

**AFRICAN MATERIALIST AESTHETICS IN AFRICAN LITERATURE
WITH SPECIAL REFERENCE TO SELECTED ISIZULU TEXTS**

by

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for the degree of

DOCTOR OF LITERATURE AND PHILOSOPHY

in the subject of

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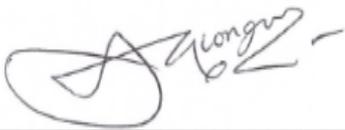
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FEBRUARY 2018

DECLARATION

I, **Sipho Ncongwane**, Student Number 6302637, declare that ***African materialist aesthetics in African literature with special reference to selected isiZulu texts***, is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.



Signature

28 February 2018
Date

DEDICATION

This thesis is dedicated to my wife Thandiwe, children Mmangaliso and Sinakhokonke Ncongwane and to all my siblings and the descendants of Ingotjwa.

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Thanks to God who made it possible for me to complete this study.

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If I missed you out, it means, you are special, someday, I will shake your hand personally.

ABSTRACT

This six-chapter study is a qualitative research work conducted within the Afrocentricity framework covering the application and testing of three newly found Afrocentric theories in African literature with special emphasis on isiZulu texts.

The aim of this study is to test the application of Afrikan Humanism, Intsomi dream theory, and Africentricity theory. These theories were developed as a result of the debate between Eurocentric and Afrocentric scholars in literature and literary criticism.

In this study the research comprised of examination of existing literature on literary criticism with particular focus on Afrocentricity perspectives on the literary criticism debate.

The researcher employed the purposive sample on the theories as well as on the 5 short stories, and 2 novels on which Afrikan Humanism, Intsomi dream theory, and Africentricity theory were applied.

Amongst the findings, it is evident that South African scholars are still yearning to contribute on the debate and this has led to modifications of theories and development of new ones such as the Afrikan Humanism, Intsomi dream theory, Africentricity theory, African materialist aesthetics, multi-approach reading, systems, inter-cultural.

Future research includes continued studies in decoloniality of African literature, orality research and empirical data should be generated to expand the field of African literary criticism with fresh approaches being tested and applied. New theories, literary frameworks need to be further investigated with a view of entrenching the application of Afrocentricity whilst decolonizing literature in Africa.

KEY TERMS

African, Africentricity, Afrocentricism, Afrikan, Humanism, African Languages, Materialist, Aesthetics, Literature, Orality, Orature, Decolonisation, Feminism, Theory, isiZulu, culture, tradition.

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CHAPTER 1

INTRODUCTION

1.1 INTRODUCTION AND BACKGROUND TO THE STUDY

Through this chapter 1, the study aims to provide a background to the problem statement, aim of the study, research objectives and questions, significance of the study, literature review, research methodology and organization of the six (6) chapters of the study.

In the past, attempts to understand phenomena such as truth, society, ideas and history gave rise to many theories. Of significance in this study are idealism and materialism. Idealism holds that society is ruled by divine will. The main proponent of this theory was George Hegel. Materialism, on the other hand, purports that society must first of all eat, drink, have shelter and clothing before it can pursue politics, science, art, religion. In other words, the production of material needs is primary. That is matter and nature are primary. Thinking, mind and spirit are secondary. Materialism was discovered by Karl Marx. Marx wrote that the philosophers have only interpreted the world in various ways; the point, however, is to change it. Therefore, materialism, to people who feel and see the rottenness of capitalism is this: that it not only enables them to understand the world of today – it guides them in the historic task of changing it, of making a new world, one free from the exploitation of man by man or nation by nation (Marx-Engels, 1951). Therefore in this study, Africans who are materialist in their world view, will be assisted to gain insight into the history of literary criticism. With the insight, they can never allow to be dominated by Eurocentric scholars, instead they will be empowered to either appreciate newly found African theories or formulate their own Africentric theories.

