

IMAGES OF WOMEN IN *UNYANA WOMNTU*

By

LINDA CECIL MATSHOBA



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Study leader : Prof. N.S. ZULU

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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.

Signature :

Date:

ABSTRACT

This study investigates the role of women in the Xhosa novel, *Unyana Womntu*, written by Saule. The main aim is to investigate how images of women have developed or deteriorated as a result of the changes in the South African society. It will be remembered, for instance, that in traditional and colonial eras, images of women were subjected to patriarchy. One expects a change in the status of women as depicted in literature because of consistent demands that women are entitled to equal opportunities.

The theoretical aspects of gender and culture are discussed in Chapter 2 as the framework of the study. Chapter 3 deals with plot, character and space in Saule's novel, *Unyana Womntu* and how they are viewed in relation to gender and culture. A detailed analysis of gender and culture is done in Chapter 4 of *Unyana Womntu*.

In the analysis of the gender and culture in *Unyana Womntu*, it is found that the images of women presented in the novel are undergoing radical changes, such that some women seem to fail to cope with changes. However, this does not mean that all women are incapable of making informed choices in terms of their depiction in Xhosa literature.

OPSOMMING

Hierdie studie ondersoek die rol van vroue in die Xhosa novelle *Unyana Womntu* geskryf deur Saule. Die hoofdoelstelling is om 'n ondersoek te doen van hoe voorstellings van Xhosa vroue ontwikkel of verswak het as gevolg van veranderinge in die Suid-Afrikaanse gemeenskap. Dit word byvoorbeeld onthou, dat in tradisionele en koloniale eras, die voorstellings van vroue onderwerp is aan patriargale uitbeelding. 'n Mens sou 'n verandering verwag in die status van vroue soos voorgestel in die letterkunde, op grond van die voortdurende eise dat vroue geregtig is op gelyke geleenthede.

Die teoretiese aspekte van gender en kultuur word in hoofstuk 2 bespreek as die raamwerk vir die studie. Hoofstuk 3 ondersoek die intrige, karakters en ruimte in Saule se novelle *Unyana Womntu*, en hoe hierdie aspekte uitgebeeld word met betrekking tot gender en kultuur. 'n Gedetailleerde analise van die uitbeelding van gender en kultuur in *Unyana Womntu* word gedoen in hoofstuk 4 van die studie.

In die ontleding van gender en kultuur in *Unyana Womntu* word daar bevind dat die voorstellings van vroue wat aangebied word in die novelle aansienlike veranderinge ondergaan, tot so 'n mate dat vroue daarin faal om met verandering tred te hou. Dit beteken egter nie dat alle vroue 'n onvermoë het om ingeligte keuses te maak in terme van hulle uitbeelding in die Xhosa letterkunde nie.

Rimmon-Kenan, Shlomith. 1983 .*Narrative fiction:contemporary poetics*. London and New York : Methuen.

Ruthven,K.K.1984 *Feminist literary studies*. New York: Cambridge University Press..

Saule ,N. 1989. *Unyana Womntu*. Pretoria: Bard Publishers.

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CHAPTER ONE: INTRODUCTION

1.1. Problem statement and aim of study

The roles of Xhosa women in pre- and colonial eras have been based on the dictates of oppression from both colonial rulers and male counterparts. In both the above-mentioned periods, Xhosa women had fewer privileges than men. The women were also denied access to educational opportunities along gender and cultural lines. What is an issue here is, whether such differences and inequalities constitute injustices and oppression of one sex by the other or are merely appropriate effects of an inevitable sexual division of labour, which reflects biological and accompanying psychological differences between male and female.

The aim of the study is to investigate culture and gender in the Xhosa novel, *Unyana Womntu*, written by N. Saule, and published in 1989. The objective is to trace some developments of how images of women are portrayed in the novel.

Saule's novel, *Unyana Womntu*, has been selected because Saule is one of the prominent Xhosa writers of the twenty first century whose works covers contemporary issues. Secondly, the novel became the winner of 1997/8 M-net book prize. Lastly, as a result of its dramatic qualities, the novel was screened by SABC on the television during the period 1999 and 2000 respectively.

1.2. Impact and significance

The importance of this study is that it will shed light on the behavioural patterns of modern Xhosa women, thereby demonstrating challenges faced by images of women to date. The main aim is to show how and what the demands of the present multicultural society are, moreover that the shifting images in culture and gender issues need further development and research on the part of the feminist, as a women movement. The study also attempts to demonstrate the challenges faced by women in modern marital relationships, with emphasis on educated women, in particular those who enjoy access to all areas of life historically confined to men. More importantly, this study aims at showing black South African women

that an attainment of equal opportunities is not an end in itself but rather, it is a means to an end .

1.3. Organization of the study

This study consists of five chapters, and it is organised as follows:

Chapter One is the introduction of the study. It concentrates on the aims of the study, problem statement and approach, criteria for selection and approach, and the significance of the study.

Chapter Two deals with theoretical aspects of gender and culture as aspects of methodology and approach.

Chapter Three deals with plot, characterization and space in *Unyana Womntu*.

In Chapter Four concentration is given to the textual analysis of culture in *Unyana Womntu*. Chapter Five deals with theoretical aspects of gender followed by textual analysis of gender in Saule's *Unyana Womntu* and lastly is the conclusion of the study in Chapter Six.

CHAPTER TWO: LITERATURE REVIEW

2.1. INTRODUCTION

This chapter attempts to provide the theoretical aspects of culture, gender and feminism. We start with culture.

2.1.1. Culture

According to Payne (1999:128) culture is a term of virtually limitless application, which initially may be understood to refer to anything, that is produced by human beings as distinct from all that is nature. On the other hand Brooker (1999) envisages culture to be read as embedded in society and as itself a set of material practices. Brooker just like Payne is of the opinion that cultural materialism definition tends to name an approach rather than a subject of study. According to Brooker (1999) culture is an indispensable term with a complex and still open history, which in itself expresses the complexity of general human history. Brooker adds that culture refers 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. Culture has thus been defined to suit traditional perspective as embodied in a selective canon of works and valued above commercial or popular artistic forms. The definition of culture is vital to notions of the objects of study, the methods and aims of a range of academic disciplines. What Brooker(1999) is asserting here is, that the study of culture cannot be separated from value or an involvement in meaningful, value making activity on the part of the research or the works of social actors under research.

2.1.1. Cultural studies

According to Payne (1999:124) the concept cultural studies is hard to define. The difficulty in defining the term stems from the fact that cultural studies includes almost every aspect of humanity and society in general. Payne further argues that a systematic examination of cultural studies is manifold, and thus renders difficulty in pin pointing with certainty what cultural studies really do not include. The question thus for us as readers is, do we have to

define cultural studies under the prevailing circumstances? If yes, where do we start and how do we proceed? What methodology are we going to use in say, studying literary criticism?

Payne (1999) is of the opinion that cultural studies is a diverse body of work from different locations concerned with critical analysis of cultural forms and processes in contemporary and near contemporary societies. Payne added that there is no single version of cultural studies, instead the provenance and purposes of work in cultural studies have been in important ways, various and context free.

Guerin (1997) tends to support Payne (1999) about the difficulty in defining cultural studies. He is of the opinion that cultural studies' methodology might involve textual analysis, semiotics, ethnography, interviews, deconstruction, and linguistic analysis. What Guerin is suggesting is that cultural studies can hardly be confined to the borders of a single text, historical problems or discipline, the critic's own connection to what is analysed forms part of the analysis. Guerin is also of the opinion that by its very nature cultural studies deny individual autonomy; in other words, he envisages cultural studies as politically engaged.

The above comment suggests that cultural studies also include as its component, aesthetic slight difference when compared to Guerin (1997), as the latter suggests that cultural studies in its application exclude aesthetics and culture from the ideal realms of taste and sensibility into the arena of a whole society's everyday life of its common constructions. In other words cultural studies tend to question life's general assumptions of human practices. Cultural studies also attempt to bridge the gap between literate and illiterate and envisage both as having a significant role to play in everyday life experiences. In other words, cultural studies thrive and do away with discrimination along or in educational area, at least. What is the short fall of cultural studies? It becomes apparent that though cultural studies seek to uncover life styles of humanity, education alone is not representing human experiences. Another weakness lies in its emphasis on diversity of approaches and subject matter.

Guerin (1997:240) tends to support Payne (1999) about the difficulty in defining cultural studies. He is strongly of the opinion that cultural studies' methodology might involve textual analysis, semiotics, ethnography, interviews, deconstruction, and linguistic analysis. What Guerin is suggesting is that cultural studies can hardly be confined at the borders of a single

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The above comment suggests that cultural studies also include as its component, aesthetics. Guerin (1997) suggests that cultural studies in its application exclude aesthetics and culture from the ideal realms of taste and sensibility into the arena of a whole society's everyday life of its common constructions.

In other words cultural studies tend to question life's general assumptions of human practices. Cultural studies also attempt to bridge the gap between literate and illiterate and envisage both as having a significant role to play in everyday life experiences. In other words, cultural studies thrive and do away with discrimination. What is the short fall of cultural studies? Having said this, it becomes apparent that though cultural studies seek to uncover life styles of humanity, education alone is not representing human experiences. Another weakness lies in its emphasis on diversity of approaches and subject matter.

Payne (1999:24) states that cultural studies refers to a diverse body of work from different locations concerned with the critical analysis of cultural forms and processes in contemporary and near contemporary societies. The definition reveals that culture is, was, not geographically confined and thus crosses beyond societal limitations. In other words cultural studies delve into human species, and have paid limited attention to other species that have a bearing to the overall concept of culture. Most authors of cultural studies tend to agree that cultural studies and its practices are not informed by theories. This means that cultural study as a human practice enjoys limited, if at all, contribution between theory and practice. The following paragraph deals with the theoretical aspects of popular culture and its relevance to feminism.

2.1.3. Popular culture

Payne contends that (1999:415) popular culture refers to both an academic and everyday usage phenomenon that slips free from its ties to any firm theoretical account of either culture or the popular. He tends to confine popular culture or the popular to comparative studies, and stresses that popular culture has no implied contrast. What he is suggesting is, that popular culture cannot be defined in terms of its contrast. However, as an academic endeavour and its everyday usage popular culture cannot be aligned to any theoretical framework. He further argues convincingly that popular culture in analytical practice is three fold. It can be defined as that culture which is produced for the people, and people in this definition is understood to refer to a section of the market, a body of consumers, and popular culture describes certain commodities. Popular culture can also be used as a distinction from mass culture by reference to argument about consumption. Popular culture here is envisaged as some cultures rooted in particular social relations and values, and in this regard, "the people", are not anonymous masses. In this commercial context, popular culture is both a qualitative and quantitative concept referring to audience size. Popular culture also refers to the quality of these consumers and viewers to their attitudes and uses of cultural goods and in this context the qualitative measure is of utmost importance.

Thus what makes a commodity popular is not for whom it is produced but how such commodities are interpreted. The definition above makes envisages the people as specific social grouping with delineated social ties and values. The definition provided. Thus, referred to popular culture as the history of the popular. The ways in which the past values and devices are inseparable to cultural text and represent people's sense of their own historical identity. Moreover, the underlying purpose of popular culture is to mark off social group from other social group to establish cultural difference. In other words popular culture can be defined in terms of anthropology, due to its reference to processes, objects, images and relationships. The following can be deduced from the above definition: Popular culture can also have some political connotations, especially when aligned to Marxist literary theory. Popular culture is an all-embracing concept that is not easy to define. The difficulty stems from the many approaches and relations that humans involve themselves. The challenge therefore becomes, how do we define popular culture in such a way that it is not open to

diverse interpretation. Current definitions of popular culture render it possible to various interpretations.

2.1.4. Subculture

Payne (1999:523) defines subculture as distinctive values and processes of particular groups within wider cultural and social formations. This definition is very broad and in a way suggest the existence of culture even to non-human species. Subcultural analysis has been particularly important on the post war youth culture and has emphasised active construction of cultural meanings and spaces by subordinate, often working class groups in various institutional and every day context.

The definition suggests that subculture in upper and middle class is not existing, but the reality points to the contrary, as I will later demonstrate. The emergence of white colour crime is in total opposition to Payne's already made assertion or definition. In working class struggle to survive in life through ruling class laws. Those who hardly managed to succeed the system deviated from the generally accepted way of life and resorted to other means, which were regarded as anti social by those in power.

The point here is that, emergence of subculture particularly in working class was not a problem-free initiative especially when looked at, from the Marxist point of view. The difficulty in defining sub culture stems from the fact that, clearly drawn boundaries and shape of sub cultures are not self evident, nor are subcultural boundaries clearly drawn. Dominant groups of subcultures are difficult to analyse both within and against which subcultures mark their presence. Payne states that there are issues about both power and method in the analyst's close reading of cultural forms of others and in the social relations of participant's observation and ethnography. Payne further argues that elements of resistance may have been exaggerated and at times romanticised.

What Payne is suggesting above is, the difficult standpoint that a subcultural analyst finds herself or himself in. In other words, and coupled with the complex qualification of Marxist framework in addressing either gender and race issues. There appear to be a shift on the centrality of cultural analysis within sociology, education and in the emerging field of cultural

studies. Payne's assertion, in one way, remains as objective in that, any study of subcultural groups which are made to appear marginal or unsuccessful make their own sense of the world in which they are found.

