CULTURE AND WOMANHOOD IN *UHAMBO LWENKULULEKO*

BY

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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.
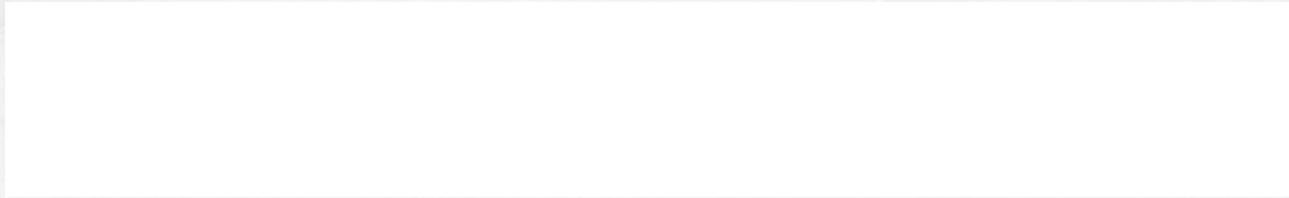
SUMMARY

The study examines issues of culture in Mcani's drama **Uhambo Lwenkululeko** *(Journey of Freedom)*. Following Bauerlein (1997:63), it is argued that the study of women in literature forces a critical examination of the way women in literature have been portrayed in the past because of male domination. The study aims to establish what the progress is in the portrayal of women characters after the introduction of the new dispensation in South Africa.

This study shows in the discussion of the theoretical aspects of culture in Chapter 2 that culture is an elusive concept because it has different definitions. Culture is that complex whole which includes knowledge, belief, art, law, morals, customs and all other capabilities and habits acquired by man as a member of society. This implies that culture entails everything that contributes to the survival of man, comprising both physical and social factors.

In Chapter 3, it is established that the author has excellently handled both characterisation and the plot in **Uhambo Lwenkululeko** *(Journey of Freedom)*. The plot structure of **Uhambo Lwenkululeko** *(Journey of Freedom)* in particular, has been handled successfully by the author. For example, by opening his drama with conflict, in the exposition, the author has managed to show is that conflict is the source of action in drama. It is the aspect that triggers characters to respond either positively or negatively to a particular opposing force.

We have established in Chapter 4 that societies have certain basic needs or requirements that must be met if they are to survive. For example, a means of producing food may be seen as a functional pre-requisite since without it, members of society could not survive. This might have been one of the reasons why the boys are busy fishing in the drama.

According to the findings in this study, men and women are portrayed equal with regard to reason. We established that the belief that women lack the capacity to fully exercise the powers of human reason is a deeply rooted prejudice.

OPSOMMING

Hierdie studie ondersoek vraagstukke oor kultuur in Mcani se drama *Uhambo Iwenkululeko*. In navolging van Bauerlein (1997:63), word daar aangevoer dat die studie van vroue in die letterkunde 'n kritiese ondersoek noodsaak van die wyse waarop vroue in die verlede voorgestel is in die letterkunde op grond van dominering deur mans. Die studie poog om vas te stel wat die vordering is in die voorstelling van vroue in die letterkunde na die invoer van 'n nuwe demokratiese bestel in Suid-Afrika.

Die studie toon aan in die bespreking van die teoretiese aspekte van kultuur in hoofstuk 2 dat die kultuur 'n ontwykende konsep is wat verskillende definisies het. Kultuur is 'n komplekse geheel wat insluit aspekte soos kennis, geloof, kuns, regsisteem, morele sieninge, gewoontes en ander vermoëns wat deur mense verwerf word as lede van 'n gemeenskap. Dit impliseer dat kultuur alles behels wat bydra tot die oorlewing van mense, insluitende fisiese sowel as sosiale faktore.

In hoofstuk 3 word dit bevind dat die skrywer die karakterisering sowel as die intrige in *Uhambo Iwenkubuleko* meesterlik hanteer. Veral die intrige is op 'n uitstaande wyse hanteer deur die skrywer. Deur in die begin van die drama konflik in te voer, het die skrywer daarin geslaag om aan te toon dat konflik die bron van aksie in die drama is. Dit is die aspek wat karakters aanspoor om òf positief òf negatief te reageer op 'n spesifieke opponerende krag.

Daar is bevind in hoofstuk 4 dat gemeenskappe sekere basiese behoeftes en vereistes het waaraan voldoen moet word indien hulle wil oorleef. 'n Wyse vir die produksie van voedsel is 'n vereiste, aangesien 'n gemeenskap nie daarsonder kan oorleef nie. Dit kon 'n moontlike rede wees waarom die skrywer verwys na die seuns wat visvang in die drama.

Volgens die bevindings van die drama, word mans en vroue gelykwaardig voorgestel wat betref redeneringsvermoë. Daar word bevind dat die siening dat vroue 'n onvermoë het om die magte van redenering te beoefen 'n diepgewortelde vooroordeel is.

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CONTENTS

CHAPTER 1: INTRODUCTION

The study will discuss CULTURE in a drama written by Mcani: **Uhambo Lwenkululeko** *(Journey of Freedom).* The fact that the relationship between literature and culture had been overlooked in the past is the reason that has motivated the researcher to investigate culture in literature. The researcher feels that, presently, little has been done on the aspect of culture in literature. The researcher's current position with regard to content is based on the assumption that there is a common academic literacy that students need to develop on the aspect of culture in literature.

This study aims at facilitating conceptual development in relation to the various aspects of culture, in order to encourage students to move from the common sense understandings of culture to more complex, critical understandings of culture. The assignment aims to provide useful subject matter for facilitating this process of conceptual development, because CULTURE is a broad abstract concept, and it is open to many interpretations. It also seems to be a concept that plays an important role in many arts and social sciences disciplines.

The selection of Mcani's drama **Uhambo Lwenkululeko** *(Journey of Freedom)* was based on several issues. It was important for instance, to establish whether the actions of the protagonist in his private and public relationships, are what actually reveals him in drama. We investigated whether both dramatic and theatrical necessities reveal character. We investigated whether the real impact of character is determined by the way in which dialogue is actually used, or whether it is determined by the action itself. The researcher's investigations in this study, stress the point, that complexity in character normally indicates that complexity of power works in all individuals and influences their lives. Lastly, in the process of our research, the issue of GENDER came out, thus GENDER is also discussed in Chapter Five.

1.1   PROBLEM IDENTIFICATION

The term LITERATURE is used broadly to refer to compositions that tell stories, dramatise situations, express emotions, and analyse and advocate ideas (Roberts 1987:2). At school

level, there is a tendency among teachers to overlook the teaching of literature. The notion behind this practice is that learners can read by themselves. The aim of this study is to show / demonstrate / stress / highlight that literature is also of great significance in learning, and therefore it should be taught thoroughly. This is so, because the author wants to deliver a message to the audience. This suggests that literature can be regarded as a means explored by the author to build our characters, therefore that of the learners as well. The NQF document, Curriculum 2005 stresses this notion as proved in the following quotation:

> A prosperous, truly united, democratic and international, competitive country with literature, creative and critical citizens leading productive, fulfilled lives in a country free from violence, discrimination and prejudice (Curriculum 2005:2007).

The preceding quotation suggests that South African readers are prepared to grow both personally and intellectually. According to Roberts (1987:3), literature links religious world and us with the cultural and philosophic, of which we are part. It enables us to recognize human dreams and struggles, in different places and times, that we otherwise would never know exist. It helps us develop mature sensibility and compassion for the conditions of all living things, humans, animals and vegetables. It provides the comparative basis from which to see worthiness in the aims of all people, and it therefore helps us to see beauty in the world around us. Lastly, it exercises our emotions through interest, concern, sympathy, tensions, excitement, regret, fear, laughter and hope. It is therefore clear that the study of literature cannot be underestimated.

Presently, there are few researchers in African languages that have considered research on both CULTURE and GENDER in Xhosa drama. This has motivated the researcher to undertake a research on these concepts in Xhosa drama.

1.2   PURPOSE OF STUDY

The aim of this study is to discuss CULTURE in Mcani's drama **Uhambo Lwenkululeko** *(Journey of Freedom)*. Presently very few researchers have considered research on CULTURE and GENDER.

Drama is intended to be staged before an audience. The aim of this study is to find out what indications / pointers the reader must find in the text. This study aims at differentiating between the main and the subsidiary texts in Xhosa drama. The main text is composed of speech. These are monologue and dialogue. Actors do not narrate the story or the plot, as would be the case in a novel or short story.

For the actors to perform, they need to know what the author wants them to do. The author has to give actors direction, for an example, the gestures an individual actor should display. The text, which guides the actors, is found at the beginning of the act and scene. Here, the author outlines the setting of the stage. Within the text there are inserted directions which are put in brackets. This may be one work or two at times.

The aim of this study is to study the characters' behavior or personality and their attitude towards anything in the play, through the main and subsidiary texts. It aims at showing that a character in the play may only be described in such a manner that one understands his role in the play. The more important the character is, the more the aspects of his personality will be highlighted. The study aims to show that the protagonist is the character with the most volition, the one who makes events happen and propels the action. It is also the aim of this study to differentiate between EXPLICIT and IMPLICIT revelation of characters. Explicit revelation occurs when another character provides information about a specific character. Implicit revelation refers to that which is being said and done by a character himself.

1.3   METHOD AND APPROACH

The researcher will first discuss CULTURE and GENDER. The reason for starting with this discussion, is the view of some writers, who maintain that CULTURE is an elusive, because it means different things to different people. The intention then is to examine such a view. Secondly, a discussion of GENDER will follow. This will be done to show whether GENDER is biologically determined, or is socially derived, and whether it can be dislodged from sex.

In this study, both plot and characterisation in Mcani's play **Uhambo Lwenkululeko** *(Journey of Freedom)* will be analysed. Bently (1966:3) maintains that plot is a story in which events are restructured in order to achieve maximum effect. Plot is imitation of action, therefore an equivalence of the subjective occurrence. Bently discusses TYPES and BELIEVABLE PERSONS. By this, he distinguishes between characters that only present one or two aspects of humanity and fullness. The latter term refers to a character that is, indeed, a believable person as found in real life. Foster (1974:130) discusses flat characters, characters with certain fixed characteristics, and round characters, by which is meant free, unpredictable and able to surprise characters.

Analyses of both plot and characterization in order to find out whether events have been arranged in the text for artistic effect and also find out whether the actions of characters are contextualized.

1.4   SCOPE OF STUDY

The researcher will discuss CULTURE based on a piece of drama by Mcani, **Uhambo Lwenkululeko** *(Journey of Freedom)*. Culture will be discussed in relation to GENDER. **Uhambo Lwenkululeko** *(Journey of Freedom)* has been chosen for this study, because this drama has its significance in its exploration of social man. It aids the learners and the researchers to see what is ludicrous or ridiculous in the character and action. It also exposes and corrects the deviations of human nature and conduct, and is thus an upholder of the normative.

The criteria for selection of Mcani's drama **Uhambo Lwenkululeko** *(Journey of Freedom)* investigated in this assignment were based on several issues. It was important for instance, to establish whether the actions of the protagonist in these private and public relationships are what actually reveal him in drama. We investigated whether both dramatic and theatrical necessities reveal character. We investigated whether the real impact of character is determined by the way in which dialogue is actually used, or whether it is determined by the action itself.

The aforementioned investigations in this study, highlight the notion, that which is not said and done, in just as important as this which is. The researcher's investigations in this study also stress the point that complexity in character normally indicates that complexity of powers which works on all individuals and influences their lives.

Some of the factors we have considered in this study include the fact that the concept CULTURE means different things to different people, and entails everything, which contributes to the survival of man, comprising both physical and sociological factors. In this study, we have also considered the fact that, as there are many and varied environments, there are also many and varied cultures. We have also considered the fact that CULTURE has acquired other meanings, besides those given to it by sociologists. Culture may have some emotive quality semantically, thus we hear of people being described as cultured or uncultured.

1.5 THE SIGNIFICANCE OF THE STUDY

This study will enable both students and researchers to view CULTURE in literature in a broader perspective. For many years, literature was taught with the assumption that students had already read widely, responded directly to what they read, and that with limited guidance, they could deduce from their reading, the principles of both literacy construction and critical analysis. Emphasis was usually placed on the historical development of literature. Literacy education, however, has already spread from its traditional base as an institution of the middle classes in the mainstream of European society, which establishes and preserves that particular cultural identity (Taylor 1981:9). Therefore, this study will supply students with a scheme of ideas, which govern literature, as well as that, which operates within it.

This study will also enable students to consider conventions which determine the way human experience is presented in literature, the selection and ordering of characters and actions, the form and nature of the literary work, the view or attitude towards the experience to be expressed, and the style of language suited to that expression.

The researcher feels that it is possible to discuss cultural issues in this study as they pertain to literature in African languages. We hope that our investigations, findings and recommendations in this study, will provide a better understanding of the basic elements, which give form and meaning to works of literature.

1.6   ORGANISATION OF THIS STUDY

The study has six chapters. The chapters are organized as follows:

Chapter One states the purpose of the study, problem identification, method and approach, scope of the study, the significance of the study, and organization of the study.

Chapter Two is divided into two sections. Section 2.2 focuses on culture, and discusses various cultural issues, such as cultural studies, popular culture, subcultures, urban cultures, cultural anthropology, black cultural studies and cultural materialism. Section 2.3 pays attention to gender and discusses femininity, feminist literary criticism, feminism and women's studies.

Chapter Three deals with plot and characterization in Mcani's drama *Uhambo Lwenkululeko (Journey of Freedom)*. A thorough analysis of plot and characterization will be made.

Chapter Four discusses culture.

Chapter Five discusses gender.

Chapter Six deals with conclusion.

CHAPTER TWO: THEORETICAL ASPECTS OF CULTURE AND GENDER

2.1   INTRODUCTION

This section deals with the theoretical aspects of culture and gender as the basis for terminological framework of this study. This chapter is divided into two sections. Section 2.2 focuses on culture, and discusses various cultural issues such as cultural studies, popular culture, subcultures, urban culture, cultural anthropology, black cultural studies and cultural materialism. Section 2.3 pays attention to gender and it discusses femininity, feminist literacy criticism, feminism and women's studies.

We start with the discussion of culture below.

2.2   CULTURE

Most writers agree that CULTURE is an elusive concept because it means different things to different people. Our intention in this section is to examine various cultural issues such as cultural studies, popular culture, subcultures, urban culture, cultural anthropology, black cultural studies and cultural materialism. Payne (1997:128) observes that Raymond Williams begins his famous essay on CULTURE by admitting that it is one of the two or three most complicated words in the English language.   Payne (1997:12-129) further contends that the complexity, however, is not just a matter of the utility of a term or the efficacy of a concept. The definition itself is an act of violence, and an invitation to potential if not actualized genocide. When one culture eliminates what is considered not human, it identifies itself, according to its own definition, as human. Cultural identification in such a context takes on ultimate power.

Ayisi (1992:1) points out that man became the first creature to inhabit this planet and struggled for survival between himself and nature. He had to live, and find his place in the universe. During this process, he has left behind traces of his achievements at various levels of his development.   The cumulative knowledge of his various achievements constitutes what we refer to as CULTURE.

Payne shares the same view with Ayisi (1992). For example, Payne (1997:128) defines culture as a term of virtually limitless application, which initially may be understood to refer to everything that is produced by human beings as distinct from all that is a part of nature. This, therefore, implies that Payne's (1997) definition spells out Ayisi's (1992) view that man has to struggle for survival and also reconcile himself to nature.

According to Paddington (1950:3), the culture of a people may be defined as the sum total of the material, and intellectual equipment, whereby they satisfy their biological and social needs, and adapt themselves to their environment. Ayisi (1992:1) observes that Malinowiski defines culture as that complex whole which includes knowledge, belief, art, law, morals, customs, and all other capabilities and habits acquired by man as a member of society. This implies that culture entails everything that contributes to the survival of man, comprising both physical factors and sociological factors.

Brooker (1999:56) takes culture to be a multi-accented term with a complex and still open history of which, in itself, expresses the complexity of general history. Brooker (1999:56) argues that culture is used to refer to organic cultivation, as of soil and crops, or to a biological CULTURE made in the laboratory, and so by extension, to the individual human accomplishment. It is also used to refer to intellectual and artistic works or practices, which in their very forms and meanings define human society as socially constructed rather than natural. According to Brooker (1999:56), this second meaning can easily be generalized to produce descriptions of the tenor, or SPIRIT, of a social group, or whole society, period or nation.

Ayisi (1992:2) points out that in order to understand the basic principles on which human society functions, we must know something about the institutions of the society. Ayisi's suggestion is that human beings, in order to live normal lives in reasonable peace, must behave in prescribed ways. These ways of behaving are acquired during the period of socialization, education and through experience. They are so institutionalized in that they have become part of our social systems. Ayisi (1992:2) observes that Emile Durkheim referred to these ways of behaving as SOCIAL FACTS or COLLECTIVE MANIFESTATIONS. Social facts, then, constitute the various institutions that guide and direct our actions in society.

What could be deduced from the above-mentioned discussions is that culture entails the way of behaving; it is the way we do things. The fact that human behavior is also influenced by ecological factors shows that cultures have a symbiotic affinity with their environments and geographical factors.

According to Ayisi (1992:2), as there are many and varied environments, there are also many and varied cultures. For example, the English kiss loved ones. A man may kiss a lady on the cheek as a symbol of affection, or on the lips with deep passion, if they are lovers. The continental Europeans do something quite different – men kiss their fellow men on both cheeks. The Ghanaian who has never lived in either of these cultures, would consider men kissing their fellow men ridiculous and feeble, although chiefs may embrace distinguished guests as a sign of cordiality and welcome.

Ayisi (1992:3) further argues that when a man behaves in a way considered to be feminine in Ghana, it is said to be odd, and the only explanation given to this behavior is that the man is impotent. The English gentleman gets up for a lady, but the Ghanaian lady, unless she is westernized, gets up for a man. All these various ways of behaving are part of culture.

We can also define culture as the common possession of a body of people who share the same traditions in social terms. Such a body is a society. The term CULTURE is thus an imprecise way of describing the social realities in any given society (Ayisi 1992:3).

According to Ayisi (1992:3), culture has acquired other meanings, besides those given to it by sociologists. Culture may have some emotive quality semantically. Thus we hear of people being described as cultured or uncultured. This refers to whether or not a person is socially adjusted, or refined, or civilized, or is a cultural deviant or misfit.

What could be deduced from Ayisi's (1992:3) argument is that culture cannot be considered culture, so long as it does not fit neatly into the normative system of a group, or if all the members of the group do not generally accept it.

The obvious fact about culture is that it must also be learned through socialization. The differences in culture derive from several factors, such as race, ethnicity, climate and so on. Thus we can treat culture as part of every society.

According to Payne (1997:2), the study of culture or cultural theory, is no less a multiplicity than culture, even though cultural studies have generally come to be identified with the Centre for Contemporary Cultural Studies (CCCS) at the University of Birmingham, and with the influence of Richard Hoggorts.

Payne (1997:2) further argues that as cultural studies developed in Britain under the influence of Hoggart and Williams, a set of concepts came to determine much of the discourse of this new interdisciplinary or anti disciplinary field. Human subjectivity and consciousness, ideology and hegemony, critique and polysemy provided then, as now, the key co-ordinates of cultural studies, especially since the 1970's as cultural theorists have become more fully responsible to continental European developments in semiotics, psycho analysis, critical theory and philosophy. Many cultural and critical theorists thinking clarified in opposition to three contentions.

(i)   Subjectivity and Consciousness

Payne (1997:3) observes that Hegel's argument in phenomenology of the mind, is that consciousness operates not only by defining what falls within its scope, but also by breaching what was previously thought to be its defining limitations, and then incorporating those superseded definitions into a newly expanded structure of thought. An inescapable feature of consciousness is thus its capacity to think about a topic, and simultaneously to assess critically, how that topic is being thought about. Freud in the interpretation of dreams, noticed that centuries before Hegel poets and other writers had explored a vast expanse of mental activity that lies beyond consciousness in dreams and fantasies, or that unexpectedly disrupts it in jokes, slips of the tongue and works of art.

(ii)   Ideology

According to Ruthven (1984:31), the concept "ideology" is that never fully articulated system of assumptions by which a society operates, and permeates everything it produces including, of course, what is deemed to be literature.

Brooker (1999:127) argues that the theory of ideology is derived from the writing of Carl Marx. It can be understood in two ways, both as a fixed set of ideas, and as a process whereby the partial view of a ruling class come to hold sway over the whole of society. In this manner, ideology has come to be associated less with an "x-class", than with a political party, extremist's action or fundamentalist movement. Ruthven (1984:31) contends that Penny Boumelha defines ideology as a complex system of representations by which people have inserted individual subjects to the social formation.

Ruthven (1984:31) points out that IDEOLOGY is manifest in the ways we represent ourselves to one another, thus we speak of different ideologies. For example, SEXUAL IDEOLOGY determines what is deemed to be socially acceptable behaviour for men and women. An ideology of enlightenment, which represents exploitation as trade, and condones murder as a means of eliminating SAVAGERY. Patriarchal ideology according to Moi (1985:123) is patriarchy that insists on labelling women as emotional, intuitive, and imaginative, whilst jealousy, converting reason, and rationality, into an exclusively male preserve.

The function of ideology is to justify the status quo, and to persuade the powerless that their powerlessness is inevitable. Fragments of a dominant ideology are sometimes identified by writers, and held up for inspection (Ruthven 1984:31). This is what Conrad does with the ideology of imperialism in *Heart of Darkness 1902*, where European greed for the natural resources of Africa is shown to be displaced by a humanitarian desire to CIVILISE the dark continent (Ruthven 1984:31).