Traditionally, aesthetics was understood to refer to the theory of beauty, but in later times it was associated more broadly with reflection on art in its many forms like, for example, visual art, music, literature, drama, theatre and architecture (De Villiers, 2016). In recent times, its horizon has broadened to reflect on everyday aesthetics about food, clothes, dwelling, socializing, going out (Melchionne, 2013). Paetzold

(2013) employs the word aesthetic to include city strolling whereas Burnham and Skilleas (2013:6) use it for wine tasting.

This study of African materialist aesthetics in African literature with special reference to selected isiZulu texts, is about the means to judge the beauty of literature of African origin. Summarily, what standards can be used to evaluate African literature and are Europeans qualified to evaluate African literature. In the appreciation of literature, theories are used to unearth the aesthetics of a piece of writing.

The crux of the challenge is in the lack of testing of application of some of the newly found African theories. In the old theories, Blacks are the subjects in the palms of Europeans and Arabs and not objects. One of the hallmarks of the old theories is that Blacks are in the periphery and not in the centre. On the other hand the newly found theories are characterized by the rejection of Eurocentric individualistic views by Blacks in favour of reaffirming of Blacks and their communal world view, where Blacks have self-determination and identity without being told who they are in African literature.

In literature, particularly in the African languages, writers, readers and theorists or critics all independently and severally face challenges that require fresh approaches.

Some of the challenges include critical issues that some scholars pursued without conclusion. Other scholars, due to the advent of developmental phases in literature and political changes, join the fray of debate particularly in African literary work.

The African writer is in a dilemma as to whether to write in an African language or in any European language. If an African writer produces literary work in English or any European language will that work be categorised as an African literary work? Both African and European writers differ in their approach to such matters. Even African writers themselves hold different views. Since an author writes for a purpose, not art for art's sake, African writers grapple with the purpose of writing to mirror their reality which is steeped and rooted in their culture, traditions, customs, norms and

values, philosophies, and different political epochs. Since pre-colonial times until the independence period, African writers were constrained, and could not freely write what they like. Their literary works were censored, banned and even rubbished. African writers themselves were at times either imprisoned and or exiled from their countries of birth. African writers did not even own the publishing houses, the means of production of their literary work. There was no intention whatsoever on the part of the powers that be to develop African literature. In South Africa all African languages were, in terms of development overtaken by Afrikaans, a language that did not exist at all 60 years ago. This was so because Afrikaans was given preference over native languages and was the official language. Although African languages are constitutionally recognised in South Africa (SA), they are still marginalized in schools, business, and religion. Projects such as multilingualism and language standardization continue to exact an undetected impact on the growth and development of African languages. Linguistic rights of African communities are infringed upon in both overt and subtle ways in the country.

The African reader has been denied opportunities of literary edu-tainment, including literary aesthetics as a result of Eurocentrically imposed canons, standards, criteria of literary judgement, literary evaluation methods which are prejudiced against African literature. The Europeans, under the pretence that literature is universal, imposed on African literature, theories that were not taking into account certain fundamental aspects that are inherent only in African languages and in ethnical variations amongst the peoples of African origin.

Selden (1985:1) observed that:

“...until recently ordinary readers of literature and even professional literary critics had no reason to trouble themselves about developments in literary theory. However, during the past years [3 decades] or so students of literature have been troubled by seemingly endless series of challenges to the consensus of common sense”.

Selden's acknowledgement of the lack of concern for literary theories points to Eurocentric scholars who even now regardless of many developments over the

decades do not see a point in aligning, modifying, and developing new theories that are Afrocentric. Each epoch has posed its own sets of challenges to literary developments. On one hand, from advantaged positions, European scholars responded with theories that disregarded literary realities of Africans and their epistemologies.

On the other hand, to state the least, African writers and theorists protested against Eurocentric theorists and standards of literary judgements imposed on African literary works. Most notable among these critics were to name but a few, scholars like Ngugi, Achebe, Soyinka, Muzrui, Mphahlele from Africa and Du Bois, Doip, Asante from the USA including Fanon from Caribbean Island of Martinique. These are scholars who propounded Afrocentric approaches and decolonialization of African literature. They set into motion a literary tradition that has encompassed literary debates over decades. More will be said about them in chapter 2 and chapter 3 of this study.