Also worth noting here is the fact that, cultural forms within complex relations of power, remain extremely vital in various forms of study. The implications thus become, the origins and development of ruling class subculture is intact. Most recent work on subculture say limited, if at all, something about dominant class subcultural forms. One may thus be inclined to assert that ruling class subculture have no documented background as does working class. However to argue that there is nothing like a dominant subculture is to really miss the point and would be undermining the existence of cultural studies across the globe.

2.1.5 Cultural anthropology

Payne (1999:534) argues that cultural anthropology is that branch of anthropology specifically dealing with the study of culture. Cultural anthropology seeks to understand why people behave differently. The subject matter of cultural anthropology stems and is to be devoted to human diversity in so far as human behaviour and interest are concerned. Cultural anthropology's unusual feature has been the conviction that culture can be thoroughly understood when society is looked at both from the inside and the outside.

The above conviction has a weakness, in that there is always an uncertainty with regard to the external view. In other words, cultural behaviours make little sense until an analyst knows for certain the external meanings of the participants and the scientific version. Thus cultural anthropology is two fold, the applied and the scientific version. The former (applied) responds to a widening change in the anthropologist's relationship to indigenous society, where much of fieldwork is done. Applied anthropology focuses on the type of information needed and what will be done with it. Applied version of cultural anthropology does hardly focus or advances on the science of culture. Cultural anthropologists find indigenous society a full partner in this venture, and the focus became not theory testing but its usefulness to the host society.

Cultural anthropology thus depends largely on the cultural examples that are already in existence. Applied anthropology depends largely on the cultural concept, and has emerged as a quest to varying human behaviour.

2.2. Gender

Brooker (1999:105) defined gender as a term for the social, cultural and historical construction of sexual difference. Brooker convincingly argues that the feminist conception of gender is a prerequisite for the defeat of sexism and is as vital to general social change. In other words, and from the feminist standpoint, gender is to be envisaged as a weapon to fight patriarchy. Brooker (1999:106) rightly points out that the association of 'gender' with feminism has tended to focus on the representation of women. However, gender is also associated, and with conception of masculinity.

The study of gender involves a consideration of sexual differences and sexuality, moreover few feminists would separate contradictory ways in which cultural identities are constructed by class and ethnicity for argument sake. According to Payne (1999:217) gender denotes the attributes culturally ascribed to women and men. Payne distinguished between gender and sex. Moreover, though gender has been a focus of attention. Payne stresses, that the impetus of gender critique dates to as early as the second half of the twentieth century - a point not shared by Brooker. However, Payne and Brooker tend to agree that gender originated from feminist movements. According to Payne (1999) feminists have argued for an understanding of femininity and masculinity as cultural construct, since if gender is culturally acquired, it is open to change. The assertion thus points crystal clear that feminists are using gender and cultural studies as avenues or platforms for their own organizational ends.

Bauerlin (1997:62) cites Scott who begins to define culture by exploring the different meanings of gender and the role that gender plays in various schools of thought. Scott as quoted by Bauerlin (1997), notes that feminists view gender as a way of referring to the social organization of the relationship between sexes. This point has been highlighted in Payne and Brooker's work. Moreover Bauerlin (1997) is strongly of the opinion that gender is to be conceived as lucid and effective because gender delineates a historical concept and uses theoretical tools that delve into the differentiations' implicit regions. Bauerlin also added that

gender as a historical weapon recovers historical information and processes, and that gender do serve as a theoretical manoeuvre penetrates the ideological, pseudo-natural disguises.

2.2.1. Gender studies

Gender determines everything, including language because both sexuality and textuality depend on difference. While some feminist stress gender differences others believe that the entire concept of female difference is what caused female oppression, they wish to move beyond difference altogether. Because of this second emphasis, gender critics have broadened definitions. Male critics undergoing feminist studies often do so under the umbrella term of gender studies and in gay studies critics often approach their subject through the topic of gender.

These groups are less interested in a writer's or reader's biological sex than in certain qualities of masculinity and feminist. While others may argue that writing is just writing feminist critic disagree. Feminist critics move away from formalism and stress the underlying patriarchal assumptions. In other words they are fighting against male dominance in society generally, and in literature in particular.

Marxist feminism focuses on the relation between reading and social realities. The feminist Marxists attack the prevailing capitalistic system of the West, which they envisage as sexually and economically exploitative. Marxist feminists combine study of class with that of gender. Marxist feminists do not see personal identity as separate from cultural identity. Marxist feminists also stress historical and economic contexts of literary discourse, they direct their attention towards the conditions of production of literary text, that is in short, the economics of publishing and distributing texts.

Marxist feminists are criticized for undervaluing or misunderstanding the nature and quality in art. According to Marxist feminists literature is not a transcendent property but a something conditioned by social beliefs and needs. This notion is criticized for failing to account for aesthetic or artistic genius. Mary Evans as quoted by Squires and Kemp (1997) is of the opinion that there is no distinction between women's studies and feminist studies. Feminism and women studies challenge male intellectual hegemony. Feminism and women studies

alike propose a radical change in the theoretical organization of the universe. Women studies is defined as a self conscious determination to show that both content and form of existing knowledge is related to the unequal distribution of social power between men and women. Evans also asserted that the availability of a distinction between feminists and women studies is that such distinction rests upon a falsely homogenous view of feminism.

The above assertion poses serious concerns with regard to feminism, that there is a false and a true version of feminism. Which one is false and which one is true, tends to rest solely from which standpoint a certain writer stands. In other words, is a writer a 'she' or a 'he'?

The question makes the problem worse, for not only female writers are feminists there are also male writers who are feminists, in other words where do we draw the line or should there be a line, in the first place? Women studies is envisaged as reactionary, incorporative always antithetical to existing society. On the other hand feminism originated in variety of forms some of which are far from being compatible with industrial capitalism. Three difficulties facing feminism as a movement are, worth mentioning. The accessibility of theoretical discussion about women to all women, with the implications that feminism may become the preserve of the elite, which occasionally issues statements on what to think and how to think, to the rest of the women's movement.

The implications of this difficulty are apparent in that, given the historical denial of both women studies and feminism over the globe very few women attained university qualifications. In making the long story short, educated women would decide on behalf of the of the majority who are unfortunate, even to attain access to education. Secondly, is the issue of how feminist energy should be directed and whether or not the intellectual and practical resources be directed to feminist theory and women studies would not be directed or better employed in other ways, such as the participation in grassroots organizing. Thirdly, the criticism that feminists development of feminist theory serves the career and professional interests of those involved in its development, denial of ranks and file of the movement access to decision making and control of the formulation policy. Thus, the implications are, that, those committed to change must accept the given divisions within society and must not attempt to change the existing divisions. There is a danger in the latter claim, it has a propensity to suggest that all women are in favour of change and that is not always the case.

There are also women who neither envisage change or challenge of the status quo as both necessary and possible. The point suggested is that the feminist theories discussed would do something to challenge the existing inequities in society especially between men and women.

2.2.2 Feminism

Ruthven (1984:1) argues that feminism has modes of representation referred to as androcentrism, because they are centred on men and are sometimes referred to as phallogocentrism, because in most systems of sexual differentiation, the phallus is taken to be the principal signifier of the male and partly because of the special significance attached to it in psychoanalytic theory. Ruthven adds that the possession of a phallus entails the possession of power in phallogocentric society, moreover that the social system which corresponds to phallogocentric order, a system that enables men to dominate women in all spheres of society is what feminists refer to as patriarchy. Patriarchy for feminists is used to reveal that men dominate all social relations, and that the phallic order of knowing is likely to be exploitative. In other words what Ruthven is stressing here is that, feminism, envisage patriarchy as an oppressive system especially to women moreover that, feminism, strive or has as its major aim to do away or overthrow this male or men dominance in society at large. The difference however, is how feminists fight patriarchy. This means that feminists are united in their aim, however they differ considerably on the manner in which they fight male domination. Ruthven identify the following as types of feminist study: the socio feminists, whose interest is assigned to women in society's prompt study of the manners in which women are represented in literary text. There are socio feminists whose point of departure is semiotics, the science of signs, which 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 also psycho feminists who examine literary text for unconscious articulations of feminine desires where it has been repressed. There are Marxist feminist whose interest lies on oppression than repression and who process literary text in a recognisably Marxist manner. Ruthven also adds that there are socio-semio-psycho-marxist feminist who do a little bit of everything as the occasion arises.

There are also lesbian feminists, who explore the connection between sexuality and textuality by looking to the labia as the source of a distinctively feminine writing countering.

Kemp and Squires (1997) argue that current forms of feminism emerged from women's movement and consciousness raising groups of the 1960's moreover that the groups were initially based occupationally in publishing and journalism, and politically civil rights campaigns and Marxism.

The assertion made by Kemp and Squires (1997) suggest that feminism had its origins from working and or literate sectors of the women and that put feminism as both a revolutionary and a women's political initiative. Kemp and Squires (1997) further distinguish two forms of feminism, according to set periods. One form of feminism emerged from the period dating from 1830 to 1920 and the second form of feminism dates from 1960 till the present day. The former being characterized by its grounding in liberal rights perspectives and its central focus on campaigns for women enfranchisement and extension of civil rights to women.

The second wave feminism is characterized by widespread growth in educational opportunities for women and the introduction of widely accepted birth control, created conditions on which feminist activism could resurface (Kemp and Squires 1997). In other words, second wave feminism emerged at the right time, in that, feminism was impelled by prevailing availability of other factors already cited above. The conditions of second feminist development were conducive to feminist resurfacing.

The single most distinguishing feature of feminist scholarly work has been its overtly political nature, and feminism commitment to material and social change has played a significant role in undermining traditional academic boundaries between political. What Kemp and Squires (1997) tend to suggest here, is that feminism was a form of opposition to male dominated society and, both on political and personal levels. In other words, feminism seek to resist both western and white motivated heterosexual interests. The drive towards such struggles is certainly not unproblematic, but that was more of an advantage to feminist objectives than being a handicap for feminist development.

Kemp and Squires (1997) feel that a fundamental goal of feminism is to analyse gender relations. In other words feminism strives to know how gender relations are constituted and experienced and how we think and equally so, how we do not think about. Feminism is thus a critical analyses of the dynamics of gender and sexuality. Feminism is thus committed to political change, to politically motivated research and politically engaged theory. It is not only the presence of theory that is important, but also the nature of the theories that is distinct to recent feminist work. Kemp and Squires further argue that epistemological, ontological and representational questions currently serve as a key focus of feminist concern and a significant ground for dispute between feminists.

Feminism attempts to respond to the following questions: What are the goals of feminist theory? What are the appropriate methods and locations for theorizing as a feminist? How does feminism relate to the female and the feminine? Why and in which is sexuality central to feminism and to what extent does sexuality shape our subjectivity? How central are images in constructing or expressing our identities and what might feminist strategies of representation entail and finally, what constitutes the relations between male, nature and technology and how may we use technology to resist, negotiate or transform dominant perceptions of feminist? Cultural and economic forces, which promote certain national and ethnic perspectives over others, are played out within feminist theory as elsewhere. Kemp is of the opinion that feminism is, an manifestation of the realization that any change in the status of women, will involve some change in that of men. What is unclear here, is, what kind of change is Kemp referring to? According to Hooks (as cited by Kemp and Squires (1997), feminism is a struggle to end sexist oppression. This definition reflects feminism's roots in the political aspirations of the women's movement, but also feminism is tempered by a concern to avoid assimilation to particular norms of dominant feminism. The above definition certainly provides a rift between sisterhood and women movements, however feminism was finding new identity in universities whilst contemporaneously losing its sense of identity as a political movement.

According to Evans, cited in Kemp and Squires (1997) it is difficult to distinguish between women studies and feminist studies, in other words feminism and feminist studies are inseparable.

2.2.3. Feminism and feminist literary criticism

According to Guerin (1999) there is no concise definition of the concept, feminism. Guerin further argues that feminism and feminism literary theory and criticism can be defined as the matter of what is absent rather than what is present (in what?). The author does not elaborate. In society or in life? Some theorists argue that feminism is primarily concerned with the marginalisation of women, that is, with their being relegated to secondary positions.

Feminist literary critics attempt to explain how power imbalances as a result of gender in a given culture is reflected in or challenged in a given text. Adrienne Rich as quoted by Guerin (1999) argues that feminism can be viewed as the place where in the most natural, organic ways subjectivity and politics has to merge or come together. This critical stance allow feminism to protest women exclusion from literary canon, to focus upon the personal, to show a powerful political orientation and thus redefine literary theory itself.

Feminism represents one of the most significant social, economic and aesthetic revolution of modern times. Feminist critics envisage the very act of having a language as a focus for studying women writers, so often silenced in the past. Feminist critics explore women experiences from all races, classes and culture. Feminist critics also argue convincingly that their goals are to explore and expose patriarchal premises and the resulting prejudices, also to promote discovery and re-evaluating literature written by women. Feminist critics study the cultural, psychosexual context of literature and literary criticism. Feminist critics study sexual, social and political issues once thought of as avenues outside literature.

2.2.4. Historical overview and major themes in feminist criticism

Elaine Showalter as cited by Guerin (1997) identified three historical phases of women's literary development. The first phase, feminine phase, during which women writers imitated the dominant tradition. The feminist phase, during which women advocated minority rights and protested and thirdly, the female phase, during which dependency on opposition, that is on uncovering misogyny in male text is being the rediscovery of women texts and women.

Showalter attacks traditional literary history that reduces female writers to only a few who are accepted. Feminist writers following Freud, called for an end to sex discrimination and an enforcement of equal rights. Millets' focus unlike Freud, was an ideology critique. Millet also distinguished between sexes as biologically determined and gender as a psychological concept that refers to culturally acquired sexual identity. Showalter identified four models of difference:

(a) Biological, which he views as the most extreme, if the text somehow, mirrors the body, then that, can reduce women to bodies. Showalter praised frankness with regard to the body in female poet.