Ruthven (1984:32) further argues that sexist ideology, which is the ideology of male dominance, operates by repressing what is repressible, and displacing what is not, thus producing false resolutions of manifest contradictions in our society.

Ruthven (1984:2) observes that one such contradiction is the gap between ideal of sexual equality in the work force, and the reality of sexual inequality. The indisputable fact of inequality can be either suppressed by the ideology of EQUAL OPPORTUNITY inherited from meritocratic theories of education, or displaced by the ideology of domestic fulfilment (a women's place is in the home) (Ruthven 1984:32).

The business of a critic, therefore, is to examine a literary work for traces of the ideologies which shape it, whether its authors are aware of them or not, and to point to discrepancies between what the work purports to tell and what a careful reading of it shows. In this type of enquiry, a good book is one which questions the ideologies it articulates, like *Tess of the d'Urbevilles* or *Jude the Obscure*, whose heroines are not constrained by contemporary ideologies for female virtue and bourgeois marriage (Ruthven 1984:32).

Brooker (1999:128) points out that, according to Gramci's theory, the concept "ideology" in the first sense, entails both COMMON SENSE and formal ideas. In the second sense, ideology should operate at the level of habitual and unexamined attitudes and itself comprised of both assimilated ruling class ideas and a progressive, practical consciousness.

In this manner, ideology is seen to NATURALIZE an existing social order at a very deep level of everyday thoughts and action, but being neither imposed nor irresistible. Such ideas have a profound influence within cultural studies, more especially, in the study of popular and subcultures.

(iii)   Hegemony

According to Booker (1999:113), hegemony in Greek means RULE or LEADERSHIP, and it is derived in the writings of the Italian communist activist and philosopher, Antonio Gramsci, to describe the operation of ideology in modern capitalist societies.

Brooker (1999:113) points out that in classical Marxism, the dominant ideology of a given society is identified with the interests of the dominant economic class. The "ideas of the ruling class are in every epoch the ruling ideas", Marx wrote in the Communist Manifesto.

Thus, the class in control of MATERIAL PRODUCTION is also seen to control the realm of ideas and MENTAL PRODUCTION or by extension, the domain of culture.

According to Brooker (1999:113) this notion of LEADERSHIP was developed by Gramsci in order to account for the way a ruling class maintains itself in power, or secures and sustains its hegemony. He argued that it does not do so simply, through a direct expression of its economical authority, but by actively exercising its intellectual, moral and ideological influence in the realm of civil society. A term for the social realm between the economy and state.

Brooker (1999:113) further argues that hegemony aims to persuade the majority of the population of its economic and cultural legitimacy as a ruling class. In capitalist societies, it is in the interest of the ruling class to have society, as a whole, accept the rule of property and the workings of attendant inequalities of wealth, status and opportunity.

According to Gramsci's view point, for a ruling class to maintain its hegemonic position, the institutions, hierarchies, ideas and allied social practices that serve its fundamental economic interests, must the accepted spontaneously as the NATURAL order of things Brooker (1999:114).

(iv)   Critique and polysemy

According to Payne (1997:3), the so-called Frankfurt School of Social Theorists believes that, if indeed, forms of consciousness can be understood as the substance of ideology, education as conduit of hegemony, and agents of non-violent oppression, then any attempt to know the processes of society must begin with a radical criticism of the dominating forces of ideology in order to disengage consciousness from what keeps it politically unconscious.

Payne (1997:4) argues that if there was some uncertainty whether the words CULTURAL STUDIES should be followed by a singular or plural verb, there seems little doubt now of the protean plurality. Indeed, cultural studies in Britain began with the realisation that a common working class culture of reconciliation was dying or being destroyed, leaving the

secular canon of literature and other Arts in an embattled relationship to particular and commercial culture. British cultural studies continue under renewed cuts in funding for higher education as a way to keep politically committed research and teaching alive in the major humanities and social science disciplines.

Payne (1997:4) further argues that Raymond William's Culture and Society, which is a founding text for both cultural theory and the new left, provides the classic MAP of the effects of the industrial revolution as they imprint themselves on English literature. A key element in Williams' narrative, as Payne understands him, of the transformation of British culture from Coleridge or Orwell, is the change in meaning of the word ART from the last decades of the eighteenth throughout the nineteenth century.

Payne (1997:5) further contends that, according to Williams, society looses its root sense of companionship and fellowship, and becomes an institutional abstraction when civilisation is in its social and economic base.

In this view, art is not necessarily, or naturally, part of a superstructure, but has been abstracted and alienated, thereby the polities of civilisation which here, as Monis thought, retains its sense of urban uprootedness.

Payne (1997:5) further points out that Marx identifies the locus of this process of abstraction or alienation; the denial of the root sense of the social with transfer of the use value of labour power to the capitalist, who consumes it before the labourer is compensated. As though anticipating Gramsci's concept of hegemony, Marx stresses that the labourer not only allows this alienating appropriation to occur, but everywhere gives credit to the capitalist.

According to Payne (1997:128), culture refers to everything that is produced by human beings as distinct from all that is a part of nature. However, it has often been observed that since nature is itself a human abstraction, it too, has a history, which in turn means that it is part of culture.

According to Brooker (1999:56), culture is also used to refer to individual style, or character 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. We talk about cultured left foot, about the culture of football, about film culture, African American or Scottish culture, eighteenth century or mod culture, or the culture of the 1960's or 1980's.

According to Brooker (1999:57), the resulting defence of culture as equivalent or necessary to authentic moral or spiritual values sets artworks pre-eminently a selective tradition of literary texts against the mechanical and materialist order of industrial society.

Brooker (1999:57) observes that Matthew Arnold, F.R. Leavis and T.S. Eliot argue that culture is mobilised to serve a liberal or radical conservative ideology. In both traditions, the valued culture is that of a minority or an elite. The POPULAR culture of punk or jungle or of commercial cinema seems to be most preferable to any of the above in a reverse evaluation. This leads to a radical, contemporary shift of definition and of terms of valuation.

2.2.1 Cultural Studies

Both Bauerlin (1997) and Guerin (1999) share the same view in defining the concept CULTURAL STUDIES. According to Bauerlin (1997:31), cultural studies entail everyday life, cultural practices, economics, politics, geography, history, race, class, ethnicity, theory and practice, gender, sexuality and power. Cultural studies address a widening range of topic areas. Guerin (1999:240) defines cultural studies as a set of practices. Guerin (1999:240) argues that cultural studies are not a coherent, unified movement with a fixed agenda, but a loosely coherent group of tendencies, issues and questions.

According to Bauerlin (1997:31) terms of method cultural studies, apparently has no interpretative practices that are specific to it. It is too problematic to determine whether cultural studies are theoretical, practical or speculative, textual or material. Cultural studies are a field that will not parcel out to the available disciplines. It spans culture at large, not this, or that, institutionally separated element of culture.

According to Guerin (1999:240), cultural studies are composed of elements of Marxism, new historicism, feminism, gender studies, anthropology, studies of race and ethnicity, film theory, sociology, urban studies, public policy studies, popular culture studies and post colonial studies; those fields that focus on social and cultural forces that either create community or cause division and alienation.

We discuss these elements of cultural studies as viewed by Guerin (1999:240-241).

a)   Cultural studies are not necessarily about literature or even art, but cultural studies approaches generally share four goals. Cultural studies are politically engaged. Thus, cultural critics see themselves as OPPOSITIONAL to the power structures of society. Their task is to question inequalities within power structures, and it is also to restructure relationships among dominant and subordinated cultures. Cultural studies denies the autonomy of the individual whether an actual person or a work of literature.

b)   Cultural studies deny the separation of HIGH and LOW or elite and popular culture. It examines the entire range of society's belief, institutions and communicative practices, including arts. Others view cultural studies as a route to bringing the university back into contact with the public, with a counter disciplinary breaking down of intellectual barriers.

c)   Cultural studies analyses both the cultural work that is produced and the means of production.   It joins subjectivity that is culture in relation to individual lives with engagement. This is a direct approach to attacking class inequalities in society. Cultural studies practitioners deny humanism as valid categories - they strive for social reason, which resembles democratic ideals.

Payne (1997:124) believes that cultural studies arose in Britain in the 1960's and it was motivated by the migration of people across different borders and also by developments in post war societies.   Both the migrations of people across different borders and developments in post war societies resulted in cultural change and innovations. According to Payne (1997:124), the concept CULTURAL STUDIES was first used only in the 1960's. One set of circumstances for work later called CULTURAL STUDIES arose in Britain and some other countries during the 1950's and after. This included the personal experiences

of various people whose own lifetimes and education entailed migrations across different cultural borders and worlds. Developments in post war societies resulted in considerable cultural change and innovation. The inadequacy of existing academic disciplines to take account of what little work was being done, marked visible cultural differences, new forms of popular culture, youth cultures and counter cultures. Little work was also being done on the pervasive newer forms of media, advertising and music put into circulation through the CULTURAL or CONSCIOUSNESS industries.

According to Payne (1997:125), the phrase CULTURE IS ORDINARY used by Williams in 1958 made a political claim against the exclusion of SELECTIVE TRADITIONS of culture. His writing suggested that culture understood as meanings in negotiation, is found in all kinds of TEXTS across different sites and institutions and throughout everyday life.

Payne (1997:125) further argues that Williams recalled that culture could mean cultivation and growth, and argued for the democratic extension of culture as shared work and common space. The agenda set for the study of culture thus became extremely wide, challenging the restrictions implicit in the divisions of academic organisation and knowledge production.

Payne (1997:125) contends that by the end of the 1960's, many different political events and movements led to a view of culture, not as outside politics, nor as part of an organic view of society, but as a site of conflict and struggle. Contemporary initiatives in CULTURAL POLITICS claimed political possibilities in cultural activity in ways recognised by the labour movement and either the social democratic or communist left. Because cultural analysis would include social and political dimensions, making connections across academic boundaries, the way was quickly opened for challenges offered by rediscovered traditions of Marxist thought.

Payne 1997:125 maintains that if any one theme can be distinguished in the first phase of cultural studies, it is that of culture as the site of negotiation, conflict, innovation, and resistance within the social relations of societies dominated by power and fractured by divisions of gender, class and race. Though specific analyses gave different weight to moments of domination or subordination, cultural forms and processes were seen as

dynamic forces and not as secondary to, or predictable from institutional forms or political and economic organisation and decisions.

According to Payne (1997:126), cultural forms have themselves been studies within a giddying acceleration of theoretical and methodological paradigms. While some semilogical work remains text-bound, and perhaps sparingly scientific, it has drawn attention to languages and procedures of representation. That meaning is constructed through language is illuminated powerfully both in work on discourse in critical linguistics and in Foucault's work on forms of knowledge and power.

Payne (1997:127) argues that there has also been some debate and ambivalence about whether universities are the best place in which to pursue cultural studies.

According to Payne (1997:127), opportunities seem to be wider in the study of foreign cultures; or in area studies where the restrictions of literature, language and institutions may be remapped in cultural studies. Meanwhile, in the social sciences, it has always been clear that cultural studies are wider and other than media studies. There are, however, important moves in both medial and communication studies towards a dialogue with more qualitative work in which media cannot be separated from many other social and cultural developments.

Payne (1997:127) argues that sociology, too, shows signs of giving cultural issues greater weight, sometimes confined to a subspecialism called THE SOCIOLOGY OF CULTURE and sometimes, with greater or lesser unease about the credentials of a newcomer. Elsewhere, cultural studies forms the basis of analytical work and debates within such practice, based subjects such as fine art, textiles, photography and music.

Payne (1997) further observes that cultural studies has become a widely recognised and referred body of work, of interest to many kinds of students, but at times also outside education, characterised by a rich marginality.

Bauerlin (1997:34) gives a suggestion that one must always avoid using a single approach in dealing with cultural studies, as a single approach will miss too much, will overlook

important aspects of culture not perceptible to that particular angle of vision. Bauerlin rather favours a multitude of approaches as one picks up on insight here, and a piece of knowledge there, and more of culture will enter in the enquiry. Bauerlin feels that a diversity of methods will match the diversity of culture, thereby sheltering the true nature of culture from the reductive appropriations of formal disciplines.

2.2.2 Popular culture

Payne (1997:415) observes that POPULAR CULTURE is a concept that is too problematic to define because, in both everyday and academic usage, it quickly slips free from its ties to any firm theoretical account of either culture on the popular. As a concept, it only makes sense as a comparative, although the implied contrast is not obvious at all. Payne (1997:415) further observes that UNPOPULAR CULTURE is not a common descriptive term which is being used because its meaning is not clear, thus Payne suggests more usual comparisons such as high culture, folk culture and mass culture.

Payne (1997:145) further argues that POPULAR CULTURE is also too problematic in the sense that it is used, often interchangeably, to refer to both specific cultural and symbolic objects, and to a WHOLE WAY OF LIFE.

According to Payne (1997:415), there are three overlapping ways in which the term POPULAR CULTURE has been used. We discuss these three overlapping ways in which the term POPULAR CULTURE has been used as viewed by Payne (1997:415). POPULAR CULTURE is defined as that culture which is produced for the people. This approach considers people to be a sector of the market, a body of consumers, and POPULAR CULTURE describes certain commodities. In this context POPULAR CULTURE is distinguished from folk culture by reference to its industrial means of production.

POPULAR CULTURE is also used in distinction from mass culture by reference to an argument about consumption. POPULAR CULTURE implies a culture rooted in particular social processes, relations and values. THE PEOPLE ARE NOT THE ANONYMOUS MASSES. In this commercial context, POPULAR CULTURE is both a quantitative and

qualitative concept. It refers to audience size. To the popular, a record, or film, or fiction must sell, or be viewed, in relatively large numbers. It also refers to the quality of these consumers and viewers, to their attitudes to, and uses of, cultural goods. To be POPULAR, a record or film or fiction must be consumed in certain ways. In this respect, the market place approach overlaps with another definition of popular culture as the culture of the people, as those symbolic objects and practices which express, or give shape to popular beliefs, values and traditions.

Lastly, POPULAR CULTURE is that culture which expresses the aesthetic, ideological, hedonistic, spiritual and symbolic values of a particular group of people. We can read those values in popular practices, texts and objects. This approach becomes text based and it overlaps with a third definition: popular culture as the culture produced by the people.

2.2.3 Subcultures

According to Payne (1997:523), the concept subcultures, refers to the distinctive values and processes of particular groups within wider cultural and social formations. Subcultural analysis has been particularly important in work on the variety of post war youth cultures and has emphasised the active constitution of cultural meanings and spaces by subordinate, often working class, groups in various institutions and everyday contexts.

According to Payne (1997:523), subcultural studies have treated the activities, forms and values which they analysed as fairly coherent attempts to make sense of, and pursue strategies within given social locations. In the 1960's and 1970's, work was concerned with the forms of youth cultures and cultural patterns within education, workplaces, sport and elsewhere. It reclaimed in a positive light, behaviour and attitude often dismissed as delinquent, abnormal, symptomatic of education failure. Instead, these were studied with empathy and sometimes as imminently political, though in unfamiliar forms as ways of coping, but also as celebration, protest or resistance.

Payne (1997:523) further observes that methodologically, the studies varied considerably while sharing an emphasis on meanings against a then dominant quantitative positivism.

Sometimes, informed by their authors' own experiences, analysis drew variously upon media and other, usually hostile public accounts, upon semilogicial analysis of cultural forms, styles and languages, and upon participant observation and ethnography.

Payne (1997:523) further observes that a widely cited article by Cohen argued that three levels of work were required; the historical location of the problematic of a particular class fraction, structural and semiotic analysis, phenomenological attention to ways in which the subculture is lived out. Others drew attention to the importance of the age stage in the cultural life cycle. However, the shared frame of reference has usually been derived from Marxism in situating subordinate, usually working-class, groups within dominant social processes, while also being concerned with the cultural "imagined" forms through which their position was explained, resisted or celebrated.

Payne (1997:523) also argues that cumulatively, the work was valuable for a generation and beyond in its close sympathetic attention to forms of working class culture and the detailed strategies of youth, and it's registration of struggle not recognised as such by orthodox social democratic or Marxist politics seen from the 1950's to the 1980's, due to complex changes in class structure, patterns or employment and unemployment, and in the organisation of leisure industries, activities and spaces.

Payne (1997) points out that it is difficult to analyse the complexity of the dominant cultures within and against which "sub" cultures mark their presence.

2.2.4 Urban Culture

Payne (1997:546) believes that the processes or worldwide urbanisation have consistently stimulated attempts to analyse distinctive cultural features of urban life. They have differed sharply in their focus and method, articulating various stages of urbanisation and successive intellectual debates and preoccupations. An early set of comparisons, often a strongly moral kind, was drawn between the urban world and that of the countryside. Ruralism became part of an implicit anti-urbanism, as in some early twentieth century constructions of "Englishness".

Payne (1997:546) observes that Sociology, Toennies and others followed the work of many earlier Romantic writers in distinguishing the closeness and community of rural Geminschaft from the impersonality and alienation of Gesellschaft.

Payne (1997:546) further argues that as cities grew, attracting waves of migration, they exhibited ever more sharply contrasting and varied social worlds, so that broad ideal typical contracts were replaced by studies of different localities, groups and subcultures.

Payne (1997:546) further observes that to the previous research concerns of a sub-discipline of URBAN SOCIOLOGY were added attention to land values, the politics of city government and new urban protest movements, and heightened interest in uneven development. Benjamin developed a string of fragmentary, dense and fascinating exploratory readings of urban settings, illuminating such topics as the arcade or the male flaneurs right to stroll and look on the city's streets. According to his viewpoint, the city is a place of contradiction, fantasy and dream. His work exemplifies the complexity and difficulty of modernism, itself seen by Williams as made possible in its concerns and forms by emigration to dislocated spaces with the IMPERIAL AND CAPITALIST METROPOLIS. In Benjamin's highly original text, connections were made between various cities and texts and between modern art, modernisation and modernity. Wilson suggests ways in which cities may be positive sites for women and not only places of danger.

According to Payne (1997:546), extensive recent changes in capitalist cities have been a major theme in analyses and celebratory of post modernism. Typical issues have been urban architecture, the heightened emphasis on consumption spaces, signs and spectacle, gentrification, and the working up of cities as imaginary in a competition for tourism and business investment. Recent work has also questioned the suitability of cities as convivial living spaces or as coherent entities in a de-centered era of accelerated global movement. While the history of thinking about cities has been constantly interrupted by such doubts, urban changes continue to provoke prolific and cogent work currently developing in various directions not easily reconciled. Urban culture remains almost an impossible object of study, but an extremely interesting one.

2.2.5 Cultural Anthropology

Payne (1997:120) points out that cultural anthropology emerged as the enterprise for studying culture, conducted by professionals who identify themselves, and each other, as anthropologists; who maintain ways to communicate and debate, and who are conversant with a common tool kit of concepts, terms and methods.

Payne (1997:119) defines cultural anthropology as that branch of anthropology devoted to the study of culture. Cultural anthropology mainly deals with similarities and also with differences between people. It answers questions about why people behave differently from one group to another. Payne (1997:120) points out that to the observing group, the cultural ways of alien people look at least strange, but perhaps illogical, perhaps primitive, perhaps morally wrong.

According to Payne (1997:119), humans are not the only species that engages in cultural behaviour, but humans are the only species that has come to depend on culture as the principal means by which they adapt to their environment, get along with each other and survive.

Payne (1997:120) argues that although the human capability for culture is also biologically founded, humans pass down their life ways strategies for collective survival, not through the genes, but through teaching new generations of children the life way of parents.

According to Payne (1997:120), the specific subject matter of cultural anthropology seems to be as diverse as human behaviour and interest. Specialised groups, often with their own publications and computer networks, cover such widely focused cultural domains as kinship, education, medicine, psychological issues, economics, work, ecology, language, feminist studies, innumerable regional and cultural zones, computers, tourism, migration, herding societies, fishing societies, human rights, indigenous knowledge and on and on.

Payne (1997:121) argues that the stated goals of cultural anthropologists were to gather and rely on primary data collected in a vigorous and systematic manner, to test hypotheses against the data, to assume that cultural behaviour was the product of discoverable course and effect relationships, and to seek reliable, non-obvious predictions about culture.

Payne (1997:121) also argues that another unusual feature of cultural anthropology has been the conviction that a culture can most thoroughly be understood when the anthropologist sees the society not only as an outside observer, but also from the inside through the worldview of a native. These viewpoints are commonly referred to as the EMIC (external) and ETIC (inside) systems.

According to Payne (1997:121), cultural anthropology's self image as a science has, in recent decades, come to be joined by alternative self-images. For example, the humanist anthropologists have argued that there is no way to be certain that the anthropologist's rendition of a culture depicts something objectively real. Consequently, the humanists appear to argue that culture is better experienced than analysed.

Payne (1997:121) further contends that the common ground with the humanities lies not only with the narrative and performance, but also with the essentially introspective mode of discovery that characterises much of both endeavours.

Payne (1997:121) maintains that another, newer variety of cultural anthropology responds to a widening change in the anthropologist's relationship to indigenous societies, where much of the fieldwork is done.

According to Payne (1997:121) it is important not to leave the impression that cultural anthropology entails a field study of an indigenous society.

2.2.6 Black Cultural Studies

According to Payne (1997:66), the notion of black cultural studies is both problematic and locatable in a specific set of critical and cultural practices. While there is no definition of the term BLACK CULTURAL STUDIES, a wide range of writings, theories, cultural work and performances have emerged as an informally defined area of inquiry within what has come to be called cultural studies. Such discourses have been related to the histories and cultures of peoples historically invoked and produced as BLACK or, at other times, more

loosely as THIRD WORLD, in a post independence, post-colonial and post civil rights framework.