In the South African context, theorists responded to the challenges in African literature during the colonization, apartheid, and post-apartheid democratic period. As a result, several literary theories have been developed. However, these theories have not been fully tested to prove their worth and effectiveness in correcting the inadequacies of Eurocentric theories on African texts. There existed arbitrariness in some of the steps followed by African scholars in developing their theories. Therefore some of the theories exist only as recommendations in dissertations, unpublished papers and conference presentations without being tested for application and fully developing them to the same status as their European counterparts. The pool of African literary theorists is also accused of being gender biased in that it is male dominated except when there was a rise of females through feminist movements and the advent of democracy in S A.

The debate on literary criticism in terms of standards and who qualifies to judge has a long history and many scholars have tried to resolve it (Nyembezi, 1959 & Okpaku, 1969).

What exacerbates the challenges in literary theories is that, most of the “strange noises” came from Europe. The English are particularly adept at shrugging off intellectual heavyweights from the African continent. English literary critics used to complain that German theorists are too unwieldy and that the French are incorrigible and keep the foreign invaders at bay.

This shows that the debate was first amongst the Europeans and Western theorists themselves rejecting their own theories and attempts at imposing theories amongst themselves. With the advent of writing in Africa, writers emerged and critics also plied their trade using Eurocentric theories to criticize literary works of African origin for African readers.

The aforementioned is confirmed by Adewoye (2002:4), who argues that:

the initial criticism of Africa[n] literature was by European critics who brought to bear on African Literature European critical canons. The critics were overtly biased in their assessment of African literature. The European who attempted to evaluate African literature did so from European perspectives. This caused protest from African scholars. Some of them developed new theories but could not test the application of those theories.

East and Western Africa joined the debate on African literature. As a result, the debates in African literary theories are encapsulated in those between Eurocentric and Afrocentric critics and the debate still rages on about literary criticism on African literary works (Izevbaye 1969, Palmer 1981, & Oyegoke 2003). The Afrocentric critics aim to rescue Africa’s prose literature from the dominant Eurocentric criticism. In their assertion for instance the African novel genre has become a victim of the Eurocentric theories that have often been mis-contextually applied (Olusola, 2010:85). Not only the novel genre, other genres as well. The initial encounter with the Zulu language by some scholars indicated that they felt there was no poetry in the language. Even in grammar, ideophones gave scholars challenges. This will be illustrated in Ntuli’s short story titled *Izivakashi* (The visitors) in chapter 4. Prevalence of orality in genres was viewed as a weakness in African literature. Generally speaking, complexities of African languages posed challenges that could not be resolved through Eurocentric theories. New reasoning, with various aims, became necessary.

Afrocentric reasoning, according to Olusola (2010:85), (1981) and Oyegoke (2003) for instance – has led to various attempts to dislodge the literature from the canonical influences of the Western literary tradition and criticism.

One would expect a unified front to “rescue” African literature from the Eurocentric world views and judgements. Instead, clear division amongst Africans is visible, based on the concept of universalism of literature which states that literature must be the same across the globe.

Therefore, differing views on universalism of literature has indubitably divided the critics of African literature into two broad camps. While some scholars like Izevbaye (1969), Palmer (1981) and Oyegoke (2003) for instance, advance the argument that any conscious attempt to break African literature away from the theoretical postulates of suicidal Western criticisms will amount to a suicidal dismemberment from the unified body of literary activities, others like Ngora, Iyasere Nnolim, Achebe, strongly defend the need to discourage the pseudo-universalist’s critical approximations of African literature by the damaging encrustations of the imperialists (Olusola, 2010:85).

In other words one school of thought believes in allowing African literature to be judged and assessed by the same standards because literature is literature across the globe. Others do not believe in that and on the contrary charge that literature differs from country to country hence there is, for example, the European novel, African novel, South African novel and the breaking down can go further to reflect realities at the level of a language. Even within a specific language the novel can further be categorized according to periods hence there are apartheid, post-apartheid and democratic based novels. Therefore there is no universalism in literature. Theories that are used for aesthetics must not be the same and cannot be imposed on diverse cultures.