(b) Linguistic model posits women speaking men's language as foreign tongue, yet advocates of this model admits there's no separate female language and no evidence to suggest that sexes are programmed to develop structurally different languages.

(c) Psychoanalytic model identifies gender differences as the basis of the psyche, focussing on the relation of gender to the artistic process. Psychoanalytic model also emphasise feminine difference as the free play of meaning outside the need for closure.

(d) Cultural model places feminist concerns in social context acknowledging class, racial, national and historical differences and determinants among women, but offering a collective experience that unites women over time and space abridging force.

2.2.5. Psychoanalytic feminism

Psychoanalytic feminism emphasises the practical nature of feminist theory and devotes less attention to terminology. Psychoanalysts put more effort on female writers, feminised landscape and female characters. A recent study reveals that psychoanalysts often identify themselves with literary critics they detested. For psychoanalysts, the prevailing definition of identity is wholeness more than otherness. Psychoanalysts are prevalent in French, this however does hardly suggests that psychoanalysis as a study is confined in France. For instance, English feminist critics emphasise oppression whilst French feminist critics are

essentially analytic on stress and repression. On the other hand American feminist critics stress expression and are essentially textual.

All three mentioned feminists, strive for terminology in varying degrees, to escape the conceptualisation of feminism as a synonym for inferiority. French feminism envisage feminism as male notion rooted in the past. The rejection of binary opposition is coupled with the mimetic rejection of art, for feminists, images in art are effects of languages.

The assertion recently made is inclined to ignore that art is also entitled to causes not effects alone. French feminism gained popularity as a results of the contribution made by Lacan, who used Freudian works and elaborated that feminist is a language that destabilizes sexual categories. Kristeva furnishes the best of French psychoanalytic version of feminism. Kristeva negates phallogentrism with images derived from woman's corporeal experiences. It should also be noted that there's a link between psychoanalytic feminists theorists and Marxist feminists, in that psychoanalysts tend to connect the persona with the social.

Literal criticism and psycho analytics have some common features as well. They both go for textual understanding rather than repression. Kristeva, then shifted emphasis from strictly psychoanalytic theorizing toward embracement of the motherhood as a model for psychic health. Feminism and cultural studies converged in film theory. (Ibid)

One psychological approach, myth criticism though with its own history and methodology, have been adopted by several feminist writers for the purpose of feminist criticism.. Feminist criticism envisage early female goddesses and images as other feminist radicals that can offer hope against the patriarchal repression of women. It is also worth noting that psychoanalytic feminism strive for the defeat of patriarchal relations for they envisage patriarchal relations as the platform from which from which male dominance originated. The study of myths focus exactly on that drive, since myths are constructed and studied by men.

By virtue of the fact that myths can demonstrate how matriarchal societies were replaced by patriarchal ones. The feminists views become, that powerful women be they goddess with powers were changed and distorted by males. Thus the study of societal changes is geared towards protesting against male dominance. However, myth criticism had suffered a severe blow in that it promoted a negative if not a false universality of identity.

2.3. Minority feminist criticism

Minority feminism includes black and lesbian feminism. Both include each other in analyses in either group and also share striking differences. Lesbians and blacks protested their alienation to society in general, in feminist's literal works in particular. They are envisaged as the most vocal and successful of minorities amongst the feminists. For lesbians and black minorities, the western culture and literature has gave them a severe blow. They find other critics to be racist and other feminist critics of developing ideas in reference to white or middle class women who practice feminism for their own ends. In that their practice of feminism is (women feminists) geared towards being part and parcel patriarchal power structure. Lesbians and black minorities are of the opinion that they have been deliberately driven out of history and literature more than is the case with heterosexual women.

Black feminists envisage issues that concern black female writers and characters should be expanded and have a place of their own literary criticisms. Lesbians and black feminists seek to demonstrate how literal criticism can be redefined in a way that is positive for themselves. Bonnie Zimmerman defines lesbianism as a kind of relationship in which two women's strongest and affections are directed toward each other, and the sexual contact is, in this case, optional, but togetherness in sharing most aspects of their lives with each other is dominant.

There's a similarity between French feminism and lesbian critics. They both investigate, for instance, secret codes, mirror images, drawn to neologisms, unconventional grammar and other experimental techniques. Secondly, both look at double meanings in openings and endings of stories with emphasis on ambiguity. Kemp and Squires (1997) argue that the bias against women is much more subtle than therefore blatant, clear sexism, and frequently takes the form of the exclusion of women rather than a bias against them. Kemp and Squires further argue that feminism poses a genuine instance of a paradigm shift which like many other shifts is inevitably opposed by those committed to modes of and practices existing knowledge. Also mentioned by Kemp are two categories that academic debates fall into. Firstly that the existing literature on women is far from being sufficient. Secondly that although it is conceded that it may be necessary for women to occupy central places in disciplines that

they (women) were historically denied access to. The denial of the relevance of women studies and the specificity of the women's case is exacerbated by recognition of conventional studies that are given priority than the former in most institutions of higher learning.

Kemp and Squires (1997) argue that current forms of feminism emerged from women's movement and consciousness raising groups of the 1960's moreover that the groups were initially based occupationally in publishing and journalism, and politically civil rights campaigns and Marxism. The assertion made by Kemp and Squires suggest that feminism had its origins from working and or literate sectors of the women and that put feminism as both a revolutionary and a women's political initiative. Kemp and Squires (1997) further distinguish two forms of feminism, according to set periods. One form of feminism emerged from the period dating from 1830 to 1920 and the second form of feminism dates from 1960 till the present day. The former being characterized by its grounding in liberal rights perspectives and its central focus on campaigns for women enfranchisement and extension of civil rights to women. The second wave feminism is characterized by widespread growth in educational opportunities for women and the introduction of widely accepted birth control, created conditions on which feminist activism could resurface. In other words, second wave feminism emerged at the right time, in that, feminism was impelled by prevailing availability of other factors already cited above. The conditions of second feminist development were conducive to feminist resurfacing.

The single most distinguishing feature of feminist scholarly work has been its overtly political nature, and feminism commitment to material and social change has played a significant role in undermining traditional academic boundaries between political. What Kemp and Squires (1997) point out here is that feminism was a form of opposition to interest male dominated society and, both on political and personally. In other words, feminism seek to resist both western and white motivated heterosexual interests. The drive towards such struggles is certainly not unproblematic, but that was more of an advantage to feminist objectives than being a handicap for feminist development. According to a recent study (Kemp and Squires 1997) a fundamental goal of feminism is to analyse gender relations. In other words feminism strive to know how gender relations are constituted and experienced and how we think and equally so, how we do not think about. Feminism is thus a critical analysis of the dynamics of gender and sexuality. Feminism is thus committed is committed to political change, to

politically motivated research and politically engaged theory. It is not only the presence of theory that is important, but also the nature of the theories that is distinct to recent feminist work. Kemp and Squires further argue that epistemological, ontological and representational questions currently serve as a key focus of feminist concern and a significant ground for dispute between feminists.

Feminism attempts to respond to the following questions. What are the goals of feminist theory, what are the appropriate methods and locations for theorizing as a feminist, how does feminism relate to the female and the feminine, why and in which is sexuality central to feminism and to what extent does sexuality shape our subjectivity, how central are images in constructing or expressing our identities and what might feminist strategies of representation entail and finally, what constitutes the relations between male, nature and technology and how may we use technology to resist, negotiate or transform dominant perceptions of femininity. Cultural and economic forces, which promote certain national and ethnic perspectives over others, are played out within feminist theory as elsewhere. Kemp is of the opinion that feminism is, an manifestation of the realization that any change in the status of women, will involve some change in that of men. What is unclear here, is, what kind of change is Kemp and Squires are referring to? According to Hooks (as cited by Kemp and Squires 1997) feminism is a struggle to end sexist oppression. This definition reflects feminism's roots in the political aspirations of the women's movement, but also feminism is tempered by a concern to avoid assimilation to particular norms of dominant feminism. The above definition certainly provides a rift between sisterhood and women movements, however feminism was finding new identity in universities whilst contemporaneously losing its sense of identity as a political movement.

According to Guerin (1999) there is no concise definition of the concept, feminism. Guerin further argues that feminism and feminism literary theory and criticism can be defined as the matter of what is absent rather than what is present (in what?). The author does not elaborate. In society or in life?. Some theorists argue that feminism is primarily concerned with the marginalisation of women, that is, with their being relegated to secondary positions. Feminist literary critics attempts to explain how power imbalances as a result of gender in a given culture reflects in or challenges in a given text. Adrienne Rich as quoted by Guerin (1999) argue that feminism can be viewed as, the place where in the most natural, organic

ways subjectivity and politics has to merge or come together. This critical stance allows feminism to protest women exclusion from literary canon, to focus upon the personal, to show a powerful political orientation and thus redefine literary theory itself. Feminism represents one of the most significant social, economic and aesthetic revolution of modern times. Feminist critics envisage the very act of having a language as a focus for studying women writers, so often silenced in the past. Feminist critics explore women experiences from all races, classes and culture. Feminist critics also argue convincingly that their goals are to explore and expose patriarchal premises and the resulting prejudices, also to promote discovery and re-evaluating literature written by women. Feminist critics study the cultural, psychosexual context of literature and literary criticism. Feminist critics study sexual, social and political issues once thought of as avenues outside literature.

Moi (1986) attempts to distinguish between feminist and feminist literary criticism. Feminism is envisaged as just a political label indicating support for the aims of the new women's movement. Feminism, Moi (1986) convincingly argues, is a specific kind of political discourse, a theoretical practice committed to the struggle against patriarchy and sexism, not simply a concern for gender in literature.

In other words, feminism is not confined to gender disputes but that feminism goes beyond gender studies especially in as far as literature is concerned. A recent study also reveals that feminist critic can choose whichever methods or theories she likes. The use of the pronoun 'she' is apt to suggest that or at least as far as Moi (1986) is concerned, that feminism is just confined to women and that is not necessarily so. Moi (1986) acknowledges that there are different versions within feminist camps. This means that feminism as an educated initiative is an all embracing activity, moreover that it is inclusive of even male written text as long as male written texts are appropriated to suit feminist political ends. Feminist literary studies are geared towards opposing male dominance or the patriarchal ideology. In other words what feminist critics are less interested in is by whom a certain text is written? Men as well as women are entitled to be feminist critic. It is on that score that feminism as well can be viewed as a radical movement, as other political movements like Marxism.

Payne (1999:191) defined feminism as an ensemblment of cultural forms, meanings and values conventionally associated with women. Payne (1999) added that the subject of

humanism is, importantly ungendered, in other words both men and women may theoretically realize their full potential as self-defining individuals. Moreover that feminism had been characterized by the fact that conventional studies have marginalized women within culture and history. Moi (1986:212) quotes Kristeva as refusing to define 'feminist' but envisaging 'feminist' as that which is marginalized by what Kristeva refers to as the patriarchal symbolic order. This definition of feminist given by Kristeva with its emphasis on marginality permits us to view this repression of the feminine in terms of positionality rather than of essences. Moreover that such positional perspective on the meaning of feminist would seem to be the only way of escaping the dangers of biologism.

However, the definition does hardly answer our basic political question. On the light of the definitions provided a comment is worth mentioning. Payne's definition is both pre and postfeminist literary critic, in other words Payne's' definition is reflecting the ancient as well as current trends of feminist development. The most important point therefore, is not an emphasis on differences nor to provide a unifying methodology of both. On the contrary, the idea is to clearly demonstrate the avenues on which feminist critics and readers of feminism alike operate. Kristeva, as cited by Moi (1986) points out that all forms of language are avenues of contestations. In other words, whether the text is written by male or female the underlying objective is to fight patriarchal power relations. Also of paramount importance, is Moi (1986) argues, is that theoretical differences around feminist literary works still exist to this day. Names and or labels are necessary and constructive tools in feminist struggle, moreover that definitions are both constraining and at times constructive. Both the above-mentioned authors despite their varying definitions of feminism, share some common features as well. For instance Payne (1999:192) argues that feminist criticism has grown mainly out of the modern feminist movement of the 1960's and 1970's. This point is also shared by Moi (1986:204) that feminist criticism is just a political label indicating support for women's movement, which emerged in the late 1960's. Ruthven (1986:6) tends to share the same view as other recent studies that the feminist project is aimed at doing away with patriarchy or male domination. Ruthven convincingly argued that the end of male domination can only take place by destroying the structure of culture, its art, its churches, its laws, its nuclear family based on nation states, all of the images, institutions, customs and habits which define women as worthless and invisible victims.

The problem however, with implementing the stated objectives tend to be the challenge facing modern feminist criticism today. It becomes apparent that setting goals and implementing them are two different things and are far from being accomplished. Ruthven's standpoint is that feminism need not separate nor exclude men as part and parcel of their struggle to end male domination in society. Ruthven (1986) is convinced that even the most recent feminism is totally dependant on men to articulate its position and proceed to co-opt their services. Ruthven also argues that men as well as women are capable of writing about feminism. The point is not whether men can or can not write about feminism on the contrary whether men can be impelled to do so the answer is obviously no at least on the side of the women. Ruthven (1986:14) argues that those who write about feminism, especially women, must expect to receive adverse criticism from men and women. The challenge for feminists therefore is to modify their work accordingly if persuaded that their initial hypotheses have been wrong. What Ruthven suggests is that feminist ought to be tolerant. In other words Ruthven is of the opinion that one need not be a women in order that one can be a feminist. The very nature of criticism goes beyond sex, gender and class discrimination.