According to Payne (1997:67), black cultural studies addresses the interests, concerns, ideologies and contexts of black cultural work within a national and global context. Whilst no particular set of theories proposes a separate area called black cultural studies, the analysis and critique of work dealing with questions of race and ideology, race and culture, race and material practice, race and gender, emerged out of, and within, the absences and legacies of existing critical and cultural studies. Where race was merely incidental to the axis around which different trajectories of cultural studies merged, black cultural studies accounts for the ways race plays a crucial part within feminist, Marxist, psychoanalytic and post colonial theories of culture.

Payne (1997:67) maintains that the term BLACK CULTURAL STUIDES must be viewed as part of a larger movement towards both a moving away from traditional theoretical approaches to black culture, as well as an inflection within the US context of rigorous minority discourse during the 1980's and 1990's. While the expression could be regarded as a contradiction in terms of some viewpoints, it is also part of the historic formations of political and cultural frameworks within the United States. As such, the articulation of black cultural studies has been in tandem with the emergence of Asian-American cultural studies.

2.2.7 Cultural Materialism

According to Brooker (1999:53), cultural materialism originated in the 1970's and 1980's in British literary and critical studies and is associated with the work of Jonathan Dollimore, Alan Sinfield and others. It's a concept that derived from the work of Raymond Williams. It is a committed, politicised analysis of intertextuality, focused upon literary texts, understood in a changing general history of power relations (Peter Brooker 1999).

Brooker (1999:54) points out that "cultural materialism" names an approach rather than an object of study. Cultural materialism distinguishes itself from what is sometimes felt to be

more narrowly textualist approach associated with new historicism developed in the United States. Brooker (1999:54) believes that there is no intrinsic reason, why cultural materialism should be limited to a debate with new historicism over Renaissance texts. Dollimore (1991) and Sinfield (1994a, 1994b), in their work on GAY WRITING and SEXUALITY give a suggestion on how cultural materialism may exercise a polemical force in relation to other kinds of texts and directly contemporary issues. Cultural materialism is best understood as an intervention of contemporary cultural politics, as giving criticism and political role in the realm of its material, institutional settings, principally, by opening the structures and operational ideologies of literary education to wider concerns.

According to Payne (1997:122), cultural materialism is difficult to pin down as a theoretical and analytical concept. This is partly because it is often used in a polemical or descriptive, rather than conceptual way. There is clearly a link between CULTURAL, DIALECTICAL and HISTORICAL materialism, and MATERIAL and CULTURAL MATERIALISM is allied to Marxism, although often implicitly rather than explicitly. Payne (1997:122) further points out that it is also hard to define cultural materialism because the concept itself depends on both the tension between the breakdown of it's constituent terms CULTURE and MATERIALISM rather material forces – in ways which change the meaning of both. Thus, the concept is materialist in that it suggests that cultural artefacts, institutions, and practices are in some sense determined by MATERIAL processes, culturalist in its insistence that there is no crude material reality beyond culture – that culture is itself a material practice. To a certain extent, then, cultural materialism hangs on a paradox: culture is itself material, yet there is always a further, shadowy, material reality that lies beyond it, and from which it derives it's meaning. Payne (1997:122) feels that in this way cultural materialism runs the risk of mimicking the very idealism it seeks to repudiate.

According to Payne (1997:122), Williams (1980) argues that MATERIALISM is itself an implicitly metaphysical abstraction and the concept of the MATERIAL itself is constantly shifting. Materialism is connected with radical political projects, but it is not inherently radical. Payne (1997:123) argues that cultural materialism develops out of historical materialism, but like other critiques of CLASSIC. Marxism is critical of its economic determinism and particularly of the hierarchical division between BASE and SUPER

STRUCTURE, whereby political institutions, cultural form and social practices are seen as reflecting and being ultimately governed by economic forces and relationships.

According to Payne (1997:123), cultural materialism maintains that any theory of culture that presumes a distinction between ART and SOCIETY or LITERATURE and BACKGROUND is denying that culture, its methods of production, its forms, institutions and kinds of consumption is central to society. Cultural forms should never be seen as isolated texts, but as embedded within the historical and material relationships and processes which formed them, and within which they play an essential part.

Payne (1997:123) argues that human communication is itself socially productive as much as reproductive, moreover, it parallels other kinds of productive processes. These technologies of cultural production play a crucial part in shaping culture forms and institutions, but do not determine them. Cultural materialism has recently been self consciously developed in Britain to denote a more POLITICAL counterpoint to new historicism the United States, both tendencies focusing on Shakespeare and renaissance.

2.3 GENDER

Both Payne (1997) and Bauerlein (1997) share the same view concerning the manner in which they define the concept GENDER. For example, Payne (1997:217) argues that gender is a term denoting the attributes culturally ascribed to women and men. Distinctions are conventionally drawn between gender and sex, the latter being understood as the sun of the physical characteristics that make us biologically WOMEN and MEN.

Bauerlein (1997:62) defines GENDER as a way of referring to the social organisation of the relationship between sexes. The concept itself puts more emphasis on the fundamentally social quality of distinctions based on sex. Both authors here express the same viewpoint that GENDER cannot be dislodged from sex.

Brooker (1999:105) maintains that gender is a concept used for the social, cultural and historical construction of sexual difference. It is to be distinguished from essentialist

conceptions of sexual identity or subjectivity founded on a natural CORE of biological sex in the body. This definition was introduced by feminist theory and criticism of the 1970's.

Bauerlein's (1997:62) viewpoint is that GENER signals and assertion that inequalities between men and women were socially derived, not biologically determined. On the other side, Payne (1997:217) believes that more recently, the sex gender opposition has begun to be questioned by theorists who argue that our perceptions of biology, nature, or indeed sex, are formed only within language and culture. In this sense, notions of sex is beyond culture and gender as within it are refused, since the concept of an innate biological sex is itself the product of, and thus INSIDE culture and history. Brooker (1999:105) argues that the elision of sex with gender equates male and female with masculine and feminine. Such an elision NATURALISES the standard traits of sexual difference established in society (men are physically strong and therefore associated with the world of labour, sport and physical combat and are active in the public domain: women are physically weak and therefore passive, their sphere is the home, their bodies determine their roles as mothers and objects of male desire).

Brooker (1999:105) further argues that this is a dualism that reinforces male authority over women which also perpetuates the norm of male heterosexuality as the model of natural sexual identity. This is what we called COMPULSORY HETEROSEXUALITY according to a divine Rich's terminology of Western Societies (1980). This, then implies that the hierarchical binary opposition of male/female reinforces patriarchy and sexual privilege to the disadvantage of women, lesbians and gay men. What is obvious is that if gender is understood as socially and culturally defined, it can be UNDEFINED or deconstructed. Thus, feminists understood the analysis of gender as necessary to the defeat of sexism and important to gender social change.

Ruthven (1984:115) argues that GENDER and GENRE are paired words, which should not be treated as separate critics in the feminist critique. Both concepts are connected with the complaint that women have, at their disposal, out-numbered the traditional literary genres that men have always had, and continue to have. Feminists believe that what constitutes the bulk of western literature is androcentric, therefore any attempt to sort it into kinds of genres is bound to result in the slotting of male centred works into the male

defined categories. Epic poems can be shown to articulate a masculine form of aggressive behaviour by celebrating the exploits of male warriors in ways repulsive to the women's peace movement. Tragedy appears to be grounded in a patriarchal view of family structures; pastoral is a form of nostalgia peculiar to urban males, and so on.

According to Ruthven (1984:116), genre is equivalent in the humanities to taxonomy in the natural sciences. It became the first attempt ever made to systematise texts for literal study. Ruthven maintains that gender and genre come from the same root. Genre is intimately connected with gender because both words happen to derive from genus KIND.

Ruthven (1984:117) observes Kathleen Blake's investigation called GENDER-GENERICS. This leads away from names and forms and into those exclusionist practices which in the past, have obliged women to avail themselves of genres deemed marginal and to androcentric culture, and therefore non-canonical in status. In those centuries, English poetry was seen as an elaborately allusive gloss on various Greek and Latin exemplars. The denial of a classical education to women was bound to have the effect of making them feel somehow unqualified to write the LEARNED poetry preserved in a highbrow print – culture that dissociated itself from such vulgar manifestations of or all culture is the ballad. It is therefore no mere coincidence that women were custodians of the ballad tradition in the crucial period when ballads were first collected and printed (Ruthven (1984:117).

Ruthven (1984:117) believes that Anna Gordon became the ballad singer and David Buchar calls her ballads Stories of a women's tradition. This construction of the evidence proved that ballads are oldwives tales that are able to develop and change in authentically feminine ways mainly because men left them alone. Ruthven (1984:117) further argues that George Elliot tries to explain the proliferation of silly novels by lady novelists for lady readers. He argues that to think of women as having a special aptitude for writing novels was therefore something of a back handed compliment, given to low status of a product which was taken as something no more seriously than women themselves.

Ruthven (1984:118) suggests that a stronger position to take when arguing that gender is the mutant genre in genre development is to point to differences discernible when men and women work in the same genre. As exemplary instance here is Ellen Moer's *Dissociation*

of a female gothic style of fiction represented by Ann Raddife's. *The Mysteries* of Udolph (1794) form what comes to be recognised, consequently, as a male gothic mode, that terror gothic of which the founding texts are Horace Walpole's *The Castle of Otrano* (1764) and M.G. Lewis' *The Work* (1796).

Ruthven (1984:118) argues that female gothic offers woman the vicarious experience of romantic release from a threatening entrapment. Kay Mussell believes that women are lost as victims in a man's world.

Ruthven (1984:119) also observes that the feminist critique of language argues that the purpose of gender generics is to get certain forms which are believed to be gender free, to get certain forms that are recognised as gender specific, which usually means male specific. A process of gender reversal, imagining what a particular type of narrative would look like if the sexes of its leading characters were reversed can do this.

According to Ruthven (1984:121-122) the search for lost women writers is conducted much more diligently. Such a loss covers two quite distinct operations, one accidental and the other deliberate. Feminists tend to favour the latter construction, agreeing with Annis V. Pratt that women writers were not haphazardly forgotten but deliberately buried, because until very recently the modes of production circulation of books were entirely under the control of male gate keepers of the publishing and reviewing networks. The absence of women's writing from literal histories signals acts of erasure, which betokens patriarchal conspiracy.

According to Ruthven (1984:125-126), the recovery of lost women writers whose works are said to constitute a female tradition raises the question of how literary history ought to be written. Separatists believe that women need rooms of their own in order to produce a literature of their own, because they see odd in the idea of a history of women's literature. The non-separatist or accommodationist view is that it would be enough to rewrite traditional histories in order to take account of the women's writing hitherto excluded.

Ruthven (1984) further argues that feminists come along with their arguments, agreeing for an understanding of femininity and masculinity as cultural constructs since, if gender is culturally acquired, it becomes open to change. Disagreements relating to theoretical and methodological conflicts within feminism itself tend to ignore debate on the relations between culture, power and gender. Through their efforts, many European feminists tend to historicise gender analysis.

Guerin (1999:200) points out that male critics who wish to pursue feminist studies do so under the umbrella of gender studies. In gay studies, critics often approach their subject through the topic of gender. Some critics argue that writing is writing and cannot be categorised as masculine or feminine. Feminist critics alert their readers to underlying patriarchal assumptions.

Guerin (1999:201) further observes that Maggie Humm notes that in literature male critics are seen to be unaligned. A feminist is seen as a case of special pleading. Male criticism not feminism is ideologically blind to the implications of gender.

Guerin (1999:201) maintains that feminist critics identify sex related writing strategies, matters of subject, vocabulary, syntax, style, imagery narrative structure, characterisation and genre preference in both criticism and literature.

Guerin (1999:201) also argues that the novel is often described as a female genre, feminists debate whether the female preference for the novel is based on its realism or on its subjectivity. Seemingly male writers seem more interested in closure, female writers often respond with open endings. Feminine logic in writing is often associational, male logic sequential, it is goal orientated. Male objectivity is changed by feminine subjectivity.

Guerin (1999:201) observes that studying women's writing as a gender issue enables one to ask the general question, what is to be valued? Is diary literature on the gothic romance automatically less worthy than the realistic novel or the high modernist poem? Do female writers value diversity merely for its own sake? Do they attack men and valorise women excessively?

Guerin (1999:201) is of the opinion that many traditional critics regard talks of gender, class and race as threatening to diminish literature. According to Bauerlein (1992:63), gender can be used as a synonym for women. Scholars substitute gender for women in titles and summations, in part, to grant legitimacy to their field; to make their work sound less partisan and more serious. Because gender has a more neutral and objective sound than woman does, it escapes the politics and feminism and joins the social sciences as an intellectual enquiry free of bias.

Bauerlein (1997:62) believes that this meaning of gender applies to relations between the sexes, and in doing so, provides a descriptive tool for historical study. This meaning always fails to reveal why male-female relations are the way they are, it only reveals that they are social and that enquirers can recount the course of their socialisation.

This implies that gender not only underscores the constructiveness of male-female distinctions, it rather opens an area of investigation that differentiates sexual practice from the social roles assigned to women and men.

Bauerlein (1997:63) suggests that gender must have a meaning if we want it to assist in the analysis, not just in description, of social formations. It must also have a method that could be used as a theoretical tool.

According to Bauerlein (1997:64), there are three major critical approaches that can easily provide the theoretical meaning of gender. The first effort uses GENDER to reveal the ideologies particularly concocted to justify that subordination. The second one brings gender issues into the socio-economic sphere. It assumes that sexual divisions of labour are not due to the exigencies of biology. This is a Marxist perspective that highlights the gender component of many aspects of capitalism. The third one proposes a concept of gender, based on psychoanalytic notions of identity; for notions of identity for nation, language being the matter of which gender identity is constructed.

2.3.1 Femininity

According to Moi (1986:204), the words FEMINIST or FEMINISM are political labels indicating support for the aims of the new women's movement that emerged in the late 1960's. Moi (1986:205) observes that Millet (1969:25) argues that the task of feminist critics is to expose the way in which male dominance over females constitutes perhaps the most pervasive ideology of our culture and provides its most fundamental concept of power. Feminists have to be pluralists; there is no pure feminist or female space from which we can speak. All feminists' ideas are contaminated by patriarchal ideology. For example, it has been explained that Mary WollStonecraft was inspired by the male dominated ideas of the French Revolution, Simone de Beavouir was also deeply influenced by Sartres phallocentric categories when she wrote *The Second Sex*.

Moi (1986:205) further argues that feminists often accuse male intellectuals of stealing women's ideas, for instance, the title of one of Dale Spenders many books. Moi (1986:206) believes that Spenders examines cases of clear intellectual dishonesty, men presenting women's ideas as their own, without any kind of acknowledgement of their borrowing, which must be said to constitute an obvious example of the widespread patriarchal effort to silence women. Many feminists object to the idea that thoughts should be considered anybody's personal property.

Moi (1986:209) feels that, if we define feminism as a political position, and femaleness as a matter of biology, we are still confronted with the problem of how to define femininity. Nevertheless, we may define femininity as an essence of femaleness.

According to Moi (1986:213), femininity is defined as lack, negativity, and absence of meaning, irrationality, chaos, and darkness. Moi (1986:213) argues that Kristeva's emphasis on femininity as a patriarchal construct, enables feminists to counter all forms of biological attacks from the defenders of phallocentrism. To posit all women as necessarily feminine, and all men as necessarily masculine, is precisely the move which enables the patriarchal powers to define, not femininity, but all women as marginal to the symbolic order and to society. Moi's (1986:213) viewpoint is that if patriarchy sees women as occupying a marginal position within the symbolic order, then it can construe them as the limit, or borderline of that order. From a phallocentric point of view, women will then come to represent the necessary frontier between man and chaos. Women, seen as the limit of

the symbolic order, will share in the disconcerting properties of all frontiers. They will be neither inside nor outside, either known or unknown. It is this position which has enabled male culture sometimes to vilify women as representing darkness and chaos, to view them as a the whore of Babylon, to venerate them as virgin and mothers of god.

Moi (1986:214) further argues that, in Kristeva's article *Women's Time* she believes that the feminist struggle must be seen, historically and politically, as three tiers, and which can be schematically summarised as follows:

i)   Women demand equal access to symbolic order. Liberal feminism equality.
ii)   Women reject the male symbolic order in the name of difference. Radical feminism. Femininity extolled.
iii)   Women reject the dichotomy between masculine and feminine as metaphysical.

Moi (1986:214) further contends that a feminist appropriation of de-construction is therefore both possible and politically productive, as long as it does not lead to repress the necessity of incorporating Kristeva's two first stages into our perspective; that our positions in the political struggle have not changed. In another sense, however, it radically transforms our awareness of the nature of that struggle. A system, which enables men to dominate women in all social relations, is known in feminist discourse as PATRIARCHY. Some feminists share the same view that this concept is unhelpfully vague, but is supposed to be used continuously since there is no other alternative available.

According to Ruthven (1984:2), theorists believed that in the phallocratic order of knowledge perpetuated in our patriarchal society, the kind of looking which results in KNOWING, is likely to be exploitative. Theorists treat knowledge as a separate entity from the knower, and as capable of being known OBJECTIVELY, provided the knower aspires to IMPERSONALITY; separating self from object in order to give the self power over objects. Knowledge is seen as something to be MASTERED in the way that women are to be mastered. It is suggested that any thorough going critique of the phallocratic oppression of women must begin by recognising that the cult of so-called objective and impersonal modes of knowing, makes what we call KNOWLEDGE, complicit in that oppression.

Ruthven (1984:2) argues that any man who tries to MASTER the texts of feminism is guilty of replicating, at the level of discourse, those oppressive practises, which enable men to subordinate and manipulate women. A passion for mastery results in the molestation or rape of whatever it subordinates. Symbolically, it is a phallic activity, whether men who do it naturally practise it, or by women who can be trained to do it in a patriarchal system of education.

Ruthven (1984:2) further maintains that such general objections to the writing of books by men on feminist topics because they function rhetorically to dissuade men from entering the debate, on the grounds that they are somehow disqualified from doing so. This will do them good to feel excluded for a change (because women have always felt excluded by non-feminist criticism); the long-term effects of exclusionism are bad. Literary criticism thrives provocation and dissent, and its renovation depends on the discovery of new questions with which to interrogate books and ways of talking about them. Feminism is well stocked with such questions.

According to Ruthven (1984:3), in Dally's terms, women will remain powerless until they themselves exercise the power of naming. Ruthven feels that the tactic of attempting to discredit books like this before they ever get written is therefore one which Ruthven is obliged to ignore, for to capitulate to it would be to deny the possibility of saying anything at all about the nature and development of feminist criticism. If that seems an arbitrary attitude to adopt, it is worth remembering that this is what happens whenever criticism gets itself into an impasse, as most recently in the case of deconstruction. Instead of trying to theorise themselves out of trouble on such occasions, critics escape the consequences of their own arguments by resorting to a common sense, which is widely disparaged nowadays at the highest level of criticism.

Ruthven (1984:3) further points out that books about deconstruction, for example, ought to be a contradiction in terms, in so far as deconstructionists claim that the duplicitous nature of language makes stable meanings impossible. But, that has not prevented the publication of lucid accounts of deconstructionist theory and practice. A feat which can be achieved only by ignoring the language scepticism, which is so strikingly characteristic of

deconstructionist criticism, and acting as if the figural inter-determinacies, which haunt the languages of literate, and of criticism do not affect the language of METACRITICISM the criticism of criticism (Ruthven 1984:3).

According to Payne (1997:191) FEMININITY refers to the ensemble of cultural forms, meanings and values, conventionally associated with women. It refers to gender identity, to the sense of self that enables social subject to say "I" as a woman. It is common in many areas of biological and medical science to root distinctions between women and men; in biological and medical science to root distinctions between women and men; in biological and medical science to root distinctions between women and men in biological differences. In this account, femininity appears as a natural essence, which is both, tied exclusively to women and, whose influence is left directly in all areas of social life. The main impulse for a critique of essentialist versions of femininity has come, however, from feminism. Here, the argument that a woman's biology is her destiny is seen as a source of women's subordination, for if women are naturally inferior, then feminist demands for women's equality, for the cultural validation of femininity are null and void.

Payne (1997:191) maintains that in practice, however, women have regularly been excluded from, or marginalized within culture and history. Feminist critics of humanism have looked therefore to theoretical traditions, which enable an understanding of sexual difference and inequality and thus relativizes, the supposedly universal category of the human individual.

Payne (1997:191) also points out that Marxism has offered an understanding of subjectivity as the product of socio-economic determinants, thus femininity appears in Marxist feminist accounts as socially produced, centrally via the sexual division of labour of care and nurturing. Here, femininity becomes a position in, or an effect of culture, rather than a pre-given essence bequeathed to women by nature.

According to Payne (1997:192), in psychoanalysis then, femininity appears as the result of a complex process of psychic development in infancy, a process which, moreover, is never fully achieved, since as Jacqueline Rose puts it, the unconscious never ceases to challenge our apparent identity as subjects.

2.3.2 Feminist Criticism

According to Moi (1986:215), the field of feminist criticism and theory today could helpfully be divided into two main categories; FEMALE criticism and FEMININE theory. Female criticism means criticism which focused on women, and it may be analysed according to whether it is feminist or not, whether it takes female to mean feminist or whether it conflates female with feminine.

Moi (1986:215) believes that the political study of female authors is obviously not in itself feminist. It could very well be just an approach that reduces women to the status of interesting scientific objects on a par with insects or nuclear particles. In a male dominated context, an interest in women writers must objectively be considered a support for the feminist project of making women visible. It is possible to be a female critic without necessarily being a feminist one. It is believed that within the realm of Anglo American feminist criticism, the great majority of the critics with a female orientation, write from an explicit feminist position. Moi (1986:215) observes that Showalter (1941) has suggested a useful distinction between two kinds of criticism: feminist critique concerned with women as reader, and gynocritic dealing with woman as a writer.