The inherent danger of believing in universalism of literature is to legitimize the *status quo* affirming that Eurocentric theories are good and can be employed to African literature in spite of the diverse cultures.

Rotimi (1988:37), purports that the African writer perceives the arrogance of the critic in its omniscient worst. This is where the writers find themselves being told, indeed, being dictated to, and not just what critics want to see written. Rotimi's observation should not only be viewed as the crux of the rejection of Eurocentric theories, it is also a clarion call to mobilise African literary theorists especially because there is a consensus that European and African cultures differ.

South African theorists have begun to weigh in on the African literary debate; Eurocentric versus Afrocentric approaches to literature. Culture is at the centre of the debate and any theory that has ever emerged in the past or will ever be propounded in the future. For instance Swanepoel (1990:71) questions to what extent should African culture be reflected in our approaches and findings.

The uniqueness of the South African situation which is characterized by oral literature, colonization, missionary driven literature, apartheid oppression and the advent of democracy seems to point to the relevance of an African [theory] pursuit (Swanepoel, 1990:71). Also the fact that South Africa has many African languages which were not written down for centuries and that oral literature forms a base of the written form, adds fuel to the debate and consideration for theories with an African slant. In other words, Swanepoel supports the development of Afrocentric approaches.

Culture is critical in literature and in deriving meaning in life. Since literature is written to convey meaning, Swanepoel (1990:1), argues that:

Scholarship in general, and university scholarship in particular, *inter alia*, stands for a firm command if not of facts or knowledge, then of ideas, which are hardly achieved without the erudition and level-headed reasoning.

Therefore theories are essential in the inquiry of knowledge, expression of ideas, and logical reasoning which is most often rooted in culture. At play in culture are power roles that take different forms and shapes that can be summarized in words such as supremacy, hegemony, domination, inferiority between Europeans and

Africans. Basically as to how knowledge is acquired becomes questionable. For Africans one of the most important ways of acquiring and preserving knowledge is through orality which Eurocentric theories denigrate.

A fact-finding mission will largely depend on the soundness of the reliability of the theoretical base (Popper, 1973) and the choice of framework [theory] has a decisive influence on the results one is going to achieve (Lerner, 1974:163). These scholars are, however, not recognizing that there are equally different epistemologies in the African cultures whose worthiness and credence have not yet been tested and applied.

Therefore, for the purposes of revealing meaning from a literary text we need to use sound and scientifically premised literary theories. For this reason, literary theories are fundamental in reading, understanding, interpreting, investigating and appreciating literary works in any language. It is therefore understandable that African scholars are protesting that these theories should not be Western only.

According to Adewoye (2002:4) many African critics are now engaged in the criticism of African literature and one would see this as a happy turn of events. However, most of these African critics follow the beaten track of their Western mentors and now engage in unwanted criticism against African literature.

In the South African context, Swanepoel (1990:72), questions whether an African approach should be pursued to articulate variety amidst the reassuring uniformity of common humanity, or should it be pursued to emphasize discord and incompatibility?

Such a comment is bordering around universalism which is false and not empowering the African theorist to rise against hegemony in literature. If there was indeed common humanity as it can be claimed by White supremacists, Europeans themselves would have not developed such a myriad of literary theories nor would they have treated Africans as inferior. In addition, amongst their own theories, there are others which they deemed controversial, such as structuralism, deconstruction, and feminism but still imposed them on African literature.

For the African theorist, in developing the Afrocentric theories, sound checks and balances are required. Tests and application are part of the process.

1.2 PROBLEM STATEMENT

Whilst, over the years, there was a growing concern about the debate for and against the application of Eurocentric theories on African literary work, some African theorists heeded the call by developing new theories which they, however, could not test their application. Most of the African theories that have been propounded against the European counterparts have not been tested and applied on African texts.

