thought characteristic of a community or population, such as the cultivation of the soil and tillage, the breeding of animals or growing of plants, especially to produce improved stock.

Cultural anthropology is that branch of anthropology devoted to the study of culture. Payne (1997) explains that humans are not the only species that engage in cultural behaviour, but ours is the only species that has come to depend on culture as principal means by which we adapt to our environment, get along with each other and survive.

According to Payne (1997) there is no definition of the term 'Black cultural studies', instead a wide range of writings, theories, cultural work, and performances have emerged as an informally defined area of inquiry within what has come to be called cultural studies. Black cultural studies addresses the interests, concerns, ideologies and contexts of black cultural work within a national and global context. An elaboration of these aspects will be dealt within chapter 2.

Chapter 3 deals with literature analysis which includes plot, characterisation and space. In plot, conflict is analysed as an essential part of plot. In most novels there is an argument between two forces which are approximately the same strength. A good novel is set on conflict which results in tension and suspense.

Characterisation: Characters are products of plot and take part in developing the novel from its exposition to climax. They differ in their portrayal as there is a protagonist who initiates the episodes, the antagonist who opposes the protagonist's aims and objectives, a tritagonist who believes in what he sees right to him whether it affects a protagonist or antagonist. There are hint characters who give the novel a sense of humour, but the novel may proceed without them.

Space: A space can be concrete, can assume a symbolic significance in the way it affects character's emotions, attitudes and views. If he does a lot of movement he meets characters which can change or do not change his behaviour. He either has an influence to them.

Chapter 4 deals with gender. We look for the male and female behaviours. We find that men dominate women with power. Women folk are subordinates to their husbands by virtue of lacking certain natural qualities.

Chapter 5 deals with culture. Culture is everything that the human species is involved in their environment. It is a whole way of human life. In this world of everyday life we produce and use knowledge of different kinds. We refer to this as lay knowledge, the knowledge we use in our everyday life that enables us to cope effectively with our daily tasks. This knowledge we acquire through learning, experiencing and self reflection.

CHAPTER 2

INTRODUCTION

2.1. THEORETICAL ASPECTS OF CULTURE AND GENDER

Having read many theories explaining what culture is, one will find that all of them revolve around the explanation that “culture” is everything that concerns a human being in his environment. There are elements which constitute culture. Nothing can be excluded from culture when discussing it, because it is a whole way of human life.

Culture includes other cultures like popular culture, subcultures and urban culture. All these are discussed in the following pages. When we discuss culture, gender and literature are part of it. One cannot discuss gender or literature out of culture. Below I am also going to discuss other aspects of culture like cultural studies, cultural theory, cultural anthropology, black cultural studies and cultural materialism.

2.2. CULTURAL STUDIES

In Guerin’s book (1999: 240) the college class members with their Professor scrutinize “cultural studies” written on the novel “The Color Purple” by Alice Walker. They find it difficult to define cultural studies because the word culture is notoriously hard to pin down. Bauerlein (1999: 30) is of the same opinion as he explains that “Though cultural studies may be one of the hottest areas of inquiry today, many teachers and scholars are not quite sure what cultural studies really is.” Despite the fact that the whole books are devoted to the subject, the enterprise remains indeterminate to professors and students not directly involved in it. Payne (1999: 124) claims that there is no stable or single version of “cultural studies” any more than there is of “English” or the other familiar self-proclaimed academic subjects. Payne says that work is currently being initiated and carried forward in disparate locations and academic circumstances despite the increased visibility of work grouped together as cultural studies in globalized academic publishing. Consequently any narrative of the “development” of cultural studies tends to be misleadingly over coherent, though since new ventures require myths of origins, references to “Birmingham school” have acquired their own momentum and significance.

The term “cultural studies” was first used in the 1960s, by women’s, black and peace studies, draw on the polisemy attached to “culture” itself, a notable survivor, attractive for many and perhaps contradictory reasons. Bauerlein, concludes that cultural studies is a field that will not be parcelled out to the available disciplines. It spans culture at large, not to this or that institutionally separated element of culture. To guarantee this transcendence of disciplinary institutions, cultural studies must select a name for itself that has no specificity, that has too great extension to mark off any expedient boundaries for itself. Because cultural studies covers everyday life, cultural practices, economics, politics, geography, history, race, class, ethnicity, theory and practice, gender, sexuality and power, the things it includes are more than the things it excludes. The only type of humanities and social science inquiry not applicable to cultural studies are aesthetics, logic and metaphysics. In terms of method, cultural studies apparently has no interpretative practices that are specific to it. Whether cultural studies is theoretical or practical, empirical or speculative textual or material, such determinations are missing. The only methodological guideline cultural studies offers is a resolute but murky disdain for formalism and idealism.

Cultural studies are not a tightly coherent, unified movement with a fixed agenda, but a loosely coherent group of tendencies, issues and questions. According to college class members in Guerin “cultural studies” is not necessarily about literature or even art, but approaches generally share four goals. Groseberg et. al. as quoted by Guerin (1999) emphasize that intellectual promise of cultural studies lies in its attempts to “cut across diverse social and political interests and address many of the struggles with in the current scene”. According to cultural studies practitioners, intellectual works cannot and should not stop at the borders of single texts, historical problems, or disciplines, the critic’s own connections to what is analysed are actually part of the analysis.

Cultural studies is politically engaged. Because meaning and individual subjectivity are culturally constructed, they can thus be re-constructed. Cultural studies, taken into an extreme denies the autonomy of the individual, whether an actual person or word of literature.

Cultural studies denies the separation of “high” and “low” or elite and popular culture. All forms of cultural production need to be studied in relation to the cultural practices. Cultural

studies is committed to examining the entire range of a society's beliefs, institutions and communicative practices including arts.

Cultural studies analyzes not only the cultural work that is produced but also the means of production. Marxist critics have long recognized the importance of such parliamentary questions as to who supports a given artist, who publishes his or her books and how are these books distributed. Who buys books, and how are they marketed?

Guerin (1999: 242) commented that cultural studies thus joins subjectivity that is culture in relation to individual lives, with engagement, a direct approach to attack class inequalities in society. Though cultural studies' practitioners deny humanism as valid categories, they strive for social reason, which resembles democratic ideals. Gerald Graff et. al. in Guerin (1999), observe that "It is common prediction that the culture of the next century will put a premium on people's ability to deal productively with conflict and cultural differences". Their advice is that "if you have felt alienated from traditional, impersonal academic criticism, your alienation may be reduced by the recent insistence that we all read from particular subject positions and perspectives rather than as objective minds contemplating universal values".

Defenders of tradition and advocates of cultural studies are waging what are sometimes called the "culture wars" of the academy. The Marxist theorist Eagleton believes that the current crisis in the humanities can be seen as a result of the failure of the humanities. One of the most challenging features of the culture wars is the assault on traditional categories of gender and sexuality. Cultural critics see sexuality as disengagement from gender and from the binary opposition male or female.

Payne (1999: 125) quotes Williams who used the phrase "culture is ordinary" in 1958 media made claim against the exclusions of selective traditions of culture. This writing suggested that culture understood as meanings in negotiation and is found in all kinds of texts, across different sites and institutions and throughout the everyday life. Williams recalled that culture could mean cultivation and growth, and argued for the democratic extension of culture as a shared work and common space. The agenda set for the study of culture thus became extremely wide, challenging the restrictions implicit in the divisions of academic organisation and knowledge production. By the end of the 1960s many different political events and movements led to a view of culture not as outside politics, nor

as part of an organic functionalist view of society, but as a site of conflict and struggle. Because cultural analysis would include social and political dimensions, making connections across academic boundaries, the way was quickly opened for challenges offered by rediscovered traditions of Marxist thought.

If any one theme can be distinguished in the first phase of cultural studies, it is that of culture as the sight of negotiation, conflict, innovation, and resistance within the social relations of societies dominated by power and fractured by divisions of Gender, Class and Race.

Opportunities seem to be wider in the study of foreign cultures, or in area studied where the restrictions of literature, language, and institutions maybe remapped in cultural studies. Meanwhile in the social sciences it has always been clear that cultural studies are wider than media studies, but there are important moves in both media and communication studies towards a dialogue with more qualitative work in which media cannot be separated from many other social and cultural developments. Sociology also shows signs of giving cultural issues greater weight, sometimes confined to a subspecialism called "the sociology of culture". Cultural studies in many parts of the world offered a third way between empiricism and abstractions of neo-Marxist and other forms of theory and also a space in which to deal with urgent contemporary and political questions running across the existing divisions of intellectual labour. That space has to be found and developed, although its location and form will vary from one setting to another, at times within a discipline, at program across departments or a shared arena with different memberships. These are equally issues about the construction of the course or curriculum in cultural studies, and ways of working, learning, and teaching most appropriate to students bringing their own agendas and for whom equally, the personal, political, and intellectual are present at once.

Work in cultural studies is likely to remain volatile, self-reflexive, and alert to new questions but may need to help contribute toward more of a common agenda with attached priorities.

2.2.1. Popular culture

Popular culture is a term, which is both everyday and academic usage quickly, slips free from its ties to any firm theoretical account of either culture or the popular. It is a concept that only makes sense as a comparative, although the implied contrast is not obvious at all, “unpopular culture” is not a commonly used descriptive term, and the more usual comparisons are ‘high culture’, folk culture and mass culture.

There have been the overlapping ways in which the term “popular culture” has been used. Popular culture has been defined as that culture which is produced for the people. It implies a culture rooted to particular social processes, relations and values, the people are not anonymous masses. In other words “popular culture” is both a quantitative concept, it refers to audience size, it also refers to the quality of these consumers and viewers, to their attitudes and uses of cultural goods.

Popular culture as the culture of the people, as those symbolic objects and practices which express or give shape to popular beliefs, values and traditions. This definition is continuous with the concept of folk culture and implies that what makes a commodity “popular” is not for whom it is produced, but how it is interpreted. In British cultural studies the people were thus originally defined in class terms, popular culture meant working class culture, although such groups may now be defined along other social fissures-in terms of black popular culture and women’s popular culture.

Two features of this approach to popular culture need stressing. It refers to the history of the popular, to the ways in which past values and devices are embedded in cultural texts such that they represent people’s sense of their own historical identity. An important purpose of popular culture from other social groups, to establish the terms of cultural difference. Popular culture in short is that culture which expresses the aesthetic, ideological, hedonistic, spiritual, and symbolic values of a particular group of people, we can read those values in popular practices, texts, and objects.

Though this approach thus becomes text based, it clearly overlaps with a third definition; popular culture as the culture produced by the people. The reference point here is not amateur production, who guests it, do-it-yourself craft, domestic versions of the professional arts, but people’s way of life. Popular culture is defined here in

anthropological terms, by reference to processes as well as objects, to relationships as well as images. Popular culture thus becomes 'everyday life', what people do, ways of talking, eating, dressing, playing, working and worshipping. The problem is how to define "the people". One solution to this problem is refine references to social class, to focus on different cultural categories always qualifying popular culture with another adjective, black popular culture, teenage popular culture, rural popular culture. The term popular means the idea of "a people" as itself the cultural issue one should be investigating. Popular culture can then be used to describe those commodities, those activities, those symbolic institutions which produce the people, which produced a particular form of collective identity, a particular set of attitudes and values, a particular sort of recognition, a particular sense of belonging. Popular culture has implications for and effects upon the social categories of nation, and RACE, GENDER, and CLASS, age and taste.

2.2.2. Subculture

According to Payne (1997: 523) the concept "subculture" refers to the distinctive values and processes of particular groups within wider cultural and social formations. Subculture has emphasized the active construction of cultural meanings and spaces by subordinate, often working-class, groups in various institutional and everyday contexts. There has been detailed commentary upon pattern of behaviour, forms of dress, styles of music, modes of speech and much more. A later trajectory of work in sociology of deviance argued that dominant groups had power to label groups as "deviant" from preferred norms, with effect upon the ways in which such groups are signified and understood, and also live their own identities.

In 1960s and 1970s Payne (1997) complained that work was concerned with the forms of youth cultures and cultural patterns within education, work places, sport and elsewhere. Subcultural studies reclaimed in a positive light behaviour and attitude often dismissed as delinquent, abnormal or symptomatic of educational failure.

Payne (1997) quotes Cohen who argued that three levels of work were required; the historic location of the "problematic of a particular class fraction", structural and semiotic analysis; phenomenological attention to ways in which the subculture is lived out, and others drew attention to the importance of the age stage in a cultural life cycle. Payne

concluded that the main assertion of cultural studies is that, groups which are made to appear marginal or unsuccessful make their own sense of the worlds in which they live, through various cultural forms with in complex relations of power, remains extremely important in different kinds of study.

2.2.3. Urban culture

According to Payne (1997: 546) the processes of urbanization have consisted of stimulated attempts to analyse distinctive cultural features of urban life. They differ in their focus and method, articulating various stages of urbanization and successive intellectual debates and pre-occupations.

Ruralism became part of an implicit anti-urbanization as in some early twentieth-century constructions of Englishness. As cities grew, attracting waves of migration, they exhibited contrasting varied social worlds, so that broad ideal typical contrasts were replaced by studies of different localities, groups and subcultures. To the previous research concerns of a sub discipline of urban sociology were added attention to land values, the politics of city government and new urban protest movements, and a heightened interest in an uneven development.

Benjamin in Payne (1997: 546) had developed a series of pieces, dense and fascinating exploratory readings of urban settings, illuminating such topics as the arcade to stroll in and look at the city's streets. To him the city is a place of contradiction, fantasy and dream.

Berman, as quoted by Payne (1997: 546) in his original text, suggests connections were made between various cities and texts and between modernist art, and modernization and modernity, and that such accounts may be gender-blind or masculinist has been increasingly emphasized by such feminist as Wilson, who suggest ways in which cities may be positive sites for women and not only places of danger.

Extensive recent changes in Capitalist cities have been a major theme in analyses both skeptical and celebratory of Post modernism. Typical issues have been urban architecture, the heightened emphasis on consumption spaces, signs gentrification and the working up of cities as imaginaries in a competition for tourism and business investment. Recent work

has questioned the suitability of cities as convivial living spaces, while the history of thinking about cities has been constantly interrupted by urban changes i.e. intra-urban conflicts which continue to provoke prolific and cogent work currently developing in various directions not easily reconciled. Urban culture remains almost an impossible object of study.

2.3. CULTURE

According to Payne (1997: 1) culture signifies a set of attributes and products of human societies which are extra somatic and transmissible by mechanisms other than biological heredity, and are as essential lacking in sub-human species as it is aggregated in its societies.

This was the definition from mid-eighteenth to the mid-nineteenth century. In 1871 E.B. Taylor gave some stability to the term “culture” and clarity to its definition, that culture is that complex whole which includes knowledge, belief, art, law, morals, customs and any other capabilities and habits acquired by man as a member of society.

Payne (1997: 128) is of the opinion that culture is a term of virtually limitless application which initially may be understood to refer to everything that is a part of culture. However, it has often been observed that since nature is itself a human abstraction, it too has a history, which in turn means that it is part of culture.

Williams, as quoted by Payne (1997: 128) admits that “culture” is one of the few most complicated words in the English language. The definition itself is an act of violence and an invitation to potential if not actualised genocide. When one culture eliminates what it consider not human, it identifies itself, according to its own definition, as human. Cultural identification in such a context takes an ultimate power. To define “culture” is to define the human, to be excluded from the definition can have an ultimate cost.

According to Readers' Digest (1984: 418) culture is a social and intellectual formation. It is a totality of socially transmitted behaviour patterns, arts, beliefs, institutions, and all other products of human work and thought characteristic of a community or population, such as

the cultivation of the soil and tillage; the breeding of animals or growing of plants, especially to produce improved stock.

According to Brooker (1999: 56) "culture" is an indispensable but multi-accented term with a complex and still open history which in itself expresses the complexity of general human history. At its extremes, culture is used on the one hand as in its early usage, to refer to organic cultivation as of soil and crops, or to a biological "culture" made in the laboratory and so by extension to individual human accomplishment. On the other, it is used to refer to intellectual and artistic works or practises which in their very forms and meanings define human society as socially constructed rather than natural.

Brooker (1999: 56) continues to say culture is therefore used to refer to individual style or character, to a stage of artistic or intellectual development, to the expressive life and traditions of a social group, to a social-historical moment or a broad epoch. Brooker (1999: 56) quotes Williams who suggests that in its 'most widespread use' culture has referred in the later nineteenth and twentieth centuries to the world of the arts like literature, music, painting, sculpture, theatre and film. In this sense the term has nevertheless been understood and invariably valued in different ways.

Debates about culture in the most familiar sense have indeed accompanied and been prompted by the social and economic developments of this period. Culture has therefore been defined in relation to the historical form of society, traditionally once more in terms which see one as opposed to the other.

Brooker (1999: 57) concludes that all the views share the assumption that culture can have an active, shaping influence upon ideas, attitudes and experience. As such they contrast with the position which sees culture as secondary to and reflex of other processes in the society and economy which are thought to be more fundamental and determining than culture itself.

However complex, therefore, the definition of culture is vital to notions of the objects of study, the methods and aims of a range of academic disciplines. Its use and meanings in the context may be inconsistent and more or less descriptive or evaluative. However, the study of culture can never be free of assumptions of value or an involvement in meaningful, value-making activity on the part of the researcher or the works or social

actors being studied. Perhaps the most influential conception of culture in this academic work, especially in the Humanities of Cultural Studies, has been discussed by Raymond Williams in his own founding definition of culture as 'a whole way of life of a social group or whole society'.

Brooker (1999: 58) commented that it would be false to suggest there is a consensual definition of culture in the contemporary period; even that the idea of culture as a "whole way of life" is universally accepted. The Marxist historian Thompson (1961) proposed an alternative definition of culture not as a 'whole way of life' but as a 'whole way of struggle'.

Park (1964: 1) commented that culture includes, therefore, not merely all the folkways but it includes, art, science, philosophy and formal law, all the technical and rational devices, in fact, by which men have at all times sort to control not only their environment but themselves. It is because what is customary in the community becomes habit in the succeeding generations and that the tradition which we call culture persists and accumulates. Once habits formed by individuals have become conventionalised, sanctioned, and transmitted, they become a communal possession.

Park (1964: 1) argues that it is the community that conserves and transmits habits. It is characteristic of culture that it is at once diffused and transmitted, and by the diffusion and transmission of its folkways society at once extends and give permanence and consistency to the influences that it exerts upon the individuals who compose it.

Every individual is the inheritor of a double inheritance, physical and moral, racial and cultural. It is however, by association, by education and fundamentally by communication, that these individuals come into possession and become the bearers of their cultural heritage. All this indicates what culture is.

The exchange of economic goods and the distribution of foreign commodities unquestionably does modify and eventually transform indigenous cultures. But cultural traits cannot be exported or transform indigenous cultures. They can be transmitted and diffused. A cultural trait is transmitted from one generation to another, or diffused from one culture to another, when it has been incorporated into the traditional culture complex and thus become an integral part of the customary and accepted practice of the community in which it has been "diffused".

How do outside cultures gain prestige? As long as the internal culture is maintained intact, the external culture has no appeal. There can be no culture except where there is some consensus. Consensus is a matter of understanding. It is transmitted through communication, through example and through participation in a common life. It is not merely a habit.