2.3.3. Gynocriticism

According to Brooker (1999:111), this concept was introduced by Elaine Showalter (1941) in her essay *Towards a feminist poetics* (1979) and helped to theorise the practice of her earlier and extremely influential *A literature of their own* (1977). It simulated both academic work and the publishing of women's writing. Brooker (1999:112) further observes that Showalter (1941) distinguishes Gynocriticism from criticism by women of male authors. Its object, she says, is to draw a historical map of women's writing, to analyse female creativity and to study and promote the work of women authors.

Brooker (1999:112) argues that Gynocriticism names a committed WOMAN CENTRED approach. It has been criticised, however, from within feminism for its latent essentialism, the belief that there is a distinct and autonomous female writing derived from an

unproblematised commonly recognised FEMAL EXPERIENCE. Moi (1985) argues that this reinforces a liberal humanist notion of the unified subject, and commits writers and critics to a realist mode, since this is deemed to reproduce the values experience most successfully. Brooker (1999:112) observes that Moi contrasts Showalter's emphasis upon FEMALE WRITING with the interest of French feminists in feminine writing or Ecriture feminine. According to Moi (1985) the term female is biologically based, feminine is culturally constructed, while FEMINIST is an elected political category.

According to Moi (1986:215), Showalter has suggested two kinds of criticism. The first kind of criticism deals with works by male authors, but it remains within the field of criticism with a female orientation in that it is supposed to be carried out by women whose female perspective, presumably based on their female experience, will enable them to see through the male authors ploys. Her categories enable us to distinguish between early IMAGES of women criticism and the later WOMEN CENTRED approach, which her work exemplified. It would seem that in the case of FEMINIST CRITIQUE, Showalter is conflating female and feminist. There is, for instance, no valid reason why the critical feminist perspective of the FEMINIST critique should not be applied to works written by women, given that it is a historically grounded inquiry which probes the ideological assumptions of literary phenomenon (Showalter 1979) as quoted by Moi (1986:215).

Moi (1986:216) states that gynocritics focus on women's writing. This implies that Showalter is not confusing female with feminist. GYNOCRITICS should illuminate every aspect of women's writing, such as *The history, themes* Sandra Gilbert and Susan Gubars *The mad woman in the attic* are only the most accomplished examples of a prolific and important genre within feminist criticism. Moi (1986:216) argues that Showalter here maintains that the very fact of dealing with women writers is a feminist act, and at least in the context of male dominated institutions, something which is to be said to be true. Moi also maintains that here, Showalter does not, however, assume that the women writers studied will turn out to be feminist. For her acquisition of new knowledge about the dark continent of female creativity is the important thing, not the idea of finding our own political positions reflected in our literary foremothers.

Moi (1986:216) argues that both Gilbert and Gubars monumental study *The mad woman in the attic* furnishes an instructive example of the consequences of the confusion, not only of femaleness with femininity, but also of this amalgamated femaleness femininity with feminism. In their investigation of typical motifs and patterns among the nineteenth century women writers, they persistently use the adjective female, discussing for instance, the female tradition in literature, female writing, female creativity, or female anger, just to mention a few. Their central argument is that nineteenth century women writers chose to express their own female anger in a series of duplicitous textual strategies whereby both the angel and the monster, the sweet heroine and the raging madwoman are aspects of the authors self image, as well as elements of her treacherous anti-patriarchal strategies.

According to Ruthven (1984:15-16), feminist literary criticism is at present a congeries of diverse practices, each of which is based on some idea, acknowledged or otherwise, of how a feminist who happens to be working in English studies might best spend her time there. A comprehensive book on the discrimination of feminism would give, not only a diachronic account of those literary movements which have been labelled feminist in the past, but also a synchronic account of different practices which constitute our feminism. That is the one which got under way in the late 1960's and presented its most provocative challenge to English studies in 1970 with the publication of Kate Millets *Sexual Politics*. The value of a diachronic enquiry is to remind us that our feminism is merely the most recent of a number of earlier ones, many of them focused on a key text such as Virgina Woolf's *A room of ones' own* (1920), John Stuart Mills *The subject of women* (1869).

Ruthven (1984:16-17) further argues that each of these can be thought of as constituting a significant MOMENT in a history of feminist criticism which could turn out to be more difficult to write than might be supposed. One is to modernise earlier feminism by means of anachronistic readings, which are produced by projecting current pre-occupations on to texts that up till recently were thought innocent of them. This is done by arguing, for example that problems experienced as emotional by female characters in a novel by Charlotte Bronte and which earlier readers, at the novelists own prompting, were inclined to treat as psychological, are really political problems created by a patriarchal system which is especially hard on women who refuse to conform to patriarchal acceptable roles. If feminism in a 1970 sense, claims absolute equality of the sexes and complex

identification of role, then no woman in eighteenth century England advocated it, if it implies equal opportunity, then probably only Mary Woolstonecraft, who hinted at female politicians while extolling motherhood, might qualify. But if a feminist is one who is aware of female problems, and is angry or mildly irritated at the female predicament, then almost every woman writer, and many men, could claim the title (Ruthven 1984:17).

Ruthven (1984:17) further points out that, given what appears to be Hobsons choice between STRONG readings of earlier feminism, which spuriously modernise them, and WEAK readings which are insufficiently discriminating, the historian of feminist criticism might well opt for discontinuity as a less troublesome model.

According to Ruthven (1984:19), a diachronic survey of feminism proves that there are different activities which constitute current feminism, each of which is capable of generating a different programme of English studies. For example, we speak in terms of socio feminists whose interest in the roles assigned to women in our society prompt studies of the ways in which women are represented in literary texts (images of women). These are semi feminists. Their point of departure is semiotics, the science of signs. They study the signifying practises by means of which females are coded and classified as women in order to be assigned their social roles. There are psychofeminists who forage in French and Latin for a theory of feminine sexuality unconstrained by male norms and categories. They examine literary texts unconscious articulations of feminine desire or traces of where it has been presented. There are Marxist feminists who are more interested in oppression than repression. They process literary texts in a recognisably Marxist manner, infiltrating WOMEN into their discourse at precisely these points, where in a non-feminist Marxist analysis, one would expect to encounter THE WORKING CLASS. There are socio semi psycho Marxist feminists who do a little bit of everything as the occasion arises. There are lesbian feminists who promulgate a somatic theory of writing, exploring the connection between sexuality and textually by looking to the labia as the source of distinctively feminine writing. There are black feminists, who feel themselves to be doubly, if not triply, oppressed as blacks in a white supremacist society, as women in a patriarchy, and as workers under capitalism (Ruthven 1984:19).

Ruthven (1984:4) believes that FEMINIST LITERARY CRITICISM is a deceptively serene label for the contestations it identifies, and that the turbulence created by the collocation of those three vexed words would be signalled much more clearly if we were to write it as FEMINIST LITERARY CRITICISM. As an institution, literary criticism develops and survives by processes of accommodation. It is interested in the new rather as a means of transforming than supplanting the old. Its methodological incoherence is a scandal only to those who wish to replace it by something else, and who therefore seek out some CENTRAL set of assumptions which, if discredited, would bring the whole edifice tumbling down.

Ruthven (1984:5) further argues that the institution of criticism is not so much a fortress which feminists have to storm, but rather an building with many apartments, the doors to some of which are open to some king of feminist. How one sees the relationship between feminism discourse and literature depends therefore on whether you believe feminism can or should be contained within the institution of literary studies. The feminist project is to end male domination, writes Andrea Dworkin:

> In order to do this, we will have to destroy the structure of culture as we know it, its art, its churches, its laws, its nuclear families, based on father right and nation states, all the images, institutions, customs and habits which define women and worthless and invisible victims.

According to Ruthven (1984:6-7), the principal problem posed by the emergence of feminist in literary criticism is the pedagogical one. For the majority of people in the teaching profession, this comes down to determining the best way of accommodating the discourse of feminism into that babble of heterogeneous discourse created by traditional voices vying with newer accents. It may be objected, and rightly, that there is more to feminism that pedagogy, and that the aim of a feminist criticism as any revolutionary criticism, should be subvert the dominant discourses, not to make compromises with them. Ruthven (1984) argues that it was never suggested to male teachers who completed their formal education before the late 1960's that feminism might be even remotely relevant to the teaching of English. The result was that when feminist criticism finally presented itself to men already in the profession, it was construed as merely supplementary to what

needed to be known. What was called (misleadingly) the FEMINIST PERSPECTIVE was imagined to be something which trends would take up and from periodically if it seemed relevant to the interpretation of a particular text.

2.3.3 Feminism

Guerin (1997:197) argues that the goals of the feminist critics are to expose patriarchal premises and resulting prejudices, to promote discovery and re-evaluation of literature by women, and to examine social, cultural and psychosexual contexts of literature and literary criticism. They study sexual, social and political issues once thought to be outside the study of literature.

Kemp and Squires (1997:4) argue that feminist theory is traditionally marked by its interdisciplinarity, its transgression of the usual subject divides, for example, literary, historical, philosophical, psychological, anthropological and sociological. The growth of feminist theory was characterised by the appearance of what rapidly became classic feminist texts. In the 1960's and 1970's and early 1980's, feminist theory was also predominantly Western and motivated by white and heterosexual interests. More recent feminist writing has tended to be overly critical of these exclusivity of focus.

Kemp and Squires (1997:4) argue that the urgent attempt to define a feminist aesthetic and to radically rethink existing systems of thought, resulted in empty jargon, new clichés and stock phrases. Both Kemp and Squires further argue that any attempt to define FEMINISM will inevitably prove problematic. In POST FEMINIST period, feminists have gained legitimacy and respect with academia and women outside the academy continue to engage in political struggle. Thus it is not clear, if ever it was, what being a feminist might mean or involve.

According to Kemp and Squires (1997:5) the emergence of FENOCRATS, a new breed who have used feminism as a tool to engineer professional success, generates a language of feminist theory. POPULAR FEMINISM does not name itself feminist that is to be found in the everyday plots of TV soaps, in the narratives of popular fiction, in the battles over employment legislation, and maternity rights. The theoretical feminism, which emerges

from academia, is valuable. Feminist theory might best be viewed as one legitimate element of a wider feminist endeavour. Indeed, in cultures so resistant to INTELLECTUALS and in which the antimony between thought and the feminine is so deeply rooted, it should be a matter of some pride and of much import to take up this role.

Kemp and Squires (1997:5) maintain that seemingly feminism's recent arrival within the academy has coincided with the demise of that once powerful network of grass roots organisation, which in the seventies and early eighties constituted the heart of the women's movement. According to Radstone, p105, such coincidence should not be interpreted as casual, nor should the institutionalisation of feminism be viewed as synonymous with its engagement with the theoretical. Mary Evans argues that it is not THEORY itself that feminists should be wary of, but particular forms of theorising which operate to reinforce the status quo rather than challenge its operation.

Kemp and Squires (1997:6) point out that the question to be raised concerning this argument is as follows, what then are the aims of feminist theory? According to Jane Flax, a fundamental goal of feminist theory is to analyse gender relations. Feminist theory might then be best characterised as critical analyses of the dynamics of gender and sexuality. It is not then only the presence of the theoretical, but also the nature of the theories which is distinctive in recent feminist work.

Kemp and Squires (1997:70) observe that the feminist theoretical endeavour has increasingly challenged the dominance of materialist theoretical perspectives, focusing in their place on processes of symbolisation and representation. The search for depictions of women that escape the straightjacket of already existing symbolic forms has led to analyses of the relation between images and social representation, identity and the upholding of social orders. Questions of vision, power and knowledge are also evident in renditions of women's relation to the camera and the gaze more generally. Feminist's inquiry in the visual field has led to a new matching of female subjectivity with the agency of the look.

According to Kemp and Squires (1997:11), one of the most striking developments within academic feminism is the shift from WORKING ON WOMEN to THEORISING GENDER.

The proliferation of feminist theoretical writing over the past two decades and the academic status attained by feminist criticism has resulted in numerous paradoxes, not least the extent to which feminist and criticism become valued tools concurrent with their gradual distancing from the category WOMAN. When, for example, Tania Modleski quotes Peter Brooke saying "Anyone worth his salt in literary criticism today has to become something of a feminist", she highlights both the dominance of feminist criticism within some areas of academia and also its tendency to be appropriated for male exploration once it has gained this privileged status.

According to Kemp and Squires (1997:11), the acceptance of feminist theory within the academy and the shifts towards theorising not WOMAN but GENDER adds another layer to the reflection the feminist move into the academy coincides with the demise of an active women's movement.

Kemp and Squires (1997:13) define feminism as the struggle to end sexist oppression. Moi (1986:209) defines feminism as political oppression. According to Payne (1997:195) the term feminism is used to refer to black women's writing practice and criticism.

According to Kemp and Squires (1997:3), feminism originated from the women's movements and trade union movements. The feminist movement emerged in the late eighteenth century and associated with the writings in social theory, polemics, author of *A vindication of the rights of women* (1797). In the second half of the nineteenth century, the movement gained more power and became well organised in Great Britain and the United States. It was mobilised particularly around the question of female suffrage. This resulted in the reformist campaigns of the suffragists and the militant action of the suffragettes before the delivery of the vote in the first two decades of the twentieth century.

According to Kemp and Squires (1997:3), there are two waves of feminism. The first wave of feminism spanning the period 1830-1920 and the second wave from 1960 to the present. The development of women's movement and of feminism in the later twentieth century occurred in what are described as SECOND and THIRD wave feminism. Second wave feminism took place in the 1960 and 1970's in association with the contemporary civil rights movement, and the new left student protest movement and it is marked by THE

WOMEN'S LIBERATION MOVEMENT the latter mobilised movement chiefly around anti Vietnam war protest (Brooker 1999:94).

According to Brooker (1999:94), second wave feminism was prompted by awareness that formal political equality had not brought social and cultural equality. It inaugurated a critique of patriarchy, of taken for granted sexist attitudes and ideologies in institutions, literary and cultural texts and personal behaviour including that of the male revolutionary left. It also paved the way for an entirely new mode of democratic discussion in women only groups and networks committed to CONSCIOUSNESS RAISING and to campaigning on issues of women's health, child care and equality at work. It also raised to general awareness the invidious distinction between women's supposed domestic sphere of home and family and the male defined sphere through the slogan THE PERSONAL IS THE POLITICAL. Feminist journals and publishing houses and innumerable studies across the inspiration of these early texts and initiatives, radically transformed women's self-perceptions and methods and objects of study.

Kemp and Squires (1997) are sharing the same view with Peter Brooker (1999) in the manner in which they are explaining these two waves of feminism. They argue that the first wave feminism is marked by its grounding in a classical liberation rights perspective and its focus on campaigns for women's enfranchisement and the extension of civil rights to women. The period from 1920 is usually assumed to be one of relative inactivity for feminism. Both the widespread growth in education opportunities for women and the establishment of legislation on abortion and equal pay, including the introduction of widely available birth control, prepared grounds for conditions in which feminists could resurface.

According to Geurin (1966:196), feminism is concerned with the marginalisation of all women, with their being relegated to secondary position. Feminism is a place where in the most natural, organic way; subjectivity and politics have to come together. This critical stance prepares grounds for feminism to protest the exclusion of women from the literacy canon, to focus upon the personal, to exhibit a powerful political orientation and to redefine literary theory itself.

We can easily deduce from Guerin's definition that feminism is a struggle to correct laws and practices that prevent women from achieving full equality with men in all aspects of domestic and public life.

Brooker (1999:94) argues that feminism was concerned chiefly with issues of gender and representation across a range of texts and cultural forms within literary and cultural studies. This diversity was accompanied by new alliances but also by division between French and Anglo American feminist (Moi 1985), between essentialist and social constructionist perspectives, between lesbian and radical and liberal position, by debates over the role of theory and the relevance of academic feminism to the lives of ordinary women (Gallop 1992).

According to Guerin (1999:197), Tillie Olsen believes that women silences result from circumstances of being born into the wrong class, race or sex, being denied education, becoming numbered by economic struggle, muzzled by censorship or distracted or impeded by the demands of nurturing. Feminists are examining the experiences of women from all races and classes and cultures including for example, African American, Latino, Asian American, lesbian, handicapped, elderly and third world subjects. Kolodny refers to this richness as PLAYFUL PLURALISM since it exhibits liberal tolerance inter-disciplinary links and insistence or correcting art to the diversities of life.

6.3.4. Women's Studies

According to Kemp and Squires (1997:17), contemporary feminism has resulted in the establishment of a new academic subject called women's studies. Feminists argue that women's studies represent either the exploitation or the de-radicalisation of feminism and the women's movement. Kemp and Squires (1997:17) further argue that no distinction exists between women's studies and feminist studies. They based their argument on the fact that both women's studies and feminist studies challenge male intellectual hegemony in asserting, describing and documenting the existence of women. Both fields of study propose a radical change in the theoretical organisation of the universe. They view women's studies as a self-conscious determination to show that the content and form of existing knowledge is related to the unequal distribution of social power between men and

women. Kemp and Squires (1997:18) believe that the distinction between women studies and feminist studies often rests upon a falsely homogenous view of feminism. They see women's studies as the reactionary incorporative, pro status quo activity, whilst feminism is always radical, always antithetical to existing society. Feminism comes in a variety of forms, some of which are far from incompatible with industrial capitalism.

Kemp and Squires (1997:189) argue that there is no necessary difference between reported subjective experience and theoretical and analytical work. Both practical and theoretical, to the work of a feminist theorist and any statement about her situation by a woman would always assign the same importance. This does not necessary mean that a woman expressing horror or dislike at her situation does not have the same right to express that dislike, but that a distinction has to be made between the analysis of subordination of all women and the subjective and personal reaction to that subordination by one woman.

Kemp and Squires (1997:19) observe that the existence of theory still poses problems for feminists due to three difficulties which are as follows: The first is the issue of the accessibility of theoretical discussion about women to all women, with the implication that it is possible that feminist theory may become the preserve of a small elite, which occasionally issues statements on what to think and how to think it, to the rest of women's movements. The second issue is the problem of how feminist energy should be directed and whether or not the intellectual and indeed practical resources that are directed into the development of feminist theory and women's studies would not be better employed in other ways, such as participation at grass roots organising. The third problem concerning feminist theory is the criticism that the development of feminist theory serves the career and professional interests of those involved in its development, makes experts of a small group and this as related to the first point denies the rank and file of the movement access to decision making and control of the formulation of policy.

Kemp and Squires (1997:19) argue that the British women's movement is deeply hostile to, and suspicious of institutionalised power in any shape or form, be it intellectual or organisational. The bias against women is much more subtle therefore than blatant, clear

sexism, and frequently takes the form of the exclusion of women rather than bias against them.

According to Payne (1997:568), the term women's studies is used in two major ways as a synonym for feminist criticism and scholarship generally, and as the name for that ensemble of university departments, research centres, professional organisations, journals, presses, conferences, and other academic houses specifically dedicated to promoting such scholarship – frequently women's studies is called the ACADEMIC arm of the feminist movement.

According to Payne (1997:568), women's studies are envisaged as a SAFE SPACE for feminist intellectuals, designed to facilitate the personal and intellectual growth of its participants and challenge the sexism of society at large.

Payne (1997:568) further observes that according to Catherine Stimpson, there are three specific goals of women's studies. The first one is to teach the subject of women properly, the second one is to end sex discrimination in education, at all levels from pre-kindergarten to post doctoral study. The last one is that of integrating feminist activism with feminist thought. The goal of proper teaching raises a complex set of other related issues, content (what is taught) pedagogy (how it is taught) subject (the question asked in classrooms and laboratory) and theory and method (how questions are answered and research conducted that counts as knowledge).

Payne (1997:569) argues that in the 1960's in Britain and the United Sates, the first classes in women's studies were introduced. Christinede Pisan becomes the first French noblewoman who took an initiative by arguing that women have the same capacity for learning and right to be educated as men. At the end of the nineteenth century, women's education succeeded in workingwomen better companions for men and better suited to fulfil women's designated roles in patriarchy. In the 1960's, democratisation of education for women came into existence. Women were appointed to teaching positions in western universities. By the 1980's, new female academics participated in New Left politics; women's participation in the Civil Rights movement was no longer underestimated. Both the student non-violent co-ordinating committee and the nationalist Black Panthers

became the original models for women's studies. The first women's studies were taught at Susan Koppelman's School for women in Boston and the New Orleans Free school affiliated with students for a democratic society.

According to Payne (1997:573), throughout the 1970's women joined informal study and non-hierarchical; co-operative methods of learning were developed. In the 1970's free school model of women's studies also came into existence. In 1969-70 a mere 17 courses about women were offered in the United States. By 1973, there were more than 2,000 courses and 80 women's studies programs. By 1980 the number of women's studies swelled to over 20,000 and the number of programs to 350. By 1982, universities offered a staggering 30,000 courses in women's studies. The National Women's studies Association Task Force for the Association of American Colleges, counted 621 women's studies programs in 1991 and 68 percent of all universities offering them. National women's studies associations were founded in 1977. In 1970, the feminist press begun by Florence Howe and Paul Lauter became one of the feminist presses.

Payne (1997:572) believes that in the 1990's women's studies became a site of political and ideological diversity. Women's studies share certain problems with academics, for example, the enormous expansion of knowledge, how to cope with burgeoning scholarship, and proliferation of theories and methods. All these became major problems. Women's studies produced five tools and guides for research including feminist periodicals.