The problem of the debate stems from the fact that African and European literature differ diametrically in terms of their evaluative standards, content, purpose, audience and vehicle of delivery (Chinweizu, Jemie, Madubuike, 1980:27; Goodwin, 1982:xv; Ikiddeh, 1987:135). For instance, African languages are rich in oral literature and were for ages not obtainable in the written form until the missionaries arrived on the scene. The content of African oral literature was a collective thought and feeling performed for communal consumption with no third party critics and the audience played a role of being a judge by responding or not responding to the performance (Ikiddeh, 1987:135).

Masilela (2009:1), when discussing historical problems in Black South African literature, argues that the elementary breakdown of the unified structure of South African literature clearly indicates the complex nature of South African national literature. This implies that some theories which are Eurocentric in nature might not possess adequately erudite meaning, and fully empower a reader to appreciate African literature in African languages by Africans for Africans within the African context. Therefore, South African theorists developed new theories which needed to be tested and applied on African texts.

Other critics warned that it will be suicidal for African critics to totally reject everything Western. According to van Vuuren (2010:1) writing literary history, in

response to vast socio-political changes, critical practice (specifically when dealing with categories such as race, language and group boundaries) is in a state of flux and theory thin.

Foley (1986:6) edited six essays with an aim of treating the problem of establishing an aesthetics for oral and oral-derived works.

There are different emerging frameworks and paradigms to the phenomena of literature and African literature in particular which are worth studying and implementing. To this end, reference is being made to newly found theories and literary epochs. This study terms the theorists and movements that are a response to Eurocentric views on literature as newly found theories. These theories and epochs include *Decolonization* (Fanon 1963, Mazrui 1986) and *Afrocentricity* (Asante, 1987). More will be discussed about them in the coming paragraphs and chapters of this study.

1.3 AIM AND OBJECTIVES OF THE STUDY

1.3.1 Aim of the study

The aim of this study is to test and apply some of the newly found theories that were developed by some of the African theorists on isiZulu selected texts. This thesis will also explore the debate of literary theories that are used in studying African literature. It will expose some of the limitations of certain theories.

1.3.2 Objectives of the study

Concomitant to the aim enunciated above are objectives which are very pivotal in delineating the goals of the study in order to actualize them in a specific scholastic manner. They are as follows:

- To critically discuss the arguments surrounding the development and application of Afrocentric theories on African literary texts

- To critically discuss emerging African paradigms such as Afrocentricity as well as a recent South African theory titled, *intsomi* dream theory which is founded by Duka as part of the progress towards anti-Eurocentrism
- To analyse selected isiZulu texts through Afrocentric theories; namely, *intsomi* dream theory, (Duka) Afrikan Humanism (Mphahlele) and Afrocentricity(Asante)

1.4 RESEARCH QUESTIONS

The study will answer the following questions:

- What are the arguments in the literary debate for and against the development, modification and application of Eurocentric theories on African literary texts?
- Are there any theories and/paradigms that have recently emerged in support of anti-Eurocentric movement by African scholars?
- How can the newly found Afrocentric theories be tested on selected isiZulu texts to achieve the aim of the study?

1.5 SCOPE OF THE STUDY

This study focuses on the analysis of D. B. Z. Ntuli's collection of short stories in a volume titled *Uthingo lwenkosazana* (The rainbow). From this volume only five short stories were selected. These are:

- Uthingo lwenkosazana (The rainbow),
- Bafanele ukugcotshwa (They should be ordained),
- Unyaka omusha (The New year),
- IPhasika (The Passover),and
- Izivakashi (The visitors).

The 5 short stories were chosen because they won literary awards. When referring to the above short stories, Ntuli (1972) writes:

Izindaba ezathola umklomelo wokuqala emncintiswaneni womkhosi we Riphabliki ngo1971 yilezi: 1,2,4,9,10.

The Short stories that won a prize at the Republic celebration in 1971 are: 1,2,4,9,10. These numbers refer to the sequence of the short stories in Ntuli's collection titled *Uthingo Lwenkosazane*.

The two novels which will be analysed are:

- *Umshado* (The wedding) by Nelisiwe Zulu.
- *Bengithi lizokuna* (I thought it will rain) by Nakanjani G Sibiya.