Payne (1999:192) is of the opinion that feminist criticism has grown out mainly from modern feminist movement of the 1960's and 1970's and further argues that feminist criticism found its inspiration in early works of Simourne de Beaviour published in (1949) and Virginia Wolf published in (1928). France and United States are envisaged by Payne as main centres from which feminist criticism emerged. Feminist criticism achieved considerable authority by working largely within universities may have charged, colluding with critical establishment.

A recent study reveals that feminist criticism has three distinct subdivision, each with its own target. The first two are well defined and frequently practised. The first is the analysis of the image of women nearly and always as it works on male authors. Secondly is the examination of existing criticism of female authors. Thirdly, is still subject to formulation but may become the crux of feminist criticism. Donovan (1975:2) is of the opinion that the third type of feminism is prescriptive in that it implies a need for new literature that meets its standards. Moreover the third category of feminist criticism is intended to guide authors who are writing literary works from a feminist perspective. Thus feminism is directed almost exclusively toward female writers. In making the long story short, third type of feminist criticism is male exclusive. It also means that feminism of the third type is giving limited if at all attention to

female who can neither write nor attained access to literature in the form of an education. For that reason feminist criticism create divisions amongst women themselves, and does hardly put in place ways of curbing or bridging the gaps it itself created.

Moi (1985:42) argues that images of women approach to literature proved to be an extremely fertile branch of feminist criticism, at least in terms of actual number of works it has generated. What Moi (1986) is strongly suggesting here is that, the new field of feminist criticism is essentially concerned with nurturing personal growth and raising individual consciousness by linking literature to life and especially the lived experience of readers, at least in so far as fiction is concerned. In other words Moi (1986) is suggesting that, no criticism is value free. Moreover that all humans irrespective of gender and class speak from a certain position shaped by cultural, social, political and personal factors. Moi's (1986) assertion is in stark contrast to Donovan's feminist criticism notion that tends to confine feminist criticism to social and gender stereotypes or female inclusivism. Moi (1986) also adds that feminist criticism is manipulative and authoritative to present feminist criticism in a limited perspective as 'universal'. Moreover that the only democratic procedure is to supply the reader with all necessary information about the limitation of one's own perspective.

2.4. Conclusion

It becomes apparent that there are differences and at times similarities about the conceptualisation of culture, gender, and feminism within literary genres. All three concepts under research pose serious concerns for further unpacking, moreover that such an undertaking is certainly not a problem free initiative. However the future of literature has a lot to gain in the further research findings of this nature. One thus can suggest that, culture, gender and feminism are inextricable entities of human quest to make and survive in life. The question of human survival has unfortunately no watertight distinction and response, except to say that the response rests solely on the objectives that literatures are making.

CHAPTER THREE: PLOT, CHARACTER AND SPACE

Introduction

This chapter is composed of these sections: First is plot, second is characterisation, then space.

3.1 Plot

In this section an analysis of plot in *Unyana Womntu* is done. Baldick (1990: 170) defines plot as the pattern of events and situations in a narrative or dramatic work as selected and arranged both to emphasize relationships of cause and effect between incidents and to draw from a particular kind of interest in the reader or audience, such as surprise or suspense. Baldick adds that in a loose sense plot refers to that sequence of chief events that can be summarized from a story or play. Baldick argues convincingly that from the modern criticism point of view, plot is the selected version of events as presented to the readers in a certain order or duration. This plot definition helps in distinguishing between plot on the one hand and story on the other hand. Story is defined as the full sequence of events as we imagine them to have happen in their natural order or duration. Aristotle (quoted from Baldick 1990) argues that the plot is more than just the arrangement of incidents but also as a governing principle of development and coherence to which other elements including character must be subordinated.

Chatman (1978:20) is of the opinion that, the plot is the manner by means of which the reader becomes aware of what happened, that is, the order of appearance of events in the work. Chatman further stresses that the order can be sequential (a,b,c), flashback (a,c,b) or began in media res (b,c,a). Both Chatman (1978) and Baldick (1990) tend to share similar notion that plot deals with the arrangement of events to achieve certain artistic effect and as such plot is different from story, envisaged by Chatman as a synopsis of the temporal ordering of events from first to last. Chatman (1978) argues that, the story's events are turned into a plot by its discourse, the modus of presentation. Chatman's emphasis is that, story can be envisaged as content and plot as the discourse or the expression. On the light of the above-mentioned definitions of a plot, there are striking similarities and differences. Both

authors emphasize that plot is inseparable from actions, thus both include characters as essential prerequisite for any thorough study of plot. Chatman (1978) emphasizes the importance of the reader's awareness of what is happening in the story. Baldick (1990) and Chatman (1978) are in accord that plot is not the story. Both authors on their definitions of plot cite Aristotle's notion of plot.

Wordsmith (1991:1) defines plot as what happens in the story, the sequence of events that take place. Wordsmith adds 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. Similar to Baldick (1990), Wordsmith emphasises that the plot is where all other major elements of the story are embedded. Wordsmith (1991) and Chatman (1978) are strongly of the opinion that the plot often lead the reader to a surprise ending that turns out on reflection, to have been foreshadowed earlier in the story. Wordsmith and Chatman add that the plot includes the causes and affects that lead one event to the next, describing not only what happened but also why it happened.

Cohen (1973:68) suggests that a plot is the arrangement of a sequence of events moreover that plot tends to be of vital importance to fiction that is the case in poetry. According to Cohen (1973) plot structure encompasses every means an author uses to arrange and unify his materials and further adds that plot must involve amongst other things, setting, point of view, and characterization. The point referred to by Cohen is that, plot is not and cannot be studied in isolation from other elements of the story.

Abrams (1993:158) considers the plot as constituted by its events and actions as these are rendered and ordered toward achieving particular emotional and artistic effects. Many scholars including Cohen (1973), Wordsmith (1991), Baldick (1990) and Chatman (1978) regard the plot character and theme as interdependent critical concepts of narrative. Cohen (1973) and Abrams (1993) regard the interplay of suspense and surprise as essential prerequisites and prime sources of vitality in a traditional plot. Both scholars cite Aristotle who argues that the plot is a continuous sequence of beginning, middle and end. The two scholars add that the beginning initiates the main action in such a way that readers attention is lured, the middle presumes what has happened before and requires something to follow and the end follow from what has gone before but requires nothing more.

Abrams (1993) is of the opinion that the initiating action need not be the initial stage of the action that is brought to a climax in a narrative or play. The point just mentioned cannot be over emphasized, writers do not necessarily follow one formula nor do they have to. Abrams point is that there are great plot forms with variety of effects. Some plots are meant to achieve tragic effects, others to achieve romantic and or satiric effects depending on the writer.

Bernard (1973:171) states that a plot is more than just arrangement of events as we imagine them to have taken place in their order and duration, he assigned to plot the most important function, as the governing principle of development and coherence to which other elements including characters must be subordinated. The point referred to here is that, the plot set the type of conflict to follow, moreover that characters and their portrayal set the actions which when combined will produce the story. It is therefore worth noting that the story and plot are not necessarily on thing. also it can be deduced that plot can be realised through characters actions which in turn unfold the message or story theme. This can only happen through the selection and combination of certain crucial events. Abrams adds that plot is the structure rendering of events and how characters respond to them.

Brooks (1984:5) argues that the plot is mostly found in all oral and written narrative, in that a narrative without a plot is impossible to understand. Brooks adds that plot is the principle of interconnectedness and intention that cannot do without at least in moving through discrete elements, incidents, and episodes action of narrative. what Brooks is arguing here is that each facet or element of narrative, in order to be comprehensible, plot is an essential prerequisite. This implies therefore that plot can be envisaged as both an operative analytic and critical tool for any work or art that involve narration.

Brooks (1984) states that plot is not simply a pure succession of events or actions but plot to a greater extent, plot must have a dynamic logic at work. a logic that makes sense of succession and time. In other words Brooks (1984) emphasises the importance of succession and time within the plot. Brooks (1984) preliminary definition of plot stretches beyond topological and fixed structures. According to Brooks (1984) plot is a structuring operation peculiar to messages developed through temporal succession, instrumental logic of

specific mode of human understanding. Plot thus for Brooks is the logic and dynamic of narrative, and narrative itself a form of understanding an explanation.

Brooks (1984) adds that plots are not simply organizing structures, but also internal structures, goal oriented and forward moving. Brooks is also strongly of the opinion that plot is an all embracing concept for the design and intention of narrative, a structure for those meanings developed through temporal succession or better, a structuring operation sited by and made necessary by those meanings that develop through succession and time. Brooks asserts that plot has a lot to do with both succession and time. I now further move to assess what other novelist have to say about the plot.

Recent studies have given different definitions of what a plot is including the following: (Scholes and Kellog 1966:207) define plots as a succession of similar picture, which can be arranged in a meaningful order. Kunar and Mckean 1969:45) argue that plot refers to the or a movement in the readers mind from appearance to reality. Shipley (1943:438) envisages the plot as the events of the depicted struggle as organised into an artistic unit. On the light of the above definitions it becomes apparent that plot is the essence of the story and is thus constituted by actions of characters and or including their personalities.

Plot has smaller episodes and or scenes and depends largely on suspense, which may result in conflict. There are two ways of analysing plot structures, the traditional and the modern methods. the traditional method focuses on dramatic and epic plots. In the dramatic plot there seems to be a straight line, which develops to a climax, and there is a strong element of causality. Causality means that every cause must produce an effect every beginning must lead to an end. in the dramatic plot, the plot structure may be divided into five steps: the exposition, here is where major characters are introduced to readers. This phase marks what the story is all about, setting and time, central characters and the cause of conflict. The second phase is the complication and here the conflict becomes serious.

Thirdly is the climax and here the conflict is at its highest level. There is no clarity in the climax as to which side is going to win. Fourthly is the denouement and here the conflict is subsiding. One can foresee what the end of conflict will be. Lastly is the end and is mainly characterised by the destination of the protagonist. This phase is the conclusion. It is at this

stage where readers can with degree of certainty argue about the nature of the plot, whether is tragic or comic or satire. In an epic plot events are presented chronologically, that is they are given as they happen in time.

3.1.2. Analysis of plot in *Unyana Womntu* by N. Saule

In this section I shall focus on how well the above novel deals with literary elements specifically, the plot.

Brink (1987) argues that every story has at least the beginning, the middle and the end. These three phases are referred to as virtuality, actualisation and conclusion. Virtuality is the presentation of circumstances that will lead to a change to take place. Actualisation is the fulfilment of the event and in the conclusion we find the result of the fulfilment.

Stevick (1967) defines an episode as a group scenes revolving around a central incident. Brink (1987) argues that events in a story have a tendency to follow a certain sequence organised into episodes and these episodes help in developing a story into a comprehensible narrative text. Such organisation is vital in the arrangement of events. Novels must be divided into different episodes, depicting causes and effects.

Episode 1

The introduction of the characters, and their circumstances. This episode marks the exposition. It is here that the type of conflict that unfolds in the story is revealed. Bantu phones his wife, Bandlakazi to arrange a discussion of their marital state of affairs. Bandlakazi agrees to talk with Bantu that same morning. On their discussion Bantu asks Bandlakazi to return to their house, and after she refuses, Bantu asks that they divorce. Bandlakazi shouts Bantu out of her place. This episode readers are also informed that Bantu, on numerous instances attempted to resolve his marriage problems but never succeeded. The reasons for Bantu and Bandlakazi's separation are not told to readers. Bantu attempts to resolve their marital problems with his wife who has no feelings for either Bantu or their son Ndodiphela. (Pages 7-13)

Episode 2

Bantu is frustrated with his wife's reaction and to him life changed and became bleak. To ease the problem, Bantu attends a cricket match. The situation worsened in the field. Bantu decided to leave the field and visit a friend, Noziqhamo. Unfortunately, Bantu hardly finds her at home and Bantu drives home. Bantu could not sleep, till the early hours of the following day. While asleep Bantu dreamt that his wife was walking with soldiers on a certain land full with dams. Bantu attempted to grasp her hand but all in vain, instead Bantu broke his glass lamp thereafter he was awake and hurried for work. Bantu did not bother to find or think about the dream but only think about the new day's challenges. His mind was not functioning well, and he rushed to work thinking that he was late. (Pages 14-17)

Episode 3

On his arrival at work two gentlemen, Mbambela and Khwezela, visit Bantu. After the gentlemen introduced themselves, Mngombeni asks Bantu whether he really was Bantu. Thereafter, Mngombeni asked when Bantu last saw his wife. These questions shocked Bantu but Bantu answered that he last saw her three months back whereas he saw her the previous day. Bantu did not want anyone to be involved in his marital affairs that are why he uttered a lie. The detectives (the two gentlemen) tell Bantu that Bandlakazi was found at her place dead the previous afternoon. Bantu whilst surprised with the news tell the detectives that he (Bantu) last saw his wife that previous day. The detectives found Bantu dishonest for telling a lie and became the prime suspect on the murder of his wife. Bantu is arrested and put to jail. (Pages 17- 24).