Malinowski (1927: 106) had insisted that transmission and diffusion inevitably involve some modification in the character of the traits diffused and some accommodation and adaptation of the culture into which diffusion takes place. He said,

“Just because no idea and no object can exist in isolation from its cultural context, it is impossible to serve mechanically an item from one culture and place it in another. The process is always one of adaptation in which the receiving culture has to re-evolve the idea, custom or institution which it adopts ... Diffusion, invention, are always mixed, always inseparable.”

Park (1964: 4) commented that it is because the transmission and diffusion of cultures involve some re-discovery and re-evolution of the ideas, customs, or institutions transmitted that one may say that culture exists in and through transmission and diffusion, in the same sense that society may be said to exist in and through communication.

Culture, as the anthropologists conceive it, is constellation of individual elements and complexes of elements or traits. A cultural trait is, theoretically at least, a unit of cultural description and analysis. In practice it is any increment or item of any existing culture that is capable of independent diffusion or modification.

Anthropologists have generally sought to preserve as far as possible the native cultures of the peoples with whom they have become acquainted, and in order to do this they have sought to protect these peoples from the corroding and destructive effects of contact with traders and missionaries. They have not always reckoned with the human nature of the natives themselves. Park quotes Wissler who has discovered that;

If you tell a native to do a thing in as native a manner as possible, he will do it in his best possible imitation of a European way. If you try to persuade him to wear suitable indigenous clothing rather than following the most unsuitable cast offs of Europeans, or if you try to persuade him to develop his own educational system, he at once becomes suspicious and angry; to him all that is European represents civilization and if you want him to follow his customs then you must try to keep civilization from him and so keep him a self race! The greatest enemy of the whole experiment is the native himself.”

It is evident, however, that in what seems like similar circumstances not all natives behave in precisely the same way.

Marks et. al. (1982: 358) quotes David Coplan who has a strong comment about the changes in African culture. He said that changes in African culture did not result mechanically from “contact” with Europeans. New forms arose from processes within the total field of relations of power and production within the South African social formation. Patterns of differentiation and the emergence of new classes within African society reveal how urban and rural areas were linked within the structure of colonial economic and political relations. To review some of what is known about African cultural expression in the period of industrialisation, we focus upon African proletarian culture. The dichotomy between migrant and urban-dweller, and the social isolation of rural-oriented homeboys in the city and of westernised believers on rural mission stations have been emphasized in much anthropological and historical literature. Despite their empirical validity, these concepts have diverted attention from equally real, though less visible, continuities of communication and experience amongst sectors of African society and between town and country side.

Marks et. al. (1982: 358) excluded both from traditional kraal and white-dominated mission station, African workers had to devise their own flexible patterns of meaning, value and organisation. Their cultural and social forms developed from the manipulation of available resources in adapting to conditions of mine, factory, town locations, squatter camp, farm labour quarters, back-country shebeen and, not least of all, the open road. The reciprocal influences of urban and rural communities on the emergence of these forms occurred, moreover, within the encompassing structure of colonial capitalist expansion.

It was the mineral revolution beginning in Kimberly in the 1870s, that stimulated the development of patterns of large-scale African urbanisation which exert their influence even today. Ironically, the African workers in Kimberly often had more contact with whites and more experience of the reality of capitalism than did their mission-educated brethren. Among the agents of urban social and cultural transmission were the so called coloureds, who brought two-hundred-year-old traditions of professional musicianship and the institution of the illegal private drinking house, or shebeen, with them from the Cape. Through coloured influence and the experience of labour and transport-riding for Afrikaner farmers, western "trade store" instruments, including the guitar, concertina, violin, auto harp and mouth-organ, became popular among migrant and farm labourers as well as among urban workers. These instruments and many urban stylistic influences were incorporated into traditional music and dance culture. The lessons in survival taught in the cities became the basis for an indigenous proletarian culture which made its way into every region of South Africa.

Equally important were individualised modes of performance which were related to the special character of the social experience of migrants. Social identity was traditionally articulated and reinforced through forms of poetic musical recitative composition. In rural areas, the social and economic disruption of African life produced another category of persons whose activity and influence are worthy of greater attention. Most had acquired sufficient knowledge of western culture through work and travel to enable them to manipulate it for their own benefit. Thus, they were considered merely 'dressed people' displaying a veneer of westernisation symbolised by a suit of clothes. They were despised by traditional Africans as exploiters and deceivers, and by the African petty bourgeoisie, who regarded them as immoral, anti-social purveyors of the worst African and European social traits, undermining the claims of Christian African to 'civilised' status.

The mission centres may have had little effect on purely traditional communities, but it is clear that migratory labour and proletarianisation prepared the ground for significant missionary influence on large sectors of the non-mission black population. The mission stations themselves tended to attract refugees, former servants, 'characters of the worst description' as well as whole groups such as the Mfengu, in search of new opportunities under the white protection. Missionaries often demanded the complete abandonment of traditional culture and institutions.

Park (1964: 7) quotes Terggart who wrote; "It should be observed that the word "culture" is frequently used to designate the sum total of the acquisitions of any human group, in language, in rites, customs, practices, material objects and ideas. Strictly speaking, however, 'culture' signifies the work of cultivation; it means the activity through which the products which we assemble in ethnological museums, and which we describe in books, have been brought into existence."

To Park (1964: 7) 'cultures' diffuse much in the same way that news travel, but not so rapidly. He said diffusion does not always take place by a process that can be described as invasion nor by the imposition of one culture upon another. It sometimes takes place by what Wissler describes as "spontaneous borrowing". Individuals and the peoples borrow from the cultures of their neighbours and more particularly from the people by which they have been subjugated and reduced to a status of conscious inferiority and with whom they are in competition and conflict.

Park (1964: 8) commented that cultural traits seem to spring up spontaneously and, in certain historic periods burst forth in great diffusion, manifesting themselves in changing fashions and innovations and inventions of all sorts. Among these, there is, naturally, a struggle for existence, relatively few survive and are permanently incorporated in existing cultures.

Park (1964: 8) quotes Summer who has noted "a strain toward consistency" in the folkways and among the different traits which constitute any particular culture. Traits which were at first antagonistic, by modification and selection, achieve a stable equilibrium in which competition and conflict disappear and the different traits seem to co-operate and mutually support one another against the invasion of any foreign elements. The effect of this co-operation is to still further stabilize the existing equilibrium and prevent cultural

change. It is this congruence and integration of the elements that constitute a particular culture, also, that gives it that harmonious and individual character which makes it possible to compare the civilization of one period and the culture of one people with that of others.

Park (1964: 16) portrays culture as the sort of order existing in a society which has a cult or a religion. It preserves morale and enables the group to act collectively. Most of our institutions enable us in our society to act with unanimity in times of danger. They enable us to face the physical "evil forces". They serve to maintain the integrity of a system. If we could use the word culture to refer to a society that has a moral order and civilization to refer to the order that applies to a territorial group, we would bring out the important distinction more clearly. What we call civilization is always a territorial affair. It comes about by trade and commerce. We cannot be satisfied with a mere recognition that there are culture areas, as the anthropologists have used that term. Civilization is built up by absorption of foreign ethnic groups, by undermining them, and by secularising their cult and sacred order. In an imperium, people of different cultures are allowed to reside side by side. In the end one culture becomes dominant and extends its influence over the others.

Park (1964: 17) questions how do outside cultures gain prestige? He says that as long as the internal culture is maintained intact, the external culture has no appeal. There can be no culture except where there is some consensus. Consensus is a matter of understanding. It is transmitted through communication, through example and through participation in a common life. It is not merely a habit. The term consensus, for the time being, had best remain loosely and tentatively defined.

Rosaldo (1989: 26) also is of the opinion that we learn about other cultures only by reading, listening or being there. Although they appear outlandish, brutish or worse to outsiders, the informal practices of every day life make sense in their own context and on their own terms. Human beings cannot help but learn the culture or cultures of the communities within which they grow up. ... Cultures are learned, not genetically encoded.

Rosaldo (1989: 27) continues to say that one cannot predict cultural patterns from one case to the next, except to say that they will not match because the range of human possibilities is so great. Where one group sees sentimental value, another finds utilitarian worth. Borderlands surface not only at the boundaries of officially recognised cultural units, but also at less formal intersections such as those of gender, age, status and distinctive

life experiences. Encounters with cultural and related differences to all of us in our most mundane experiences, not to specialized domain of inquiry housed in an anthropology department, yet the classic norms of anthropology have attended more to the unity of cultural wholes than to their myriad crossroads and borderlands.

Rosaldo (1989: 33) concludes by saying that;

“There is one thing we know for sure. We all know a good description when we see one. We haven’t discovered any laws of culture, but we do think there are classic ethnographers, really telling descriptions of other cultures.”

Rosaldo (1989: 196) explains that no domain of life is more or less cultural than any other. Culture shapes the ways that people eat their meals, do politics, and trade in the market place as much as it forms their modes of writing poetry, singing corridors, and enacting way and dramas. Not only do people act in relation to perceived reality, but it makes no sense to speak of “brute” reality independent of culture.

2.3.1. British cultural studies

According to Williams, as quoted by Payne (1997: 4) *Culture and Society* which is a founding text for both cultural theory and new left, provides the classic map of the effects of the industrial Revolution as they imprint themselves on English literature.

According to Payne (1997: 5) “Society loses its root sense of companionship and fellowship and becomes an institutional abstraction when civilization, in its form as the ideological appropriation of culture, detaches art from its social and economic base”. Cultural and critical theory is itself a cultural production, simultaneously committed to the processes of cultural critique and to the renewal of cultivation and companionship made possible by the reconciling potential of the art that is actively resistant to ideological appropriation. Williams considers Marx as the only European theorist of culture. Williams insists that Marx did not offer a fully articulated literary or artistic theory, not because he thought such a project irrelevant to his basic concerns or because he thought of literature

and the arts reductively, but because he foresaw much complexity in such an articulation that awaited further elaboration, which he welcomed.

2.3.2. American new historicism and ethnography

Stephens Greenbalt, as quoted by Payne (1997: 6) edited a collection of essays on Renaissance studies entitled *The Forms of Power and The Power of Forms*. In his introduction to that volume he used the phrase “new historicism” in a way that seemed to many readers a call for a new movement in literary study. Greenbalt in the book “Renaissance Self-fashioning” argues that the idea of the self as an artifact to be fashioned by an individual will, is itself a cultural production of the Renaissance. The essays collected in Geertz’s “*The Interpretation of Culture*” does not only provide a retrospective of years of fieldwork but also the most fully presented theory of culture, which is necessarily embedded in the microscopic details of ethnography. Cultural theory in Geertz is rooted in the soil of ordinary daily life and is covered there when ethnographer is about his professional task of thick description.

There are most important achievements discovered through new historicism approach although Greenbalt’s work manifests a politics that is purposefully absent from Geertz’s ethnographical project.

2.3.3. Critical theory and culture

The German philosopher Habermas was one of the critical theorists whose founding text for the Frankfurt school was published long before any of the books by Raymond Williams, Geertz and Greenbalt. The tradition of critical theory is now carried by Habermas, whose writing provides more comprehensively than his predecessors a powerful critique of modernity.

Habermas, as quoted by Payne (1997: 8) is determined to affirm reason as a form of communicative action that is conversant with such dark, banished antithesis to reason as madness and desire, and that is determined to fulfil its communicative role actively and publicly. Habermas describes the programme of joining philosophy with art to fashion a

mythology that would make philosophy's cultural engagement possible and publicly accessible monotheism of reason and of the heart that is supposed to join itself to the polytheism of the imagination. Marx's critique of ideology asserts that the meaning of institutions presents a double face of dominant class and that the starting point for an imminent critique of structures elevate to the status of the general interest. Habermas warns that such critique may be appropriate to serve the interest of the dominant part of the society.

2.3.4. Culture and imperialism by Edward Said

Said's book "Culture and Imperialism" is one of the most ambitious recent efforts such a politically tainted epistemology. Said's Culture and Imperialism enlarges its thesis by setting out to demonstrate that orientalism is but one manifestation of imperialism and that in their pursuits of empire Europe and American have used their cultural forms, including such ideals as freedom and individualism, as means of conquest and domination.

2.4. CULTURAL ANTHROPOLOGY

Cultural anthropology is that branch of anthropology devoted to the study of culture. Although there are legions of definitions, culture is what makes us differ from animals. According to Payne (1997 : 120) "We humans are not only species that engages in cultural behaviour, but ours is the only species that has come to depend on culture as the principal means by which we adapt to our environment, get along with each other and survive".

All species other than humans based their adaptation on genetic inheritance of programme behaviour and capabilities. Although the human capability for culture is also biologically founded, humans pass down their life ways-strategies for collective survival not through the genes, but through leading each new generation of children the life way of parents.

The basis of the cultural theory is a question that asks why do peoples behave differently from one group to the other. Payne quotes the observers that commented that the cultural ways of alien peoples look at least strange, and perhaps illogical, perhaps primitive, perhaps morally wrong. In the mid nineteenth century the confluence of positivism, the

spreading belief, that the natural world is the product of orderly, discoverable forces, and the emergence of systematic investigative methods, became the pre-conditions on which anthropology could be invented.

According to Payne cultural anthropology emerged as Enterprise for studying culture, conducted by professionals who identify themselves and each other as anthropologists who maintain ways to communicate and debate, and who are conversant with a common toolkit of concept terms, and methods.

In Europe cultural anthropology comprises the direct field study of living societies and the analysis of the data gathered in those field studies. There, it is usually called “social anthropology” and maintains little contact with the other sub fields, seeing itself as more akin to sociology.

The specific subject matter of cultural anthropology seems to be as diverse as human behaviour and interest. Specialised groups, often with their own publications and computer networks, cover such widely forecast cultural domains as kinship Education, work, language, psychological issues, feminist studies and so on.

2.4.1. Cultural anthropology as a science.

Payne (1997: 119) since the time of boers, cultural anthropology is understood to itself as a would be science to achieve stated goals, cultural anthropologists were to gather and rely on primary data collected in a systematic manner, to test hypotheses against the data, to assume that cultural behaviour was the product of discoverable cause and effect relationship, and to seek reliable, nonobvious predictions about culture.

Another unusual feature of cultural anthropology has been the conviction that a culture can most thoroughly be understood when the anthropologist sees the Society not only as an outside observer, but also from the “inside”. Although the worldview of a native, these two viewpoints are commonly referred to as the “emic” and “etic” systems.

2.4.1.1. Non science models

According to Payne Cultural anthropology's self image as a science has, in recent decades, come to be joined by alternative self-images. For example, the humanist anthropologists have argued that there is no way to be certain that the anthropologist's rendition of a culture depicts something objectively real. Consequently the humanist appears to argue that culture is better experienced than analysed.

The common ground with the humanities lies with the essentially introspective mode of discovery that characterizes much of both endeavours. Cultural anthropologists find that the indigenous society is now a full partner in the venture. In these circumstances the criterion for research is its usefulness to the host society. It is important not to leave the impression that all cultural anthropology entails a field study of an indigenous society. Particularly since the 1930s where cultural anthropologists studied a steadily widening range of societies social groupings, including peasant villages, towns, cities, factories, impoverished urbanites, comfortable suburbanites and countless others. Much analysis is done using cultural examples already in hand.

The working definitions of culture continue to be diverse and not mutually compatible. Some anthropologists eschew the concept altogether. Yet the question that founded the discipline – “why do peoples behave differently?” That question remains as relevant today as it did in the discipline's infancy, and culture remains the most productive concept for answering it.

2.4.2. Cultural materialism

Cultural materialism is allied to Marxism although often implicitly rather than explicitly. It is also hard to define because the concept itself depends on both the tension between and the breakdown of its constituent terms “culture” and “materialism” or rather material forces in ways which change the meanings of both. Culture is itself a material practice. Thus the concept is materialist in that it suggests that cultural artifacts, institutions, and practices are in some sense determined by “material” processes, culturalist in its insistence that there is no crude material reality beyond the culture.

Payne (1997: 123) quotes Williams who first developed cultural materialism as a description of his own method as much as a critical term, who clearly placed his work within a Marxist political and intellectual tradition in his later writings, although wishing to avoid the rigid and formulaic concepts of materialism mentioned above.

Cultural materialism develops out of historical materialism, but like other critiques of “classic” Marxism is critical of its economic determinism, and in particular of the hierarchical division between “BASE” and “SUPERSTRUCTURE”, whereby political institutions, cultural forms and social practices are seen as reflecting and being ultimately governed by economic forces and relationships.

According to Brooker (1999: 54) after Raymond William’s use of the term and his sense of ‘the inescapable materiality of works of art’ lies an echo of dialectical and historical materialism and thus of Marxism and theories of ideology. The conjunction of ‘culture’ and ‘materialism’, however, suggests how the spheres of art or ideology and material social and economic forces – sometimes held apart or in a Reflectionist, mechanical relationship in classical Marxism- are here understood as inextricably bound together. Culture is therefore to be read as embedded in society and as itself a set of material practices. Again however, cultural materialism names an approach rather than an object of study as such, it distinguishes itself from what is sometimes felt to be the more narrowly textualist approach associated with new historicism developed in the United States.

Cultural materialism maintains that any theory of culture that presumes a distinction between “art” and “society” or “literature” and “background” is denying that culture, its methods of production, its forms, institutions, and kinds of consumption is central to society. Cultural forms should never be seen as isolated texts but as embedded within the historical and material relationships and processes which formed them, and within which they play an essential part. Human communication such as speech, song, dance, drama or the technological media, is itself socially productive as much as reproductive. These technologies of cultural production play a crucial part in shaping cultural forms and institutions but do not determine them.

2.4.3. Black cultural studies

According to Payne (1997: 66) the notion of black cultural studies is both problematic and locatable in a specific set of critical and cultural practices. While there is no definition of the term “Black cultural studies”, a wide range of writings, theories, cultural work, and performances have emerged as an informally defined area of inquiry within what has come to be called cultural studies. Such discourses have been related to the histories and cultures of peoples historically invoked and produced as “black” or, at other times, more loosely as “Third World”, in a post independence, post colonial and post civil rights framework. A black cultural studies addresses the interests, concerns, ideologies, and contexts of black cultural work within a national and global context.

The analysis and critique of work dealing with questions of race and ideology, race and culture, race and material practice, race and gender, emerged out of and with the absences and legacies of existing critical and cultural studies. A black cultural studies accounts for the ways race plays a crucial part within feminist, Marxist, psycho-analytic, and postcolonial theories of culture.

Payne maintains that the very term “black cultural studies” must be viewed as part of a larger movement toward both a moving away from traditional theoretical approaches to black culture, as well as an inflection within US context of a rigorous minority discourse during the 1980s and the 1990s. As such, the articulation of black cultural studies has been in tandem with the emergence of Asian American cultural studies, not as independent developments, but rather, as deeply imbricated by the political legal rhetorics within the United States.

2.5. GENDER

2.5.1. Femininity

According to Payne (1997: 190) “Femininity is a term with a dual meaning. It refers to the ensemble of cultural forms, meanings, and values conventionally associated with women, such as dressing and make-ups. It also refers to gender identity, to the sense of self that enables social subjects to say “I” as a woman”.

Femininity is common in many area of biological and medical science to root distinctions between women and men in biological differences. From this statement, femininity appears as a natural essence which is both tied exclusively to women, and whose influence is felt directly in all areas of social life.

The main impulse for a critique of essentialist versions of femininity has come, however, from feminism. The argument here is that a woman's biology is her destiny and is seen as a source of women's subordination, for if women are "naturally" inferior, then feminist demands for women's equality, or for the cultural validation of femininity, are null and void.