CHAPTER 3: PLOT

3.1 Plot

The main objective in this study is to analyse the plot structure of Mcani's drama **Uhambo Lwenkululeko** (Journey of Freedom). The first section in this study will deal with the theoretical aspects of plot in drama; the second section will deal with the identification of episodes together with their sub-episodes. The last section will deal with the actual analysis of plot in Mcani's drama **Uhambo Lwenkululeko** (Journey of Freedom).

We discussed theoretical aspects of plot in drama as viewed by Scholes and Klaus (1997). Scholes and Klaus (1997:43-44) argue that the plot with the tragedy and comedy is based on basic patterns of human experience. This needs to be a highly specialized form of human experience. Where daily life is a routine process that doesn't form part of a specific pattern, every occurrence in the plot must form part of a specific pattern and process. It is therefore by nature artificially cultivated, an interrelated system of occurrences, selected and organised to fit the needs of a specific aim.

The raw material of the plot is life, not everyday situations, but extremes. A plot has a dual nature, the application of a rational principal to irrational matter. The plot itself is irrational by nature, but its cultivation is rational.

There is a difference between a dramatic plot and an epic plot. A dramatic plot is a plot which moves along a dramatically ascending line towards a climax with a strong element of causality present. It is characterised by the following phases: the exposition, motoric moment, development, climax, crisis and denouement (resolution of tension).

The trend today is toward an episodic plot built on a dramatic structure. Plot is a system of two or more episodes (units of action) (Du Toit (1989:40). Episode refers to two or more scenes revolving around a main incident. Episodes are not isolated events but follow each other in a development toward an end. The functions of episodes are exposition, progression, preparation for events that are going to occur later, a retrospective function and the feature of

recurring images and motifs. The underlying dramatic structure then pertains to the place, relationship and function of scenes and episodes in a drama.

The plot must be anchored in conflict. Conflict is the central source of tension not only between characters, but also between the main character and his surroundings on emotions within the mind of the character.

3.1.1. Elements of plot to be considered when analysing the Plot:

Early point of attack, where most of the events which relate to the dramatic development are being dramatized. This involves too much unnecessary information that can be included. Late point of attack, the action starts shortly before the climax and the influence of events present is only indicated by means of reference.

Obligatory scene, the scene which is basically climactic, the point toward which the action and dialogue have been moving throughout the drama. Scenario, implies the action on stage which interprets and contains the plot. A study of plot implies not only a study of events, but also the complex way in which it is presented by the scenario. Attention must also be given to the past (narrated) action, as well as the action presently occurring.

3.1.2. Criteria for the assessment of a well structured plot:

The whole drama consists of a beginning, middle and an end. The beginning doesn't follow on anything but has something immediately following it. The end follows naturally on this, but in turn has nothing which follows it. The well-structured plot must therefore not begin or end unmotivated but conform to the principles mentioned above.

The plot imitates a specific event in life, the structural unity of the plot must be such that if any element is taken away, the unity is disturbed, and the whole seems unstable. In drama there must be only one main plot, every other part of the drama must contribute to it. Sub-plots must not be bound to the main events nor must they attract too much of the spectator's attention.

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The denouement of the plot must be generated from the plot itself and not be accomplished by a DEUS EX MACHINA or unnatural manipulation of events in order to highlight a specific idea. Clever plotting means the creation of suspense. The success of a plot depends on the successful creation of an effective line of tension.

There must be a definite interrelation between interest in the plot and interest in the character or development of character. If the attention of the spectator is awakened, it must be developed from one state of interest to another. To be truly dramatic the plot must make provision for a scene beginning a tension as well as expanding and continuing it.

Every scene must have an influence on that which will follow, and the dialogue must therefore have direction and continuity and more logically from topic to topic.

Criterion of economical application is of great significance. The playwright must select only those situations as part of the plot which are really dramatic.

3.1.3. Episodes

This section deals with the identification of episodes together with their sub-episodes in Mcani's drama **Uhambo Lwenkululeko** (Journey to Freedom). **Uhambo Lwenkululeko** (Journey to Freedom) can be divided into five episodes which have their sub-episodes. The episodes will be named in their chronological order i.e. episode 1, 2 etc.

ACT 1

EPISODE 1 (Pages 1 - 2)

Episode 1 extends from page 1 to page 2.

A The whole episode is about the conversation between Makhwetshube, Nompembelelo and Nokulunga, they are talking about the release of political prisoners.

B Makhwetshube is worried about the release of the political prisoners. Her response in this

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regard is that the Government has committed a blunder for itself by releasing political prisoners, and the conflict is going to start afresh. Nokulunga feels that there is going to be a civil war. INYE NGOKU INTO EZA KUSUKA YENZEKE, YIMFAZWE YOBUKHAYA (Mcani 1998: 1). (One thing that is going to happen now is civil war).

Seemingly Nompembelelo is of the opinion that their release of the political prisoners should be viewed as a channel to the attainment of freedom. She maintains that the Government had release them because it feels their whip.

Makhwetshube shows unhappiness about the release of political prisoners. What is obvious is that this issue reminds her about her child who dies in jail, thus she advises them to close their discussion. What mainly worries her is the fact that the Government had refused to give her permission to bury her child. Nompembelelo assures her grandmother that her father's bloodshed symbolises freedom, therefore she must calm down.

Here our sympathies are with Makhwetshube, we can easily see that Makhwetshube has an internal conflict. Rimmon-Kenan *(1983:15)* has the following to say concerning the above-mentioned arguments; WHEN SOMETHING HAPPENS, THE SITUATION USUALLY CHANGES. An event then may be said to be a change from the state of affairs to another.

EPISODE 2 (Pages 2 - 3)

This episode extends from page 2 to page 3. It is about the secret meeting which is held at Hoho's forest by the boys.

Mpembelelo points out clearly to the boys that they are part and parcel of the war, which has been taking place for along time. He assures them that the war is about to be over. He asks them to join the march, which is to be led by Dimbaza comrades to King William Town. He tells them to brief other students at Hoho Junior Secondary School. Mpembelelo assures them that nobody can stop the spirit struggle which is going on in this country, even the president himself cannot stop it.

The writer in this episode is trying to show us that people will always be divided, and there

will always be different opinions among them. This is the case with another boy who responds by telling Mpembelelo that it is practically impossible for him to speak about freedom while people are still dying in big numbers. All the boys seem to be satisfied when he tells them that the release of political prisoners who received life sentences in jail could serve as an indication that freedom is knocking on the door. Thus Bal (1985: 24) states that the events can be grouped on the basis of the identity of the actors involved. Events can be placed against time lapse. Here the author wants to show us that the release of people who received life sentences in jail implies that the pear is about to be ripe, people are about to attain freedom.

G Mpembelelo tells the boys about the march of the students which will be held on Wednesday from Kuyasa High School to King Williams Town. According to Rimmon-Kenan (1983: 16) events can be classified into two main kinds. Those that advance the action by opening an alternative (kernels), and those that expand, amplify, or delay the former (catalyst). Here we can see that the match is the major event, for example since the apartheid regime is not prepared to bring change, the students have got no other option except that of marching to the Government offices and submitting their grievances. The march in the story is regarded as an event which is going to open an alternative.

EPISODE 3 (Pages 3 - 5)

This episode extends from page 3 to page 5. It takes place at Mvubu's homestead. Mvubu is the principal of Hoho Junior Secondary School. The conversation is between himself and Mcebisi, a teacher at Hoho Junior Secondary School.

H Episode three is about the student's behaviour at school. Both Mvubu and Mcebisi are complaining about their behaviour. What is obvious in their organisation is that students decide to shoulder the responsibility of initiating a change in this country, they are unruly. To prove that they are unruly they are busy organising a march which will be held on Wednesday without informing their teachers.

They will march from Dimbaza to King Williams Town. Here a repeating analepsis is employed. It is introduced in the words; NDIVA AMARHE WOKUBA KUZA KUBANJWA

ITOYI - TOYI NGO LWESITHATHU ESUKA EDIMBAZA UKUYA EQONCE NGABAFUNDI BEZIKOLO (Mcani 1998: 4). (I hear rumours that on Wednesday students will be holding a march from Dimbaza to King Williams Town).

A repeating analepsis is used to stress the significance of the event G on page 2.

In this episode the reader learns that the students are not aware of the fact that teachers are also involved in the struggle; they are also fighting the same war the students are fighting. Here the reader also learns that there is always differences of opinion between teachers and students and teachers themselves cause them, as teachers do not guide them on political issues. This issue is too problematic, because the very same teachers who are supposed to guide them on political issues are not allowed to teach politics. Seemingly, the only solution is unity. Mcebisi feels that if both teachers and students can unite and work together, they can obtain freedom easily. Here we are also told that students have formed their own organisation.

EPISODE 1V (Pages 5 - 8)

This episode extends from page 5 to page 8.

Episode IV deals with the students' meeting at Hoho Junior Secondary School.

Ntetho as the chairperson reads the agenda of the meeting which consists of three items. The first item is about corporal punishment. The second one is about the shortage of resources. The third one is about the student's meeting which will be held on Wednesday.

It is agreed that teachers should not exceed two lashes. Concerning the shortage of resources it is agreed that the Government is sorely responsible for that, and that is done deliberately. To prove that the Government is doing this deliberately, white students are not suffering the way the black students are suffering, they have got everything at their schools; therefore the only solution to this problem is to go on strike. It is also agreed that these grievances and resolutions will be submitted at the student's meeting which will be held on Wednesday at Archie Velile School.

L Mpembelelo reminds the students about the March which will be held on Wednesday. Here a repeating analepsis is employed. It is introduced in the words: YAKHE KE YABANJWA NGABAFUNDI BASESOWETO, AMAQABANE AMANINZI AYAZI KE NGE JUNE 16. NGENXA YOKO KE SIZA KUHLANGANA SONKE SIMATSHELE EQONCE APHO SIZA KUDLULISA IZIKHALAZO ZETHU (Mcani 1998: 7 - 8). (It was last held by Soweto students, many comrades know about 16th June because of that we are all going to meet and march to King Williams Town in order to submit our grievances). Here a repeating analepsis is employed to stress the significance of the event; it recalls what happened. It also recalls event G on page 2 and event H on page 4.

EPISODE V (Pages 8 - 10)

This episode extends from page 8 to page 10. It is about conversation between Mcebisi and Mpembelelo. Mcebisi is teaching at Hoho Junior Secondary School and Mpembelelo is a pupil at the same school. The conversation takes place near a big dam called Ndudumeni constructed between Dimbaza and Debe at Mngqesha village. Two functional events are at stake here.

M Firstly the Author in this episode teaches us about the importance of nature conservation. Thus Mcebisi is worried about the manner in which boys are ill-treating fishes by suffocating them. He feels that the boys are depriving them of their freedom. Here we notice differences of opinions between Mcebisi and Mpembelelo. For example Mcebisi argues that people were not created in such manner that they must depend on eating animals. He regards such action something which is against God's law. On the other side Mpembelelo believes that people can survive without eating animals only if they can return to nature and eat fruit and vegetables.

N Secondly the Author in this episode wants to tell us that the duty of the SRC at the school is not to betray teachers. Thus Mcebisi tells Mpembelelo that the SRC must always be a link between teachers and students, because teachers and students are all involved in the same struggle, they are all fighting the same war which is that of attaining freedom. Here a repeating analepsis is employed. It is introduced in the words: ELI DABI LALE MFUNDO

NILILWAYO LELI NATHI SILILWAYO (Mcani 1998: 10).

(This war of education you are fighting is the same war we are also fighting). A repeating analepsis here is used to stress the significance event on page 4.

ACT II

EPISODE I (Pages 11 - 12)

This episode extends from page 11 to page 12.

In this episode the teacher learns that nurses at the hospitals, more especially in the rural areas are working under poor conditions. There is a shortage of medicines, there are no doctors at the clinics, a delay caused by ambulances always result a number of unnecessary deaths.

Mcebisi tells his wife who is a nurse in the teaching profession that they are also confronted with many problems. Teachers are fighting by word of mouth. The Author wants to tell us that teachers must be united. Readers hear also learn that teachers are divided.

EPISODE II (PAGES 13 - 14)

This episode extends from page 13 to page 14. It is about a student's meeting held at Archie Velile School. It is about students' grievances, and the procedure to be followed on Wednesday.

Ntetho gives each student a copy of the grievances instead of reading them one by one. Students adopt grievances. It is agreed that the members of the student's organisation will lead the march, all marshals will preserve peace and order. Here a repeating analepsis is employed. It is introduced in the words; ABANTU ABAZOKUKHOKELA SITHI MALUNGU AKHOKELA UMBUTHO, ZE ABANTU BALANDELE, IIMASHALI ZIZAKWENZA UMSEBENZI WAZO UKUZE ZIGCINE UCWANGCO (Mcani 1998: 14). (The members of the organisation are going to lead the march, masses will follow, marshals are going to do their work to preserve peace.) A repeating analepsis is used to stress the significance of the event. It

recalls event G on page 2, and event H on page 4.

R Mpembelelo is appointed as a student who is going to hand over students' grievances after reading them. It is agreed that all students should report at Kuyasa High School at eight o'clock.

EPISODE III (Pages 14 - 16)

This episode extends from page 14 to page 16. It takes place at a visible rondavel at Mpembelelo's home. It is about a conversation between Mpembelelo and Ntetho.

S Ntetho is worried about the manner in which Mpembelelo is behaving. The fact that Mpembelelo loves one girlfriend is exactly what is frustrating him. Mpembelelo's response in this regard is that he loves Nontando only. Here the Author wants to show us the importance of sticking to one girlfriend.

T Seemingly Ntetho is reluctant as to whether he will be attending tomorrow's march. He is afraid of the policemen and teargas. Mpembelelo encourages him to attend the march because it is the first step leading to freedom. He tells him that to be beaten by policemen is something better as to be compared to the comrades who lost their souls while fighting for freedom, nobody can stop the struggle, and therefore they must face the stream. Here a repeating analepsis is used. It is introduced in the words: UMOYA OBHUDLAYO AKUKHO BANI UNOKUMELANA. (Mcani 1998: 15). (The spirit struggle that is taking place cannot be stopped by anybody).

EPISODE IV (Pages 16 - 18)

This episode extends from page 16 to page 18. It is the day of the march.

U In this episode the reader learns that the first Kombi is going to be occupied by the officials of the student's organization, and the second one by the marshals, all Kombis will have to unload students at the first houses in King Williams Town, from this point they will march to King Williams Town singing freedom songs. Here a repeating analepsis is employed. It is

used to stress the significance of the event. It recalls event G on page 2, H on page 4 and Q on page 14.

Before crossing the bridge when one enters King Williams Town the students meet a roadblock organised by policemen. An instruction is given by the policemen to disperse within ten minutes. Students ignore the instruction and force their way out. The policemen are shooting them with rubber bullets; they also throw teargas to them. Students took their bags and damped them with water in order to be able to pick up the same teargas and throw it back to the policeman. According to Rimmon-Kenan (1983:15) any single event may be decomposed into s series of mini - events and intermediary states. For example here the student's march to King Williams Town is regarded as a single event which has resulted in a series of events as mentioned above. Many students sustain bad injuries. Mpembelelo becomes one of the arrests.

EPISODE V (Pages 18 - 20)

This episode extends from page 18 to page 20. It takes place at the police station in King Williams Town.

W The process of interrogation is taking place at the police station. The motive behind interrogation is to find instigators. Seemingly the students are not prepared to reveal instigators although the policemen torture them. Mpembelelo tells the policemen that Blacks cannot ill treat other Blacks the way they are ill treating them. The policemen respond by telling them that many people lost their lives because of this nonsense they are doing; evil actions cannot be tolerated. Mpembelelo keeps on telling them that they are torturing them, because they know nothing about the struggle. He also assures them that one day the tide will turn against them.

X In this episode the reader learns that differences of opinion reveal themselves among the policemen while they are busy torturing the students. For example one policeman falls into religious frenzy and appeal to another policeman to stop torturing young children. Here the Author wants to teach us that blood is thicker than water. One policeman reacts by telling him that they are moulding their behaviour; as policemen they are sorely responsible for

preserving peace and order. Mpembelelo tells them that their bloodshed symbolises freedom, and a day will come whereby they will blame themselves for their action. Mpembelelo sees the policemen as a stumbling block towards the achievement of freedom.

ACT III

EPISODE I (Pages 21 - 22)

This episode extends from page 21 - 22. Here an ellipsis is employed according to Bal (1985: 70) ellipsis is an omission in the story, when a certain part of the time covered by the fabula is given absolutely no attention at all. An ellipsis which is employed in this episode is introduced in the words; EMVA KOKUBA BESIGQIBILE ISIGWEBO SABO UMPEMBELELO NAMAHLAKANI AKHE, BAYE BAKHULULWA BABUYELA ASIKOLWENI (Mcani 1998: 21). (After finishing their sentences Mpembelelo and his comrades were released and they could go back to school).

Nontando and Nompembelelo are expecting their final results. The reader learns that matric results will be published in the newspaper IMVO ZABANTSUNDU. Nontando wants to know about Mpembelelo's next step after passing matric. She's told that he will be going to the University of Cape Town. The reader learns that Nontando will be going to the University of the Western Cape. The reader also learns that Mpembelelo is interested in going to the University of Cape Town because this University used to refuse to admit black students. The reader also learns that Nompembelelo will be going to the Fort Hare University.

EPISODE II (Pages 23 - 26)

This episode extends from page 23 to page 26.

Makhwetshube seems to be in a droll mode because Mpembelelo obtained a distinction, Nokulunga also obtained an exemption in matric. She congratulates them. Mpembelelo's results in matric reminds her of her own son who dies for the sake of the struggle in jail. Here a repeating analepsis is employed. It is introduced in the words; YIYO NALO0 NTO LA MABHULU AKHETHA UKUMQETHULA NGOKUMBULALA UMNTWANA WAN KUBA

IGALELO LAKHE LALIBONAKALA. (Mcani 1998:24). (That is why Boers preferred to kill my child due to his outstanding contribution).

AA Makhwetshube warns Mpembelelo about the University standard, he is told to work hard and forget about politics. Mpembelelo's response in this regard is that he cannot forget about politics not when they are about to attain freedom. He reminds his grandmother about Martin Luther a well-known Protestant who once took an initiative in Germany and fought for the truth, who once convinced the world that a person must always stick to his decision if he is fighting for the benefit of the people.

BB Both Nokulunga and Makhwetshube are worried about the fact that Mpembelelo is going to University of Cape Town a white University instead of going to Fort Hare a black University. The fact that he is political minded is exactly what is frustrating them.

Nokulunga feels that by the time this country obtains freedom Mpembelelo will be dead already. Mpembelelo keeps on showing them that the country they see symbolises freedom.

The obvious fact about it is that it is their country and it is going to fall under their jurisdiction, therefore he prefers to die for its freedom rather than giving up, otherwise death is something which is expected to come he cannot honour death. Here the Author wants to show us that nobody can be a leader if he is awkward, stolid, weak, untrustworthy and unreliable person with no backbone. From Mpembelelo's response we can see that the Author's plot is devised in a complicated manner in order to suit the theme, that is no freedom could be achieved without bloodshed, a journey to freedom is along one, it needs perseverance which will always prevail.

EPISODE III (Pages 27 - 28)

This episode extends from page 27 to page 28. It is about the conversation between Mvubu and Nobuchule.

CC Nobuchule complains about bad matric results. Mvubu's response in this regard is that pupils do not give them a chance to concentrate on their books, they are after the struggle.

DD In this episode the reader learns that teacher organisations called SADTU is also taking an initiative in bringing change in education. Mvubu is not happy about SADTU's action as he feels that it is placing their position at risk. He feels that they may be expelled from the teaching profession due to SADTU's action, he is worried about the future of his children. He blames teacher Mcebisi for politicising pupils at his school. Here the Author wants to show us that it is always the case with elderly teachers, they tend to retard the progress when it comes to a struggle. The reader also learns that the pupils are chasing the inspectors of the school away from their schools. This might have been one of the reasons for bad matric results.

EPISODE IV (Pages 29 - 31)

This episode extends from page 29 to page 31.

EE In this episode the reader learns that Mpembelelo will be going to the University of Cape Town to study law the following year. Here a repeating analepsis is employed. It is introduced in the words: SELENDINGXAMELE UKUYA E UCT (Mcani 1998: 30). (I am in a hurry to go to UCT). A repeating analepsis is used here to stress significance of the event. It recalls event Y on page 22.

EPISODE V (Pages 31 - 32)

This episode extends from page 31 to page 32.

FF Both Mpembelelo and Ntetho are talking about the marriage issue. From their conversation we gather that it is not wise for a person to get married while he is still young. In this episode the reader learns that both Nosipho and Ntetho will be going to Medunsa to study medicine the following year.

ACT IV

EPISODE I (Pages 33 - 35)

This episode extends from page 33 to page 35.

GG   Makhwetshube and Nokulunga are reading letters from Mpembelelo and Nompembelelo. Both letters are telling them about their first experience at the University. They are impressed about Mpembelelo's letter which tells them that at UCT he had joined Adventist Student Christian movement, and he is a full member of this society. Makhwetshube is pleased with Mpembelelo's action and she thinks he will forget about politics.

EPISODE II (Pages 35 -37)

This episode extends from page 35 to page 37.

HH   The whole episode deals with the teacher's meeting which is held at Dimbaza Location. Here the reader learns that teachers are preparing grounds for the new South Africa, as they are devising means to be explored to implement education. A decision is taken to draft a constitution to be submitted to the Government after 1994 elections. Here we can see that causality is gaining an explicit status in its own right, as teachers are determined to involve themselves directly in the struggle.

EPISODE III (Pages 38 - 39)

This episode extends from page 38 to page 39. It is about a conversation between Ntetho and his girlfriend Siphokazi.