Episode 4

In this episode Bantu is in custody where he is given prison clothes, beaten and kicked. Bantu shared a prison room with his ex colleague, Langeni. Langeni and Bantu discussed their cases and were interrupted by the noise of the opening of the door. (Pages 24- 29)

Episode 5

Noziqhamo, who heard the news of Bantu's arrest, visits Bantu. It was fortunate for Bantu because that meant that Bantu could now get access to his lawyer, Ngalo. Ngalo was the only person who can help free Bantu in jail whilst awaiting trial. It came to Bantu's attention through Noziqhamo that Ngalo was out of town on vacation. On Ngalo's return, Ngalo visits

Bantu and asks him whether, he (Bantu) never heard or caught sight of Noziqhamo with another man. Bantu once saw Noziqhamo with another man but could not notice very well because that time Bantu was in a hurry to a meeting. That was a very important evidence that could free Bantu. That astonished Bantu, as Ngalo was commenting about the importance of that evidence. (Pages 30- 36)

Episode 6

In this episode, Ngalo and Bantu are on the hearing. There were two witnesses against Bantu, Mr. Qondile and Mrs. Xeliwe Nkungu who testified against Bantu as state witnesses, and Bantu had no witnesses on his side only Ngalo and Noziqhamo. Ngalo and Noziqhamo's task after the hearing was to find the eye witnesses who saw Bantu on the cricket field at exactly the time that his wife was murdered. Ngalo and Noziqhamo searched all over Cacadu from radio stations and television editors to search for Bantu's picture whilst on the field but could not find anyone coming. (Pages 37- 47)

Episode 7

There is no one coming to rescue Bantu, thus Bantu's innocence cannot be proved and was even denied a bail. Bantu blamed the judge for failing to distinguish between lies and truth. Both state witnesses testified to know Bantu but, Bantu never saw anyone of them. It was also surprising that though Bantu a famous businessman, not a single person noticed him on the cricket field. Ngalo's assistant after thorough searching of Bantu's picture suspected that Bantu killed his wife but is convinced otherwise by Ngalo. Noziqhamo is frustrated and disappointed with the outcome of the hearing. The final day of judgement is approaching and no one comes to Bantu's rescue. Noziqhamo is frustrated from the first day of Bantu's arrest and has not yet recovered. Noziqhamo shared her unhappiness with his brother. (Pages 48-56)

Episode 8

This episode marks the day of the trial and the passing of judgement. Bantu is found guilty of murder in the first degree and is sentenced a death row as soon as the day set for that arrives. (Pages 56-63)

Episode 9

Bantu is sentenced a death row and the news spread all over Cacadu. Noziqhamo was very upset with the outcome of the trial. Noziqhamo attempted every means at her disposal to get Bantu out of jail. Noziqhamo and Ntozintle resorted on searching for Bantu's picture from television and newspaper editors. The aim was to find Bantu's picture whilst on the cricket field. Unfortunately one television editor was on vacation and will only be back a day before Bantu's execution. Ntozintle whilst searching for Bantu's picture supported Noziqhamo and they could not find it. (Pages 63- 74)

Episode 10

This episode deals with Bantu's narrow escape in jail after the blast that took place. Bantu phoned Noziqhamo to come and fetch him on the public telephone where Bantu was phoning. Bantu is fetched and Bantu and Noziqhamo drove safely to Noziqhamo's place. Bantu washed and as soon as Bantu finished, the police knocked at Noziqhamo's door and asked if Noziqhamo knows about Bantu's escape, which Noziqhamo denied. That time Bantu was hiding on the study room. After the police left, Noziqhamo and Bantu decided that Bantu hides on the nearby bushes for safety in case the police come back. Moreover to enable Bantu to see from a distance what is happening in Noziqhamo's place. Bantu thanked Noziqhamo for welcoming him at her place and for the first time they fall on each other's arms. The love between Noziqhamo and Bantu grew at an alarming rate especially in Noziqhamo's place. (Pages 74-86)

Episode 11

Noziqhamo is visited by police again and searched the premises but could not find Bantu. Noziqhamo's wet towels and the ashes outside the house brought suspicion to the police major but Noziqhamo sorted that out. Noziqhamo phoned Ntozintle and informed her about the continued police raids. Bantu survived a narrow soldier's patrol on the bushes by hiding on the mud near the beach of the river. The two, Noziqhamo and Bantu, get to each other's arms again.

This episode marks the development of love relations between Bantu and Noziqhamo. (Pages 86- 96).

Episode 12

Bantu is escaping to the borders, and Noziqhamo drove Bantu to the borders. Noziqhamo and Bantu had a car crash on the way and their car severely damaged infect totally destroyed. Noziqhamo hiked back, and Bantu walked to the borders. Noziqhamo got a lift and on her arrival at home she switched on the television to find out that Bantu is arrested while crossing the borders. These were very disturbing news for her. (Pages 96-103)

Episode 13

This episode deals with the manner that got Bantu to be arrested. A farmer's dog whilst hiding on the bush barked at Bantu. The farmer was, Langeni, Bantu's ex colleague. Langeni took Bantu for a tea to his farm. When they approached the farm gate, the police were on the farm to purchase sheep. When they saw Bantu, they arrested him immediately. Langeni was very upset with the matter as Bantu firstly declined to go and have a tea but Langeni insisted only to find that Bantu will be arrested. (Pages 103-112)

Episode 14

Bantu's picture is finally discovered. Ntozintle, Noziqhamo and the editor woke Mr Ngalo and informed him about the picture's discovery. Immediately Ngalo phoned the judge. The judge phoned the executor in prison and orders him to stop the execution with immediate effect. Bantu ultimately was freed and all charges against him were dropped. Bantu, the editor, Ntozintle and Noziqhamo left the prison. (pages 112- 120)

The events of this novel take place in the period of nineteen eighties, (1980's) to 1990's when black communities in the Eastern Cape enjoyed privileged position through education, especially and or including women. The narrator put it thus:"

Emva kokuphumelela enomsila kwezoqoqosho wasebenza iminyaka eliqela kumzi oshishina ngedayimani. Elapho kuloo mzi waziqhubela phambili izifundo zakhe wada waphumelela imfundo ye M. A kwakwisebe lezoqoqosho. (Saule 1989:8)

After attaining his degree in economics Bantu worked few years in a diamond-trading firm. Whilst working, Bantu improved and further studied and attained an M. A degree in the economics department).

The author further adds:

“Andithi nguBandlakazi owaziyekelayo kubongikazi ekubeni ephumelele enomsila kubo, wakhetha ukuba ngunontlalontle?” (Saule1989:12)

Bandlakazi chose for her to resign from nursing after attaining a nursing degree and choose to be a social worker instead.

The people of the Black community lived a descent life as they please, as a result Bandlakazi leaves alone in her house. The narrator put it this way:

Enkqonkqoza kumnyango wendlu eyayihlala umfazi wakhe, ekwakusele kulithuba bengasahlalisani. (Saule 1989:8)

(Knocking at the door where his wife lived, and it was quite some time that Bantu and his wife were not living together.)

The plot of the novel is presented by making use of foreshadowing. We are told about what might take place later in the story before it happens (acb).

Brink (1987) argues that every story has at least the beginning, the middle and the end. These three phases are referred to as virtuality, actualisation and conclusion. Virtuality is the presentation of circumstances that will lead to a change to take place. Actualisation is the fulfilment of the event and in the conclusion we find the result of the fulfilment.

Stevick (1967) defines an episode as a group of scenes revolving around a central incident. Brink (1987) argues that events in a story have a tendency to follow a certain sequence organised into episodes and these episodes help in developing a story into a comprehensible narrative text. Such organisation is vital in the arrangement of events. Novels must be divided into different episodes, depicting causes and effects.

In *Unyana Womntu*, the author uses character's thoughts, actions and speeches including a dream especially with regard to the protagonist, Bantu Zatu. The author has this to say in that regard:

UBantu uphupha ebona ilizwe angalaziyo elinamanzi, kuthe tshitshilili amachibi kunye nemigxobhozo. Ubona ngasezantsi kusithi thaphu iqela lamajoni lisiza ngakuye. Uqwalasela ukuba ikho le nto ayizingelayo, enze ihlelo njalo. Iqela lokuqala labulisa nje ladlula. Akazange awoyike nganto, wema akashukuma. Kwelesibini iqela waqaphela ukuba kukho uBandlakazi awayevathe mhlophe. Waba ngazama ukumtsalela kuye, akatsho ukufikelela. Wothuswa kukuwa kweglasi yesibane eyayisecaleni kwakhe, ebile emanzi.

Bantu dreamt to see Bandlakazi in an unknown country, full of dams and lakes. Bantu saw soldiers coming towards his direction. The first group of soldiers greeted Bantu and Bantu did not fear them. The second group approached Bantu, and Bantu noticed that Bandlakazi in white clothes was amongst those soldiers. Bantu attempted to get hold of Bandlakazi but failed. Bantu is awaked by the sound of a falling glass beside his bed. Bantu gave little attention to the dream and Bantu hurried for work thinking that he was late already.

This is a creative way of using foreshadowing as this reveals the later state of affairs to Bantu and Bandlakazi in fact the whole unfolding of the novel.

When Noziqhamo visits Bantu in jail, her eyes were full of tears. These tears fell down her cheeks, and came together in one place, namely, on Bandlakazi's chin. Bantu held those tears to his hand. One day when Bantu escaped from jail Bantu and Noziqhamo in Noziqhamo's place for the first time together in a room. While Bantu and Noziqhamo were still in the room, milk spilt over a pot as it was boiling. The two occasions are symbols of growing between Bantu and Noziqhamo. There is also a love triangle that develops in the novel in as far as Bantu, Bandlakazi and Noziqhamo is concerned. The relationship between the three can be illustrated as follows: First and foremost the love triangle demonstrates bleak relations amongst the three characters. Moreover and most importantly, the three characters' role in the story and how they interact and bring the novel to its logical conclusions.

One trend of love versus hatred is between Bantu and Bandlakazi as any married couple should anyway. The relations between the two ended, beginning from when Bandlakazi lived independently from Bantu. From that time till when Bantu unsuccessfully attempted to find an alternative which was to get a divorce. Bandlakazi and Bantu loved each other whilst they were still married, their son Ndodiphela is a living testimony to that effect. Thereafter their relationship deteriorated which means that their love life also declined.

On the other hand Bandlakazi and Noziqhamo are distant or are apart from each other which demonstrates that there was limited, if at all relationship between the two. The distance between Bantu and Noziqhamo is both long and stretchy. This demonstrates that specific love relations between Bantu and Noziqhamo. Firstly, readers know that Bantu and Noziqhamo usually meet in conferences and debates. Readers are also conscious about how Noziqhamo feels after she heard about Bantu's arrest. Noziqhamo committed herself to do whatever it takes to free Bantu in jail. Noziqhamo is the only person who visited Bantu in jail. Noziqhamo made it possible for Bantu to get hold of his lawyer, Mr. Ngalo. Noziqhamo also is the only person who rescued Bantu after Bantu escaped in jail. Noziqhamo also advised Bantu to hide on the bushes near Noziqhamo's place so that the police could not easily find him at Noziqhamo's place as they were continuously raiding her place in search for Bantu. Noziqhamo also drove Bantu to the borders escaping police. When Bantu is rearrested it is Noziqhamo who took it upon herself to search for Bantu's photo in editors, as that was the only way to save Bantu from sentence. All these events demonstrate in no uncertain terms the love, true love between Bantu and Noziqhamo. Unlike was the case with Bantu and Bandlakazi on the other hand.

There is irony around the arrest of Bantu. Readers know that Bantu left his wife untouched instead Bandlakazi shouted Bantu out of her place. Also readers are directly told about the means and measures that Bantu took to get the success he had. The people of his community were divided in terms of how they perceive Bantu's guilt and or innocence. The narrator put it this way:

Impi eninzi ngakumbi eshishinayo yayinentetho ethi, "Kulapho la mashishini ethu aza kukhe afumane indawo, kunini lomfo wasigqwesa sakutsho sibaluleke nathi.....Abafazana bona babesitsho esimantshiyane bezililela...nala ethu asithembisa

ngokusikrwitsha nasoloko engumnqay'ulambile yonke le mihla, ayakutsho arhwaqele. Babekho ababemsizela besithi, kowu umntwan'abantu, yinto aya kusuka ayithini le ? (Saule 1989:23)

Most businessmen were happy, saying that, it is about time that our businesses will get a place. How long has this man overpower us. Young women were crying to themselves... that even our husbands who always beat them up will come to their senses, and stop beating us. Others were sympathetic to Bantu, saying. I wonder what the son of man is going to do. How will he solve this ?

It is too unfortunate for so honest a man to marry such liquor a drunkard women. This also supports the notion that no one in the whole city who witnessed in favour of Bantu in the trial.

It is well motivated that Bantu hardly took the dream serious as he rushed to work thinking about the new day's challenges. The narrator has well motivated Bantu's action, for instance, Bantu's suggestion to Bandlakazi that they divorce:

Wayesithi akuhlala phantsi ecinga ngale ngxabano yabo, litshone ilanga engayifumenanga impendulo. Kudala ndizama ndikucenga, endingayenzanga yendiyilibeleyo, iminyaka seyimithathu ngoku ndibopha inyand'amathumbu, ndoyisiwe (Saule 1989 :11).

Bantu was confused with Bandlakazi's behaviour. When Bantu sits down and carefully considers their marital problem, Bantu could hardly find a solution. It has been some time trying to beg you moreover what I has not attempted is what I do not know and now it is three years already attempting to resolve our marriage dispute. I am defeated.

Bantu's actions thereafter resorted on proposing divorce, which Bandlakazi also refuses. One often wonders what on earth Bandlakazi is looking for?