In practice, however, Payne argued that women have regularly been excluded from or marginalized within culture and history. Feminist critics of humanism have looked therefore to theoretical traditions which enable an understanding of sexual difference and inequality. Various theories have been influential in dislodging the humanist subject from the centre stage of history. Marxism has offered an understanding of subjectivity as the product of socio-economic determinants. In Marxist feminist, femininity appears as socially produced, centrally via the sexual division of labour which assigns to women the "Feminine" labour of care and nurturance.

In post culturalist, femininity becomes a position in or an effect of culture, rather a pregiven essence bequeathed to women by nature. Psycho-analysis is centrally concerned with sexual identity and its cultural formation. In psycho-analysis femininity appears as the result of a complex process of psychic development in infancy, a process which is never fully achieved, since "the unconscious never ceases to challenge our apparent identity as subjects" as Rose suggested in their book "Mitchele and Rose", 1982.

Marianne Walters (1990: 14) comments although feminism raises issues for and about women such as equal pay, child care, and maternity leave, its significance rests on its conceptual departure from a traditional male-dominated perspective. Feminism, particularly in the field of family systems and family relations, suggests a fundamental rethinking of beliefs, principles and practices.

Elsa Jones, as quoted by Perelberg (1990: 71) defines; Feminism is a critique of the prevailing patriarchal system within which we live, together with action to change this

system to one where men and women can express their similarities and differences in a culture which values diversity without treating difference as the determinant for hierarchical attributions of superiority / inferiority, power/ oppression, norm / deviation, or subject/ 'other'.

Gilbert, as quoted by Perelberg (1990: 72) defines feminist therapy as being based on two principles: the personal is political and "the therapist relationship is viewed as egalitarian". Regarding the first point – feminist therapy expects the therapist to enable women clients to distinguish between the social rules they have been taught and the requirements of their personal experience, and to validate their own perceptions; and it expects the therapist also to explore her own gender values and to strive for change rather than adjustment to the status quo.

Regarding the second point, clients are encouraged to behave as informed consumers of therapy, which is demystified, to become more autonomous and self-nurturing, and the therapist acts as role model for the client, which may involve appropriate self-disclosure in the form of feedback, confrontation, information about the therapist's own experiences, reading or the wider social-political context.

Perelberg (1990: 188) claims that "Feminism offers women the possibility of change that does not simply occur with in the current sex-role stereotyping which for women, at best, means more of the same and at worst, an even greater burden. Working to validate and empower families as part of a process of change is not alien to family therapy; recognizing that men and women do not have equal power, whatever their circumstances, is a novel concept. Therefore the implications of a feminist perspective for a practice in family therapy lie in maximizing and using every observe shred of power when working with women in families, and bringing this analysis into the therapy in whatever way seems appropriate.

Compassionate Authority.

Jones (1993: 1) claims that she is a member of a group, women, generally not having been recognized as having any- that is, authority in the public sense. The paradox of being a woman writing about authority has been doubled by another within recent feminist theory itself: the effort to integrate women into public life as equals while still claiming that what matters is that women, not genderless and sexless persons, will become more fully

present in public life. The paradox is reflected in contemporary feminist efforts to reconcile the argument that gender should not be used to structure and enforce anyone's assignment to a social or political place, with the claim that gender, as a symbolic category, might remain significant to and productive of the rethinking and restructuring of political reality and authority.

This paradoxical endorsement in feminist theory of both equality and difference implies that were different women integrated into public life, and were the sets of interests connected historically and symbolically with women's experiences to become part of political thinking, then the practice of politics and authority would be transformed. Such an argument followed from the claim of feminist stand point theorists, the conceptualisation and practice of authority would have to be reconfigured in order to accommodate women's epistemological and existential perspectives on authority within the discourse of political analysis and political action.

Feminism

According to Brooker (1999: 93) "the beginnings of the feminist movement are generally set in the late eighteenth century and associated with the writings in social theory, polemics, and fiction of Mary Wollstonecraft Godwin (1792). The movement grew in strength and organization in the second half of the nineteenth century in Great Britain and the United States when it was mobilized particularly around the question of female suffrage. This gave rise to the reformist campaigns of the suffragists and the militant action of the suffragettes before the delivery of the vote in the first two decades of the twentieth century. The development of the women's movement and of feminism in the later twentieth century occurred in what are described as 'second' and 'third wave' feminism.

Brooker (1999: 93) continues to say that the "second wave" feminism most often styled "the women's liberation movement", occurred in the late 1960s and 1970s in association with the contemporary civil rights movement and the new left student protest movement. The women's liberation movement therefore participated in a dynamic moment of profound social and cultural change. Second wave feminism was prompted by an awareness that found political equality had not brought social and cultural equality. It inaugurated a critique of patriarchy, of taken -for-granted sexist attitudes and ideologies in institutions, literary and cultural texts and personal behaviour including that of the male revolutionary Left"

In the 1980s and 1990s the feminist engagement with post-modernism and post-colonialism has raised further questions about women's role in the relation to new technologies and changed conditions of advanced consumer societies.

Friedan, as quoted by Hooks: (1984: 2) makes clear that the women she saw as victimized by sexism were college-educated, white women who were compelled by sexist conditioning to remain in the home. She contends:

It is urgent to understand how the very condition of being a housewife can create a sense of emptiness, non-existence, nothingness in women. There are aspects of the housewife role that make it almost impossible for a woman of adult intelligence to retain a sense of human identity, the firm core of self or "I" without which a human being, man or woman, is not truly alive. For women of ability, in America today, I am convinced that there is something about the housewife state itself that is dangerous.

Hooks (1984: 2) explains that Friedman was a principal shaper of contemporary feminist thought. Significantly, the one-dimensional perspective on women's reality presented in the book became a marked feature of the contemporary feminist movement. White women who dominate feminist discourse today rarely question whether or not their perspective on reality is true to the lived experiences of women as a collective group. Nor are they aware of the extent to which their perspectives reflect race and class biases, although there has been a greater awareness of biases in recent years. Racism abounds in the writings of white feminists, reinforcing white supremacy and negating the possibility that women will bond politically across ethnic and racial boundaries.

Hooks (1984: 10) observes that black women observed white feminist focus on male tyranny and women's oppression as if it were a "new" revelation and felt such a focus had little impact on their lives. To them it was just another indication of the privileged living conditions of middle and upper class white women that they would need a theory to inform

them that they were “oppressed”. The implication being that people who are truly oppressed know it even though they may not be engaged in organized resistance or are unable to articulate in written form the nature of their oppression.

The only people who cried for liberation were the white middle class or the working class not knowing they also oppress the black women maids who helped them. They showed anger when one black woman cries for equality. White women did not see black women as equals. They expected black women to provide first hand accounts of black experience, they felt it was their role to decide if these experiences were authentic.

Frequently, college-educated black women were dismissed as mere imitators. Black’s presence in movement activities did not count as white women were convinced that “real” blackness meant speaking the patois of poor black people, being uneducated streetwise, and a variety of other stereotypes. If they dared to criticize the movement or assume responsibility for reshaping feminist ideas and introducing new ideas, their voices were turned out, dismissed and silenced. They could be heard only if their statements echoed the sentiments of the dominant discourse.

The aim of the movement was to eradicate racism and sexuality or heterosexualism. As long as these two groups or any group defined liberation as gaining social equality with ruling class white men, they have a vested interest in the continued exploitation and oppressing of others. The formation of a liberatory feminist theory and praxis is a collective responsibility, one that must be shared to enrich, and to share in the work of making a liberatory ideology and a liberatory movement. Privileged women wanted social equality with men of their class; some women wanted equal pay for equal work; others wanted an alternative lifestyle. Many of these legitimate concerns were easily co-opted by the ruling capitalist patriarchy. Activists and writers whose work is widely known, act as if they are best able to judge whether other women’s services should be heard.

Hooks (1984: 19) concludes that “The anonymous authors of a pamphlet on feminist issues published in 1976, *Women and the new World*, make the point that many women active in women’s liberation movement were far more comfortable with the notion of feminism as a reform that would help women attain social equality with men of their class than feminism defined as a radical movement that would eradicate domination and transform society.

Weeden (1987: 1) defines feminism as politics. "It is a politics directed at changing existing power relations between women and men in society. These power relations structure, all areas of life, the family, education and welfare, the worlds of work and politics, culture and leisure. They determine who does what, and for whom, what we are and what we might become.

Weeden continues to say, like all politics contemporary feminism has its roots in a political movement, the Women's Liberation Movement, which has been an active force for change since the late 1960s. the concerns of the Women's Liberation Movement are many and affect every aspect of women's lives. They include the very question of what it is to be a woman, how we might begin to redefine them ourselves. It is concerned with the way in which the oppression of patriarchy are compounded for many women by class and race. These political questions should be the motivating force behind feminist theory which must always be answerable to the needs of women in our struggle to transform patriarchy.

Weeden (1987: 2) claims that behind the general unwillingness, except among the feminists, to rethink the sexual division of labour and its implications for equality of women and men lies a fundamental patriarchal assumption that women's biological difference from men fits them for different social tasks.

Hooks (1984: 25) comments that as a consequence, they examined almost exclusively women's relationship to male supremacy and ideology of sexism. The focus on "man as enemy" created a politics of psychological oppression, which evoked world views which "put individual against individual and mystify the social basis of exploitation." By repudiating the popular notion that the focus of feminist movement should be social equality of the sexes and emphasizing eradicating the cultural basis of group oppression, their own analysis would require an exploration of all aspects of women's political reality... It is now necessary for advocates of feminism to collectively acknowledge that our struggle cannot be defined as a movement to gain social equality with men; that turns like "liberal Feminist" and "bourgeois feminist" represent contradictions that must be resolved so that feminism will not be continuously co-opted to serve the opportunistic ends of special interest groups.

Kemp et. al. (1997: 4) acknowledge the development of multiple feminist theoretical perspectives and the painful splintering of the women's movement occurred almost simultaneously with the growth of second-wave feminism, despite its oft presumed unity. Today such fragmentation is largely viewed as symptomatic of, rather than problematic for, feminist endeavours. Whilst the development is positive to the extent that it represents an institutional recognition of feminists, there is concern that the emergence of 'femocrats' – a new breed who have used feminism as a tool to engineer professional success-generates a language of feminist theory and criticism which can be exclusive and alienating to those who are not a part of such professions.

Kemp et. al. (1997: 6) explains the aims of feminist theory that a fundamental goal of feminist theory is to analyse gender relations: how gender relations are constituted and experienced and how we think or, equally important, do not think about them. ... Feminist theory might then be best characterized as critical analyses of the dynamics of gender and sexuality. The acceptance of feminist theory within the academy and the shift towards theorizing not 'woman' but 'gender' adds another layer to the reflection that the feminist move into the academy coincide with the demise of an active women's movement.

Toril Moi (1985: 12) quotes Kristeva who summarised the feminist struggle as three folds:

- (i) Women demand equal access to the symbolic order.
- (ii) Women reject the male symbolic order in the name of difference, radical feminism.
- (iii) Women reject the dichotomy between masculine and feminine as metaphysical.

Ruthven (1984: 1) has the opinion that 'To want to look ' at feminist criticism, therefore is only what you would expect of a man in a male dominated society, for in doing so he simply complies with the rules of a symbolic order of representation which displays women's ideas in the same way that films and magazines display their bodies, and for the same purposes: vulgar curiosity and the arousal of desire. Such modes of representation are sometimes called 'androcentric' because they are centred on men, and sometimes "phallogocentric" partly because in most systems of sexual differentiation the phallus is taken to be the principal signifier of the male.

Ruthven (1984: 4) has the question about the feminist literary criticism as it is used all the time, but the meaning is not known. 'Feminist literary criticism' is a deceptively serene label for the contestations it identifies, and the turbulence created by collocation of those

three vexed words would be signalled much more clearly if we were to write it as 'feminist' 'literary' 'criticism'. But that would not solve further problem of whether it should be kept as separate entity attached to a particular subject-discipline or whether it should be subsumed into the cross disciplinary institution of 'feminist criticism', one of whose interests will continue to be literature.

Ruthven (1984: 6) quotes Dworkin who concludes that "The feminist project is to end male domination. In order to do this, we will have to destroy the structure of culture as we know it, its art, its churches, its laws, its nuclear families based on father-right and nation states; all the images, institutions, customs, and habits which define women as worthless and invisible victims". Ruthven has the opinion that men who get into arguments with women about feminist criticism are often given the impression that they are disqualified from doing so simply because they are men. Ruthven finds the objection puzzling, given the fact that feminists have put a great deal of effort in explaining the differences between sex and gender, the former being a biological category, and the latter the cultural meaning attached to sexual identity. The purpose of making this distinction has been to free women from sexist stereotyping based on limiting conceptions of their 'nature'.

Ruthven (1984: 19) finds different types of feminists who are capable of generating a different programme. Such feminists are sociofeminists whose interest in the roles assigned to women in our society prompt studies of the ways in which women are represented in literary texts; there are semi or feminists whose point of departure is semiotics, the science of signs, and who study the signifying practices by means of which females are coded and classified as women in order to be assigned their social roles. There are psychofeminists who forage in Freud for a theory of feminine sexuality unconstrained by male norms and categories; there are Marxist feminists who are more interested in oppression than repression, and who process literary texts in a recognisably Marxist manner, infiltrating 'women' in their discourse at precisely those points where in a non-feminist Marxist analysis you would expect to encounter 'the working class'. There are lesbian feminists who promulgate a somatic theory of writing, exploring the connection between sexuality and textuality by looking to the labia as the source of distinctively feminine writing. There are also black feminists, who feels themselves doubly if not triply oppressed; as blacks in a white supremacist society, as women in a patriarchy, and as workers under capitalism. Such is the range of practices tolerated that there is even room

for feminists who object to being called 'feminist' and who believe that the term 'feminism' has lost whatever revolutionary potential it once had.

Ruthven (1984: 24) is of the opinion that feminist criticism is a scanning device in this sense that: It operates in the service of a new knowledge which is constructed by rendering visible the hitherto invisible component of 'gender' in all discourses produced by the humanities and the social sciences.

The subjection of women is brought about not by their 'natural' inferiority but by their classification as intrinsically inferior by a male-dominated culture they cannot avoid living in. The rival forces which compete discursively for the possession of 'woman' used to be called 'nature' and 'custom' or 'nature' and 'nurture'. Nowadays the pair is labelled nature and culture, which Claude Levi-Strauss has made the most famous binary opposition in structuralist thought. Nature is the way things are, and culture what we make them out to be. This is because in growing up we internalise cultural conventions so well that they become 'second nature' to us, and therefore even to conceive of breaking with them seems unnatural. For it is characteristic of culture to be passed off as nature, especially by dominant groups who resort to this tactic in order to police human behaviour and keep other groups subordinate. According to Simone de Beauvoir's aphorism quoted by Ruthven (1984: 44) 'one is not born, but rather becomes a woman'. What enables a girl to be a woman is not simply the pubertal transformation of her body but the socialising processes of culture which influence how she thinks of herself and try to dictate what she ought to do with her life. Women are not inferior by nature but inferiorised by culture: they are acculturated into inferiority.

Donovan (1975: 13) has the opinion that 'Feminists do not deny that women exhibit group characteristics. However, they do not accept the thesis that similarities in female behaviour are biologically determined. Critics of who subscribe to theory of literature, view women as a species with distinct innate psychologised characteristics that are likely to affect literary style. Feminists interpret group characteristics as evidence that women constitute a case, subject to social restrictive and limiting social influences.

Showalter, quoted by Donovan (1995: 13) explains that 'Women writers should not be studied as a distinct group on the assumption that they write alike, or even display stylistic resemblances distinctively feminine. But women do have a special literary history

susceptible to analysis, which includes such complex considerations as the economics of their relation to the literary marketplace; the effects of social and political changes in women's status upon individuals, and the implications of stereotypes of the woman writer and restrictions of her artistic autonomy.

Donovan (1995: 20) continues to say that a literary work should provide role-models, instil a positive sense of feminine identity by portraying women who are "self actualising", whose identities are dependent on men. This function is particularly crucial in children's literature. In Dick and Jane as victims, *Women on Words and Images* find fault with elementary school readers for reserving active mastery skills for boys—that is, creativity, ingenuity, adventurousness, curiosity, perseverance, bravery, autonomy – and describing girls as passive docile, dependent, incompetent, and self-effacing. Adult women who are re-examining their lives may also depend on literature to introduce new possibilities and to help them evaluate the alternatives open to them.

Showalter (1986:170) comments about the current situation of Black woman writers that it is important to remember that the existence of a feminist movement was an essential precondition to the growth of feminist literature, criticism, and women's studies, which focuses at the beginning almost entirely upon investigation of literature. The fact that a parallel Black feminist movement has been much slower in evolving cannot help but have impact upon the situation of black women writers and artists and explains in part why during this very same period we have been so ignored.

Showalter claims that when women look at Black women's works they are of course ill equipped to deal with the subtleties of racial politics. A Black feminist approach to literature that embodies the realization that the politics of sex as well as the politics of race and class are crucially interlocking factors in the works of Black women writers is absolute necessity. Until a Black feminist criticism exists we will not even know what these writers mean.

Moi, as quoted by Jefferson (1986: 204) suggests that initially we have to distinguish between 'feminism' as a political position, 'femaleness' as a matter of biology and 'femininity' as a set of culturally defined characteristics.

Moi argues that the words 'feminist or feminism' are political labels indicating support for the aims of the new women's movement which emerged in the late 1960's. 'Feminist criticism' then, is a specific kind of political discourse: a critical and theoretical practice committed to the struggle against patriarchy and sexism, not simply a concern for gender in literature. Moi's point is to insist that recognisable feminist criticism and theory must in some way be relevant to the study of the social institutional and personal power relations between the sexes. Moi quotes Millett's approach that 'Feminists have politicised existing critical methods and it is on this basis that feminist criticism has grown to become a new branch of literary studies. Feminists therefore find themselves in a position roughly similar to that of other radical critics, they strive to make explicit the politics of the so-called 'neutral' or objective works of their colleagues, as well as to act as cultural critics in the widest sense of the word. All ideas, including feminist ones, are in this sense 'contaminated' by patriarchal ideology.

Moi explains that the fact that there are no purely female intellectual traditions available to them is not as depressing as it might have been. What is important is whether we can produce a recognisable feminist impact through their specific use of available material. Feminists often accuse male intellectuals of 'stealing' women's ideas, as for instance the title of one of Dale Spender's many books.

Moi concludes with the opinion that Feminine theory in its simplest definition would mean theories concerned with the construction of femininity. From a feminist perspective the problem with this kind of thought is that it is particularly prone to attacks of biologism and often unwittingly turns into theories about female essences instead. At the same time, even the most determinedly 'constructionist' of theories may very well not be feminist ones.

Bryson V. (1999: 66) has a question on where do we go from here. All the approaches discussed agree that gender, race, and class constitute systems of oppression that cannot be reduced to individual acts, experiences or attitudes.

Bryson (1999: 66) continues to say 'for feminists', an important starting-point must be a recognition of the diversity of women's experiences and the specificity of the oppressions that particular woman face. This is essential if marginalized groups are to become visible and develop their own perspectives, rather than being added to existing frameworks.

2.5.2. Feminist approaches

(i) Feminism and feminist literary criticism.