II   In this episode the reader learns that due to financial problems people find it very difficult for themselves to go to Medunsa to study medicine, even if they are bright. The reader also learns that this might have been one of the reasons for the shortage of Black doctors.

Ntetho believes that more opportunities will be created for Blacks after elections. Siphokazi's response in this regard is that the 1994 elections do not necessarily means that there will be free education in this country, people will be allowed to go to any University free of charge.

EPISODE IV (Pages 39 - 41)

This episode extends from page 39 to page 41. The whole episode takes place at the Waterfront in Cape Town.

JJ   There is only one functional event in this episode. Mpembelelo proposes marriage to Nontando, Nontando accepts his proposal. According to their plan Mpembelelo will have to work for two years after finishing his studies and marry her thereafter.

EPISODE V (Pages 41 - 42)

This episode extends from page 41 to page 42. It is about the conversation between Nompembelelo and Nomazizi which takes place at Elukhanyisweni residence at Fort Hare.

KK   In this episode the reader learns that Mpembelelo and Nontando are still in good terms, nobody can break their love affair. The reader also learns that Nomazizi once tried to propose to Mpembelelo but to no avail.

ACT V

EPISODE I (Pages 43 - 44)

This episode extends from page 43 to page 44.

LL   Nontando tells Nompembelelo telephonically to prepare herself as they will come and fetch her at four o'clock from Alice to Mngqesha Village where they will be casting their votes.

EPISODE II (Pages 44 - 45)

This episode extends from page 44 to page 45.

MM   In this episode the reader learns that Nompembelelo is excited about Mpembelelo's new car,

the fact that Mpembelelo has bought a new car becomes one of the striking and astonishing event to her. The reader also learns that Nompembelelo is still in love with Siviwe who is doing a teacher's course at Cape College.

EPISODE III (Pages 45 - 47)

This episode extends from page 45 to page 47.

NN   Teacher Mcebisi is also excited about Mpembelelo's new car, thus he congratulates him for his progress. Together they travel to fetch both Ntando and Nomonde to the voting station. Nomonde also seems to be excited about Mpembelelo's new car. Nomonde is busy preparing food for them, but Mpumelelo seems to be impatient, as he wants to cast his vote. Here a repeating analepsis is employed. It is introduced in the words: INGQONDO YAM AYISEKHO APHA, NDIYAKUTHI UKUZE NDIXOLE NDIBE NDIMBEKILE U X - WAM. NGULO KALOKU NDANDIMBETHELWA NGALOO MAPOLISA, DE NDAYA KUTHOTHOZA NASEMJIVA NGENXA YAKHE (Mcani 1998: 46). (My mind is not here, I will be satisfied if I can go and put my - X, the policemen beat me and I was sent to jail because of my X). A repeating analepsis here is used to stress the significance of the event; it is also used to compare the past with the present. It recalls event W on page 18 - 19. In this episode the Author wants to show people will always be rewarded according to their deeds.

EPISODE IV (Pages 47-48)

This episode extends from page 47 to page 48)

OO   People at the voting station are rejoicing over the fact that they are voting for a democratic Government, a Government for the people by the people. They feel that their long journey has come to an end. Here the reader also learns that Mvubu has retired, Mcebisi is the principal, and Ntlekisa is an interpreter at the Magistrate's office. Mvubu invites them to his home to celebrate for the attainment of freedom.

EPISODE V (Pages 49 - 50)

This episode extends from page 49 to page 50.

PP

At Mvubu' home celebration takes place. Mcebisi becomes one of the important speakers of the day, thus he passes a vote of thanks to all comrades who made a lot of sacrifice fighting for the achievement of freedom, even those who lost their souls on the way. He tells people to work hard in order to build the new South Africa. Mpembelelo also passes a vote of thanks to all comrades for their contribution in the struggle, and he tells them that this was a long journey.

3.2. Analysis of the plot structure of Mcani's drama

This section deals with the analysis of the plot structure of Mcani's drama, **Uhambo Lwenkululeko** (Journey to Freedom). The plot structure of this drama can be analysed in term of its exposition, motoric moment, complication, climax and turn of events.

3.2.1. EXPOSITION: (Page 1 - 5)

According to Brownstein and Doubert (1981: 155) IN DRAMA THE INTRODUCTION IS AN INDICATION OF THE SUBJECT, IN ORDER THAT THE LEARNERS MAY KNOW IT BEFOREHAND, AND THAT THEIR THOUGHTS MAY NOT BE IN SUSPENSE, FOR THE INDEFINITE BEWILDERS, SO THAT HE WHO PUTS THE OPENING INTO THE HAND OF THE LISTENER, MAKES IT IMMEDIATELY EASY FOR HIM TO FOLLOW THE STORY. This implies that the exposition serves as an introduction in a drama. Exposition is the presentation of essential information about what has occurred before a piece of action began. Various devices such as setting, dream, symbols and foreshadowing are used in the exposition.

In the exposition important characters such as Makhwetshube, Mpembelelo, Nompembelelo, Nokulunga, Mcebisi, Ntetho and Mvubu are introduced. Setting is established, it is in the rural area, and for example the whole nuclear family is living under a single roof, which is a rondavel. In order to attract readers' attention Mcani opens his play with a tense atmosphere.

Makhwetshube shows unhappiness about the release of political prisoners because this issue reminds her about her son who died in jail. Thus the Author says: WAKHA WAYIVA INTO YOKUBA UMNTU ANGAVUNYELWA NOKUBA AMATHAMBO ALO MFI ANGCWATYWE (Mcani 1998:1). (Have you ever heard of such a thing whereby a person has been refused permission to bury the bones of the corpse?).

Here we see that CONFLICT IS THE SOURCE OF ACTION IN DRAMA, IT IS THE ONE WHICH TRIGGERS CHARACTERS TO RESPOND EITHER POSITIVELY TO A PARTICULAR OPPOSING FORCE. By opening this drama with a tense atmosphere the Author wants to show us what happens when human beings come into contact or conflict with one another. From the above-mentioned extract we are privileged to see that feelings such as pity and fear exist strongly in her soul and have more or less influence in her.

As the plot progresses further we learn that the students are going to organise a march to King Williams Town in order to submit their grievances. Thus Mpembelelo tries to persuade them to join the march, which could be seen as the only option for bringing a change in education. Here we can see that DRAMA IN ITS BEGINNINGS DEPENDED MOSTLY ON ACTION. Both Mvubu and Mcebisi are complaining about student's behaviour. They maintain that students are unruly, they are organising a march which will be held on Wednesday without informing them as teachers. Thus the Author says: NDIVA AMAVHE WOKUBA KUZA KUBANJWA ITOYITOYI NGO LWENSITHATHU ESUKA E DIMBAZA UKUYA EQONCE NGABAFUNDI BEZIKOLO (Mcani 1998:4). (I hear rumours that on Wednesday students will be holding a march from Dimbaza to King Williams Town).

Here conflict is the great cause of tension, without conflict no progression of the story occurs. According to Bentley (1966: 3- 31). CLEVER PLOTTING ALSO MEANS THE CREATION OF SUSPENSE. THE SUCCESS OF A PLOT THEREFORE ALSO DEPENDS ON THE SUCCESSFUL CREATION OF AN EFFECTIVE LINE OF TENSION.

3.2.2. MOTORIC MOMENT (Page 5 - 16)

Motoric moment is characterised by opposing forces. According to Boulton (1960:42) motoric moment is regarded as some startling development giving rise to new problems. We may call

this the first crisis. The events introduced in the beginning of a drama should start WALKING. Character's nature and preferences should be revealed to the reader and viewer through action. At the students' meeting it is agreed that teachers should not exceed two lashes. They decide to go on strike in order to overcome the shortage of resources. Here we can easily see that students have an aim, they want to achieve something. Thus Bal (1985:26) argues that the actors have an intention, they aspire towards an aim. That aspiration is the achievement of something agreeable or favourable or erosion of something disagreeable or unfavourable. Here corporal punishment is something disagreeable as far as the students are concerned, thus they decide to stage a protest against it.

Mpembelelo reminds students about the march which will be held on Wednesday. YAKHE YABANJWA NGABAFUNDI BASESOWETO, AMAQABANE AMANINZI AYAYI KE NGE JUNE 16. NGENXA YOKO SIZA KUHLANGANA SONKE SIMATSHELE EQONCE APHO SIZA KUDLULISA IZIKHALAZO ZETHU (Mcani 1998:7-8). (Soweto students last held it. Many comrades know about June the 16th due to it we are all going to meet and march to King Williams Town in order to submit our grievances).

The above-mentioned extract proves that DRAMA IN ITS BEGINNING DEPENDED MOSTLY ON ACTION. THE CHIEF ESSENTIAL IN WINNING AND HOLDING THE ATTENTION OF THE SPECTATORS WAS IMITATIVE MOVEMENT BY THE ACTORS THAT IS PHYSICAL ACTION. AS THE PLOT DEVELOPS, THE PHYSICAL ACTION DOES NOT CEASE TO BE CENTRAL. According to Chatman (1978:257-259) THE STRUCTURALISTS WISH TO BASE THEIR ANALYSIS STRICTLY ON WHAT CHARACTERS DO IN A STORY, NOT WHAT THEY ARE. IT IS ONLY THE ACTIONS OF A CHARACTER WHAT HE DOES THAT SERVES TO CHARACTERIZE HIM.

Here we can see that Mpembelelo is the character that makes events happen, who also propels the action in the drama. As our protagonist he dominates events from the beginning to the end of the plot. Near a big dam called Ndudumeni constructed between Dimbaza and Debe at Mngqesha Village the boys are busy fishing. The reader learns that the motive behind fishing is to feed themselves, they are not after making profit. Thus the Author says: ENZELA NJE UKUZITYA AKENZELI NZUZO (Mcani 1998:8).

(They are after feeding themselves not after making profit).

The obvious fact about the boy's action here is that they are trying to satisfy their social needs. Mcebisi feels that the boys are ill-treating fishes by suffocating them, they are depriving them of their freedom, he condemns their action as something which is against God's law. Mpembelelo's response in this regard is that people can survive without eating animals.

Here we notice that an inner action has been employed in the plot. INNER ACTION IS ACTION WHICH HAPPENS IN THE MIND OF CHARACTERS. This includes the feelings and emotions of the characters. This action can be seen through differences of opinions, strategies displayed by characters. Carr (1986:53) believes that actions, which have their own means, end structure become means towards the performance of other actions.

As we read further we learn that the duty of the SRC is to act as a link between teachers and students, teachers and students are all involved in the same struggle, they are fighting the same war. We also learn that nurses at the hospitals are working under poor conditions. There is a shortage of medicines; there are no doctors at the clinics. As the plot progresses we become aware of the fact that teachers are also faced with many problems, but they are fighting by word of mouth, the problem about teachers is that they are divided, and they will never be able to achieve their goal so long as there is no unity among them. Chatman (1978:59) states that the development of the story is typically through shared interests with antagonism to characters, that it is these relations that constitute the situation, usually one involving tensions and conflicts that need to be resolved.

A copy of grievances is given to each student, they adopt their grievances. Members of students' organisation are told to lead the march, marshals are told to keep peace and order. Mpembelelo is appointed to hand over the grievances, students are told to report to Kuyasa High School at eight o'clock. Here we notice that the flow of events are fast and clear in the plot.

3.2.3. COMPLICATION (Page 16 - 20)

By complication we mean all the extends from the beginning of the action to the part which

marks the turning point, scene which is the last before the shift to good or bad fortune Brownstein Daubert (1981:103). Complications are viewed as the first crisis. In complication the whole plot now proceeds for some time from crisis to crisis.

Students meet a roadblock organised by the policemen. They are told to disperse within ten minutes, but they ignore the instruction and force their way out. Students are being shot with rubber bullets, they are fighting with stones. Many students sustain bad injuries and they are being arrested. From the students' action we can see that the Author's plot is devised in a complicated manner in order to suit the theme, that is no freedom could be achieved without bloodshed, a Journey to Freedom is a long one. Thus Scholes and Klaus (1971:66) argue that a study of plot implies not only a study of the events, but also the complex way in which it is presented by the scenario. Here we can see that conflict is the source of action in drama. The reaction of the students here prove that DRAMA IS THE REPRESENTATION OF THE WILL OF MAN IN CONTRAST TO THE MYSTERIOUS POWERS OF NATURAL FORCES THAT OPPOSE HIM. IT IS ONE OF US THROWN LIVING UPON THE STAGE, THERE TO STRUGGLE AGAINST FATALITY, AGAINST SOCIAL LAWS, AGAINST ONE OF HIS FELLOW MORTALS, AGAINST THE EMOTIONS, THE PREJUDICES, THE FOLLY, THE MALEVOLENCE OF THOSE AROUND HIM.

At the police station policemen are torturing students in order to find instigators, something that students are not prepared to reveal. Mpembelelo distinguishes himself here. He tells them that Blacks cannot ill-treat other Blacks, he tells them they are ill-treating them because they know nothing about the struggle, but one day the tide will turn against them. Here we can see that Mpembelelo is the chief actor who propels action in this drama and he is an influential person as his name suggests. Thus Taylor (1981:63) argues that the simple fact of choosing a name is a very telling indication of character. Names in the plot can also suggest an allegorical nature of a character.

One policeman falls into religious frenzy and appeal to other policemen to stop torturing young children. Here the Author wants to teach us that blood is thicker than water. Here again we notice that CONFLICT IS THE SOURCE OF ACTION IN THE PLOT WHICH TRIGGER CHARACTERS TO RESPOND EITHER POSITIVELY OR NEGATIVELY TO A PARTICULAR OPPOSING FORCE.

3.2.4.CLIMAX (Page 20 - 42)

According to Cohen (1973:177) climax is the highest or most important towards which the chain of events has been moving. It can be the point at which issues and conflicts in the plot are resolved and clearly resolved or it can establish the circumstances which allow the Author to explain and unravel events. Chambers' twentieth century dictionary define climax as the arranging of discourse in order of increasing strength.

As the plot progresses further we learn that Mpembelelo obtains a distinction and Nokulunga an exemption in matric. Makhwetshube seems to be pleased with their performance. Mpembelelo will be going to the University of Cape Town while Nontando will be going to the University of the Western cape. Here we notice that issues and conflicts in the plot are resolved. Character's action of going to the Universities to further their studies serves as a proof that climax in the plot threatens the fortunes, goals and objectives of the characters involved.

We also learn that teachers are also trying to make some implementations in education, thus they form their own organisation called SATU. It is here that a new form of human existence has emerged. At this point the plot imitates life that is seen as an unremitting competitive struggle for political survival.

We are also told that pupils' action of chasing the inspectors of schools away from their schools might have been one of the reasons for bad matric results. Thus Taylor (1981:13) regards literature, as a school of life in that Author tend to comment on the conduct of society and of individuals in society.

As the plot progresses further we learn that Mpembelelo on his arrival at the University of Cape Town has joined Adventist Student Christian movement, he is a full member of this society. Makhwetshube shows happiness about this news as she thinks that Mpembelelo will forget about politics.

Here we can see that climax involves many possibilities, it may be a moment of decision or of joyous discovery. Here climax becomes a moment of decision in the plot.

Teachers decide to draft a constitution to be submitted to the Government after 1994 election. In this sense they involve themselves directly in the struggle in order to prepare grounds for the new South Africa. At this point we can see that causality is gaining an explicit status in its own right in the plot.

The reader is told that it is difficult for the people to go and study medicine at Medunsa due to financial problems, this might have been one of the reasons for the shortage of Black doctors. Ntetho feels that more opportunities will be created for Blacks after election. Sophokazi's response in this regard is that the 1994 election does not necessarily means that there will be free education in South Africa. Here the dramatist is trying to point out what he sees or he is trying to propose ideal alternative to the way things actually are.

Mpembelelo proposes marriage to Nontando and she accepts his proposal. According to their plan after finishing his studies Mpembelelo will have to work for two years and marry her thereafter. At this point in the plot we can see that the dramatist has managed to develop his characters. He has managed to present characters that grow and become increasingly THREE DIMENSIONAL in the course of the play.

3.2.5. TURN OF EVENTS (Page 43 - 50)

It is the final unwinding of the plot of a play usually after the climax, off means UNKNOTTING in French. It gives us the outcome of the conflict, the solution to the problem.

The reader learns that Mpembelelo and Nontando decide to via Fort Hare in order to fetch Nompembelelo to Mngqeshe Village where they will be casting their votes. Mpembelelo seems to be impatient, as he wants to go and cast his vote. Thus the Author says; INGQONDO YAM AYISEKHO APHA (Mcani 1998:46). (My mind is not here).

People feel that their long journey has come to an end, all of them are happy at the voting station, as they are busy casting their votes. At this point we notice that the flow of events

become fast and clear in the plot. The dramatist here gets straight to the MARROW of the play in the plot.

At Mvubu's homestead celebration is taking place, all comrades receive a vote of thanks, they are being praised for their sacrifice. Everybody is satisfied because at the end of the day the country has attained freedom. At this point the plot we get one of the moral responses we usually get in the story that is to show gratitude to good characters. Celebration can be regarded as the confirmation of the action in the plot, it symbolises victory and salvation, equality and fraternity.

CHAPTER 4: CULTURE

The main aim of this chapter is to discuss culture in Mcani's drama *Uhambo Lwenkululeko (Journey of Freedom)*. By discussing culture in Mcani's drama, we attempt to understand the far-reaching changes that have occurred in black society during the apartheid regime, changes that ultimately gave rise to the attainment of the new South Africa. Culture in this study will be discussed in relation to political and social fundamental problems and dilemmas as black students, teachers and nurses experienced them before South Africa obtained self-determination.

In the exposition, setting is established. It is in the rural area, for example the whole nuclear family is living under a single roof, which is a rondavel. The rondavel is full of smoke. Thus the author says *Ixhewukazi elimashumi amathandathu anesihlanu lithe zinze elukhukweni limana lincwina kuhle amehlo ngenxa yomsi.* (Mcani 1998:1)

The smoke here prepares the reader for the traditional culture of the story. The fact that the whole nuclear family is sitting around the fire inside the rondavel, which is full of smoke, serves as proof that the culture of her society is the way of life of its members. It is also an indication that culture is a DESIGN for living held by members of a particular society. Thus Ayisi (1992:2) argues that culture entails the way of behaving, it is the way we do things. The smoke here can also be regarded as a pointer to what will happen later on in the drama.

The author, in the exposition, opens his drama with a gripping introduction in order to entice his readers. For example, the author uses an early point of attack, where most of the events, which relate to the dramatic development, are being dramatized. From the outset, he tells us about the release of political prisoners, which could be viewed as the first step towards the attainment of democracy of South Africa. At the same time, the author feels that their release may easily result in the outbreak civil war in South Africa. Thus, the author says *Inye ngoku into eza kusuka yenzeke yimfazwe yobukhaya* (Mcani 1998:1). (One thing that is going to happen is civil war).

What could be deduced from the above discussion is that culture consists of the values the members of a given group hold; the norms they follow. Concerning the above-mentioned discussion, it is clear that norms represent the DO'S and DON'TS of social life.

Makhwetsube shows unhappiness about this topic, (the release of political prisoners) because it reminds her of her son who died in jail. Thus the author says **Wakhe wayiva into yokuba umntu angavunyelwa nokuba amathambo la omfi angcwatywe** (Have you ever heard of such a thing whereby a person has been refused to bury the bones of a corpse).

According to Makwetshube's response in this regard, the burial service of her son in jail prepares the reader for the culture clash between Makwetshube, who represents African traditional culture endorsing traditional values, customs and norms) and the government (who represents modern culture, endorsing western values, customs and norms Haralambos (1980:5) argues that every culture contains a large number of guidelines, which direct conduct in particular situations. Such guidelines are known as norms. A norm is a specific guide to action, which defines acceptable and appropriate behaviour in a particular situation. A funeral is also a situation that is governed by norms.

For example, according to our traditional culture, as blacks we believe in burying a person next to his ancestors. This is what Mkwetshube is complaining or protesting about. Haralambos (1980:3) further observes that without shared values and norms, members of society would be unlikely to co-operate and work together. With differing or conflicting values and norms, they would often be pulling in different directions, and pursuing incompatible goals. Disorder and disruption may well result. For example, due to the government's ignorance and negligence, Mpembelelo is full of vengeance in his heart; thus he instigates students to join the march and disorder and confusion follow.

Here, our sympathies are with Makhwetshube. We can easily see that she has an internal conflict. Space here assumes a symbolic significance in the way it affects Makhwetshube's emotions, feelings, attitude and views. According to Ayisi (1992:3), culture has acquired other meanings, besides those given to it by sociologists. Culture may have some emotive quality semantically. For example, according the

Makhwetshube's response in this regard, the government's action of burying her son in jail is regarded as something uncultured traditionally. What could be deduced from the above-mentioned discussion is that values and norms of behaviour vary widely from culture to culture, often contrasting in a radical way with what people from western societies consider NORMAL. Thus Roberts (1987:103), states that literature exercises our emotions through interest, concern, sympathy, tension, regret and fear. Lastly, here we can see that Makhwetshube possesses all essential heroic qualities for womanhood. The fact that she is still worried about the burial service of her son proves beyond reasonable doubt that she is fighting for her legal right to bury her son.

Students are organizing a march to King Williams Town in order to submit their grievances. Mpembelelo is persuading them to join the march, which could be seen as the only option for implementing a change in education. Here we can see that culture determines how members of a society think and feel. It directs their actions and defines their outlook on life (Haralambos 1980:3).