The narrator puts it thus:

Indaba kaBandlakazi yayimxakile uBantu. Wayesithi akuhlala phantsi ecinga ngale ngxabano yabo, litshone ilanga engayifumenanga impendulo. Kudala ndizama ndikucenga, endingayenzanga yendiyilibeleyo, iminyaka seyimithathu ngoku ndibopha inyand'amathumbu, ndoyisiwe (Saule 1989 :11).

It has been some time trying to beg you and what I never attempted is certainly what I do not know and now I feel it is now three years already trying to solve this problem, I'm now defeated.

Readers are directly told about the background of the characters and their education. Bantu is portrayed as a true human being and readers are also, with the use of monologue in Bantu's case, informed of the inward thoughts of the character. The advantage of that character technique is that reader's imagination is taken to consideration. Readers are not left out.

A process of deterioration characterizes the narrative cycle of events. Bantu strived to resolve his marriage problems alone. Given the fact that he had no parents, he is not to blame for striving to overcome his marriage problem alone with his wife. His marriage had an adverse effect to his performance at work. He is later accused of killing his wife and that on its own marked a deterioration of his dignity, though he was not that kind of person as. All his attempts to get a solution turned against him, his dignity. While in jail he is also denied access to lawyer and ultimately when the lawyer was present, denied a bail. The progressive nature of deterioration of events makes the novel tragic at the exposition and the middle. Plot is well handled in this novel and application of suspense lured reader's attention, keeping them eager to know what will happen next and how will the tragedy finally resolved.

According to Rimmon-Kenan (1983:22) characters actions in a plot are determined by (a) possibility (b) success or failure based on whether the objective is realised, in other words this implies that success or failure depends on actualisation. In *Unyana Womntu* readers are kept in suspense, actions being well motivated and plausible. For example when Bantu was accused of killing his wife, people had varied reasons pro and against such allegations by virtue of his status as a businessman. On his arrival in jail he shared a cell with Langeni, with whom he studied at Somdaka, Langeni studied law. In this context the prison is so portrayed to suit not only Bantu but Langeni as well. Bantu and Langeni discussed their cases to each other.

Few days after Bantu's arrest the hearing of his case takes place. The results of the hearing was that Bantu was guilty, due to the fact that Bantu had no witness on his side to prove that he was in the cricket field at the time when Bandlakazi was murdered. Moreover Bantu's

response to the detectives that Bantu once saw Bandlakazi two years ago whereas in fact Bantu saw Bandlakazi the day before.

Saule has managed to provide plausible motivations in favour of Bantu's arrest. The author has also named the cricket field iNqaba (the surprise). It was really surprising and really ironic that not a single person saw Bantu whilst Bantu was in the field the day of the match although readers know the kind of man Bantu was including Bantu's fame in the overall community. Let alone the fact that Bantu himself could hardly remember a single player who participated on the match. The narrator says this about the worsening situation:

Eyona ndawo inganeliseki kuyo inkundla yile yokuba uMnumzana Zatu athi ebeseNqaba ngexesha lokusweleka kwenkosikazi, aze kuloo nto angakwazi ukudlulisa umkhondo xa umnwe walathe kuye (Saule:1984:63).

The court remains dissatisfied with Bantu's response that he was in the cricket when his wife was murdered and could hardly defend himself when the finger is pointed at him.

The other motivation for Bantu's arrest as the prime suspect has been well motivated by the fact that Bantu was the only person who last saw Bandlakazi before she died. The underlying assumption coupled with the lack of witness or evidence stated above counted in favour of the law to allege or suspect Bantu as a murderer. Bantu at least attempted to solve his marriage problems on his own, and that counted against Bantu as well. The fact that Bantu lived alone and Bantu's parents died and Noziqhamo lived further from Bantu and when Bantu visited Noziqhamo the very day that Bandlakazi was murdered. The events in the novel have a continual chronology, the events move from one step to the other in a sequential arrangement of events. Examples of this in the novel :In the beginning of the novel Bantu phoned Bandlakazi and the dialling number was 330. On the following episode when Bantu was arrested the number of Bantu's cell is 330. Another incident, Bandlakazi's murder has happened at 330. Bantu testified in court that at about 330, he was at the cricket field. It is also worth noting that, the repeated mention of 330 to a considerable extent has a bearing to the deteriorating relationship of Bandlakazi and Bantu.

Noziqhamo was not on her house is deliberately mentioned by the author so that Bantu becomes a solitary person whilst the court on the other hand needs a witness and at least a proof that Bantu really was on the cricket match. These events make the plot a fertile ground for the type of conflict that developed in the novel. Having dealt with the plot, I now move to characters.

3.2. Characterisation

In this section I will focus on character, techniques of characterisation and thirdly will be an analysis of characterization in the novel, *Unyana Womntu* by Saule.

3.2.1 Character

Rimmon-Kenan (1983:59) defines character as a network of character traits. Chatman (1978:107) argues characterization as the depicting in writing of clear images of a person, his actions and manners of thought and life. All these go to make people what they are, and the skilful writer make his people clear to us through a portrayal of these elements.

Most scholars including Dietrich and Sundell (1983) regard character portrayal as either expository or dramatic. In an expository method the narrator give summary of the characters traits, his motives, thoughts and desires. The physical characteristics of the character are also revealed. In the dramatic method the character portrays his behaviour through action and dialogue. Dietrich and Sundell (1983) are of the opinion that character classification can be two fold. There is characterisation according to the characters role in the structuring of conflict. In this method there is a protagonist, antagonists, hint character and titragonist. Hint character just appears in space to fill the gap and there after disappears. The protagonist may sometimes be ambivalent, that is he or she has both attractive and unattractive qualities. Protagonistic and antagonistic features are found in the same individual. In such a case the conflict is internal, it may either be partly or entirely internal. There are also background characters who form the social setting in which the protagonist must move.

The second method of characterization is characterization according to the characters individual natures. In this category one finds more or less flat and round characters. Bantu in

the novel is an example of a round character. After all the attempts to solve his marital problems, Bantu admitted the defeat. The narrator put it thus:

Kudala ndizama ndikucenga, endingayenzanga yendiyilibeleyo, imnyaka seyimithathu ngoku ndibopha inyand'amathumbu ndoyisiwe (Saule 1989:11).

What I have not attempted in settling our marital problem is certainly what I do not know, it is now three years already without any success I'm defeated.

Forster (1927) argues that flat characters are one-dimensional. Flat characters have one dominant set of characteristics and are incapable of changing and as such are easily predictable. Round characters are two-dimensional, their dynamic features may change with a development of the story. Moreover time, space and other characters influence round characters. Round characters have complex attributes and are not easily predictable. According to Rimmon-Kenan (1983:40) Forster's distinction is of pioneering importance but it also suffers from a few weaknesses: The term flat suggests something two dimensional, devoid of depth and life while in fact many flat characters are not only felt as very much alive but also create the impression of depth. Secondly the dichotomy is highly reductive, obliterating the degrees and nuances found in actual works of narrative fiction. Thirdly, Forster (1927) seems to confuse two criteria, which do not always overlap. Rimmon-Kenan (1983) argues that according to Forster (1927), a flat character is both simple and undeveloping, whereas a round character is both complex and developing. Although these criteria often coexist, there are fictional characters, which are complex but undeveloping and others, which are simple but developing.

3.2.2. Techniques of characterization

There are many ways a narrator may use in revealing persons character. The narrator may portray through their words and actions, and actions can reveal certain character traits. Characters action can show his/her behaviour and also the relationship between one character and other characters in the story. Rimmon-Kenan (1983:61) distinguishes between two types of actions: one-time actions or non-routine actions and habitual actions. Non-routine actions tend to evoke a dynamic aspect of the character, often playing part in a turning point or climax in a narrative. This means that one-time actions bring about change in the

character. In other words one-time actions contributes to the roundness of the character. When a character performs a one-time action everyone is surprised. Habitual actions present the static qualities of the characters behaviour. Habitual actions are actions that the character always performs, they are a habit to him and contribute to the flatness of the characters.

Both these two types of actions can be grouped into three categories. The first category is the act of commission, which refers to the actions that a character performs, secondly is the act of omission. This refers to the actions that the character is supposed to do but does not. The third category is the contemplated at which is an intention of the character, which he/she does not realise. Contemplated act reveals a latent trait in the character. Characterization can take place through naming, characters name may indicate the behaviour of that character. A character may also be portrayed through other characters in a novel. The character may use interior monologue and here readers get an insight into the inward life of a character and monologues may be used to portray internal characters conflict. The narrator may sometimes report what the character is thinking. Macauley and Lanning (1964) state that the attitudes of other characters towards a certain character can give readers a new insight about that character.

There can also be a thematic character and referential. Thematic characters are mainly for the purpose of emphasizing certain authors theme in a narrative or novel. Referential on the other hand are no true human traits and cannot as such be referred to as representing humans. On the light of the characters discussed above, it is evident that there can be at times and necessarily so some kind of overlap between these characters. Thus the make up is the matter of individual authors choice. I now move to narrative cycle as outlined in the introduction.

There is a close connection between plot, character and theme. In *Unyana Womntu* the characters are not stereotypes and archetypes but are dynamic, realistic, complex and multidimensional. For example, if Bantu had not attempted to solve his marital problems, it is possible that he could have fallen on his wife's trap, either make advances to other women or end up drinking liquor. The fact that Bantu was tired of living alone is a testimony of that that is why he went to convince his wife for the last time so that he could freely lived his life. Isn't that human ? To me it really is. One dimension character is Bandlakazi, she did not change till

her death. Bandlakazi had no reason to live Bantu, also no reason to refuse Bantu a divorce. Readers end up confuse with this kind of character, she seem to live just for the sake of living with no dreams. Thus Bandlakazi purely had no reason to live, that's why the author removed her on the story from the on set. Bandlakazi is an example of a referential type of character, she hardly had true human features or and can be said to be one dimensional, she does not undergo any change.

Other characters in the novel are very much alive and their behaviour is the same as the ordinary people, our neighbours. It is plausible for a man not to make advances to women with the objective of securing his marriage, exactly what Bantu did. However, it is unlikely for a drinking woman to live alone in the house and do not commit adultery or have sexual relations whether she is married or not, moreover this kind of behaviour is mostly found in urban space This is Bandlakazi's case. Saule made use of hint characters in his novel, Mngombeni, Langeni, Ntozintle, Saqhwathi, Xeliwe Nkungu, Langeni are just few of them, as soon as their role is over the writer discards them according to their order of importance in the novel.

Character portrayal has been skilfully handled in this novel. For example, the writer made use of contrast as one technique of character portrayal. Bandlakazi's behaviour as a nurse and a heavy liquor drinker and Noziqhamo as a lecturer not consuming liquor. This contrast is even displayed in their houses as well. Characterization in this novel has been enhanced by narration, at times the narrator become an active participant in the story, by telling and at times be absent. Example of this in the novel, firstly, as an active participant, when Bantu was shouted and chased out of the house by Bandlakazi, the narrator put it this way:

Ukuba akuyazi into oyizeleyo maze utsibe laa mgubasi, ndingaze ndiphinde ndibubone ubuso bakho ngala wam amehlo, undivile! (Saule1989:11)

If you do not know what you come here for match out and do not let me see you again with my own eyes, do you hear!

This the narrator tells directly as if the narrator was also there for knowing Bandlakazi's direct words and what Bantu did there after or at that moment.

Saule does not only make use of direct definition technique of character portrayal. This means that readers' imagination is well catered for as well. The novelist presents his characters through actions and dialogue in a direct presentation of events. The novelist used naming as a technique of characterization. A character's name indicates the type of behaviour to expect and the character suits it. Few of such characters are, Ntozintle (good things) Ntozintle has been helping Noziqhamo in all her attempts to free Bantu in jail, from the onset up till the last part, Noziqhamo (fruits), Ngalo and others. Saule's use of monologue and dialogue with good effect in this novel gave this novel dramatic qualities that have in fact made it easily to be screened in the television. The monologue is also important in that readers come to the inward personality of a character by knowing his thoughts, desire and ambitions. In conclusion, Saule concentrated skilfully on the build up of satisfactory characters through the use of good techniques like analogy, block characterization, transformation that have much assisted in artistic character portrayal of modern days.

3.3 Space

The aim of this section is to analyse space as a structural element in Saule's novel, *Unyana Womntu*. In this section I will focus firstly on the conceptions around the concept of space and secondly on the space as used in the novel, in other words as to how well or otherwise has the space been used in the novel. The characters' reactions to the different localities presented are very important. The effect of space on characters may either be negative or positive.

Space refers to the historical time and social circumstances in which its actions occur. Everything that takes place in the story is set against a certain background. Space accommodates both the abstract and the concrete elements of the story. Space is the social background against which the story is taking place. Rimmon-Kenan (1983) distinguished between two types of environment. There is the physical environment, which, for example, may be a room, a house, a school or a farm. There is also the social environment, which comprises of the family, social class or friends. If many localities are used in the novel, each may have an influence on a certain character. If a house or a room is described its owner has also been typified. Even the human environment one meets will influence one's behaviour.

Plot structure in *Unyana Womntu* may be divided into five different episodes, according to the grouping and arrangement of incidents. The first episode describes Bantu's background including his marital state of affairs. Here the area of Cacadu is described such that even if one has hardly been there, could have a slight insight of the place. Cacadu is of primary importance because all the major events start there. The area of Cacadu as described is an urban space and it has been so described in connection with the protagonist's state of affairs. The narrator put it this way:

Kangangendlela owawuxakaniseke ngayo umphefumlo wakhe, wayengathi akaboni nangamehlo, engeva naxa ezinye izithuthi zazide zimkhalimele ngophondo kuba esaphula omnye wemithetho yendlela, wokulinda de kudlule izithuthi kuqala phambi kokuba abahamba ngeenyawo banduluke ukuwela umgaqo (Saule 1989 :8-9).