According to Guerin (1999: 196) feminism and feminist literary criticism are often defined as a matter of what is absent rather than what is present. Feminist literary criticism and theory is often a political attack upon other modes of criticism and theory, and its social orientation moves beyond traditional literary criticism. In its diversity feminism is concerned with the marginalization of all women, that is with their being relegated to a secondary position. Most feminists believe that our culture is a patriarchal culture. In short, feminism represents one of the most important social, economic and aesthetic revolutions of modern times.

(ii) Historical overview and major themes in feminist criticism.

Showalter, as quoted by Guerin (1999 : 198) identifies three historical phases of women's development, the "Feminine" phase during which women writers imitated the dominant tradition.

Secondly the "feminist" phase during which women advocated minority rights and protested.

Thirdly the "female" phases during which dependency on opposition that is, on uncovering misogyny in male texts, is being replaced by a rediscovery of women's texts and women. Showalter attacks traditional literary history that reduces female writers to only a few who are accepted.

Showalter identifies four models of difference: biological, linguistic, psycho-analytic and cultural. The biological model is the most extreme, if the text somehow mirrors the body, this can reduce women merely to bodies. Showalter praises frankness with regard to the body in female poets and finds in their intimate and confessional tone a rebuke to those women who continue to write "outside" the female body, as though it did not exist. Her linguistic model of difference posits women speaking men's language as a foreign tongue, purging language of "sexism" is not going far enough. Showalter's psycho-analytic model identifies gender difference as the basis of the psyche, focusing on the relation of gender to the artistic process. Showalter's most important contribution has been to describe the cultural model that places feminist concerns in social contexts, acknowledging class,

racial, national, and historical differences and determinants among women, but offering a collective experience that unites women overtime and space a "binding force".

(iii) Four significant current practices.

A. Gender studies.

Elizabeth Abel, as quoted by Guerin (1999: 201) argues that "Gender" determines everything, including language, sexuality and textuality both depend on difference. Yet while some feminists stress gender differences, others believe that the entire concept of female difference is what has caused female oppression; they wish to move beyond "difference" altogether.

In criticism and in literature, feminist critics identify sex-related writing strategies, including matters of subject, vocabulary, syntax style, imagery and genre preference. In general, while male writers seem more interested in closure, female writers often respond with open endings. Feminine logic in writing is often associational, male logic sequential that is goal orientated. Male objectivity is challenged by feminine subjectivity.

Guerin (1999: 201) says that they are led to ask the general question by studying women's writing as a gender issue, as to what is to be valued. In diary literature or the Gothic romance automatically less worthy than the "realistic" novel or the "high modernist" poem? Do female writers value diversity merely for its own sake? The last years have seen an unprecedented challenge to traditional thinking, with greater attention paid to suppressed or devalued artistic genres as women's letters and journals. Jehlem as quoted by Guerin (1999: 201) believes that with authors who seem unconscious of gender as an issue in their work must make an effort to read for literary criticism involves action as much as reflection, and reading for gender makes the deed explicit.

B. Marxist Feminism

Marxist feminist criticism focuses on the relation between reading and social realities. Karl Marx argued that all historical and social developments are determined by forms of economic production, and the Marxist feminists attack the prevailing capitalistic system of the West, which they view as sexually as well as economically exploitative. These Marxist feminists combine study of class with that of gender.

Marxists are often attacked for undervaluing or misunderstanding the nature of quality in art.

C. Psycho-analytic Feminism

Many feminists have been attracted to the psycho-analytic approach. The most innovative and far-reaching use of psycho-analytic theories for feminists criticism is among the French. Showalter as quoted by Guerin (1999 : 203) has observed that "English feminists criticism essentially Marxist, stresses oppression; French feminists criticism, essentially psycho-analytic textual, stresses repression; American feminist criticism essentially textual, stresses expression." All three have become gynocentric, searching for terminology to rescue the feminine from being a synonym for inferiority .

The French feminists see feminism in its binary oppositions as a male cultural notion left over from the past. They also reject the idea that art is mimetic or representational.

D. Minority Feminist Criticism.

Guerin (1999: 203) says that "within the feminist minority there are still other significant minorities, the most prominent being black and lesbian feminists". It is true that many black and lesbian feminists include each other in analyses of the problems of either group, and certainly, feminism in general has allied itself with diverse argument against racism, xenophobia, and homophobia. It may isolate their most fundamental ideas to address them in a single section they have strongly protested both their marginalization in society and their often unwanted groupings with other minorities. They are the most vocal and successful of feminist minorities.

Blacks and lesbians have been violently attacked in all manner of ways in literature and culture in general, thus for them, the personal is even more political than for other women. Their work tends to use irony as a primary literary device to focus on their self-definition, for they often reject classic literary tradition as oppressive. They also accuse other feminist critics of developing their ideas only in reference to white, upper-middle class women who often times practice feminism only in order to become part of the patriarchal power structure. The majority of feminists want to be counted as men and share in the bounties of the dominant society such as equal wages, child care, or other accepted social rights. Black and lesbian feminists thus argue that most women have more in common with men

than with each other. The need to create a new set of traditions helps explain the strong lesbian contingent in the civil rights movement, as well as publishing of black lesbians.

According to Payne (1997: 217) "Gender is a term denoting the attributes culturally ascribed to women and men." The difference is drawn between gender and sex. Sex is being understood as the sum of the physical characteristics that make us biologically women and men. Theorists argued that our perceptions of biology, nature, or indeed sex, are formed only within language and culture.

Though gender has been a focus of attention across the human sciences, the impetus for gender critique has come in the second-half of the twentieth century from feminism. Classical Marxist models of economic determinism proved inadequate to the cultural analysis of gender, thus debate has centred more recently on structuralist, poststructuralist and psychoanalytic theories that illuminate the specifically cultural dimensions of gendered identity.

Writers influenced by structuralism have seen gender as the product of universal laws and conventions of the grammar. In post structuralism, by contrast, the notion of universal cultural laws is jettisoned and replaced with a vision of meanings and identities as a result of perpetual processes of linguistic and cultural production. The theorists take from psycho-analytic accounts of the unconscious as a disruptive psychic force of notion of the impossibility of fully stabilized gender identity. Therefore in psycho-analysis, as in post structuralism, gender identity appears historically unstable and therefore the argument goes open to political change.

There is at least some consensus on the issues at stake in gender critique. Criticism of modern gender focus has centred on three areas. Gender systems of binary opposition are censured for their division of sexual identity into two opposing camps. Secondly critical attention has focused on the hierarchy implicit in gender binarism, on the assumption that is, masculine authority and feminine subservience. Cultural theorists study the role of cultural practices and forms in consolidating or disrupting gender hierarchies and norms. The third and final dimension of the cultural critique of gender concerns the relationship between gender and dualism, sexuality and sexual orientation. Importantly, the demarcation line between heterosexuality and its opposites enforces an equally rigid

division between the genders, for only socially legitimised expression of sexual desire is that between women and men.

According to Bauerlein (1999: 62), Scott in his chapter on semantics and uses of the word "Gender"; he explores different meanings of the term and roles it plays. He noted that feminists had begun to use Gender as a way of referring to the social organisation of the relationship between the sexes and emphasis on social dimension because they wanted to insist on the fundamentally social quality of distinction based on sex and that inequality between men and women are social derivation not biological determined.

The usage of gender is focused on women in women's studies scholarship as women and men are defined in terms of one another, this definition is intended to correct the excesses of fledging field of inquiry to establish its legitimacy and its discreet and proper compass.

Scotts considers that the simplest recent usage is when gender is a synonym for women. Gender has a more neutral and objective sound than women. Gender escapes the politics and feminism and joins the social sciences as in intellectual inquiry free of bias. Gender for women exchange explicitly rejects biological explanations. Gender underscores the constructedness of male-female distinctions and opens an area of investigation that differentiates sexual practice from the social roles assigned to women and men. Scott outlines each major approach that addresses the general subordination of women and use "Gender" to reveal the ideologies of men to justify or naturalize that women subordination. The second effort brings gender issues into the socio-economic sphere and assumes that sexual divisions of labour are not due to urgent attention of biology. The third effort proposes a concept of gender based on psychoanalytic notions of identity formation, language being the matter out of which gender identity is constructed.

Scott argues that each of the above approach methods of Gender definitions and analysis is inadequate and they fail to historicize gender appropriately or to theorize gender appropriately.

The definition relies on an integral connection between two propositions. Gender is a constitutive element of social relationships based on perceived differences between the sexes, and is a primary way of signifying relationships of power.

CHAPTER 3

3.1. LITERATURE

What is literature?

According to Roberts (1995: 2) the word literature, in a broad sense, means composition that tell stories, dramatize situations, express emotions and analyse and advocate ideas. Before the invention of writing literary works were necessarily spoken or sung. No matter how we assimilate literature, we gain much from it. Roberts (1995; 3) Literature may be classified into four categories or genres, prose fiction, poetry, drama and non-fiction prose. Plot is an important element found in these categories.

3.1.1. Plot

According to Abrams (1995: 159) plot in a dramatic or narrative work is constituted by its events and actions, as these are rendered or ordered toward achieving particular emotional and artistic effects. Because the actions are performed by particular characters in a work, they are the means by which they exhibit their moral and dispositional qualities.

Abrams (1993) contends that there are a variety of plot forms. Some plot forms are designed to achieve tragic effects and others to achieve the effects of comedy, romance, satire or of some genre. Baldick (1990: 171) quotes Aristotle who says that the plot should have a beginning, a middle and an end and that its events should form a coherent whole. Cohen (1973) concludes that the plot may be considered the vehicle in which other elements of the story, character and theme in particular, are transported through a planned structure to a purposeful conclusion. As well as events in a story, the plot includes the causes and effects that lead one event onto the next, describing not only what happened but also why it happened.

The other popular element which drives the story to its climax is conflict. Roberts (1987: 77) argues that the controlling impulse in a connected pattern of causes and effects is a conflict, which refers to people or circumstances that a character must face and try to overcome. Conflict brings about the extremes of human energy causing characters to engage in the decisions, actions, responses, and interactions that make up fictional and

dramatic literature. Roberts (1987) continues to say that in its most elemental form, a conflict is the opposition of two people. Their conflict may take the shape of envy, hatred, anger, argument, avoidance, gossip, lies, fighting, and many other forms and actions.

Roberts (1987: 77) commented that conflict is the major element of plot because opposing forces arouse curiosity, cause doubt, create tension, and produce interest. There should be uncertainty about a protagonist's success, unless there is doubt, there is no tension, and without tension there is no interest.

3.1.2. Plot analysis of the novel: Koda kube nini na? by Ngewu, L.L. (1998).

Let us focus in Ngewu's novel and determine how conflict creates events and the events form episodes. Themba is portrayed as a man with an external conflict between himself and the social life, the environment, and the government. This external conflict is a projection of internal conflict. Whatever, a major function of conflict is to clarify the issue. The pigs which were driven to KwaNobuhle location were the cause of Themba to cross the borders. He left his home to become a guerrilla. Starting with the title. The author used a prolepsis by taking an event which appears on page 102 first paragraph and arouse our interest and suspense so as to read his book. We want to know who speaks those words and why? Maybe she has an inside conflict where she cannot untie herself from the oppression.

In the novel Koda kubenini na? written by L.L. Ngewu (1998) the order of the episodes are as follows:

Episodes 1.

Because Themba had to chase pigs and help his father in slaughtering them and the introduction of Afrikaans at schools he decided to leave his home and he became a guerrilla. P. 14 – 19.

Episode 2.

Themba came back in 1993 and got work at the SANDF and was retrenched because he had no certificates of qualifications. P. 20 – 32.

Episode 3

He was very frustrated when he saw the slum areas (Tyoksville) and decided to hunt for work as a security in the Protection Unit Security System. There he met Letsoetseng who was dealing with drugs and they stole a BMW car. P. 32 – 38.

Episode 4

Themba forces Nomabali to love him. P 39 – 49.

Episodes 5

Themba and Letsoetseng quarrel over a dented BMW and how to repair Phakamisa's taxi. P. 50 –59.

Episode 6

Themba kills Phakamisa on the outskirts of KwaNobuhle. P. 60 – 68.

Episode 7

The police are after the assassination of Phakamisa and Themba is a suspect. P. 69 – 79.

Episode8

Because of frustrations Nomabali wants somebody to lean on and meet Lungile who seemed very much pity with Nomabali's life. P. 79 – 83.

Episode 9

Themba disappeared after gun pointing Nomabali. P. 84 – 85.

Episode 10

Nomabali is mad and is sent to the Psychotherapist. P. 85 – 86.

Episode 11

Nomsebenzi tells Nomabali that Themba killed Phakamisa. The weapon used for killing is found and put in a safe keeping. P. 86 – 90.

Episode 12

Themba is seen on TV in Cape Town. Letsoetseng disappears and Themba comes back. P. 91 – 95.

Episode 13.

By using prolepsis which appear on page 96, third paragraph, he stimulates our interests where there is a conflict between Nomabali and Themba over the issue of robbing the bank. To solve this conflict Themba decides to marry Nomabali. We are also introduced to the other characters in the novel. P.1 – 13.

Episode 14

Themba tells Nomabali that they are going to the magistrate to get married. Lungile advises Nomabali to divorce Themba. P. 96 – 99.

Episode 15

Nomabali was beaten and had a miscarriage. P. 102 – 103.

Episode 16

Themba is caught at Jan Smuts airport while on his way to Swaziland and is sentenced to fifteen years imprisonment. P 103 – 108.

Ngewu (1998: 2) portrays Nomabali as a miserable girl because when she was seventeen years old she felt pregnant and name the child Undoyisile. The name shows that she was defeated. The father of the child disappeared and she was threatened by her father for spoiling his name. She vowed that she would never again have a fatherless child. Unfortunately while she had worked for fourteen years in the bank she met Themba Hlumayo, who forced her to love him although he was not interested in her. He wanted her to tell him the secrets of the bank such as who keep the keys of the bank and which days they have more money than the other days.

Roberts (1995: 76) quotes Forster who contends that in a well plotted story or play, a thing precedes or follows another not simply because time ticks away, but more importantly because effects follow causes. In a good work, nothing is irrelevant or accidental, everything is related and causative.

Let us get to what causes Themba to behave like a hooligan.

His father Mxhamfele had a business of slaughtering pigs which were roaming about the location and sell the meat to the residents of Soweto in Port Elizabeth. Themba assisted his father in the slaughtering business although he disliked it. His friends told him how unhealthy their business was. He could not free himself from the business because he was still at school, and was young to get work. Fortunately for him, there was a protest in 1976 of African students against learning Afrikaans by force. The students boycotted the classrooms and they were forced to get to the classrooms by the police. That helped Themba to cross the border and left South Africa.

Ngewu (1998: 16) explains,

**Kwindidi zenkululeko uThemba awayezijonge
ngamehlo amnyama umhlawubi ayikho
egqwesa umhlola wokusukelana nehagu
eyayizakuxhelwa.**

In different kinds of liberation Themba was expecting and interested in, none exceeds his freedom from chasing a pig to be slaughtered.

He had a home and environmental conflict. He became one of the leaders of the strikes so as to free his home and became a guerrilla outside the borders. After seventeen years he came back in 1993. He thought things were going to be better. He changed his beliefs in customs to that of Islamic, not that of Presbyterian Church. He did not change the denomination only but also his name as Salaam Mohamed. His father warned him and told him that he is not educated. That was one of his problems.

In 1994 after the day of liberation he joined the South African National Defence Force. He thought, things were going to be better, may be he will get a better position because even the force was changed to South African National Defence Force. He was astonished to find out that the better posts were still occupied by the Europeans. After completing his training he was allocated to do his service in Grahamstown.

Because he was not educated things became serious and had a conflict at work. Work procedures were not different from those he was taught at Pretoria. He had ambitions of

having a beautiful home for his parents but the wages he got would not overcome his needs. He was used as a slave. He had to clean the ashtrays in the bar and had to do the job even on Fridays. Friday was a holy day according to Islamic faith. He worked in the bar at three o'clock on Friday whereas he ought to be in church. One European from King William's Town normally asked him.

**Hoeveel wit mense het hy doodgeskiet toe
jy die regering omver wil werp?**

Ngewu (1998: 24)

How many white men did you shoot while
You wanted to overthrow the government?

He was a laughing stalk in the bar and he was not working comfortably. His other works was to take food to the bosses and wash their cars. All these works were fit for him because he was not educated. One day he asked one of his superiors to request an increment for him on his behalf. His superior asked Themba if he had any certificate. He told him that he had no certificate of being a communist. The answer was that he was not supposed to be a soldier in the SANDF and was advised therefore to behave accordingly because out there, there were no jobs, unless he could join a Protection Unit Security System which was in Port Elizabeth for uneducated people. He was not free at work and also when he got home he had no mates because their positions were better than his. They had families and also suitable work. He did not fit in their conversations. He felt rejected. At that time there was not much money sent to the Defence Force so the government was forced to opt for retrenchment strategies. Themba was one of the retrenched people because he had no certificates.

He went to Port Elizabeth and talked to Jonathan who was the manager of the Protection Unit Security System whom he told that he was retrenched from SANDF. Jonathan phoned his brother in Grahamstown for his recommendation. He told Themba that his wages was going to be less than that of SANDF by R5 000 a year. Themba accepted the job and he did it cautiously.

He did his job very well and was promoted. A watchman should be at one place for only two weeks and be changed to another for two weeks. Some watchmen bribed him with a two hundred Rand each so that they should not be changed because they got large sums of monies from people they let steal as if they did not see them. Themba became richer and fatter and wore expensive clothes and shoes. Themba forgot that there are those who are crying for not being changed. He looked at one side of making money only. Lungile was one who was unfortunately not changed and he reported this to his boss, Themba and his boss said,

Verder, jy dink jy is slim

Furthermore you think you are wise!

Ngewu (1998 : 34)

Lungile told Jonathan that Themba's actions had a baboon's foot. That means he is no longer trustworthy. Themba's eyes were afraid to meet that of Jonathan, the boss. The money he got from other watchmen made him hungry for more money. He met Letsoetseng one of his Protection Unit Security System man and made him his best or bosom friend. He found that Letsoetseng was a thug who escaped from Lesotho prison by the time of Revolution. When Themba met Letsoetseng they seemed to be birds of the same feathers and flocked together.

Themba couldn't drive and Letsoetseng could drive. Themba used Letsoetseng and told Letsoetseng about the big home at Happy Valley which was owned by a rich old lady. The house had all the old treasures. Themba was not interested to the treasures what he needed most was a red BMW car. They tied the old lady with a string and left with the BMW for Umtata where it was changed the colour and took off the PE registration and number plates. They also got a licenses from unfaithful traffic officers. When he came back to work on Tuesday Themba was given a letter which expelled him from work. This made him to be a close friend of Letsoetseng who had a lady that worked in a bank at Swartkopsvally.

Because Themba was longing for money he didn't want to associate himself with a nurse because he is not sick. Nomsebenzi, who was Letsoetseng's girlfriend told him that there is a lady in the bank who worked with money. They decided to date her for Friday

afternoon afterwork. The two couples went to a Holiday Inn at Garden Court. They introduced themselves and Nomabali knew Themba. Themba told them the experience he had gained from exile. Because he had thought that when he came from exile there would be a great change, especially that they come from fighting for freedom they would be put in green pastures. Things were not like that. In South Africa the top officials are Europeans.

Themba told them that he'd never been under the European hand. He would prefer to pick up orange rinds near the road than to be a European slave. Ngewu (1998: 42) explains,

**Ndixolele ukuhamba ndichol'amaxolo
ee-orenji ecaleni kwendlela kunokuba
ndizibone sendisisicaka somlungu.**

After that chat he asked the ladies how could they, the four of them, clean up the bank because seemingly the money is not difficult to get. Nomabali immediately ignored the question of robbing the bank.