Both Mvubu and Mcebisi are complaining about student behaviour. They maintain that students are unruly - they are organising a march to be held on Wednesday, without informing them as teachers. Thus the author says *Ndiva amarhe wokuba kuza kubanjwa itoyi – toyi ngoLwesithathu esuka eDimbaza ukuya eQonce ngabafundi bezikolo* (Mcani 1998:4). (I hear rumours that on Wednesday, students will be holding a march from Dimbaza to King Williams town). The above-mentioned extract proves that culture defines accepted and unaccepted ways of behaving for members of a particular society. Such definitions vary from society to society. This can lead to considerable misunderstanding between members of the society them (Haralambos (1980:3). Here, conflict is the great cause of tension. Conflict between students and the teachers serves to verify the above-mentioned quotation. The fact that students will be holding a march without the approval of their teachers also proves that there is considerable misunderstanding, and that there is a lack of communication between teachers and students.

Boulton (1960:42) states that motoric moment is regarded as some startling development giving rise to new problems. We may call this the first crisis. The events introduced in the

beginning of the drama should start WALKING. For example, at the students' meeting, it is agreed that teachers should not exceed two lashes. They decide to go on strike in order to overcome the shortage of resources.

Here we notice that man's behaviour must be based on guidelines. In order for a society to operate effectively, its members must share these guidelines. Here students are setting norms that are rules that their teachers are expected to observe and follow when they are punishing them. Here, norms represent the DO'S and DONT'S of the school climate. Thus, Ayisi (1992:3) argues that culture cannot be considered culture so long as it does not fit neatly into the normal system of a group, or if all the members of a group do not generally accept it. This, therefore, implies that a teacher who will exceed two lashes when punishing a student, will be violating their norm, which represent the DONT'S of the school climate. Students agreement here serves as a proof that culture consists of the values the members of a given group hold, the norms they follow, and the material goods they create (Giddens 1990:31). The students' decision proves beyond reasonable doubt that CULTURE defines accepted ways of behaving for members of a particular society. For example, we as readers can easily see that students have an aim, they want to achieve something. Thus, Bal (1985:26) argues that the actors have an intention, they aspire towards an aim. That aspiration is the achievement of something disagreeable or favourable. This implies that in this drama, corporal punishment is something disagreeable as far as the students are concerned, thus they decide to stage a protest against it.

Mpembelelo reminds students about the march, to be held on Wednesday. Thus, the author says: *Yakhe yabanjwa ngabafundi baseSoweto, amaqabane amaninzi ayazi ke nge June 16. Ngenxa yoko siza kuhlangana simatshele eQonce apho siza kudlulisa izikhalazo zethu* Mcani (1998:7-8). (Soweto students last held it. Many comrades know about June 16th Due to it, we are all going to meet and march to King Williams Town in order to submit our grievances). According to Brooker (1999:56), the term CULTURE is used to refer to intellectual and artistic works, or practices that in their very forms and meanings, defines human society as socially constructed rather than natural. This meaning can be easily generalised to produce descriptions of the SPIRIT of a social group, (by a social group we refer to students). The author is also trying to teach us that there is nothing new under the sun; the author also tries to teach us that history repeats itself. For

example, what happened during June 16th is also going to happen on Wednesday. Here we notice that drama enacts fictional events as if they were happening in the present. What could be deduced from the above extract is that Mpembelelo's explanation is not an unusual one because Soweto students once held the march. Here we are obliged to say the march is the foreshadowing of what will happen later in the drama.

Near a big dam called Ndudumeni, constructed between Dimbaza and Debe at Mngqesha village, the boys are fishing. Is the motive behind fishing to feed themselves - they are not after making profit. Thus the author says *Benzela nje ukuzitya akenzeli nzuzo* Mcani (1998:8) (they are after feeding themselves not after making profit). Giddens (1990:37) argues that human beings also have a number of biological given needs. There is an organic basis to our needs for food. This organic basis to our need for food is also part and parcel of culture.

Societies have certain basic needs or requirements which must be met if they are to survive, e.g. a means of producing food may be seen as a functional prerequisite since with it, members of society could not survive.

Marxian theory begins with a simple observation that, in order to survive, man must produce food and material objects.

Mcebisi feels that the boys are ill-treating fishes by suffocating them, they are depriving them of their freedom, and he condemns their actions as something that is against God's law. Mpembelelo's response in this regard is that people can survive without eating animals. Here we notice an inner action, which happens in the mind of the characters. This INNER action compels us to say that culture has two essential qualities. Firstly, it is learned, secondly, it is shared. The differences of opinions between Mcebisi and Mpembelelo concerning the boy's action of fishing prove that without a shared culture, members of society would be unable to communicate and co-operate. Thus Payne (1997:120) believes that the specific subject matter of cultural anthropology seems to be as diverse as human behaviour and interest. Specialised groups, often with their own publications cover such widely focused cultural domains as education, ecology, and fishing

societies, human rights and on and on. Carr (1986:53) maintains that actions which their own means end structure become means towards the performance of other actions.

As we read further, we become aware of three main functional events, which are at stake in the drama. Firstly, we learn about the duty of the S.R.C., which is to act as a link between teachers and students. Secondly, we learn that nurses at the hospitals are working under poor conditions, for example, there are no medicines, and there are no doctors at the clinics. Lastly, we learn that teachers are divided, there is no unity among them, but nevertheless, they are fighting by word of mouth. Here we notice that the socio-political problems in the drama are realistic.

The above-mentioned arguments prepare grounds for us to view culture not as outside politics, nor a part of an organic view of society, but as a site of conflict and struggle (Payne 1997:125). All the problems experienced by both teachers and nurses here prepare the reader for the culture clash between teachers, nurses and the apartheid government. The division among teachers serves as proof that with differing or conflicting values; members of society would be pulling in different directions.

A copy of grievances is given to each student; they adopt their grievances. Members of the student's organisation are told to keep peace and order. Mpembelelo is appointed to hand over the grievances. Students are told to report to Kuyasa High School at 8 o'clock. The flows of events becomes fast and clear in the plot. Here we notice that each status in society is accompanied by a number of norms, which define how an individual occupying a particular status is expected to act. Students' action here serves as a proof that every culture contains a large number of guidelines which direct conduct in a particular situation. For example, the reader learns that members of the student's organisation will lead the march; marshals will preserve order, while Mpembelelo will be handing over the grievances.

COMPLICATIONS (PAGE 16-20)

Complications are viewed as the first crisis. In complication, the whole plot now proceeds for sometime from crisis to crisis (Brownstein and Doubert 1981:103). Students meet a

roadblock organised by policemen. They are told to disperse within ten minutes, but they ignore the instruction and force their way out. Students are being shot at with rubber bullets; they are fighting with stones. Many students sustain bad injuries and they are being arrested. Here we notice that conflict is the source of action in drama. The reaction of the students here proves that drama is the representation of the will of man in contrast to the mysterious powers of natural forces that oppose him. The power the students have is something that relates back to government, particularly to the education department. It is the struggle against oppression. Thus, Payne (1997:129) argues that when one culture eliminates what it considers not human, it identifies itself according to its own definition, as human. Cultural identification in such a context takes on ultimate power. The policemen regard the march as something that is prohibited by law. According to Haralambos (1980:5), every culture contains a large number of guidelines that direct conduct in particular situations. Such guidelines are known as norms. A norm is a specific guide to action, which defines unacceptable and appropriate behaviour in a particular situation. The policemen condemn the student's behaviour as they regard it as something unacceptable.

At the police station, policemen are torturing students in order to find instigators, something which students are not prepared to reveal. Mpembelelo distinguishes himself here. He tells them that blacks cannot ill-treat other blacks; he tells them they are ill-treating them because they know nothing about the struggle, but that one day, the tide will turn against them. Mcani uses one of the crucial modes of character delineation in this drama, namely, the naming technique. In some cases, names identify characters' attributes. Taylor (1981:63) informs us that the simple fact of choosing a name is a very telling indication of character. Names in the plot can also suggest an allegorical nature of character. In some cultures, the proper name suggests the information of personality, and such names sometimes indicate character's types (Sirayi 1993:93). Mpembelelo's name is indicative of his character. He is the chief actor who propels action from the beginning to the end of the story. In English, Mpembelelo means an influential somebody.

One policeman falls into a religious frenzy and appeals to other policemen to stop torturing young children. Here we notice that norms, as part and parcel of culture, represent the DO'S and DONT'S of social life. According to Payne (1997:129), if one ethnic or national

group can define another as non-human or sub-human, then culture becomes suddenly and tribally specific and exclusive. Here we also notice both differing and conflicting values between the policemen, thus they are pulling in different directions concerning how to torture young children.

CLIMAX (PAGE 20-42)

Cohen (1973:177) believes that climax can be the point at which issues and conflicts in the plot are resolved, or it can establish the circumstances, which allow the author to explain and unravel events.

The reader learns that Mpembelelo has been released. After finishing his sentence he goes back to school. Mpembelelo obtains a distinction, and Nokulunga an exemption in matric, both of them will be going to the University. Makhwetshube is pleased with their performance, she congratulates them. According to Haralombos (1980:5), a value is a belief that something is good and desirable. It defines what is important. Individual achievement is the major value in western industrial society. Thus, the individual believes, it is important and desirable to come top of the class. Individual achievement is often symbolised and measured by the quality and quantity of material possessions that a person can accumulate. Here the characters' action of going to University to further their studies, serves as proof that climax in the plot threatens the fortunes, goals and objectives of the characters involved.

We also learn that teachers are trying to make some implementations in education, thus they form their own organisation called SADTU. It is here that a new form of human existence has emerges. At this point, the plot imitates life that is seen as an unremitting competitive struggle for political survival. Thus Payne (1997:125) argues that Williams recalled that culture could mean cultivation and growth, and argued for the democratic extension of culture as a shared work and common space. Payne (1997:125) further contends that culture should not be viewed as outside politics, or as part of an organic view of society, but as a site of conflict and struggle. The obvious fact about forming teachers' organisations is to fight for the human rights of teachers. In this manner, culture should be viewed not as a whole way of life, but as a whole way of struggle (Brooker 1999:58).

We also learn that the pupils' action of chasing the inspectors of schools away from their schools might have been one of the reasons for bad matric results. The only point of view we can give concerning students' behaviour here, is that without a shared culture, members of society would be unable to communicate and co-operate. Confusion and disorder would result, because culture determines how members of a society think and feel. It directs their actions and defines their outlook on life. In short, the removal of school inspectors from schools has left both teachers and students without guidance; something which had contributed to bad matric results. Thus Taylor (1981:13) regards literature as a school of life in that the author tends to comment on the conduct of society and of individuals in society.

The reader learns that Mpembelelo, on his arrival at the University of Cape Town, has joined the Adventist Student Christian movement. He is a full member of the society. Makhwetshube shows happiness about this news as she thinks that Mpembelelo will forget about politics. Here we can see that socialisation is a life long process. From Makhwetshube's response in this regard, we can deduce that a value is a belief that something is good and desirable. It defines what is important. Here we can see that climax involves many possibilities in drama. It may be a moment of decision of joyous discovery. Here the author wants to show us that teaching can be accomplished more effectively if students can adopt their appropriate roles. This involves the exclusion of other areas of their lives, more especially, politics, in order to concentrate on the matter in hand. From Makhwetshube's response in this regard, we notice that space can also assume a symbolic significance in the way it affects Makhwetshube's attitude and views. Thus she is excited about Mpembelelo's action of joining the Adventist Student Christian movement.

Teachers decide to draft a constitution to be submitted to the Government after the 1994 election. In this sense, they involve themselves directly in the struggle in order to prepare grounds for the New South Africa. At this point we can see that casualty is gaining an explicit status in its own right in the drama. Teachers action here proves that culture provides not only a bulwark against nature, but also as such an unrelenting source of opposition to instinct, which leads, in turn, to a continuous discontent by human beings,

with that structure of defence, that they have created out of their always divided subjectivity (Payne 1997:129)

The reader is told that it is difficult for the people to go and study at Medunsa due to financial problems. This might have been one of the reasons for the shortage of black doctors. Ntetho feels that more opportunities will be created for blacks after the election. Siphokazi's response in this regard is that the 1994 election does not necessarily mean that there will be free education in South Africa. Here the dramatist is trying to point out what he sees, or to propose an ideal alternative, to the way things actually are. The author here is also trying to show us that culture cannot be considered culture so long as it does not fit neatly into the normative system of a group. Mcani wants to show us that the difference in culture derived from several factors such as race, ethnicity climate and so on (Ayisi 1992:3).

Mpembelelo proposes marriage to Nontando and she accepts his proposal. According to their plan, after finishing his studies, Mpembelelo will have to work for two years before they wed. Here marriage issues are regarded as part of culture. According to Ayisi (1992:4-6), we can treat culture as part and parcel of every society. What is society? Society is made up on the aggregate of groups of people, and basic unity of any society, is the family. The union of a man and a woman and children forms the family by the institution known as marriage. Here the dramatist has managed to develop his characters. He has managed to present characters that grow and become THREE DIMENSIONAL in the course of the play. Thus, both Mpembelelo and Nontando are forming useful social economic alliances, which are related to the prolonged period of dependence of sexual competition. Thus, Roberts (1987:2) argues that literature helps us grow both personally and intellectually. It helps us develop nature sensibility.

TURN OF EVENTS (PAGE 43-50)

It is the final unwinding of the plot of a play usually after the climax, off means UNKNOTTING in French. It gives us the outcome of the conflict, the solution to the problem.

At Mngqesha village, people are busy casting their votes; they feel that their journey has come to an end. All of them are happy. At this point, we notice that the flow of events becomes fast and clear in the plot. The dramatist here gets straight to the marrow of the play.

Celebration is taking place at Mvubu's homestead. All comrades receive a vote of thanks. They are being praised for their sacrifices. Everybody is satisfied because at the end of the day, their country has attained freedom. Celebration can be regarded as the confirmation of the action in the plot. It symbolises victory and salvation, equality and fraternity. Here drama enacts fictional events as if they were happening in the present. The audience therefore becomes a direct witness to the events as they occur, from start to finish (Roberts 1987:3).

CHAPTER 5: GENDER

The main aim of this chapter is to discuss gender in Mcani's drama *Uhambo Lwenkululeko* *(Journey of Freedom)*. It is to find out how gender has been handled by the author. All discussions will be based on the theoretical aspects of gender as viewed by different theorists. Gender in this chapter will also be discussed in relation to political and social problems as they were encountered by black students, nurses and teachers before South Africa attained self-determination. In this chapter, we are also trying to explain whether gender is biologically determined, or socially derived, and whether gender can be dislodged from sex.

From the outset, the author opens his drama with a gripping introduction in order to entice his readers. For example, the reader learns about the release of political prisoners. The conservation between Makhwetshube and Nokulunga about the release of political prisoners creates a lot of tension in the story, and also reveals differences of opinion between Nokulunga and Makhwetshube. Makhwetshube feels that the government has committed a blunder for itself by releasing political prisoners. She feels that the conflict is going to start afresh. On the other side, Nokulunga feels that their release is going to cause a civil war in South Africa. Thus, the author says *Inye ngoku into eza kusuka yenzeke yimfazwe yobukhaya* (Mcani1998: 1) (One thing that is going to happen is the civil war). Nompembelelo is of the opinion that their release should be viewed as a channel to the attainment of freedom, she feels that the government had to release them because it feels their whip.

From the above-mentioned discussion, we notice the involvement of women in the far-reaching changes that have occurred in black society during the apartheid regime. Women here have directly involved themselves in the struggle through their conversation. Thus Payne (1997:217) argues that gender is a term denoting the attributes culturally ascribed to women and men. The differences of opinion between Makhwetshube, Nokulunga and Nompembelelo here seem to be disputing the notion that the place of women is in the kitchen. This view also falsifies Murphy's (1994:59) argument, which maintains that because women relate to others with much passion, emotion, and intuition, they were presumably incapable of either logical reasoning, or sustained thought. We notice a lot of reasoning in their conversation. From their discussion, we also notice that

the author has managed to develop post-traditional forms of gender identity on the basis of insights into the uniqueness of the female experience (Benhabibs and Cornell 1987:13).

Makhwetshube shows unhappiness about the release of political prisoners because it reminds her about her own son who died in jail. Thus the author says ***Wakhe wayiva iinto yokuba umntu angvunyelwa nokuba amathambo la omfi angcwatywe*** (Mcani1998: 1) (Have you ever heard of such a thing whereby a person has been refused to bury the bones of the corpse) Makhwetshube's response in this regard proves that she has been deprived of her human rights by the government of the apartheid regime.

Guerin (1999:197) have the following to say concerning the above-mentioned argument:

> Tillie Olsen believes that women silences result from circumstances of being born into the wrong class, race or sex, being denied education, and becoming numbered by economic struggle, muzzled by censorship.

The aforementioned extract proves beyond reasonable doubt that Makhwetshube becomes one of the victims of the apartheid regime, thus she is still complaining about the unfair laws and practices of the regime. Here Makhwetshube represents one of the oppressed families. Thus Moi (1986:213) believes that if women, in particular, are seen as occupying a marginal position within the symbolic order, then it construes them as the limit or borderline of that order. From a phallocentric point of view, women will then come to represent the necessary frontier between man and chaos. Women, seen as the limit of the symbolic order, will share in the disconcerting properties of all frontiers; they will neither be inside nor outside.

From the outset, we notice that Mpembelelo becomes the hero in the drama; he becomes the character who propels events in the story. For example, he points out clearly to the boys that they are part and parcel of the war, which has been taking place for a long time in South Africa. He assures them that the war is about to be over. He asks them to join the march that is to be led by Dimbaza comrades to King Williams Town. He assures them that nobody can stop the sprit struggle, which is going on in this country; even the President himself cannot stop it. He tells them that the release of political prisoners who

received life sentence in jail could serve as an indication that freedom is knocking at the door.

Here we notice that the boys have strived to achieve freedom and equality for themselves in the public world. The boys take the first initiative to liberate this country according to the author's viewpoint. This, therefore, implies that Mcani in handling gender; decides to portray men as physically strong to such an extent that they can liberate this country from an apartheid regime yoke of oppression. According to Moi (1986:204), Mary Willstonecraft was also inspired by the male dominated ideas of the French revolution. Bauerlin (1997:63) suggested that gender must have a meaning if we want it to assist in the analysis not just in the description of social formations. It must also have a method, which could be used as a theoretical tool. What could be deduced from Mpembelelo's action is that the student's march can be used as a tool to implement education in this country. Thus Brooker (1999:105) believes that men are physically strong, and therefore are associated with the word "labour" and are active in the public domain. He further argues that the analysis of gender is necessary and important to general social change. Murphy (1994:48) also believes that the development of masculine conception of thought and action was accompanied by the articulation of gender distinctions that reinforced male dominance.

Mvubu and Mcebisi are complaining about the students' behaviour. They maintain that students are unruly, they are organising a march without informing them, as teachers. Thus the author says *Ndiva amarhe wokuba kuzakubanjwa itoyi – toyi ngoLwesithathu esuka eDimbaza ukuya e Qoncengabafundi bezikolo* (Mcani 1998:4). (I hear rumours that on Wednesday, students will be holding a march from Dimbaza to King Williams Town). Here we notice that the author has used gender as a revelatory mechanism in order to reveal non-gender power relations in the drama.

According to Baeurlin (1997:65-69), theoretical gender provides a way to decode meaning and to understand the complex connections among various forms of human interactions. All forms of political power are articulated through explicit and implicit gender categories. Political history has, in a sense, been enacted on the field of gender.

The aforementioned extract proves that the author, in this drama, has also used gender modernity in order to enable his readers to get a better understanding and meaning of social process; also of school climate, which is characterised by a lack of communication between students and teachers at Hoho Junior Secondary School. Bauerlein (1997:69) argues that every historical period has a gender and every object in that period has a gender in some way that represents the gender of the period as a whole.

Gender is both accidental and constitutive; it is a remarkably useful instrument of criticism, especially when criticism wants to extend textual analysis to social, political and cultural commentary. At the student's meeting, it is agreed that teachers should not exceed two lashes. Students decide to go on strike in order to overcome the shortage of resources. Here we notice that gender becomes an empirical fact, and a constitutive mechanism in the drama, in the sense that it stipulates the DO'S and DON'TS of the school climate.

Mpembelelo reminds students about the march, which will be held on Wednesday. Thus the author says *Yakhe yabanjwa ngabafundi base Soweto, amaqabane amaninzi ayazi ke nge June 16.* (Mcani1998:7-8). (It was held by Soweto students, many comrades know about June 16th). Here we notice that Mpembelelo, as his name means an influential somebody, is also dominating events in the drama. Thus Murphy (1994:48) states that the development of masculine conceptions of thought and action was accompanied by the articulation of gender distinctions that reinforced male dominance. What could be deduced from the above mentioned extract is that the author has used the march once held by Soweto students as a sample, also as a weapon to overcome the socio-political problems of students. Here was also notice that gender facilitates the jump from particular to general (Bauerlin 91997:68). Mcani's style of portraying men as stronger characters in the story is also supported by Moi. Thus Moi (1986:32) also argues that men are stronger than women, and the reproductive role of women is more prolonged and more arduous than men.

Near a big dam called Ndudumeni, constructed between Dimbaza and Debe at Mngqesha village, the boys are fishing. The reader is told that they are after feeding themselves, not after making profit. Thus the author says *Enzela nje ukuzitya akenzeli nzuzo* (Mcani1998:8). (They are after feeding themselves, not after making profit). According to

Kaschok (1992:47), men also participate actively in physically and psychologically signalling their gender appropriateness. In our culture, they must consistently signal ways in which they take up more space and make a greater impact in the environment than do women. Here we can support Marxist theory which beings with simple observation that in order to survive, man must produce food and material objects (Giddens 1990:37).