The way his soul was so busy, as if Bantu could not see, even unable to hear when some drivers hoot because Bantu was disobeying one of the road rules of waiting till the cars go first then pedestrians.

The narrator further adds:

Izitalato ezijikeleze ibala zazihlohlile, zizele thwahla ziimoto zababukeli, kungekho nesithutyana phakathi phakathi kwazo apho umntu ofike mva anganyakathisa eyakhe khona. Kwakuphithizela iintatheli zamaphephandaba nezethelevizhini zigilana ngezifuba (Saule 1989 :14).

The streets surrounding the cricket field were filled with spectator's cars, such that there was no space in between where latecomers can park their cars. The television and newspaper editors were walking up and down.

Also in this episode, it is mentioned that Bantu and Bandlakazi were firstly happily married. The underlying motivations that the writer mention is that Bantu and Bandlakazi's parents knew each other so well. The actions here happen in the Cacadu vicinity. In other words there is unity of space in the novel. Here the idea of space can be linked to the idea of control and consensus between families of Bantu on one hand and Bandlakazi on the other. It is therefore not amazing that whenever they experience problem in their marriage the two families were called upon. The writer put it thus:

Amawethu namawabo ndiwabize kaninzi, atsho ancama. (Saule 1989 :12).

I have called upon our families to try and find the solution to our marital problems but to no avail.

This reveals that though the events are happening in urban locale, the rural tradition of where parents of the married form part and parcel of the marriage.

The second phase deals with Bantu in jail and here the objective being to show the growing bond of love between Bantu on one hand and Noziqhamo on the other hand. It is, for instance in jail where Bantu met a friend, Langeni with whom Bantu once studied in university. It should be taken to consideration that, it is in jail that Bantu got someone so close to discuss his problems. A sense of relief Bantu acquired after discussing his problem with Langeni. There is no sketched lay out, but at least information regarding the different careers that Bantu and Langeni took in tertiary education. After they discussed their cases, they advised and encouraged each other. The narrator put it this way:

Athwesana la madoda iyileyi iwubeka nzulu umcimbi wenye. Agqibela ngokuthi, kuba okaBantu umcimbi unokufa phakathi, makafune igqwetha, kanti yena uLangeni noko wayenako ukuzithethelela kuba wayenabo ubugqwetha (Saule 1989 :29).

These two gentlemen encouraged each other discussing in depth each other's case. They finally suggested that, because Bantu's case includes death, Bantu must get a lawyer, and Langeni at least could defend himself because he was once a lawyer. In this instance, a change of space that is, outside and inside of prison, Bantu changed the way he looks at things and in life generally.

Bantu is, as a result motivated and feels better than before. By virtue of these incidents, one would be tempted to conclude that Bantu's outer space implies vulnerability and a sense of both fatigue and loneliness whereas the inner space implies or brought motivation and encouragement. The narrator put it thus:

Le ndlela uzithatha ngayo ezi ngxaki zakho itsho yandomeleza, inene ndikuxelela inyaniso, ndomelezekile! Watsho wazala lithemba, walibona igama lakhe lihlanjwa phambi kwamangqina (Saule 1989:29).

The way you approach your problems makes me feel strong, and to tell you the truth. I feel motivated. Bantu was hopeful, he imagines his name cleaned in front of the witnesses.

The third phase is when Bantu escaped in jail. Although the first and second phases took place in one locale, namely Cacadu, so is the third phase, however, in the third phase, the setting is rather different as this was a rural setting namely, in Noziqhamo's house. Here inside the house implied danger to Bantu because of numerous police raids. Whereas outside the house, on the nearby bushes space means safety to Bantu. In this regard, different settings depict different or changing circumstances of the character, Bantu to be specific. In this phase events happen in rural locale. This means that the writer has manipulated different spaces for different situations faced by the character at that specific time.

The fourth phase is when Bantu escapes to iNceba, another vicinity outside the borders of Cacadu. Also space here depicts the changing circumstances of the character. If Cacadu can be regarded as inner space, it implies Bantu's arrest and brought to book, in other words his death with the same token, if iNceba can be regarded as outer space, it implies that Bantu is a free man in iNceba, free from police raids and execution ultimately free from death row he was sentenced.

The reason here being that, police are looking everywhere for Bantu in Cacadu so that he could be sentenced as charged secondly as a convict who ran away whilst awaiting execution. There is implied contrast here and certainly irony, in jail where Bantu met Langeni Bantu felt motivated. While Bantu crossed the borders, Bantu met Langeni who insisted that they go for a cup of tea in Langeni's house. Bantu refused but ended up going ultimately, and just before they entered Langeni's gate the police were waiting for Langeni to buy sheep and immediately they saw Bantu, they arrested him.

The fifth phase is Bantu's arrest and returned to Cacadu for his sentence. Fortunately for Bantu his picture on the television editor is discovered and that means there is witness that

Bantu was not a murderer as accused. The execution was stopped and all charges against him were dropped. The very space, Cacadu, that was a threat to Bantu's life turned to be a solution to Bantu's case. The events here happen so rapidly such that there is a high degree of suspense, which though the novel ends, readers remain with questions and further write the novel. The relentless horror of events at times invites suspicions of oversimplification although the place and time are clearly identified. The writer has used space artistically and skilfully throughout the novel.

There is a close relationship between time and space. Genette (1980) argues that in a narrative text two aspects of time play a significant role in the interpretation of events. The first is the historical time in which events occur, the second is the temporal aspect of narrative, which include order, duration and frequency. In Saule's *Unyana Womntu*, space is confined to historical time. This novel depicts events that took place around the nineties in strictly Black middle class. In other words, the novel deals with issues of contemporary relevance.

Brink (1987) mentions five ways in which space may be constructed. The repetition of information in connection with space is vital. A certain type of setting may be repeated several times and each time it is repeated it may be associated with different type of event or character. Introduction of different characters and events in the same setting may have important function.

The spaces may be used to compare the different circumstances. Space is filled with many possibilities. Space may also indicate the period of time, a year, and season month. Space may also depict atmosphere.

3.3.2. Analysis of space

In *Unyana Womntu* space has been artistically and skilfully used to depict an atmosphere, for example, good and tense atmosphere:

Wathi akungena uBantu kuloo mzi, enyuka ngendledlana eyenziweyo ngobuchule bale mihla, engabulibali obunjalo ubuhle. (Saule 1989 :8)

When Bantu entered the footpath that was neatly prepared to suit modern times, he can hardly forget that kind of beauty.

This depicts an outward good-looking atmosphere. The tense atmosphere that depict change of circumstances, Dora's inside room, that depict not only how and or who Dora was, but a change of circumstances.

Imeko egumbini yayingathi kwakha kwadlula isitshingitshane..uthuthu nentsalela yemidiza yahombisa loo mgangatho umfuma mfuma...kude kufutshane nesigcinampahla kwakulele unomtidili (Saule 1989:3-4).

The situation inside Bandlakazi's room was as if the had been a passing tornado... the ash and cigarette filters filled the comfortable floor nearby the wardrobe Bandlakazi's under ware was lying recklessly.

Also Saule made use of this room to reveal the urban space and way of life in town as well. The rural space is also mentioned in the novel.

Wayehamba ke ngoku edibana neenkomo zigrumza kamnandi engceni..Ethubeni wathi xhungu kuba waba ngathi uva ukuhumzela kwamazwi (Saule 1989:109). He was walking and come across grazing cattle. In a moment Bantu stand still because he heard something like voices.

Here the rural space reveal Bantu's circumstances, and a creation of suspense on the reader's mind as he was fleeing to iNceba escaping his home town as a convict. In that context, urban space reveals or is a symbol of Bantu's death whereas the rural space indicates Bantu's freedom.

There is an inner space and outer space in the in the novel. The inner space symbolizes hopelessness, for example, when Bantu entered the house where he lived he could not settle thinking about his marital problems lived and even in the office where Bantu worked. The narrator put it this way:

Akufika eofisini waphath'eyeka ingqondo ingavumi ukuzinza Waphikela ukwenza iimpazamo qho (Saule 1989:14).

When Bantu arrived in his office his mind could not settle, Bantu made mistakes on a continual basis.

The fact that people lived in urban areas had economic power because of their educational qualifications, created many social problems and pressures, which are the subject in this novel, *Unyana Womntu*. These elite Black communities were living the Western life style and that created serious marital problems. Example of this in the novel, Bantu did not know what the solution and cause of their marital problem was Bantu has done everything related to culture and tradition but still their marriage did hardly work.

Indaba kaBandlakazi yayimxakile uBantu (Saule 1989:11).

Akukho nto ndingazange ndiyenze eli siko nalapha kuBandlakazi.

The author has mastered space by making use of both urban and rural locale for different reasons. For instance the urban space is indicating or depicts danger in Bantu's life whereas rural space created an impression of Bantu's freedom. Example of this in the novel:

Ulozi-lozi wethemba lokhuseleko nenkululeko siwubona ngelaa xesha uBantu wayezimele etyholweni. Kaloku ityholo ngumqondiso wokhuseleko. Uthi esathe goxe apho avunjululwe yinja egama layo ilingu 'Fereedom". Eli gama lithathelwe kwigama lesiNgesi elithetha inkululeko. Nto leyo enika ithemba lokuba uBantu uya kuze akhululeke emakhamandeleni ngenye imini. Umlambo iNceba yindawo azimela kuyo amapolisa. Ngamanye amaxesha amanzi asisalathandlela sosindiso.

When Bantu escaped there was some hope that Bantu is going to be free at last one day, by hiding on the bush. The bush can be a defence symbol some times. While hiding on the bush Bantu was chased out by the dog, named freedom. Freedom is a word derived from English, meaning to be free also the bush is a symbol of defence. This action gives an impression of hope and freedom to Bantu one day. The iNceba River is a place where Bantu heed from the police Also important is that water symbolizes rescue spiritually and some times, in Bantu's case a symbol of freedom.

The socio-economic events including the role of law in marital affairs, or love affairs in general, marks a new era- in novels of African languages. Saule approaches a touchy subject matter with sensitivity and its relevance can be useful especially during this HIV Aids epidemic coupled escalating rate of divorces, woman rights and child abuse.

This novel marks a challenging literary epoch for the next and present generations. Bantu here is faced with a conflict that is internal on one side. Bantu struggles against fate. From the end of episode fourteen, the novelist gives readers the opportunity to write the novel further. Conflict in the novel creates suspense, there is both internal and external conflict in the protagonist. This arose interest to the readers and moreover creates curiosity and tension. From there on the readers write the novel themselves.

3.4. Conclusion

It is apparent that there is a link between plot, characterization, space and theme. For the purpose of this chapter I have not touched theme. Moreover that literature reveals that women role is undergoing dynamic changes. In this new millennium women's role will be facing severe changes and is being enhanced by legal rights they now enjoy. There is a rapid changing pattern of events indicating the character's changing circumstances. Inside, as space depict a loss of privacy, dignity, and hopelessness. Bandlakazi's untidy room is an example of that, inside space. The narrator is present and omniscient. However the author's meticulous use of dialogue to depict characters is commended moreover, the author is in the position to tell with authority what he sees and can easily delve into character's thoughts feelings and secrets. The outside space tends to suggest symbolic status. What becomes apparent in the novel is that, education's role in, especially for Black communities has not been a panacea to social ills.

CHAPTER FOUR: CULTURE

This chapter deals with culture in the novel, *Unyana Womntu* by N. Saule. Theoretical background of the concept has been done in Chapter 2.

4.1. Analysis of culture in *Unyana Womntu* by Saule. N.

In this novel two forms of culture, one is urban and the second is rural. The writer has used a combination of urban and rural culture. *Unyana Womntu* is set up in an urban area, this is indicated right in the beginning of the novel. For instance, the means of communication prevalent is the phone. Another proof is the means of transport used in the novel, which are the cars and not horses and or donkeys. Example of this in the novel is that streets around the field were full of spectators' cars, with no space in between them where anyone who is late can park his or her car. Bandlakazi and Bantu's marriage was unlike in other modern urban areas where marriage especially in Black communities, was confined to the marrying couple and the ministry or the court. Bandlakazi and Bantu's marriage included both their parents in the proceedings of the wedding. Moreover Bantu took it upon himself to see that everything related to custom and African tradition regarding marriage is properly handled. The narrator put it thus:

Akukho nto ndingazange ndiyenze eli siko lakowethu nalapha kuBandlakazi. Amawethu namawabo ndiwabize kaninzi atsho ancama.(Saule 1989:12).

I have done everything relating to culture and custom for Bandlakazi. I have called upon our relatives on countless occasions but to no avail.

This demonstrates in no uncertain terms that both Bantu and Bandlakazi's families were part and parcel of the wedding proceedings. Also of paramount importance is the inclusion of concerned family members or close relatives in whatever marital dispute of the couples. In traditional or rural culture whenever the married couple quarrelled the wife could go home instead of choosing to stay by herself as was with the case of Bandlakazi. The narrator put it this way:

Amalinge awenzayo ukuyibuyisela endleleni awa phantsi onke, kuba yasuka yaba ngusathana onomsila, yathi ekugqibeleni yakhetha ukuya kuzihlalela yodwa (Saule 1989:8).

All Bantu's attempts to reinstate Dora's minds did not succeed because Bandlakazi became a devil with a tail, lastly Bandlakazi decided to live by herself or alone.