At Nomabali's place Themba decided to sleep there and then Letsoetseng and Nomsebenzi drove home by car. Letsoetseng had an accident, the BMW had a big dent. In the morning Letsoetseng told Themba what had happened and that the owner of the taxi was coming with the quotations. Themba was very annoyed. Themba claimed that the BMW is his but Letsoetseng didn't admit that. But because the car was badly damaged he let sleeping dogs lie. Themba wished he could drive because he already had a licence. The taxi owner came with the quotation. To repair the damages would cost R4 000. Themba was shocked but he thought of a plan that the taxi owner should go to KwaNobuhle at Mqolomba street at eight o'clock on Tuesday where he would receive his R4 000. Because they didn't have money to repair their BMW Themba decided to leave the car at his home at KwaNobuhle.

Themba tore the last cheque note from Nomabali's cheque book. He gave Phakamisa that cheque note written in his name and the amount. He told Phakamisa that his attorney would like to change the cheque for him. Phakamisa did not like the idea. He chose to get an unchanged cheque for many reasons. Themba insisted that his attorney Lumkile would like a tangible reason for not coming, so they must all go. Themba asked Letsoetseng to

follow with the BMW car. Letsoetseng did not like the idea of killing Phakamisa but because Themba knew that the cheque was a fake he decided to silence Phakamisa for ever. On the way to the attorney in town Themba asked Phakamisa to drive the car aside and wait for Letsoetseng. When Themba saw Letsoetseng he got down and stabbed Phakamisa with a sharp pointed wire and left him there. He got to his car and asked Letsoetseng to drive to Holliday Inn in Summerstrand. The blood of Phakamisa was on his chest. At the hotel he ate beetroot and left it on his shirt so as to mix it with blood stains.

When Themba got to Nomabali's place he removed the stained clothes and Nomabali took them and soaked them in soapy water. He told Nomabali that he was celebrating his birthday and soiled himself.

After this episode the ties between the two gentlemen were weak. Letsoetseng was much afraid of Themba and Themba did not trust Letsoetseng. Themba did nothing to assist Nomabali in the flat. He stayed at Nomabali's place by using man's force and cheating. Themba became angry when he was asked about work again. She did everything for him. Themba could not even make up the bed where he had slept.

One day Nomabali was questioned about her cheque book. When she found that the last cheque paper was torn out she was very angry and asked Themba if he knew anything about this cheque. Themba replied that he knew nothing about a cheque book and that he came from exile and he wanted to know what a cheque was.

Nomabali thought maybe it was torn by her son Undoyisile who became scarce on those days. Soon after that day the Police arrived at Nomabali's place and arrested Themba. One morning before Nomabali got to work the police took her to the police station where she was questioned about what she knew about Themba. Nomabali explained what she was told by Themba that on the day Phakamisa was killed Themba was celebrating his birthday. The policeman thought that she was protecting Themba.

Nomabali started to mistrust Themba. She knew that Themba was not working but he always had some money. She became miserable to such an extent that she did not know whether she loved him or is afraid of him. But in her mind she knew that this Themba was not the one whom she knew while he was schooling at Ashton Gontsi. This one is totally different from that one.

Themba also became aware that there are doubts about him. He told Nomabali that he won't forgive Letsoetseng because it is he who put him in that situation. Themba had a conflict with the government. He blamed the government for not recognizing the veterans. He disappeared and was seen on television in Cape Town wearing Islamic attire helping the gangsters called Pagad. Eventually after that Letsoetseng disappeared. Nobody knew where he was. Nomsebenzi thought he left for his home at Maseru.

Themba never showed love to Nomabali and Nomabali wanted to discard him but she couldn't. He bullied everyone he came across. Nomabali wanted the law to take its course. She had no tangible reasons for this but her wishes became null and void. Lungile the policeman told her that the law goes its own way. They could not arrest Themba without valid evidence.

When Themba came back he pointed a gun at Nomabali and asked for information on how to rob the bank. Nomabali talked loudly so that the neighbours could hear that something wrong was happening. She was driven to town to get some money. The following morning they went to the magistrate to get married. Every afternoon after that Themba came to fetch his wife from work.

Nomabali was pregnant with Lungile's child. Ever since she got married to Themba, Themba beat her and sometimes clapped her. She became lean and Lungile told her to divorce Themba. She went to her attorney and asked for a divorce. When Themba received the summons he took his wife to the forest near Humansdorp and beat her with branches and switches. He told her to go to her attorney and withdraw her intention of divorcing him. Nomabali went to her attorney told him that she wanted the law to take its course otherwise her life is worthless. Themba disappeared again and was later arrested at Jan Smuts airport. Themba was careless not to take note to the importance of the female voice on the loud speaker who said,

Ladies and gentlemen, may I have your
attention please.

Ngewu (1998: 104)

The voice was describing a black man who wore Islamic attire and that he was very dangerous. Anyone who had seen him must alert the nearest policeman. Themba was arrested and was taken back to Port Elizabeth by a helicopter. On the date of appearance to court Themba did not deny the charges he was accused of. His attorney tried to defend his lawlessness habits he had done explaining that, that was caused by the visions and expectations he had when he came from exile. The judge explained that the accused came from exile and found that nothing has changed. That has nothing to do with his wife, Nomabali whom he oppressed as if she is the cause of the unchanging habits of KwaNobuhle. Themba was sentenced to 15 years imprisonment.

Here in this Ngewu's book we observe that what ever conflict Themba comes across he overcomes it by replacing it by another thing. The pigs which were a threat to him were overcome by crossing the borders. The conflict between him and the government was overcome by oppressing the innocent helpless lady that later was forced to be his wife. And because Nomabali never revealed the secrets of the bank that deprived him the opportunity of robbing the bank which he had thought by doing so he would be a rich man.

3.1.3. Conclusion

Themba thought that by leaving his home the circumstances would change. He was shocked when he found that the pigs which were roaming the KwaNobuhle streets are still there and have multiplied. He was relieved when he observed that his father Mxhafele is no longer slaughtering them. Inside himself he had a hope that things are going to change because South Africa is a liberated country, and because he fought for this liberation, things are going to change. He thought of taking his parents to greener pastures, he forgot his lack of education. In his argument he said,

**Kulaa matyholo ndandityhuthuza kuwo zange
ndibone nokuba ibenye idyunivesithi. Ukuba
yayikho ngendingazanga ndizibandeze.**

Ngewu (1998: 45)

In those bushes I was intruding in, I didn't see not
a single university. If there was one, I wouldn't have

distanced myself from it.

These words were spoken by a distressed somebody. To get rid of this frustration he bullied and used weak human beings.

Plot in this novel is skilfully employed to enhance suspense and conflict, and to express the hatred through the actions of the characters. As Roberts (1987 : 77) explains the conflict may take the shape of hatred, anger or argument, we see Nomabali from the first page anxious to know if Themba loves her or he just want her to be a ladder towards his successes of robbing the bank. The question itself shows that Nomabali is not happy.

3.2. CHARACTERIZATION IN THE NOVEL KODA KUBE NINI NA? BY NGEWU L.L. (1998)

3.2.1. Introduction

Characters do not exist in a void, nor are they static entities. They exist in a context of action. They are elements of the Plot. Chatman (1978: 111) quotes the formalists Tomashevonsky who is of the same opinion that 'character is secondary to a plot.' Characters are interesting because they act, speak, think and feel. 'On the level of the story, characters differ from each other. In that sense they are unique. On the basis of the characteristics they have been allotted, they each function in a different way with respect to the reader'. Bal (1985: 79).

Rimmon-Kenan (1983: 33) explains that 'In the text characters are nodes in the verbal design; in the story they are by definition non-verbal abstractions, constructs. Although these constructs are by no means human beings in the literal sense of the word, they are partly modelled on the reader's conception of people and in this they are person like.'

Chatman (1987: 107) comments that 'A man's nature, environment, habits, emotions, desires, instincts: all these make people what they are, and the skilful writer makes his important people clear to us through a portrayal of these elements.' Aristotle as quoted by Chatman (1987: 107) is of the same opinion when he says that 'actions come first; it is the object of imitation. The agents who perform the action come second.' He also defines

character as something that is added later and, in fact, as not even essential to successful tragedy.

Bal (1985: 79) argues that let us assume that a character is an actor with distinctive human characteristics. In this view an actor is a structural position, while a character is a complex semantic unit.

Zulu (1998: 12) quotes Gill (1983: 469) who reminds us that accounts of character formation in the various schools differ in detail. Yet they all present the developed, adult character as the product of a number of factors working in the combination. 'Nature' that is the innate element - is one factor considered in the form of either innates temperament or some kind of potential excellence. But this is considered alongside other factors, such as upbringing, habit and habitative training plus the influence of parents, teachers and society in general.

Chatman (1987: 119) comments that characters should be treated as autonomous beings, not as mere plot functions. It should be argued that character is reconstructed by the audience from evidence announced or implicit in an original construction and communicated by the discourse, through whatever medium. He also explains the question 'what is it' that we reconstruct. It implies that their personalities are open-ended, subject to further speculations and enrichments, vision and revisions.

3.2.2. Analysis of characterization in the novel *Koda kube nini na ?* by Ngewu L.L. (1998.)

When we analyse we have to bear in mind that novels usually focus on tension between individuals. In the novel of Ngewu, *Koda kube nini na?* we find two major characters and hint characters. One of the major characters is a protagonist, Themba Hlumayo and the other is an antagonist Nomabali Manxoyi.

Themba is portrayed as a protagonist because he has the qualities that reflect a protagonist. From the beginning we are stricken by the words spoken by Nomabali shouting Themba. That means Themba is the cause of the argument.

**Ndifuna Themba undicacisele ukuba
uyandithanda na nokuba undithathe
njengotha-tha-tha nje oza kuba lisango
lakho lokungena ebhankini.**

Ngewu (1998: 1)

I want you Themba to explain whether
you love me or you take me as a humpty
dumpty whom you are going to use as
means of robbing the bank.

On the last page we find that Themba is sentenced to 15 years imprisonment and that he is also waiting to appear in court for other charges as one of those who do not obey the laws of this country.

He has great expectations, although to achieve those expectations he seems doomed by obstacles. Themba, because he comes from exile to fight for liberation of his country, he thought things would be better for them so that he could take his parents to greener pastures. He couldn't wait. The people who were in the struggle are compensated. He fights for making quick money and instead he was sentenced to imprisonment.

Themba is a pillar. The obstacles in front of him do not change his expectations. He is uneducated but that doesn't stop him from seeking money. Ngewu tells us how determined he has become.

**Kulaa matyholo ndandityhuthuza kuwo
zange ndibone nokuba ibenye idyunivesithi.
Ukuba ndandiyibonile ngendingazange
ndizibandeze.**

Ngewu (1998: 45).

In those bushes I was intruding I never saw
even one university. If there was one, I
wouldn't have distanced myself.

He was retrenched from the SANDF and was expelled from the Protection Unit Security System and joined Letsoetseng who was a drug dealer. Nomabali was also astonished to find Themba with money although he was not working. Themba is the centre of every episode. We find that he is the initiator of every episode whether he is present or not. When the police suspect he is the assassin of Phakamisa, the taxi man, he disappeared. Nomabali thought of having somebody to rescue her from her lover's oppression. She met Lungile, a policeman who pregnanted her but did not rescue her from Themba's cruel hand. Nomabali is mad and is sent to the psychotherapist by her neighbours. Themba was not there but he is the cause of Nomabali's distress. His actions and decisions create and propel the conflict in the novel.

The story develops into episodes. A skilful author choose a strong protagonist who is going to be and initiator of the episodes. The story develops to a climax. The readers are always inquisitive to know what comes next. That creates tension and suspense.

The antagonist is the character who is opposed to the ideas, actions and views of the protagonist. The antagonist in this novel is Nomabali. Both the protagonist and the antagonist are very important in the story making. Without them there is no story. There should be a conflict between them but one is a hero and the other is a villain. Although Nomabali is weak in some instances, we find that she never reveals the secrets of the bank. That shows that she stands for what she says, and that she knows the bank is her source of income. She prefers to die than to reveal the combination locks, the secrets of the bank, and the day of the week or of the month which they have the most money.

There are hint characters whom the writer uses in assisting other characters. Letsoetseng was there to help Themba to earn a living. Without Letsoetseng Themba wouldn't get the BMW car because he could not drive. Letsoetseng had a lady called Nomsebenzi who introduced Nomabali to Themba and Themba had a shelter and somebody to feed him or had somebody who is everything to him. We have Nomvulo and Nonkosi, the neighbours of Nomabali who helped her while she was in distress. These hint characters fill the gaps. They appear and eventually disappear with out influencing.

3.2.3. Type of characters

Chatman (1987: 132) quotes Forster who made a distinction between round and flat characters. "A flat character is endowed with a single trait or very few. This does not mean that the flat character is not capable of great vivacity or power. Secondly, since there is only a single trait, the behaviour of the flat character is highly predictable." Themba is a flat character. Themba has nothing to help other people, instead he wants everything for himself. He has no love. He beats Nomabali although he knows that she is pregnant. He forces her to marry him so that he can get what he needs from her without any request.

Foster, as quoted by Chatman (1987: 132) describes the round character as the one who possesses a variety of traits, some of them conflicting or even contradictory; their behaviour is not predictable. They are capable of changing and of surprising us. Round character inspire a stronger sense of intimacy. We remember them as real people. Like real-life friends and enemies it is hard to describe what they are exactly like.

If we look at Nomabali's life we find that she is a determined young lady. She is dedicated to her work only. She used to warn Nomvulo not to jeopardise her life. When she had Undoyisile and brought him up all by herself she concluded that once beaten twice shy. She decides to do commerce so that she can earn a living. She is so cautious in the way she spends her money until Themba comes in to her life. Themba uses his powers as a man to ruin her life. He points a gun at her twice and sometimes takes her outside the borders of Port Elizabeth. He beats her with fists sometimes with twigs and switches. All these give the reputation that he does not love her but is abusing her, in so much that she becomes a lunatic. She always says, 'the law must take its course.'

In this novel *Koda kube nini na* we find that it is difficult to identify one antagonist. Early in the novel we find Themba is in conflict with his parents, the environment, his employers and friends.

The novel, *Koda kube nini na* is written as a third person narrative. The omniscience of the third person narrator is shown by the fact that he can portray the character's private speeches, the past and future experiences. The narrator can also portray events that take place at different places at the same time.

Ngewu (1998: 16) tells us about the strike which occurred in 1976. We find that Themba makes this an opportunity to stop chasing the pigs. His parents do not know that they are the cause of their son's dismissal. He changes his identity completely for that of Islamic. In the novel we observe that Ngewu is in their rooms when there is a conversation or argument between Themba and Nomabali.

3.2.4. Direct and indirect representation.

Rimmon-Kenan (1983: 60) gives two methods of describing a character, that is direct and indirect. To define direct he uses adjectives and abstract nouns. We can say Themba is a cruel, cold assassinator. We find hatred in his red eyes when he is arguing with Nomabali about the ways of robbing the bank. He shows red eyes of anger. He kills Phakamisa with a sharp pointed weapon. He is so cool as if nothing has happened.

Indirect method according to Rimmon-Kenan (1983: 61 – 66) involves actions, speech, external appearance and environment. He is of the opinion that one-time actions tend to reveal the character's unchanging or static aspect.

Rimmon-Kenan (1983: 65) maintains that indirect representation may rely on a relationship of spatial contiguity. This is the case of external appearance and environment. Rimmon-Kenan (1983: 65) continues to hold that external appearance has been used ever since the beginning of narrative to imply character-traits, but today it is used as the metonymic relation between external appearance and character-traits.

Rimmon-Kenan (1983: 65) shows distinction between external features which are grasped as beyond the character's choice such as height, colour of the eyes, length of the nose and those which at least partly depend on him like hair style and clothes.

According to Rimmon-Kenan (1983: 66) a character's physical surroundings as well as his human environment are often used as trait-connoting metonymies.

Ngewu uses much of indirect representation in the character-traits in his novel. Themba's parents are cheap labourers. His father, Mxhafele was collecting refuse. His clothes are soiled as if he was rolling himself in the soil. He earns little money and had to think of

other means to add to his wages. He slaughters pigs helped by his son Themba. The pigs Mxhafele slaughters are left by a European farmer because he was told by a doctor that all the piglets had an incurable disease. Then he decided to leave them in the KwaNobuhle location which is a place suitable for them, instead of killing them. That means KwaNobuhle location is not a clean location. No health inspectors care that the location should be kept clean. Themba emerged from that disgusting place.

Nomabali is not a beautiful woman but she is lovely. Her room is untidy. We find that she once washed in used water which she washed in the previous day. Ngewu (1998: 51). We learn that the armpits are stinking proving that she doesn't make use of deodorants. Maybe Themba found that she is untidy, that is why he treats her badly.

3.2.5. Naming

There is also another way of portraying a character, that of naming. Naming is the same as labelling. This type was frequently used by the old writers. This type does not fit in this Ngewu's novel. The word Themba may indicate that Themba's parents had high hopes about their son. The circumstances did not allow him to fulfil his parents' hopes. The social circumstances and the environment changes his life and also the denomination.

3.2.6. Conclusion

As Rimmon-Kenan (1983) observes that the environment can make a character's trait static or stereotyped. Rimmon-Kenan (1983: 60) points out that one-time action tends to reveal the character's unchanging or static aspect, often having a comic or ironic effect, as when a character clings to old habits in a situation which renders them inadequate. Rimmon-Kenan (1983: 65) holds that external appearance has been used ever since the beginning of narrative to imply character-traits, but today it is used as the metonymic relation between external appearance and character-traits. When we think of Themba while he was working at the Protection Unit Security System he wore expensive leather jacket and an ostrich leather shoes. When he is out of the job these clothes are worn out and he knows that he will not get that type of clothing again. He wants the shortest way

to get money, and to get money he had to use somebody whom he is not going to request. He tells Nomabali that he cannot talk about love, his aim is too marry her. Ngewu (1998: 5).

Ngewu's characters behave like human beings. The actions are what we encounter in our daily lives. Since these characters in *Koda kube nini na* are people depicted in writing, a measure of this novel is the creation of live and dynamic characters. The use of dialogue, observing characters having argument with each other and movements caused by their emotions give the novel a dramatic quality that could easily be acted on stage.

3.3. SPACE

3.3.1. Introduction

According to Rimmon-Kenan (1993: 93) 'the concept of place is related to the physical, mathematically measurable shape of spatial dimensions. In fiction the places do not actually exist, as they do in reality. But our imaginative faculty dictates that they be included in the fabula.' Rimmon-Kenan (1993: 93) is of the opinion that the story is determined by the way in which the fabula is presented. During this process, places are linked to certain points of perception. That point of perception may be a character, which is situated in a space, observes it, and reacts to it.

Rimmon-Kenan (1993: 93) points out that 'There are three senses which are especially involved in the perception of space: sight, hearing, and touch. All three may result in the presentation of a space in the story.' We use a sense of sight for shapes, colours and sizes from a particular perspective. Sounds may contribute though to a lesser degree to the presentation of space. If a character hears a low thunder it is probably still far away from the hearer. When the thunder rumbles over the hearer's head, one knows it has come. If a character feels walls on all sides, then it is confined in a very small space. Tactile perception is often used in a story to indicate the material, the substance of objects.