Mcebisi feels that the boys are ill-treating fishes by suffocating them; they are depriving them of their freedom. He condemns their action as something, which is against God's law. Mpembelelo's response in this regard is that people can survive without eating animals. The differences of opinion between Mcebisi and Mpembelelo prove that gender affects not just the factual content of historical knowledge, but also the philosophical assumption underlying our interpretations of the nature (Bauerlin 1997:68-69).

Nomonde feels that nurses are working under poor conditions at the hospitals. For example, there are no medicines and there are no doctors at the clinics. Here we notice that she is directly involving herself in the struggle. She is trying to correct laws and practices which are frustrating nurses at the hospitals and clinics (Murphy 1994:58) believes that if women had not made such demands for personal independence, they could never have overcome their oppression. According to Broker (1999:94), the women's liberation movement participated in a dynamic moment of profound social and cultural change, most obviously witnesses in the advent of a new phase of rock and roll, and its associated changes in life.

The reader learns that while nurses are protesting about the shortage of both medicines and doctors, on the other hand, teachers are also fighting by word of mouth (Murphy 1994:58) argues that men and women must struggle to determine for themselves the outer boundaries of the quest for self-determination. The power of men to define themselves is the most pervasive power in the world. This power can be connected only when it is matched by a comparable capacity of women to fully express their own experience and gain positive and equal influence upon the course of human events.

Nontetho gives each student a copy of grievances, and after reading them, they adopt them. Members of student's organisation are told to lead the march; marshals are told to

preserve peace and order. Mpembelelo is appointed as a student who is going to hand over grievances. Students are told to report at Kuyasa High School at eight o'clock. Here we notice that both female and male student's socio-political problems are additional motivational factors that can enable them to attain freedom. Here we see both male and female students who are determined to achieve freedom for themselves in the public world. By including females in this progressive development of bringing a change in the education of this country, the author is trying to undo the belief that women lack the capacity to fully exercise the powers of human reason, which is a deeply rooted prejudice among the theorists. Thus, Murphy (1994:46) contends that to the medial philosophies, men and women were equal with regard to reason. Bauerlin (1997:65) argues that all forms of political power are articulated through explicit and implicit gender categories. Political history has, in a sense, been enacted on the field of gender, and so gender analysis reaches into spheres seemingly devoid of gender, but in truth structured by gender. Once the concept GENDER enters into historical scholarship, the tacit gender relations underlying seemingly non-gendered power relations come to light.

Ntetho seems to be afraid of the policemen and the teargas; she is reluctant to join the march. Mpembelelo encourages him to join the march. He tries to show him its significance. Thus, Kaschak (1992:46) believes that it is not possession of certain genitals, or even chromosomes that establish gender identity and related characteristics of behaviour, but whether meaningful others treat the individual and female or male. In order to survive psychologically, each of us must be educated in how to be either female or male. Here, Mpembelelo tries to convince Ntetho not to behave like a woman, as awkward, stolid and weak are characteristics of women.

Students meet a roadblock organised by the policemen. They are told to disperse within ten minutes, but they ignore the instruction and force their way out. Students are being shot at with rubber bullets; the policemen are using teargas to disperse them. Students are fighting with stones. Many students sustain bad injuries and they are being arrested. Here the fight between the policemen and the students prove that girls and boys aspire towards an aim.

The march that leads to a clash between students of opposite sexes, can be regarded as a struggle to correct laws and practices that prevent both sexes from achieving full equality with their teachers in all respects. From this clash, we can deduce that if gender is understood as socially and culturally defined, then it can be UNDEFINED or deconstructed. The analysis of gender should be understood as necessary to the defeat of sexism and important to general social change (Brooker 1999:105). Although the students are trying address public discrimination through political activism, the policemen are not prepared to allow a terrorism act, thus they regard the march as something, which is prohibited by law. According to Haralambos (1980:5), every culture contains a large number of guidelines, which direct conduct in a particular situation. Such guidelines are known as norms. A norm is a specific guide to action, which defines unacceptable and inappropriate behaviour in a particular situation. In this sense, GENDER here becomes a mode of constitution and a means of signification (Bauerlein 1997:64). The manner in which both girls and boys are fighting with stones while they are being shot at with rubber bullets also serves as proof that GENDER signals an assertion that inequalities between men and women are socially derived, not biologically determined (Bauerlein 1997:62).

The process of interrogation is taking place at the police station in order to find instigators, but funnily enough, boys are not prepared to reveal instigators, it is only the girls who feel that torture in unbearable. Thus, they reveal the instigators. Here we notice that this instance has a gender, has masculine and feminine characteristics. The author in this drama has managed to portray women as weak characters.

Mpembelelo distinguishes himself at the police station; he tells them that blacks cannot ill-treat other blacks, that they are torturing them because they know nothing about the struggle. He assures them that, one day, the tide will turn against them. Mpembelelo's action shows us that men's participation in the struggle can no longer be underestimated. His action also serves as an indication that the power of men to define themselves in the struggle is the most pervasive power in the world. Men have strived to achieve freedom and equality for themselves in the public world (Murphy 1994:17-18).

The fact that both Nontando, Siphokazi and Nompembelelo will be going to University together with Mpembelelo and Ntetho the following year, proves that women hope to do

away with philosophies of mind that maintain the dualism of subject and object, body and spirit, reason and emotion (Murphy 1994:45). Thus, Payne (1997:569) argues that women have the same capacity for learning and right to be educated as men. Moi (1986:214) also maintains that women reject the dichotomy between masculine and feminine as metaphysical.

Makhwetshube is pleased with their performance, she congratulates them. Mpembelelo's results in matric remind her of her own son who died for the sake of the struggle in jail. Thus, the author says *Yiyo naloo nto la maBhulu akhetha ukumqethula ngokumbulala umntwana wam kuba igalelo lakhe lalibonakala* (Mcani 1998:24). That's why the Boers preferred to kill my child due to his outstanding contribution).

Here the author managed to portray a woman who is talking about the evils of the apartheid regime. Our sympathies here are with Makhwetshube. According to Moi (1986:159), there is obviously everything right and nothing wrong in hitting back at the oppressor, though one might question how far one should use his own weapons. Makhwetshube's response in this regard proves that she is fighting by word of mouth.

Makhwetshube tells Mpembelelo to forget about politics on his arrival at the university. Mpembelelo's response in this regard is that he cannot forget about politics, not when they are about to attain freedom. What could be deduced from Mpembelelo's response is that an instance has a gender, has masculine characteristics. The author has managed to portray man as a strong character with backbone. Thus Bal (1985:35) argues that *when an actor is what he appears, he is true. When he appears what he is not, this identity is a liar.* We can sense gender becomes an attribute that imports a heavy social and political load in the drama.

The reader learns that the teachers are holding a meeting, are preparing grounds for the new South Africa, and are devising a means to be explored to implement education. Thus they formed an organisation called SADTU. At this meeting, a notion, which is brought by a lady teacher that teachers should draft a constitution and submit it to the government after the election, is being supported by all teachers. The contribution made by a lady teacher here falsifies Murphy's (1994:59) argument that women are incapable of either

logical reasoning or sustained thought. Here we notice that men and women are equal with regard to reason. This has been proved by the contribution made by this lady teacher at the teacher's meeting. According to Moi (1986:58) a literary work should provide role models, instil a positive sense of feminine identity by portraying women who are self actualising, whose identities are not dependent on men. Moi (1986:58) further argues that the duplicitous woman is the one whose consciousness, whose mind would not let itself be penetrated by the phallic probings of masculine thought.

We also learn that the pupil's action of chasing inspectors from schools might have been one of the reasons for bad results. The removal of school inspectors from schools has left both teachers and students without guidance, something that might have contributed to bad matric results.

The only point of view we can give here is that every historical period necessarily has a gender and every object in that period that has a gender in some way represents the gender of the period as a whole. Here the gender is both accidental and constitutive (Bauerlin 1997:69).

The reader also learns that Mpembelelo, on his arrival at the University of Cape Town had joined the Adventist Student Christian Movement, he is a full member of this society. Makwetshube shows happiness about all this as she thinks that Mpembelelo will forget about politics and concentrate on religious matters. Here we notice that Mpembelelo, as a man, participates actively in religiously and psychologically signalling his gender appropriate. By joining Student Christian Movement, he is trying to take up more space and to make a greater impact in public life. The reader is told that it is difficult for the people to study at Medunsa due to financial problems encountered by blacks. This might have been one of the reasons for the shortage of black doctors in this country. Ntetho feels that more opportunities will be created for blacks after the election. Siphokazi's response in this regard is that the 1994 election does not necessarily mean that there will be free education in South Africa. Siphokazi's response here seems to falsify Brooker (1999:105) viewpoint that women are physically weak and therefore passive, their sphere is in the home. It also falsifies Murphy's (1994:59) viewpoint that women are incapable of either logical reasoning or sustained thought. The author here wants to show that the

differences in culture derive from several factors such as race, ethnicity, climate and so on (Ayisi 1992:3).

Mpembelelo proposes marriage to Nontando and she accepts his proposal. According to their plan, after finishing his studies, Mpembelelo will have to work for two years before they wed. Here we notice that the author has managed to develop his characters from childhood to adulthood, thus they decide to form the union of a man and woman by the institution known as marriage.

At Mngqesha village, people are casting their votes. All of them are happy because their journey has come to an end. They are celebrating; all comrades are being praised for their sacrifice. Celebration can be regarded as the confirmation of the action in the plot. It symbolises victory salvation, equality and fraternity. Here gender becomes AN OUTCOME of certain political struggle within the context of the New South Africa.

CHAPTER 6: CONCLUSION

The main objective in this was to examine culture in Mcani's drama, **Uhambo Lwenkululeko** *(Journey of Freedom).* This chapter presents our findings and recommendations.

This study has shown in our discussion of the theoretical aspects of culture in Chapter 2 that CULTURE is an elusive concept because it has different meanings. CULTURE is that complex whole which includes knowledge, belief, art, law, morals, customs and all other capabilities and habits acquired by man as a member of society. This implies that culture entails everything that contributes to the survival of man, comprising both physical and social factors. The fact that human behaviour is also influenced by ecological factors proves that culture has a symbiotic affinity with their environments and geographical factors.

On the other hand GENDER is a term devoting the attributes culturally ascribed to men and women. Distinctions are conventionally drawn between gender and sex, the latter being understood as the sum of the physical characteristics that make us biologically MEN and WOMEN. Payne (1997:217). Bauerlein (1997:217) defines gender as a way of referring to the social organisation of the relationship between sexes. Bauerlein's (1997:62) viewpoint is that GENDER signals an assertion that inequalities between men and women are socially derived, not biologically determined (Brooker 1999:105) argues that the elision of sex with gender equates male and female with masculine and feminine. Such an elision NATURALIASES the standard traits of sexual difference established in society: men are physically strong and therefore associated with the world of labour, sport and physical combat and are active in the public domain. Women are physically weak and therefore passive, their sphere is in the home, their bodies determine their roles as mother and objects of male desire.

In Chapter 3, it was found out that the author has excellently handled both characterisation and the plot in **Uhambo Lwenkululeko** *(Journey of Freedom).* The plot structure of **Uhambo Lwenkululeko** *(Journey of Freedom)* in particular, has been handled successfully by the author. For example, in the exposition, by opening his drama with

conflict, the author has managed to show is that conflict is the source of action in drama. It is the one that triggers characters to respond either positively or negatively to a particular opposing force. The above-mentioned extract enables us to see that feelings such as pity and fear are going to dominate the story.

In **Uhambo Lwenkululeko** *(Journey of Freedom)*, the author has shown us that after the release of political prisoners, both students and teachers were expecting to see changes in education, but the government turned down their expectations. Seeing that their expectations were not fulfilled, students became unruly and organised a march without informing their teachers. Here we notice a clever plotting with a successful creation of an effective line of tension.

In the motoric moment, we see events introduced in the beginning gaining momentum. For example, students decided to go on strike, teachers are also fighting by word of mouth. This implies that inner action has been employed in the plot. From this point, the whole plot now proceeds for some time, from crisis to crisis. For example, students meet a roadblock, they are told to disperse, and they ignore the instruction and are shot at with rubber bullets. They are fighting with stones, sustaining bad injuries and being arrested. At the police station, students are tortured in order to find instigators. The students' action shows us that the author's plot is devised in a complicated manner in order to suit the theme that no freedom can be achieved without bloodshed; a journey of freedom is a long one. Thus Scholes and Klaus (1971:66) argue that a study of plot implies not only the study of events, but also the complex way in which it is presented by the scenario. According to our findings here, drama is the presentation of the will of man in contrast to the mysterious powers of natural forces that oppose him. It is one of us thrown upon the stage, there to struggle against fatality, social laws, against one of the fellow mortals, against the emotions, the prejudices, the folly, the malevolence of those around him. In this plot, we can see the climax can be the point at which issues and conflicts clearly resolved. For example, after finishing his sentence jail, the main character goes back to school and obtains a distinction in matric and will be going to the University of Cape Town the following year. The main character's action shows that climax in the plot threatens the fortune, goals and objectives of the characters involved. Thus, Nontando, Siphokazi and Nthetho will also be going to University the following year. Teachers also form their own

organisation called SADTU to implement education. Our findings here are that the plot imitates life that is seems as an unremitting competitive struggle for political survival, we also find that literature can be regarded as the school of life in that the author tends to comment on the conduct of society and of individual society (Taylor (1981:13).

The author has also managed to show us that climax involves many possibilities; it may be a moment of decision or of joyous discovery. For example, Mpembelelo has Adventist Student Christian Movement on his arrival at the University of Cape Town. In this sense, climax becomes a moment of decision in the plot.

The author has competently handled the plot in *Uhambo Lwenkululeko (Journey of Freedom)* because he shows us that turn of events in the drama is the final unwinding of the plot of a play, it gives the outcome of the conflict, the solution to the problem. For example, at Mngqesha village, we see comrades casting their votes also celebrating their victory at Mvubu's homestead. Both actions prove that the conflict has been resolved, salvation, equality and fraternity has been attained as South Africa attains self-determination.

One of our findings in Chapter 3 is that the author as also skilfully handles characterisation in *Uhambo Lwenkululeko (Journey of Freedom)*. For instance, Mcani uses one of the crucial modes of character delineation in *Uhambo Lwenkululeko (Journey of Freedom)*, namely, the naming technique. In some cases, names identify characters attributes. Sirayi (1993:93) informs us that 'naming' as a literary technique is the oldest culture that is bound in the African context. He further contends that in various cultures, the proper name suggests the formation of personality, and such names sometimes indicate character type. In *Uhambo Lwenkululeko (Journey of Freedom)*, Mpembelelo's character seems to have been influenced by his name. In English, Mpembelelo means AN INFLUENTIAL PERSON. In the drama, Mpembelelo does indeed become the influential character who makes events happen, who prophets the action in the drama. He dominates events from the beginning to end. He encourages students to join the march; he leads the march. At the police station, he is bold enough to tell the police that they are wasting their time by thinking they can stop the struggle. He tells them that the bloodshed of his father, together with other comrades who died for the sake of the struggle symbolises freedom.

Mpembelelo tells other characters that one day South Africa will be ruled by the majority group, an action that is happening at the end of the story, thus we see blacks casting their own votes at Mngqesha village. After finishing his sentence, he goes back to school, but what is surprising is that he is not prepared to forget about politics. He still preaches the same gospel that South Africa would fall under the jurisdiction of the blacks. He becomes the hero in the story when South Africa attains self-determination.

Therefore, in this study, we are obliged to agree with Bal (1985:84) when Bal informs us that when the character is allotted it's own name, this determines sex, gender, as a role, but also it's social status, geographical origin, sometimes even more. Names can also be motivated; can have a bearing upon some of the character's characteristics.

This study has also shown us that the reaction of a character may either be emotional or rational. When a character reacts emotionally, his personal feelings have changed and he feels different than he did before. A character is said to have reacted rationally when he thinks deeply and evaluates the situation. For example, in **Uhambo Lwenkululeko** *(Journey of Freedom)*, Makhwetshube seems to have reacted rationally, thus she is against any discussion which is about political prisoners as the matter always reminds her of her son who died in jail, thus she tries to convince Mpembelelo to forget about politics.

On the other hand, Mpembelelo, seems to have reacted emotionally, thus he is not prepared to give up until he sees this country ruled by the blacks. Characters in **Uhambo Lwenkululeko** *(Journey to Freedom)* are complex and life-like therefore they are believable. Thus, black teachers, nurses and students decide to come together and fight for freedom. Social and political problems encountered by characters in the drama are realistic in the sense that they all strive for the liberation of this country from the apartheid yolk of oppression.

This study has made known that literature is often said to be a school of life in that authors tend of comment on the conduct of society and of individuals of society (Taylor 1981:13). Thus, the reader learns that it is not easy for blacks to study medicine at Medunsa due to the financial problems blacks are encountering. As long as this lack cannot be liquidated, there will still be the shortage of black doctors in this country.

Chapter 4 has shown us that the concept of CULTURE entails a way of behaving; it is the way we do things. From the outset, we notice the clash of cultures. For example, Makhwetshube seems to be dissatisfied with the government's decision of burying her son in jail. Thus the author says ***Wakhe wayiva into yokuba angavunyelwa nokuba amathambo la omfi angcwatywe*** Mcani (1998:1) (Have you ever heard of such a thing whereby a person has been refused permission to bury the bones of the corpse?)

The government's action here, prepares the reader for the culture clash between Makhwetshube, who represents the African traditional values, cultures, customs and norms, and the government which represents the modern culture which endorses western values, customs and norms.

Our findings about this clash of cultures are that CULTURE can be used to refer to the expressive life and traditions of a social group (Brooker 1999:56). We also notice that when one culture eliminates what it considers not human, it identifies itself according to its own definition as human. Cultural identification in such a context, takes on ultimate power (Payne 1997:129)

Our conclusions about Chapter 4 indicate to us that

> without shared values and norms, members of society would be unlikely to co-operate and work together. With differing or conflicting values and norms, they would be pulling in different directions and pursuing incompatible goals. Disorder and disruption may well result (Horalambos 1980:3).

For example, the government's decision to bury Mpembelelo's father in jail has resulted in a lot of unnecessary bloodshed. Mpembelelo seems to be full of vengeance in his heart, thus he instigates students to go out on strike and the disorder and confusion follows thereafter in the drama. For example, students become unruly, they organise a march without the approval of their teachers, and they chase the inspectors of schools away from their schools, resulting in bad matriculation results. In this sense, culture has acquired

other meanings, besides those given to it by sociologists. Here we notice that culture may have some emotive quality semantically.

We have also noticed in Chapter 4 that societies have certain basic needs or requirements that must be met if they are to survive. For example, a means of producing food may be seen as a functional pre-requisite since without it, members of society could not survive. Thus, Marxist theory begins with simple observation that in order to survive, man must produce food and material objects. This might have been one of the reasons why the boys are busy fishing in the story.

A clash between students and the police in *Uhambo Lwenkululeko* *(Journey of Freedom),* shows us that every culture contains a large number of guidelines, which direct conduct in a particular situation. Such guidelines are called norms. A norm is a specific guide to action, which defines unacceptable and appropriate behaviour in a particular situation. For example, students have an aim, they aspire towards achieving something. Thus, they organise a march to submit their grievances. The policemen become a stumbling block because terrorism acts are not allowed. This implies that we cannot condemn the policemen's action because they are guided by a certain norm. The action of students here proves that drama is the presentation of the will of man in contrast to the mysterious powers of natural forces that oppose him. For example, while policemen are torturing students in order to find instigators, Mpembelelo becomes a hero in the sense that he tells them that blacks cannot ill-treat other blacks. He tells them that one day, the tide will turn against them. He tells them that South Africa would fall under their jurisdiction.

Mpembelelo's action of going back to school after finishing his jail sentence and that of obtaining a distinction in matric has shown us that a value is a belief of something and is desirable. It defines what is important. Individual achievement is the major value in western industrial society (Haralambos (1980:5).

Teachers action of forming their own organisation called SADTU in order to fight for human rights of teachers forced us in this study to view CULTURE as a whole way of struggle not as a whole way of life.

The shortage of black doctors in South Africa due to financial problems encountered by blacks which prevent them from going to Medunsa to study medicine serves as proof that the differences in culture derive from several factors.

The marriage issue between Mpembelelo and Nontando proves that literature helps us to grow both personally and intellectually, it helps us develop mature sensibility. It also proves that the family is formed by the union of man and woman through the institution known as marriage.

The casting of votes at Mngqesha village forces is to view CULTURE not as outside politics, but as site of struggle. The casting of votes in this chapter symbolises freedom, it is an indication that the war is over.

In Chapter 5, our first finding is that women are capable of logical reasoning. For example, the conversation between Nokulunza, Nompembelelo and Makhwetshube seems to falsify Murphy's (1994:59) argument, which maintains that women are incapable of either logical reasoning or sustained thought. From their discussion we notice that the author has managed to develop post-traditional form of gender identity on the basis of insight into the uniqueness of the female experiences (Benhabibs and Cornell 1987:13).

The differences of opinion between Mcebisi and Mpembelelo about the manner in which the boys are treating fishes proves that gender affects not just the factual content of historical knowledge, but also the philosophical assumption underlying our interpretations of the nature (Bauerlein 1997:69). The outcome of interrogation at the police station has shown us that men are stronger than women. The issue of Siphokazi, Nontando, Nompembelelo, Mpembelelo and Ntetho going to the university, serves as proof that women have the same capacity for learning and right to be educated as men. The casting of votes in Mngqesha village has shown us that gender may become an out outcome of certain political struggles. In the final analysis, we also notice that the belief that women lack the capacity to fully exercise the powers of human reason, is a deeply rooted prejudice. The development of masculine conceptions of thought and action is accompanied by the articulation of gender distinctions that reinforced male dominance.

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