This incident is common in urban culture than is in rural culture. The fact that Bandlakazi as a married woman and a drunkard is common in the urban culture than in rural culture. When Bantu visited Bandlakazi to discuss their marital affair the writer put it this:

Into eyamankela kuqala livumba lotywala likhatshwa lelecuba lixube nelokubila (Saule 1989:9).

What firstly welcomed Bantu was a smell of liquor mixed with cigarette smoke and the smell of sweat.

The fact that during the period in question women were educated is a clear indication of urban culture. The narrator put it thus:

Andithi nguBandlakazi owaziyekelayo kubongikazi emva wayephumelele enomsila kubo wakhetha ukuba ngunontlalontle? Nalapho kobo bunontlalontle wayebalisa ukonwaba nokoneliseka. (Saule 1989:12)

Is it not Bandlakazi herself who chose to resign from nursing after attaining a nursing degree and chose to be a social worker? Even on being the social worker Bandlakazi use to comment on how happy she was in that profession.

The narrator further adds the educational exposure of women on the period in question.

Eli nenekazi (Noziqhamo) lalingomnye wabaxelengi kwidyunivesiti yaseCacadu kwicandelo lezobupolitika. (Saule 1989:15)

This lady (Noziqhamo) was one of the lecturers in Cacadu University in the political section or department.

With regard to Bandlakazi's behaviour, if readers were told about how Bandlakazi's father was, readers may conclude that, gone were those days when women use to cook like their mothers now they drink like their fathers.

I have also mentioned on the first part of this work that, the writer has also made use of rural culture in the novel when he or she introduced Noziqhamo and his brother Ntozintle. Example of this in the novel is that Whenever Noziqhamo had nothing to do , she liked to help her brother who was a farmer herding cattle and horses, nearby the city of Cacadu. If not there by his brother one would find Noziqhamo walking along the coast collecting. Noziqhamo was very fond of the sea, to an extent that Noziqhamo bought herself a house nearby the sea, just outside the city. Another example of rural culture is that the rural area is proclaimed as a problem free area, so one can be tempted to conclude that in urban area it was not a problem free.

The writer demonstrate the problem free nature of rural area as follows

Lo mlambo uneziziba ezinzulu ongeyela lula kuzo. Ubuchule ke kukuba ndikukhaphen-
ndikuweze kwindowo endaziyo ukuba akuyi kwenzakala. Sowukile enkululekwen-
le ndawo wena ayinazinkathazo. Ndizinzile kule fama, ndizimele. (Saule 1989:106).

The best way is that I must accompany and help you cross where I know you won't
get hurt. You are yet approaching freedom. This place has or is problem free. I am
stable in this farm, I am independent by myself. The existence of rural culture is
portrayed as an agrarian (subsistence or people make a living through farming and
agriculture).

On the other hand urban culture is portrayed as a busy area and many people occupy the
area. It is also prevalent in urban culture to see woman shouting their husbands, and at
worst beating them. Example of this in the novel, when Bantu quarrelled with Bandlakazi,
Bandlakazi shouted Bantu, the writer put it this way:

Ukuba akuyazi into oyizeleyo apha maze utsibe laa mgubasi ndingaze ndiphinde
ndibubone ubuso bakho ngala wam amehlo, undivile! Uzo kugez'apha into

ozokuyenza. Kwathi kwakuba nje wee khwasu uBantu waya kuphuma ngomnyango ekhatshelwa ngeentshokotshela zezithuko (Saule 1989:11).

This incident is mostly found in urban areas where wives shout at their husbands than is the case in rural settlements. If you do not know what you come here for leave and let me not see you with my eyes again, you hear!. You come for silliness sake here. When things were this way Bantu stood up and got out of the door and was rudely shouted at by Bandlakazi.

It is also urban culture for people to attend courts because of various publications and interest aroused by newspapers as a form of media available in cities than is the case in villages. The case was so interesting because as a results of newspaper editors who specialize on broadcasting news long ago. Local inhabitants had varying interpretations regarding Bantu's case, others were sympathetic others used the situation for their own ends. The writer put it this way:

Abafazana bona babesitsho esimantshiyane bezililela, "safa ngala madoda, sakuhlala siphi ukugwintwa emini bantu. Nala ethu asoloko engoomnqay'ulambile yonke le mihla, aya kutsho arhwaqale. Hayi ukuba nelishwa kwelunga lo mfo ke khona, ukusuka lizithi nka gesimanga somfazi unxanwayo yena (Saule 1989:23).

It is so unfortunate for such a good man to marry such a drunkard Young women were bitterly crying "we(women) are going to be killed by these men on a daylight. Even our husbands who threaten with beating us will be more careful before they do so as a results of what happened, our husbands will learn a lesson and refrain from beating us up."

The writer demonstrates that women in the period in question enjoy equal educational opportunities with men. Bandlakazi enjoys freedom of choice, for in the novel, she chose where she want to live, and with whom. One may argue that the reason why Bandlakazi refuse Bantu's divorce request had an altruistic motive. Bandlakazi wanted fame for being wife of a businessman, secondly to secure her a wealthy life as soon as Bantu dies, in the form policies and Bantu's insurances and pension contributions. On the light of equal educational opportunities enjoyed by both men and women alike, it can be concluded that the

novelist is not focussing on one culture but both urban and rural cultures are given enough space in the novel, the problem was a matter of individual choice.

4.2 Conclusion

This chapter has focused on the images of women with specific reference to culture. Two cultures are identifiable, rural and urban cultures . There is also a noticeable feature in women images that, irrespective of one's cultural background one may divert in social behaviour to that he or she has grown up . Also worth noting is, in traditional culture marriage was handled by the two families of the couple and less state intervention, nowadays the matter rests solely on the couple. Images of women in post colonial era , especially in urban areas, are influenced by women independence and greater freedom of choice. One may suggest that in urban areas, there is a mixture of both urban and rural cultures and the merging of the two is not without its influences to the images of women in the changing South African society. In urban and rural cultures abuse is not a rare feature of socialization in relationships.

CHAPTER FIVE: GENDER

5.1 Analysis of gender

Historically, women in traditional societies enjoyed privileges lower than those enjoyed by men, in other words women were discriminated against. In this novel, there is a dramatic shift of women images than those we know from the past. For instance women it used to be women who opt for divorce in olden days. In this novel, Bantu proposed a divorce to his wife Bandlakazi in attempt to bring her minds to their senses, and it was the only alternative available, for his wife lost control of her.

Again the way Dora drinks liquor, is indicative of the adverse change in women of modern dispensation, especially in urban settlement. It may be true to say gone are those days when women use to cook like their mothers, now they drink like their fathers. In modern era women exposure to liquor is beyond control. In both colonial and pre-colonial dispensation, men use d to beat and even shout their wives.

The fact that whenever there is quarrel between a married couple and the two live apart, especially if there is a child in between, and taking the age of a child into consideration, the mother is entitled to take the child with her. This was not the case, in the novel, the opposite takes place this is reflected from Bantu's monologue, and the writer puts it this way:

"Nonyana wethu uNdodiphela ndayokumhlalisa kwatatomncinci nje kungenxa yesi simo sikanina" (Saule 1989:10).

I took away our son Ndodiphela to my father's younger brother because of Bandlakazi's behaviour.

In pre and colonial eras women use to take custody of their children whenever there was any marital dispute, in this novel it is not the case, the writer may be suggesting that even fathers or husbands are capable of up bringing the child in post colonial era. On the light of that the writer does not assign certain responsibilities to man and certain roes to women. The writer has also demonstrated that not all women behave as Dora did, Noziqhamo has been so

portrayed in stark contrast to Bandlakazi and have certain features that can be assigned more to men than to women. Example of this in the novel, the writer indicates that Noziqhamo in her leisure time use to take a walk along the sea as her house was on the nearby sea, and sometimes Noziqhamo visits his brother, Ntozintle and help him in milking the cows. The writer is not gender blind in his novel, he is in line with the objectives of the democratisation process currently prevailing in the modern dispensation. The writer has portrayed Noziqhamo as a brave character, a feature commonly found in men than in women. Example of this in the novel, when Bantu escaped in jail, it was Noziqhamo who fetched him on a certain public telephone during the early hours of the morning. Also when Bantu crossed the borders he was accompanied by Noziqhamo, who was driving at a very high speed.

The narrator puts it this way:

UBantu wayemana ukumnqanda njalo unoziqhamo ukuba uNoziqhamo angedluli kumendu abekelwe abaqhubi, kuba naxa kwakusebusuku babengenakuyazi ingozi (Saule :1989:99)

Bantu repeatedly stopped Noziqhamo from exceeding the speed limit, because though it was during the night they could hardly know when accident may occur.

Although the period of modern era is marked by consultation between characters, for instance Bantu phoned Noziqhamo to arrange an appointment to discuss their marital problems. Women were still abused by the husbands, and vice versa. Example of this in the novel:

Abafazana bona babesitsho esimantshiyane bezililela, safa ngala madoda, sakuhlala siphil ukugwintwa emininabantu. Ukholisile abanjwe nala ethu amadoda asithembisa ngokusikrwitsha nasolok engumnqay'ulambile yonke le mihla aya kutsho arhwaqele (Saule1989:23).

Young women were bitterly crying, asking where they are going to live, when they are killed on a daily basis by their husbands. they were happy that Bantu was arrested, as that will be a warning to their husbands to refrain from beating their wives.

The novelist demonstrates that women in the period in question enjoy equal opportunities as their male counterparts Bandlakazi enjoyed freedom of choice, firstly she was a social worker

and chose to resign and became a nurse moreover she lived where she chose. It is therefore unclear what she wanted in life and had no reason to refuse Bantu a divorce. On that note it may be convincing to argue that, career options she experienced coupled with freedom of choice she enjoyed may have contributed to the behavioural patterns as demonstrated in the novel. The most striking challenge therefore becomes how modern women can cope with such rapid transformation of their images. Women images in post colonial era tend to demand they themselves should search for faith both in social morality and personal especially for a worship life which draws women into the community and more importantly for the purpose of their lives in the changing and challenging South African context. Women images in modern era are full of challenges beyond those faced by women of traditional and colonial eras. Images of women are undergoing transformation at an alarming pace. It should also be borne in mind that when images of women are transforming from say, the inequities of the present to a more just and equitable one, one responds to the future. Along the route of change for the better women should keep in mind that change is inevitable. The democratisation of South African society provides images of women with access to many opportunities, including education. Access to education is not acquiring stock of ready-made ideas, images, beliefs, and sentiments, however it is a learning curve that requires women to look, listen, think, imagine, understand and believe. In essence women need to be more involved in morally worthwhile for the next generation.

5.2. Conclusion

On the light of the arguments presented in this chapter, the following comments are worth mentioning. Modern period is characterized by democratic practices and equality in especially, educational opportunities particularly for Black communities in South Africa. Men in the novel are portrayed as having mostly good behavioural patterns, either because the writer himself is a man. Some women are portrayed as bad others as good. Bandlakazi, for instance is a classic example of woman with satisfactory character traits. There are no efforts from the side of Bandlakazi to secure let alone safeguarding her marriage with Bantu, and it is so strange, however for her to refuse Bantu a divorce when asked. Readers are also told that Noziqhamo bought herself a house but Dora did not, thus one wonders what Dora used her money for, what her role in the novel was except standing on Bantu's progress in life. One may argue that it was good for Bantu to marry, the timing was right, just the person he

married was a serious setback. The arguments presented on this chapter shows that images of women are undergoing radical changes, such that some fail to cope with post colonial changes, however this does not mean that all women are incapable of making informed choices. The point here is that, no matter one's qualifications, every man is meant for a woman, no one can survive by living alone. As a matter of fact, from creation man was not meant to be alone. The problem thus becomes the material conception of love in the period in question, especially on the side of women.

CHAPTER 6: CONCLUSION

This study set out to investigate images of women in Saule's Xhosa novel, *Unyana Womntu*. It was found in Chapter Three, when we discuss plot, characterization, and space that these three literary elements are closely related in this novel: through the unfolding of plot, the reader begins to know the characters of the novel well, and the characters are complex and 'round' - to use Forster's terminology - and they are a product of their urban space. They behave like town people with the challenges of the urban space.

In Chapter Four it was observed that, multiculturalism as found in urban area is not a problem free challenge faced by Xhosa women. The women characters in the novel are portrayed as losing confidence and their behavioural patterns tend to deteriorate as a result. They sacrifice norms and values of the urban society for altruistic ends.

In Chapter Five, images of Xhosa women are portrayed as bleak as a result of the confusion the women find themselves in by virtue of attaining access to educational opportunities that they were, for a long period, denied.

In conclusion, the content of this thesis has attempted to demonstrate that images of women in this dispensation are full of challenges. It also becomes evident that the gap created by the past era is still wide. There are still disparities caused by culture and gender issues.

The transformation of images of women in Xhosa literature in particular, goes hand in hand with a sense of responsibility. Images of rural women in Xhosa literature have in the past been influenced by the notion of the Xhosa woman being perceived as irresponsible, for instance, most household tasks were vested solely on the hands of men as the heads of the household. However, in *Unyana Womntu*, the urban young women are influential in persuading their husbands to move away from townships to the white suburbs as soon as they attain certain educational qualifications.

The legal rights enjoyed by women of modern days coupled with equality in educational opportunities in the novel, confuse the women. The challenge thus becomes what precisely is the contribution of images of women in Xhosa literature to the next generation? What values

do women instil to the South African black communities they claim to represent? Moreover this study has also demonstrated that women themselves are divided along educated, uneducated and semi educated lines. However they all share one common feature with men as equals, unemployment.

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