Rimmon-Kenan continues to say with the aid of these three senses two kinds of relations may be suggested between characters and space. The space in which the character is situated, is regarded as the frame. A character can be situated in a space which it

experiences as secure, while earlier on outside that space, it felt insecure. An inner space may also be experienced as unsafe, but with a somewhat different meaning. The inner space can be experienced as confinement, while the outer space represents liberation and consequently, security for example, with a sigh of relief he closed the door behind himself.

Rimmon-Kenan (1993: 95) comments that 'the filling in of space is determined by the objects that can be found in that space. Objects have spatial status. They determine the spatial effect of the room by their shape, measurements and colours. The configuration of objects may be in a room, may also influence the perception of that space.'

According to Rimmon-Kenan (1993: 95) 'spaces function in a story in two ways. On the one hand, they are only a frame, a place of action. The space can also remain entirely in the background. In many cases, however space is 'thematized' : it becomes an object of presentation itself, for its own sake. Space thus becomes an 'acting place' rather than the place of action. It influences the fabula, and the fabula becomes subordinate to the presentation of space. Space can function steadily or dynamically. A steady space is a fixed frame, thematized or not, within which events take place. A dynamically functioning space is a factor which allows for the movements of characters. Characters walk, and therefore need a path. They travel and so need a large space, countries, seas and air.'

Rimmon-Kenan (1993: 96) continues to say, 'The movement of characters can constitute a transition from one space to another. The space need not be the goal of that move. The character that is moving towards a goal need not always arrive in another space. It is expected to result in a change, liberation, introspection, wisdom, or knowledge. The move may be a circular one, the character returns to its point of departure. In this way the space is presented as unsafe or as confinement.'

Chatman (1978: 96) contends that 'there is a story space and discourse space and that the dimension of story-events is time and that of story-existence is space'. He says that 'story-space contains existence, as story-time contains events. Events are not spatial, though they occur in space, it is the entities that perform or are affected by them that are spatial. Story-space in cinema is 'literal' that is objects, dimensions and relations are analogous. In verbal narrative it is abstract, requiring a reconstruction in mind.'

In verbal narrative space according to Chatman (1978; 97) 'story space is doubly removed from the reader since there is no icon or analogy provided by photographed images on a screen. Existence and their space, if 'seen' at all, are seen in the imagination, transformed from words into mental projection. There is no 'standard vision' of existence as there is in the movies. While reading the book, each person creates his own mental image. Verbal narratives can also depict movement through story space, even in cinematic ways.' Chatman goes on saying, discourse-space as a general property can be defined as focus of spatial attention. It is the framed area to which the implied audience's attention is directed by the discourse, that portion of the total story space that is remarked or closed in upon, according to the requirements of the medium, through a narrator, as figuratively as in verbal narrative.

Another consideration is whose sense of space is being depicted. We depend on the 'eyes' we are seeing with – narrator, characters and implied author.

A character can perceive the world of the story through a perceptual narrative predicate. The object of the predicate appears within his perceived story-space, and his point of view is from his occupied story-space.

On the other hand Chatman (1978: 103) contends that a narrator may delimit story-space, whether a direct description, or obliquely. Observation may be presented by a narrator who assumes that people and places need to be introduced and identified. The narrator may be omnipresent. Omnipresence is the narrator's capacity to report from vantage points not accessible to characters, or to jump from one to another, or to be in two places at once.

Chatman (1978: 104) holds that verbal story space then is what the reader is prompted to create in imagination on the basis of the character's perceptions and or the narrator's reports. The two spaces may coincide, or the focus may shift back and forth freely.

3.3.2. Analysis of space in the novel *Koda kube nini na?* BY NGEWU, L.L.

The space is created in the township of KwaNobuhle in Uitenhage. Both major characters of the novel are born and bred there.

The appearance of the township of KwaNobuhle is beautiful. Inside the location are pigs which are homeless and roaming about. These pigs were left by a white farmer who, when he was told that all the piglets had an incurable disease, took them all to KwaNobuhle location, saying he is sending them to their pigsties.

**Wazilayisha iihagu namantshontsho azo waza
loo mthwalo wawuthula KwaNobuhle ngelithi
uthumela iihagu kwiihoko zazo.**

(Ngewu 1998: 14)

He loaded the pigs with their piglets and unloaded them at KwaNobuhle, saying that he was sending them to their sties.

The word 'iihoko' which means pigsties symbolises the houses in which the people of KwaNobuhle live. In our imagination one can think that,

- (1) The location is dirty,
- (2) It is densely populated, that is, many people live in one house and that leads to making shacks for the extended family.

The author tells us how these pigs were feeling as if they have got freedom. They were roaming in the plains of KwaNobuhle, Comffy, Holomisa and Tyoksville. They forget about their previous lives. Because the residents do not care for them they quickly multiply in numbers. What is surprising in these locations is that there is an association which deals with the protection of cruelty to animals (SPCA) but it takes no notice of the pigs.

The author portrays the poor parents of the protagonist, Themba. We find Themba and his parents locked in a poverty space because Mxhamfele, Themba's father earns very little money as well as his mother who works as a domestic servant in a coloured doctor's house. The only option to augment the earnings is to slaughter the wandering pigs and sell the meat to the people of Soweto. Themba is directly affected by this situation as he is the one who chases the pigs. In exile he joins the Islamic denomination because he hates pigs. This is an effect the space of poverty has had on him.

**Uhlobo awayezithiye ngalo iihagu
lwazibonakalisa ngokuba olule isandla
sakhe sasekunene amkele inkolo
yobuSilamsi kumazwana awayebhacela
kuwo.**

Ngewu (1998:18)

The way he hated pigs shows itself by stretching his right hand and accept the Islamic beliefs in those self-exiled countries.

We find Themba in a different space of the 1976 students' strikes against the teaching of Afrikaans in black schools. This caused the authorities to act by using force to counter these uprisings. Themba finding himself in this space decided to leave South Africa for exile. This also afforded him the opportunity to be free from chasing and slaughtering the pigs. He crossed the borders and trained to be a guerrilla. The author uses 'space' for ideological effect. Themba's escape from home has dual purposes. He is a freedom fighter because he influences the students that its "Freedom Now : Education Tomorrow !" and because he likes Afrikaans language he used to say, **Vryheid Nou : Opvoeding More**. .Ngewu (1998: 17).

The author uses a pause. This pause, we may rather say, is an empty space where the author is silent about it. We do not know how exactly it affected the protagonist, Themba. We know that Themba stayed for seventeen years in exile but we are not told what he was doing there. After that seventeen years he came back. He was very much astonished to find that ever since he left, there was no change. This makes him realise that he had wasted time in exile but he hopes that sooner, things are going to change, and that he had fought for freedom.

We perceive that his inner space implies protection although his outer space implies hatred.

His inner space.

(a) He joined Islamic Religion and became a staunch member. As a religious member you would expect him to act and react in a manner expected from religious people. Perhaps he thought by joining Islamic religion he would find himself a peaceful space.

(b) He changed his identity to assume a new name according to his new religion, Salaam Mohamed. Perhaps he was of the idea that he was born again to be a new person who will be having a peace of mind and forget about his past.

(c) He feeling of having money was another great mistake of thinking that people who have a lot of money are the ones who are happy and feel protected in life.

(d) He has high expectations. Themba promises his parents that they are going to leave that dilapidated house and stay in greener pastures when we get our freedom. Mxhamfele does not show any interest in the coming liberation because he did not think that liberation would cover their nakedness. When Themba is called to join the SANDF he is shocked to observe that the Whites still occupy the high positions and that:

**Abona bantu kujoliswe ekurhoxisweni
kwenkonzo yabo emkhosini ngabo bantu
babezimbacu kanti wona loo majoni
ayekhusele exhase inkqubo yocalu-calulo
ebengachaphazeleki nganto.**

Ngewu (1998: 23)

The people who are going to be retrenched from the army are those who fought for liberation, while those who assisted oppression are not involved.

He trained for four months then he was allocated to render his services at Grahamstown. He thought of fulfilling his dreams.

When he comes back from exile he has great expectations about change. The changes that are there are not regarded as changes by him.

He forgets that he is not educated. At the end of the same year, rumours of retrenchment reached their ears. He decides to work harder than before thinking he would be promoted. At the beginning of 1994 the soldiers were told to submit their qualification certificates, Themba has nothing. He goes up and down to the principals of schools requesting for a certificate thinking that they are made by the principals, but all in vain. He is retrenched and he goes back home.

Outer space.

(a) He never really behaved religiously as we find him

- Dealing with drugs
- Accepting bribes
- Committing acts of robbery
- Being a thief
- Having no respect of other people's lives
- Committing murder.

(b) Changing his identity was a way of trying to get away with crimes committed.

The actions happen at home, then outside and back home again. We find that there is a vast space between him, Themba, and the money. He cannot fulfil his promises. He gets a job in the Protection Unit Security System in Port Elizabeth. The money he earns is less than that of SANDF. The recommendation he gets from James in SANDF puts him in higher rank because he becomes the foreman of one hundred and four men and thirty women. Because he is hungry for money he accepts bribery. Those who do not bribe him are not changed to positions of advantage. Others bribe him up to two hundred rands, that make him rich quickly. Jonathan gives him permission to expel and hire new securities.

This environment encourages him to seek for more money, as a result he joins Letsoetseng whose mission is to sell drugs.

When Jonathan of the P.U.S.S. expels Themba from work because of his unfaithfulness, he doesn't go home, as he did when he was retrenched from SANDF. He uses love to find shelter. This space allows him to change his attitude, to act freely as he wish, to join anything that suits him, to act differently as his emotions allows him to do. It is in this space that we see Themba's true colours. Nomabali's room is a place of planning and a

springboard to commit crime. Nomabali is abused right in her room and in the forests near Humansdorp.

When Themba gets settled at Nomabali's room he starts planning ways and means of robbing the bank where Nomabali works. When Nomabali heard these words of robbing the bank she jumps out of the bed and steps towards the window and opens it although it is not hot. By opening the window, this symbolises that Nomabali is tired of being asked the same question of how to rob the bank. Now she wants a way to get out of this clinch. To get out from this clinch will mean the end of her life. She asks in a voice showing despair if Themba loves her or he wants to use her to rob the bank.

Ngewu, L.L. (1998: 1)

Themba's movements are not predictable. He does not tell Nomabali where he goes. This shows that he does not want to be known where he has gone. This shows that although they live in one space they are in different spaces. He quarrelled with a taxi driver in front of Nomabali's residence. Soon, afterwards the Taxi driver, Phakamisa was killed on the way towards Uitenhage. Nomabali is not aware of this incident. She is asked about this killing by the police. The police had in their possession the last leaf of Nomabali's cheque book of which she was not aware that it had been torn and showed her. She couldn't believe that it comes from her chequebook. She never thought that Themba could tear off her chequebook. She thinks it may be her son who stole it. This shows there is a space between their lives. One doesn't know what is thought by the other. The major problem to Nomabali is that ever since she met Themba she never lived a happy life.

The police frequently visit Nomabali's room to question Themba about his BMW car. They ask him where he does his licence renewals for his car. Nomabali finds out that the car was stolen from a rich lady of Happy Valley. Themba escapes and is seen on TV screen wearing Islamic clothes. Soon after that Letsoetseng also disappeared. Nomsebenzi tells Nomabali all about Themba and Letsoetseng and that it is was Themba who killed Phakamisa. Nomabali couldn't believe because on that day Themba has celebrated his birthday at Holiday Inn. She remembers that day properly because Themba's clothes were stained with beetroot juice. The juice was poured with a purpose of dodging the blood stains which were on the shirt, but Nomabali saw no difference.

When Themba comes back he forces Nomabali to tell him the secrets of the Bank. One time, Nomabali when she is asked about the secrets of the bank she goes to her suitcase to pick up the ATM card. She tells Themba that she has money in the card, there is no reason why Themba wants to rob the bank. While she is holding the card Themba has already pointed a gun to Nomabali. That is the second time that she is pointed with a gun. His movements make Nomabali confused to such an extent that she asks herself;

**Koda kube ninina sihleli phezu kwengcinezelo
elolu hlobo.**

(Ngewu LL.(1998:102)”

“Until when could we resist the oppression of
this sort”.

She decides to associate herself with Lungile a policeman who seems to be pathetic for Nomabali’s life. This also shows people in one space can be in different spaces at the same time. She loses her conscience.

Themba decides to marry Nomabali so as to bind her towards his needs. He has heard that Nomabali is in love with a policeman. He marries Nomabali because he wants to abuse or oppress her. Nomabali tells Lungile whose child she is expecting, how she gets married to Themba. Lungile advises her to divorce him. When Themba receives the divorce papers he takes Nomabali to the forests beyond Humansdorp. He drags her out of the car and punches her with his fist on her temple. He then breaks a twig and beats her with it. When the twig is finished he breaks a switch and beats her again for more than thirty minutes. He loads her in the car and return to their room. In the room he groans that Nomabali should wake up the next morning to withdraw the divorce from the Supreme Court. Nomabali wakes up the following day and painfully goes to her attorney. There she tells the attorneys that the law must take its course to the person who calls himself her husband. She is taken to the hospital where she stays for weeks.

When the police visit Themba in Nomabali’s room they find that he has already disappeared. He was caught in the Jan Smuts airport where he was on the way to Swaziland. He was told to pick up his luggage where it was stored. When the police opened the luggage they were astonished to find different kinds of drugs. He was then

taken to Port Elizabeth. On the day of trial Nomabali was amazed to see her son Undoyisile and her lover, Lungile being involved in dealing with drugs.

Themba was sentenced to fifteen years imprisonment for the assault. He is going to appear again before the magistrate for dealing with drugs.

The whole of Ngewu's novel, is full of movements. Themba is going up and down searching for ways of surviving. His two lives didn't work for him that of being an Islamic because he is caught wearing Islamic attire so as to hide identity. Because he trained as guerrilla he is used to cold blooded killing and does not show any respect for human life as he has abused Nomabali.

CHAPTER 4

GENDER

4.1. INTRODUCTION

Aristotle, as quoted by Gould defines the female as a female by virtue of a certain lack of qualities; we should regard the female nature as afflicted by natural defectiveness.

Hooks (1984: 14) explains that feminist analysis of women's lot tend to focus exclusively on gender and do not provide a solid foundation on which to construct feminist theory. They reflect the dominant tendency in Western patriarchal minds to mystify woman's reality by insisting that gender is the sole determinant of woman's fate.

Hooks is of the opinion that, as a group, black women are in an unusual position in the society, for not only are they collectively at the bottom of the occupational ladder, but their overall social status is lower than that of any other group. Occupying such a position, they bear the brunt of sexist, racist, and classist oppression. At the same time they are the group that has not been socialized to assume the role of exploiter or oppressor in that they are allowed no institutionalised "other" than that they can exploit or oppress.

White women and black men have it both ways. Black men can act as oppressors or be oppressed. Black men may be victimized by racism, but sexism allows them to act as exploiters and oppressors of women.

According to Payne (1997: 217) gender is a term denoting the attributes culturally ascribed to women and men. Distinctions are conventionally drawn between gender and sex, the latter being understood as the sum of the physical characteristics that make us biologically "women" and "men".

Payne quotes structuralists who see gender as the product of universal cultural laws and conventions of "grammar" that frame linguistic and cultural oppression. Culturalist focus on the conventional positioning of the male hero as active subject and the heroine as positive object of narrative action.

Payne (1997: 191) argued that in areas of biological and medical science it is common to root distinction between women and men in biological differences. Femininity appears as

a natural essence which is both tied exclusively to women and whose influence is felt directly in all areas of social life. That means women are deemed “biologically” unsuited to certain types of work and artistic activity. The argument that a woman’s biology is her destiny is seen as a source of women’s subordination, for if women are naturally inferior, then, feminist demands for women’s equality or for the cultural validation of femininity are null and void.

Payne argued that in practice women have regularly been excluded from or marginalized within culture and history. Feminist critics of humanism have looked therefore to theoretical traditions which enable an understanding of sexual difference and inequality. Various theories have been influential in dislodging the humanist subject from the centre stage of history.

According to Bauerlein (1990: 62) Scotts notes that “Feminists” have used “Gender” “as a way of referring to the social organisation of the relationship between the sexes”. These feminists emphasized the social dimensions because they ‘wanted to assist on the fundamentally social quality of distinctions based on sex. “Gender” signals an assertion that in equalities between men and women were socially derived, not biologically determined.

According to Scott the usage of “gender” is designed to curb a one sided focus on women in women’s studies scholarship. According to this view, women and men were defined in terms of one another, and no understanding of either could be achieved by entirely separate study. This meaning of gender has intended to correct the excesses of a fledging field of inquiry trying to establish its legitimacy and its discrete and proper compass.

Bauerlein (1990: 64) gender is a mode of constitution and means of signification, the former of social relations. Scott quoted by Bauerlein (1990; 65) contends that gender has an elaborate historical bearing and an omnipresent theoretical pertinence. It informs large-scale political groupings and reaches to personal psyches. It directs the tacit understandings of nature and society, the common but unconscious theoretical know how through which individuals order the world and make it meaningful. Gender is not only a marker of sexual difference. It is a strategy of differentiation in general, explicitly a sexual one, but implicitly a social, political and a economic one.

Bauerlein concludes that the trace of gender here or there signifies the work of gender everywhere. A particular object with obvious gender features is but one manifestation of a subliminal gendering operative throughout the cultural field the object belongs to. It is an attribute that imports a heavy cultural, social and political load and does so subliminally.

According to Brooker (1999) 'Gender is a term for social, cultural and historical construction of sexual difference. The elision of sex with gender equates male and female with masculine and feminine. This then naturalizes the standard traits of sexual difference established in society that men are physically strong and therefore associated with the world of labour, sport and physical combat and are active in the public domain, and that women are physically weak and therefore passive; their sphere is the home; their bodies determine their roles as mothers and objects of male desire. This dualism not only reinforces male authority over women but also perpetuates the norm of male heterosexuality as the model of natural sexual identity.

Payne (1997: 569) quotes Christine de Pisan who argued that women have the same capacity for learning and right to be educated as men. That argument of women's education was finally successful at the end of the nineteenth century, and that women were made better companions for men and better suited to fulfil their designated roles in patriarchy, and that feminist scholarship and teaching must not only be about women specifically, for women's liberation from male dominance.

4.2.GENDER IN NGEWU'S NOVEL KODA KUBE NINI NA? OF 1998.

When Themba crosses the borders he wants to free himself from the South African regime. We get this from his words when he says, "Freedom now: Education tomorrow;" He used to interpret this in Afrikaans that, Vryheid nou: Opvoeding more. Ngewu, 1998: 17.

The South African regime was not the sole issue that causes Themba to leave his home but it was the chasing of pigs. The social problems made Mxhafele slaughter pigs which were roaming the streets of KwaNobuhle. Themba had to help his father by chasing and slaughtering them. His father was working as a refuse collector at Magxaki in Port Elizabeth. He earned little money which could not overcome his problems so he decided to slaughter the pigs and sell the meat to the residents of the shacks at Soweto in Port Elizabeth.

Mxhafele and his wife were not educated, so their earnings were not enough for people who live in a suburb. When Themba crosses the borders he had the opinion that they will come and rule the country, if not, they will rule with the help of those who will be ruling then. Ngewu 1998: 27.

**Salwela inkululeko yeli lizwe sinethemba
Lokuba ukuba akuphathanga thina
sakuphathisana nabaphetheyo.**

Themba's little knowledge puts aside that no blind person can lead the country. In rural areas there are chiefs who are leading although they are not educated but their leadership is only for clans, and their leadership is mostly on the preservation of customs, norms and values of their clans. As we are a rainbow nation we have shifted from our culture, then our customs, norms and values escalate as the years go by.

When Themba comes back from exile he joins the SANDF in Pretoria in 1994. His father, Mxhafele reminds him that:

**Njengomntu owaya kulwela inkululeko,
sikhululekile ke? Kumbandela wokusebenza
ndiqinisekile umsebenzi uza kuwufumana,
kodwa ingakho ingxaki kuba akufundanga
ngokwaneleyo.**

(Ngewu 1998: 27)

As a person coming from fighting for liberation, are we liberated? In the part of getting the work I am certain that you are going to get it, but the problem is that you are not educated enough.

At work he is amazed to see that the higher ranks are occupied by whites who speak Afrikaans as an official language. He finds that they are going to be retrenched because the Government does not have enough money for them all, so only those who have qualification certificates will survive.

Themba is allocated to render his services at Grahamstown. There the white soldiers spend their free time drinking in the bar. The black soldiers work as hard as slaves. They clean the bar and wipe off the ash from the ashtrays. Themba also cleans the bar at three o'clock on Fridays. This he hates because it is prohibited by his denomination. In that bar he is always laughed at and he is asked, **Hoeveel wit mense het jy doodgeskiet to jy die regering omver wil werp?** P. 24. These unbearable jokes make his heart bitter. He says he could bear all those slavery jobs if the payment was enough. He is retrenched and goes back home.

He finds job at Protection Unit Security System. There he finds a better position. Because he is desperately in need of money he accepts bribery. He could send a lot of money home during the weekends. Because he has money he couldn't do his job properly so Mr Jonathan dismisses him.

This shows that although Themba has a suitable job he cannot resist the temptation of being bribed because he is not educated. The frustration of being out of work makes him another character. He becomes a criminal. He associates himself with Letsoetseng who escaped from Maseru prison whilst serving a sentence for theft.

Themba never in his life bothered himself to fall in love. But to be involved with somebody who works with money, makes him greedy. Letsoetseng's girl friend Nomsebenzi tells Themba about Nomabali who works at Standard Bank at Swartkopsvalley. Themba is very pleased and they decide to meet the lady on Friday afternoon.

I agree with Bell Hook when she says that men are victimized by racism but sexism allows them to act as exploiters. Themba wants to be in love with Nomabali so as to exploit and oppress her.

Nomabali did not know Themba but when he tells her where he was born and that he crossed the borders in 1976, Nomabali remembers him and tells him that she even knows the words he used to tell them at that time of strike. To be in love with such a guy is what Nomabali is looking for. She doesn't know that Themba is not that Themba she knew of in 1976. Then, he was seeking for freedom, now he is seeking for money.

Themba doesn't wait to know Nomabali properly. In their introductory talks they each asks where the other one works. In conclusion he tells Nomabali and Nomsebenzi that they are lucky that they work with money. He said that if they were wise they would have put their hands deep in the money.

Ninethamsanqa nina, kuba nisebenza emalini.

Ukuba benindwebile benifanele ukuba senizifake

zatshona iinzipho kulo mali. (Ngewu 1998: 42)

If Nomabali was wise enough she could have seen that this man is after money only. In conclusion Themba asks Nomabali why doesn't she know that he is making ends meet? Consequently the four of them are going to be involved in robbing the bank by the help of Nomabali.

Themba bases his love on money. He doesn't love Nomabali, but loves what she is working with. Nomabali had the weakness of being a woman which only in her terms says, 'Women will remain powerless until they themselves exercise the power.'

When they come out of the restaurant Themba tells Namabali that she will lead them to her home as they do not know the road. He never asked permission, he last asked permission to Nomabali while he was proposing her. He uses instructions. When they arrived at her place Themba commands Letsoetseng to leave with the car and they will meet the next morning. Nomabali tells him that she respects the owner of the flats so there is no need that he should be left behind. She wishes to protect her reputation. Themba sees no problem because the man she respects is staying with his wife. Nomabali tries to be bold and tells Themba that he is not her husband, but Themba replied that he doesn't feel himself being a husband although it may happen that she sees herself being his wife and that it is a matter of urgency that they see each other the same day. (Ngewu1998: 47)

Bendingekaziva ndiyindoda yakho nam

Makube kusenokwenzeka nje ukuba

wena uzibona ngathi ungumfazi wam.

Nomabali knows that she is caught in a trap made by Nomsebenzi. Themba didn't impress Nomabali. He does not pretend to be what he is not. They quarrel the next morning for

Nomabali was late for work and she is not used to being late. When Themba speaks softly, and calls her by her nickname **Balazana**, Nomabali couldn't resist but to accept everything that Themba says. They both attend a doctor who has to write a recommendation letter for a day's sick leave.

Themba commits fraud. He tears out the last leaf from Nomabali's cheque book in the hope of paying Phakamisa Phundlwana for damaging his car. When they meet at KwaNobuhle Themba is already ready to kill Phakamisa.. He instructs him to stop on the way to his false attorney. They wait for Letsoetseng to come. Themba climbs down and kills Phakamisa and leaves him there with the forged cheque in his pocket. When they return to Port Elizabeth they drive to a Holiday Inn where he eats a beetroot salad and pours it on his shirt which already has blood stains. He says he is celebrating his birthday. In Nomabali's room he takes off the shirt and Nomabali soaks it in water so as to remove the beetroot stains not knowing that there are also blood stains.

Themba stays in bed day after day. Nomabali wakes up everyday and prepares food for him. When she comes back from work she starts making the bed and then washes the morning dishes. This work Nomabali accepts. Ngewu (1998: 67)

**Ibingamkhathazi uNomabali loo nto kuba
ebenenkolo yokuba umsebenzi womntu
wasetyhini kukuba sisicaka sokwenene
esingahlawulekiyo somntu wasebuhlanti.**

She never bothered herself about that because she believes that the work of a woman is to be a real slave to a man.

**Kwelo gumbi bebehla kulo uThemba
ebengenagalelo analo ngaphandle nje
kokuziqhenya nokuqhayisa ngobuqhetseba
bobudoda ebeqamele yaye eqobisa ngabo.
UNomabali yena esisifologu esenza kwanto .**

In that room Themba has no function except

conceit and boldness of being a man. Nomabali does everything as a slave.

Themba lives with Nomabali for five months, but there are some days when Nomabali has no knowledge of his whereabouts. He disappears and then comes back with some money. One day Nomabali comes home showing signs of despair. She turns everything upside down and then finds her cheque book. She saw that the last leaflet is gone but she thought it was torn out by Undoyisile, her son. A few days there after a policeman comes and takes Themba to the charge office. When he comes back he just keeps quiet as if nothing has happened until Nomabali asks and he gives incomplete answers. Nomabali is also taken to the charge office to give evidence against Themba but she knows nothing. The policeman asks if she believes that Themba is innocent or that she is shielding him because she loves him. Nomabali does not hesitate; she tells the policeman that her principal used to say while she was at Limekhaya, 'In life you must be careful never to cross any bridge until you come to it.' The policeman shakes his head knowing well he has met somebody else. When she comes back from the charge office she tells the policeman who has given her a lift that she is afraid of Themba. The policeman offers to take Nomabali home after work the following day. Nomabali accepts the offer with the hope of getting rid of Themba. When she gets home Themba immediately asks her about what the police want from her. Ngewu (1998: 75).

**Liqalisile iTshawekazi ukubalisa liyixuba
liyivanga loo ngxelo, limnika uThemba
ingqondo yokuba nokuba sekutheni na liya
kufa apho afa khona.**

Nomabali gives a report mixed with falsehoods, giving Themba the impression that she will die where he dies.

The following day she is taken by Lungile to the outskirts of Humansdorp where there is no one to interrupt. Lungile tells her that he wants to rescue Nomabali from this formidable hill she is dangling from. Her life is at stake. Nomabali tells a sad story that,

**Mhlekezzi, ukho lo mntu ndimthandayo
 endicinga ukuba nguThemba. UThemba
 endimthandayo asinguye laa Themba
 ndihlala naye eDwesi, koko mntu wumbi.
 UThemba endimaziyo lityendye lomfana
 owayefunda e-Ashton Gontsi ngexesha
 endandifunda kwisikolo iVuba ...
 Impazamo endiyenzileyo ibe kukucinga
 ukuba emva kweminyaka elishumi
 elinesixhenxe uThemba ovela elubhacweni
 isengulaa Themba ndandimazi ndimxabisile.**

Sir, there is this person I love, whom I think is Themba. But the Themba I love is not the one I am living with at Dwesi, but somebody else. The Themba I know is a gentleman who was schooling at Ashton Gontsi while I was schooling at Vuba... The only mistake I have made is to think that after seventeen years Themba living in exile, will still be the same Themba I know and respect.

Lungile asks her why doesn't she reject him. She tells him that Themba is not the type to be rejected, and that he has all the signs that he is not easily rejected. She tells Lungile that she gives Themba everything he needs but she will not even by mistake reject him. Only the law will save her from him. Themba has a gun, but Nomabali says she doesn't even dream about laying a charge against him.

Lungile tells Nomabali that if she wants security against Themba, he is there for her. Nomabali couldn't believe that there could be someone who could save her from this formidable man. She tells Lungile that he cannot secure her from the fathomed pit she is in by putting herself in another pit. What she wants is that Themba the law should take its course and for Themba to be put in prison.

The first year ends Nomabali living with Themba. She becomes a nervous old woman who sometimes becomes insane and stupid. Those who ask why she is like that get no

answers. One time when she comes back from work, she finds Themba's friends in her room. Immediately they force her to tell them about the secrets of the bank, but she doesn't tell them. Themba holds a gun and points it at her and says,

**Kanti ndakwenza into ibonwe ngamehlo,
uphambene nje gqwirhandini!**

Ngewu (1998: 85)

And I will do something which will be seen by
people, you lunatic witch!

After that day Nomabali gets weaker and weaker. Her mind doesn't function well. She gives answers where there are no answers. She is taken to a psycho-analyst for psychotherapy which does not need medicine. Themba disappears without telling his lover where he is going. Nomabali sees him on T.V. wearing Islamic attire in Cape Town.

When he comes back he again asks Nomabali to tell him about the secrets of the bank. He asks her to withdraw money pointing a gun at her. They go to town to draw the money. When they come back he asks her to marry him. She asks him how can she marry somebody who points a gun at her? Themba says that he wants to marry her so that her policeman friend can see that she is now a Mamfene clan's wife. Nomabali realises that her secret boyfriend is known. She prepares herself for the marriage although she has told Themba that she is pregnant. Themba asks her if it is the first time that she has become pregnant?

Pregnancy doesn't mean that they cannot marry. Nomabali marries Themba at the magistrate's office and becomes Mrs Salaam Mohamed. That surname astonishes Nomabali. It shows that Nomabali is not marrying Themba Hlumayo of KwaNobuhle but Salaam Mohamed of another race. She is not going to be part of the Mamfene clan. No parents are part of their marriage. No witnesses are present in their marriage. He marries her as his source of income, his rescuer when he has problems, a witness when he is accused of murdering Phakamisa. He marries her to help him rob the bank where she works. He uses her officially for illegal incidents that he is involved in.

When Nomabali meets her policeman Lungile, she asks him,

**Koda kube nini na? Ingcikivo nengcinezelo
ndiyazazi akuthethwa laa nto ndikuyo**
(Ngewu 1998: 101)

Until when? The oppression and abuse I know is
not the one I am experiencing.

Lungile advises her to divorce Themba. Nomabali tells Lungile that she is pregnant and the child is his. He must help her no matter how. Nomabali visits her attorney and tells him all about her marriage and that she wants to divorce Themba.

Lungile asks Nomabali if she is not afraid of Themba. She replies that there is nothing she is afraid of. Themba can do anything, she is waiting for it, even if it will mean her death. She tells him that her life died a long time ago. Her life has no value and meaning. She says it's better to die instead of living a dying life. She also tells Lungile that her teacher used to say, 'Its better to die once than to be haunted by fate.' She tells Lungile that its not Themba's cruelty that kills her but it's the dying law and that kills her most in this liberated country.

Themba is coldly surprised to receive divorce papers. When Nomabali comes home she finds that the atmosphere in the room is tense and she decides to sleep on the couch. To sleep on a couch in ones own room that shows insecurity. At dawn Themba roughly shakes Nomabali off the couch and drags her to the car. He drives the car towards Humansdorp forests. He tries to drag her out of the car but Nomabali holds on tightly. Nomabali tells Themba that he thinks she is the same Nomabali but she is not the same Nomabali he used to oppress. Themba gives her a vicious clap. Nomabali tells him to do anything he likes because she is his, but for how long? He throws a vicious fist on her temple and she collapses. He sees that he has hurt himself. He pulls a twig from a branch. He undresses her and she is left with her underwear. He starts to beat her like a hooligan. The twig breaks off and he pulls a switch and continues to beat her. This process takes about thirty minutes. When he is satisfied he loads her into his car. With a gruff voice he instructs Nomabali to go and withdraw the divorce case. The next morning Nomabali goes to her attorney and tells him that the law must take its course and rescue her from the man who seems to be her husband and that she wishes to withdraw the divorce case. She is

taken to Livingstone Hospital where she loses her unborn child. The police search for Themba in all places but he is not found. He is caught at Jan Smuts airport where he is on the way to Swaziland to sell drugs. Themba is careless not to listen to the lady who on a loud speaker warns the passengers against a black man who is wearing Islamic attire, and that anyone who sees him must notify the police immediately.

From the plane which was going to fly to Swaziland two policemen came to arrest him. They take him to his luggage. They open his luggage and find different kinds of drugs. He is taken with his luggage to a helicopter and flown to Port Elizabeth. He appears in court for his first offence that of murdering his wife. He is sentenced to fifteen years imprisonment. He awaits trial for other offences in gaol.

All this witnesses what Hooks (1984: 14) says that 'Black women are in an unusual position in the society... and their overall social status is lower than that of any other group. Occupying such a position, they bear the brunt of sexist, racist and classist oppression.'

CHAPTER 5

CULTURE

5.1. INTRODUCTION

The anthropologist Cluckhohn, as quoted by Payne (1997: 120) is of the opinion that culture is what makes, we, the humans, not only the species that engages to cultural behaviour, but ours is the only species that come to depend on culture as the principal means by which we adapt to our environment, get along with each other, and survive.

The human capability for culture is biologically founded, human pass down their life ways-strategies for collective survival not through the genes, but through teaching each new generation of children the life ways of parents.

Payne (1990: 1) quotes Taylor who sees culture as civilization and that, it is that complex whole which includes knowledge, belief, art, law, morals, customs and any other capabilities and habits acquired by man as a member of a society.

Brooker (1999: 52) quotes Johnson who coined the term culturalism to suggest common theoretical assumptions connecting the work of Horggart and Williams. These figures share a belief, says Johnson that the attitude and values of a social community can be read through an examination of its lived cultural processes and the cultural texts the people of that community themselves produce and consume. The analysis of culture is an attempt to discover the complex organisation of elements in a whole way of life, to reveal the common elements in a particular community of experience, the actual life that the whole organisation is there to express.

Brooker (1999: 52) continues to say that culture is therefore used to refer to individual style or character, to a stage of artistic or intellectual development, to expressive life and traditions of a social group, to a social historical moment or a broad epoch.

All these views share the assumption that culture can have an active, shaping influence upon ideas, attitudes and experience.

Rosaldo (1989: 26) is of the opinion that culture lends significance to human experience by selecting from and organizing. It refers broadly to the forms through which people make sense of their lives, rather than more narrowly to the opera, or art museums. From the pirouettes of classical ballet to the most brute of brute facts, all human conduct is culturally mediated. Culture encompasses the everyday and the intended for, the mundane and the elevated, the ridiculous and the sublime. Neither high nor low, culture is all pervasive.

Rosaldo (1989: 26) continues to say that the translation of cultures requires one to try to understand other forms of life in their own terms. We should not impose our categories on other people's lives because they probably do not apply, at least not without serious revision. We can learn about other cultures only by reading, listening, or being there. Human beings cannot help but learn the cultures of the communities within which they grow up.

According to the Readers' Digest (1984: 418) culture is a social and intellectual formation. It is a totality of socially transmitted behaviour patterns, arts, beliefs, institutions, and all other products of human work and thought characteristic of a community or population, such as the cultivation of the soil and tillage.

5.2. CULTURE IN THE NOVEL KODA KUBE NINI NA?

In analysing the novel of Ngewu, L.L. (1998) we shall find that culture is mixed, that is popular culture and traditional culture.

Themba is taught how to survive by chasing and killing pigs. Because he dislikes the job he decides to quit from his home. When he is in exile he rebukes his traditional culture, his home church (Presbyterian) and joins Islamic mosque. He changes his attire and wears Islamic dress and a round cap. That means he learns and adapts himself to the culture of another race. He has a phobia of being an African. He is now a new person in a new country, new attire and a new denomination. He wants to get rid of anything that will associate him with his aborigine. That is why when he comes back he has the vision that his location will have changed. He finds that the pigs have multiplied in number and his home is dilapidated, his parents are aging in so much that they are not working. He promises them that he has brought liberation.

His father, Mxhafele Hlumayo cannot believe that Themba lost his identity. The name has also changed to Salaam Mohamed. He uses this name when he is doing something totally different from his customs, such as selling drugs to other places and while marrying Nomabali without the involvement of his parents. That means Nomabali is not going to be included in Mfene clan. She is his, just for his wrong doings. The parents are not involved to glorify and bless the wedding as per the requirement of his custom. At home he finds that his school colleagues have families and others have suitable jobs. He thinks he is going to get a better position at his work since he has fought for liberation of his country. His father reminds him that he must remember that he is uneducated. Better positions are for those who had remained in school and furthered their education. Themba reminds his father that he has fought for the country, he must wait, things are going to change very soon.

Mxhafele tries to warn his son that he can get the work but he is uneducated, that he is old enough and should have a family of his own, that he cannot allow another denomination in his house and that he, Mxhafele, at his age cannot bear to be told by his son that he, Themba, has changed his name and surname because he, Mxhafele had aims by naming him Themba (Hope).

Themba has ambitions of renewing his home and making his parents happy. He says,

**Tata, ungangxami wena, Mfene, kuza
kulunga! Ukufika kwam ePitoli uza kubona
izinto zamehlo, ukho ndikho.**

Ngewu (1998: 22)

Father, don't be in a hurry, Mfene, it's going to be alright. When I get to Pretoria you will see changes all around you, I promise.

One Friday afternoon Themba walks down the streets towards Tyoksville village wearing his Islamic attire. His father always scolds him for wearing a dress. He tells Themba that he sometimes avoids him. He does not know what kind of a man he is, who is not ashamed of wearing a dress. Themba knows that his home and parents are not civilized but what he sees at Tyoksville is that streets are desolate. He goes through the village with

a path leading to the middle of the shacks, with the hope of seeing at least one beautiful shack. But the more he goes through the middle of the shacks he walks on swampy road. He observes that the people are so poor and there are some who are always drunk, but they seem to enjoy their life. He is amazed to see many small children in front of the shacks. Some of these children wear the same lightweight clothes everyday.

The different kinds of insects and flies are ignored by the residents. He thinks to himself, 'If the people are proud of themselves how can they tolerate to living in such an area?' That means his area is better than the one he sees. He remembers the shacks of Zambia and Uganda and realises that what he sees is the same as what he saw in those countries and also that the value of Rand is going down. He concludes that there is still much to be done.

He goes forward to where there is a noisy crowd. When he looks at it he sees an Indian man with his wife and children. He remembers that it is Friday and that they must be preaching the gospel of Islamic. He howls with a big voice,

Salaam rasul!! Salaam rasul!!

Ngewu (1998: 31)

Wamkelekile mthunywa!! Wamkelekile mthunywa!!

Welcome messenger!! Welcome messenger!!

He goes forward to introduce himself to a man wearing a dress but stops when he finds that they are there to sell old things to the poor. Some of the people buy electric utensils such as irons, kettles and radios that operate on electricity although there is no electricity in their houses. This shows that the people are keen to own something they do not know. He goes back home with the hope of finding work.

The following morning he goes straight the Castle Hill Street to the Protection Unit Security System building. He gets the job. Mr Jonathan trusts him because he was a soldier. He gets a good position of being a foreman. He does his job perfectly in so much that Mr Jonathan leaves him alone and comes back after some days. He becomes greedy for money and accepts bribery. Because he gets more money apart from his wages, he becomes conceited. He wears leather jackets and ostrich leather shoes. Mr Jonathan

gives him the permission to dismiss those who are lazy and employ new securities. Themba stops rotating them after two weeks as he should do. The others quarrel about this. Even Mr Jonathan finds that Themba is not the one he knows. He does what he likes. His eyes do not meet Jonathan's eyes. He cannot speak English very well so he cannot communicate with Mr Jonathan. Mr Jonathan sees that he is disloyal to his work, so he dismisses him.

Themba does not go back home. He has a friend called Letsoetseng who had run away from a Maseru prison. Themba finds that Letsoetseng has no place of his own. He stays with his girlfriend who is an accountant in the bank at Swartskopvalley. Because Themba is greedy for money, he handles Letsoetseng with great courtesy. He sees that he is going to be his source of income because of his girlfriend. It seems as if they are birds of the same feather which flock together. He tells Letsoetseng that there is a rich lady at Swartkopvalley who drives a maroon BMW car. They should go and take the car because she lives alone.

Themba then shows his true colours. They drive the car to Umtata at Southerwood Location. The car is taken and scraped with sandpaper and then painted green. They are taken to Norwood where the car is fitted with XA 1-145 number plates. They remove the Port Elizabeth disc. They drive to Engcobo where they both get driver's licences. They drive back to Port Elizabeth.

To be out of work causes Themba to be a criminal. When they get to Nomsebenzi's room, (Letsoetseng's girl friend) Themba voices out that he wishes to be in love with somebody who works in a bank. Nomsebenzi tells Themba that there is a nurse who will suit him. Themba harshly tells Nomsebenzi that he is not sick, but he wants somebody who works in the bank. Nomsebenzi tells him about Nomabali although she is not familiar with her, and Themba nods his head that he is satisfied.

When they meet Nomabali, Themba does not take a long time in proposing Nomabali because Nomabali remembers Themba while they were still at school and the things he used to say during the strike. Nomabali thinks Themba is still the same Themba she knows. She tells Themba that they were proud of those leaders. She wants to know where Themba works. Themba tells her that he worked for few months in the SANDF and then left. He tells them that,

**Sazenza idini silwela inkululeko kodwa le
sisajongene nayo akukabi yiyo. Phaya
emsebenzini kusaphethe abacinezeli bethu.**

Ngewu (1998: 41)

We sacrificed fighting for liberation, but what we have is not liberation. The officers in the SANDF are still our oppressors.

Themba tells them that he is still seeking for another way of living. He tells Nomabali and Nomsebenzi that if they are wise enough they should have already put their hands deep in the money. He continues to ask them about the ways and means of getting money from the bank. Nomabali asks him who he is to ask her about robbing the bank. Themba tells her that the four of them are going to be involved in the robbery. Nomabali distances herself from that conversation. Themba changes the topic and proposes love to her. Nomabali shows confidence in the man who comes from exile, who takes part in liberation of the country.

Nomsebenzi asks Themba if there is any solution to this unemployment and that the country is still ruled by the oppressors.

Themba shows hatred when he thinks that he left school with the hope that he will be the one who eats from the fruits of liberation. He was a tool to destroy and break the wall of apartheid. Those tools seem to be neglected after they had done the job. They are valueless. He looks at his ostrich leather shoes and the leather jacket and sees that they are valueless and that it will take time to have the same. When Nomabali sees Themba's attitude towards this conversation she finds herself not suitable to associate herself with him.

Themba has no place to live. He tells Letsoetseng to drive to Nomabali's place and she, Nomabali is going to direct the road to her place. Nomabali tells Themba that there is no need to visit her because it's getting late. She tells him not to go to Hloniphekile's place where she lives because she respects him. Nomabali wants to keep her dignity, but

Themba is not willing to be ruled. Themba tells Nomabali that Hloniphekile is living with his wife. Themba does not want to quarrel for a long time and he instructs Letsoetseng to drive to Nomabali's place.

Because gender is part of culture we find that Themba is using his power of being a man. This gives us the opinion that Themba is going to get rid of his frustrations by using Nomabali. He does not give her that respect of being a woman. Themba tells Letsoetseng to come the following day to take Nomabali to work.

Letsoetseng hesitates. He wants to wait there for Themba. Themba tells Letsoetseng that the car belongs to him. Letsoetseng is amazed because Themba cannot drive. It is he who drove the car to Umtata. Letsoetseng sees that he is treated like a slave, he goes up and down with Themba as if he has nothing to do. Nomabali goes to her room and after a while Themba follows. He is still quarrelling with Letsoetseng although Letsoetseng has already gone. Nomabali does not know Themba's decisions with Letsoetseng. She tells Themba about the father of Undoyisile and Undoyisile who arrives at any time he wishes. Themba tells Nomabali that they will see then. He is not going anywhere. He fought for liberation and therefore he doesn't expect to be oppressed as if he is an assassinator. Nomabali sleeps on a couch and Themba on the bed.

Things do not go well because Nomabali couldn't go to work the following day. She could not wake up and she decides to go to a doctor for a doctor's sick leave certificate. Themba accompanies Nomabali. He uses the nickname 'Balazana' which was used by her mother while she was still alive. Nomabali feels secure when Themba calls her like that.

At Nomabali's place Themba meets Phakamisa whose taxi was damaged by Letsoetseng. Themba has to think quick how to answer Phakamisa. He does not deny anything but he tells Phakamisa to meet him on Monday evening at KwaNobuhle where he will give him his money. Phakamisa is so excited because it seems they are agreeing with each other. When Phakamisa is gone Themba and Letsoetseng quarrel on how to pay Phakamisa the four thousand rands he needs to repair his taxi. They finally agree to kill Phakamisa.

The killing of Phakamisa affects Nomabali because she is called to testify against Themba. Nomabali does not know that Themba stole the last leaflet of her cheque book and this leaflet is found in the pocket of the deceased.

Nomabali's mind is ding-dong because she thinks the leaflet is torn by Undoyisile during her absence. Themba does a clever job because when returning to Port Elizabeth, he tells Letsoetseng to drive straight to a Holiday Inn where he eats a beetroot salad and pours the juice on the shirt to cover the blood stains on the shirt. At Nomabali's place he tells her that he comes from celebrating his birthday at the hotel. Nomabali takes the shirt and soaks it in water. When she is asked to give evidence of the whereabouts of Themba, she innocently tells the policeman that Themba had a birthday on that day.

The policeman asks if she trusts Themba. Nomabali tells the policeman that she would not trust Themba if he breaks the law. What she wants is to make it clear that on that night Phakamisa was murdered, Themba was celebrating his birthday at the Holiday Inn.

Although Themba is a coal covered by ashes Nomabali tries to impress Themba as if she will die where he dies. Themba asks Nomabali if there are rumours that he killed Phakamisa. Nomabali tells him that there are rumours, but she dismisses those thoughts. Themba whispers that he does not trust Letsoetseng.

Themba does nothing to help Nomabali. Nomabali does everything for him. Nomabali accepts this type of life because she holds a traditional belief that a woman has to be a slave to a man.

The author reminds us that in our culture in women it is a pride to have a man whether he is useless or not. If the men distance themselves from women, the women do something to attract them. Men do not think the same way. Nomabali is not beautiful but to make herself beautiful she does everything that can satisfy her boyfriend. Themba uses that weakness of Nomabali and uses conceit and arrogance of being a man.

When Themba wants money he instructs Nomabali to withdraw it from the ATM at any time. Themba always asks Nomabali about the secrets of the bank. Although Nomabali is weak but to tell anybody about her work as it is her secret. Themba sometimes points her a gun at her but she never slips not even a word.

Nomabali is afraid of Themba in so much that she decides to be in love with Lungile the policeman who sympathises with Nomabali's way of life. Lungile asks permission to be her

security. Although she is reluctant to have a man on her side, Lungile assures her to be on her side at all times.

Themba disappears and when he comes back he threatens Nomabali. He asks who keeps the keys and what type of keys do they use to lock the bank and which days do they make a lot of money. He wants the answer immediately. He tells Nomabali that she is part of him and she must prepare herself to marry him at the magistrates court. He tells her that he does not trust her because she is in love with a policeman. He wants her to be a Mfene clan's wife. Nomabali does not ask whereabouts of his parents or hers. If she was wise enough she would have told him to go to her parents and pay lobola to them as it is customary. But the author shows that nowadays things have changed and that Themba is not aiming to marry Nomabali. What he wants from her are the secrets of the bank and how to avoid the security guards.

Lungile finds that Nomabali is married to Salaam Mohamed. Lungile asks Nomabali to divorce Themba because things have not changed because they are a married couple. Themba is shocked to receive divorce papers. Nomabali sees that Themba has something in mind, she sleeps on a couch. At dawn the following day Themba drags Nomabali to his car. He asks her to have an ATM card so that she can draw money. He drives the car towards the outskirts of Humansdorp. He commands her to get out of the car. Nomabali tells him that she is not getting out, he can do what he wants. He claps her and drags her out of the car and beats her. Nomabali is pregnant but Themba does not care about the child she is carrying. When he is tired he puts her back in the car because she cannot walk. He instructs her to go to her lawyers to withdraw the case. Early the next morning Nomabali slowly goes to her attorney to withdraw the divorce case and that the law must take its course. She is taken to Livingstone Hospital where she loses her child.

At the same time Themba disappears. The Police take the statement from Nomabali and Themba is hunted high and low. He is caught by the police at Jan Smuts airport. He is on the way to Swaziland where he is delivering drugs. He is taken back to Port Elizabeth where he is charged with brutally assaulting his wife.

He has an attorney who tells the court that Themba beats his wife because he loves her. It is a crime of passion, because Themba's wife is in love with a policeman. He tells the court that Themba's wife does not respect her marriage. The attorney continues to say that,

Can this court imagine how devastating it must have been for the accused to realise that in all the time he had been away nothing has changed? Can the court envisage how embarrassing it must have been for the accused to accept the squalid conditions which he was expected to endure for the rest of his life?...

The court prosecutor tells the court that it is not love that changes the fire of love to hatred, that love is hatred covered with a blanket of love. He tells the court that true democracy can never find full expression within the frame of coercion and intimidation.

**Akukho namnye umntu onelungelo
lokugxagxamisa ngolunya abanye abantu
abangahambisaniyo nezimvo zakhe.
Ingxaki le nkundla enayo kukuba ukubethwa
komntu ongakwaziyo nokuzihlanganisela,
angabethelwa imeko yaKwaNobuhle
angananto yakwenza nayo, ingaba kuya
kuyilungisa na imeko leyo?**

Ngewu (1998: 107)

The problem this court finds is the beating of a defenceless person because of the problems of KwaNobuhle which the person has nothing to do with.

Lawlessness can never be morally defensive on the ground that a significant majority of the people flout and defy the laws that govern this country. If that situation can be allowed, we would find this country steeped in detestable and dreadful revolution.

Ngewu (1998: 107)

Themba is sentenced to fifteen years imprisonment. He waits for other cases inside the prison.

When Themba is dismissed from the Protection Unit Security System he has already learnt the ways of living in Port Elizabeth since it is a bigger city than the one he comes from. That is why he joins Letsoetseng and does not go back home. His parents will be amazed to find that their son is a criminal, who threatens a woman to such an extent that she becomes insane.

Themba shows low morals because he is greedy for easy money. His great expectations are his downfall. When his expectations are not fulfilled he uses defenceless creatures as a gateway towards his success.

Rosaldo (1989: 26) argues that culture lends significance to humane experience by selecting from and organising it. It refers broadly to the form through which people make sense of their lives, rather than more narrowly to the open or art museums ... All human conduct is culturally mediated. Culture encompasses the everyday and the esoteric, the mundane and the elevated, the ridiculous and the sublime. Neither high or low, culture is all pervasive. Cultures are learned, not genetically encoded.

CHAPTER 6

CONCLUSION

In the black people's custom a woman's place is in the kitchen, cooking food, and to fill the house with children. Women are said to be weak. Yes, they are weak physically when compared with men but their minds are sharp. They are quick to think and the men will shape the concept to suit themselves. But behind a successful man there is always a woman. Women are people who are ambitious and want to be praised for any successful attempt performed. Most men are still sticking to the traditional customs which are of no use nowadays. That is why people die still young and there are too many divorces. If one tries to keep the pain, one suffers with stress and agony. It is much more painful when this agony is in men because they do not speak out their pains and this results in suicide.

When a man exploits a woman it seems as if that should be done purely because she is a woman. Payne (1997: 191) comments that in practice women have regularly been excluded from or marginalized within culture and history. Bauerlein (1990: 62) argues that gender signals an assertion that inequalities between men and women were socially derived not biologically determined.

When we analyse Ngewu's novel *Koda kube nini na?* We find that Themba's involvement with women is never mentioned anywhere in the book until he meets Nomabali with the exception when he works at the Protection Unit Security System where he worked with more men than women. The money he got from bribery makes him think of himself only but when he was expelled from the work he knows with whom to associate. The new life after expulsion from Protection Unit Security System changes his character completely to somebody who does not care for his home and loses respect for human life.

When he comes back from exile he thinks he will be amongst those who rule the country, but unfortunately he is uneducated. He gets a good job where he becomes a foreman and is given all the powers to rule which have always been in his mind. When he is out of the job he uses the powers of being a man over Nomabali's money. He says,

**Nomabali uliphethe elaa khadi lasebhankini
kuba esi sithuthi asinawo amafutha.**

Ngewu (1998: 8)

Nomabali, do you have the bank card with
You? This car has no fuel.

Nomabali obeys everything Themba instructs her to do with the exception of giving the bank secrets which Themba desperately wants to know. Nomabali believes that in our black customs a woman is a man's unpaid slave.

**UNomabali ubenenkolo yokuba umsebenzi
womntu wasetyhini kukuba sisicaka
sokwenene esingahlawulwayo somntu
wasebuhlanti.**

Ngewu (1998: 67)

Themba takes advantage of Nomabali's weakness that she belongs to the old tradition. He does not help her in anything instead he oppresses her.

It is time that black women stand up and review the body of scholarship (Literature review) which is based on women and expose the women who are pioneers of the Women's Rights. Walters, M. (1990: 14) argues that although feminism raises issues for and about women such as equal pay, child care, and maternity leave, its significance rests on its conceptual departure from traditional male dominated perspective. Feminism suggests a fundamental thinking of beliefs, principles and practices. To elaborate from the above statement Brooker (1999: 93) comments that the women's liberation movement occurred in the late 1960s and 1970s in association with the contemporary civil rights movement and the new left student protest movement. The movement participated in a dynamic moment of profound social and cultural change.

REFERENCES

- Abram, M. H. 1993. *A glossary of literary terms*. London: Harcourt Brace Jovanovich College Publishers.
- Ashcroft, B. Griffiths, G. Tiffin, H. 1995. *The post colonial, studies reader*. London: Routledge.
- Bal, Miek. 1985. *Narratology: Introduction to the theory of Narrative*. London: University of Toronto Press,.
- Baldick, C. 1990. *The concise oxford dictionary of literary terms*. New York: Oxford University Press,
- Bauerlein, M. 1999. *Literary criticism: An autopsy*. Philadelphia: University of Pennsylvania Press.
- Brooker, P. 1999. *Cultural theory, a glossary*. London: Arnold,
- Bryson, V. 1999. *Feminist debates. Issues of theory and political practice*. London: Macmillan Press Ltd,
- Chatman, S. 1978. *Story and discourse: narrative structure and fiction and film*. London: Cornell University Press.
- Chatman, S. 1987. *Story and discourse: Narrative structure in fiction and film*. Ithaca and London: Cornell University Press.
- Donovan, J. 1975. *Feminist literary criticism, exploration in theory*. Lexington: University Press of Kentucky.
- Gould, C.C. *Key concepts and critical theory. Gender*. New Jersey: Humanities Press International,

- Guerin, W. L. Labor, E. Morgan, L. Reesman, J.C. Willingham, J.R. 1999. *A handbook of critical approaches to literature*. New York: Oxford University Press,
- Hooks, B. 1984. *Feminist theory from margin to center*. Boston: South End Press,
- Jefferson, A. Robey, D. 1986. *Modern literary theory. A comparative introduction*. London: B.T. Batsford Ltd.
- Jones, K.B. 1993. *Compassionate authority – democracy and the representation of women*. London: Routledge,
- Kemp, S. Squires, J. 1997. *Feminisms*. New York: Oxford University Press.
- Lapchick, R.E. et. al. 1982. *Oppression and resistance. The struggle of women in Southern Africa*. London: Greenwood Press.
- Malinowski, B. et. al. 1927. *Culture, the diffusion controversy*. New York.
- Marks, S. et. al. 1982. *Industrialisation and social change in South Africa, African class culture and consciousness, 1870 – 1930*. England: Longman group UK. Limited.
- Moi, Toril. 1985. *Sexual / textual politics: Feminist literary theory*. London: Routledge.
- Ngewu, L.L. 1998. *Koda kube nini na?* Sandton: Heinemann.
- Park, R.E. 1964. *Race and culture*. London: The Free Press of Glencoe, Collier-Macmillan Ltd.
- Payne, M. 1997. *A dictionary of cultural and critical theory*. Blackwell Publishers.
- Perelberg, J. et. al. 1990. *Gender and power in families by Rosine*. London: New Fetter Lane.
- Readers' digest. 1984. *Great illustrated dictionary in two volumes*. Cape Town.

- Rimmon-Kenan, Shlomith. 1983. *Narrative fiction: Contemporary poetics*. London and New York: Methuen.
- Roberts, E.V. 1987. *Writing about literature*. New York: Prentice Hall.
- Roberts, E.V. 1995. *Writing themes about literature*. New York: Prentice Hall.
- Rosaldo, R. 1989. *Culture and truth, the remarking of social analysis*. Boston: Beacon Press,
- Ruthven, K.K. 1984. *Feminist literary studies: An introduction*. London: Cambridge University Press.
- Showalter, E. 1986. *The new feminist criticism, essays on women literature and, theory*. Virago.
- Weeden, C. 1987. *Feminist practice & post structuralist theory*. New York: Basil Blackwell Ltd.
- Zulu, N.S. 1998. *Characterization in selected Sesotho novels*. Stellenbosch: University of Stellenbosch.
- Zulu, N.S. 1999. *Uncwadi, African literature in the next millennium*. Stellenbosch: University of Stellenbosch.