The theories namely Afrikan humanism, Intsomi dream theory and Africentricity will be applied and tested on the aforementioned texts.

1.6 JUSTIFICATION OF THE STUDY

The rationale behind the study is that the need for Afrocentric theories has been highlighted in several studies (Bishop,1970; Serudu, 1991; Swanepoel, 1992; Maake, 1994; Raselekoane, 2010) but they were not analysed on African literary texts.

It has also been an ongoing debate in which African scholars had been calling for Africentric theories. In the debates it was argued as to whether Eurocentric theorists were qualified to critique African literary works. As to whether Eurocentric theories could adequately unearth the aesthetic value of African literary works, was also another bone of contention for decades. There is also a need to decolonize the African scholar. Despite the popularity of the debate of African literary criticism, the testing and application of newly found theories have never been the subject of a rigorous scientific study during the advent of democracy in South Africa. It is for these reasons, that the researcher deemed it fit to explore the venture of applying some of the newly found Africentric theories on selected isiZulu texts.

The value that comes from criticism is immense. Howe (1958) argues that criticism is to the work itself, criticism offers seemingly endless possibilities for the discrimination of values, the sharing of insights, the defence of a living culture. Bressler (1994:3) posits that without the work of art, the activity of criticism cannot exist.

Having given the justification, below follows the significance of this study.

1.7 SIGNIFICANCE OF THE STUDY

The contribution of this study is multi-prong. The study will contribute to the existing knowledge-body of literary criticism. The study contributes fresh perspectives on the debate about Africentric theories versus Eurocentric theories. African scholars are encouraged and persuaded through scientific studies to move away from stance of regurgitating Eurocentric theories which were imposed on them by their colonizers and the European counterparts. For example, a debate is constructed in the field of South African literary aesthetics between Es'kia Mphahlele's Afrikan humanism and J.M. Coetzee's post-modernist practice (De Kock, 1987). The two writers, Mphahlele and Coetzee highlight a significant debate on politics in literary works in South Africa. Although they are linked by their approach to the problem of creative writing in South Africa in relation to political factors particularly Africentric versus Eurocentric theories, the two writers' arguments are a representation of diametrically opposed views which are essentially Africentric and Eurocentric. African and European scholars will benefit immensely from this study.

1.8 DEFINITION OF TERMS

Bangura (2012:103) argues that to call a thing by its precise name is the beginning of understanding , because it is the key to the procedure that allows the mind to grasp reality and its many relationship.

In a study like this which repeatedly uses certain terms throughout, common understanding of what is discussed is very critical. Since terms evolve and acquire a

variety of meanings over the years, they therefore need definition in order to avoid ambiguity and enhance insight. These terms are defined below as follows:

1.8.1 African

African refers to the people originating from the continent of Africa and their worldview including culture, beliefs, creation, norms and values, experiences and standards (Wa Thiong'o, 1986).

1.8.2 Materialist

Materialist is an individual or a collective view of mental production as influenced and informed by a certain worldview with regard to how one sees, experiences and interprets any phenomenon like literature. One of the beliefs of a materialist is that a society has two separate classes and one class can learn from and educate the other (Gugelberger, 1985). Therefore the chosen topic is an all encompassing world view on literary aesthetics from the African perspective. Africans have learnt from Europeans and Africans can educate Europeans in as far as the beauty of African literature is concerned. Materialist aesthetics is a bedrock that informs all the discussions.

1.8.3 Aesthetics

Aesthetics is to perceive, sense and feel. The word has been influenced by ideologies and politics and particularly accentuated by linguistic, historical and cultural considerations of scholars (Gilmore, 2009). In this study, it refers to the standards of experiencing, judging, enjoying literature of African origin which can restore and affirm the dignity of an African.

1.8.4 Literature

Literature refers to everything in print (Shipley, 1970; Finnegan, 1970:375-376; Hunks, 1979:858; Allan, 1991:692, and Lerner, 1964). According to Duvignand

(1972:67), literature is a reflection of the past of a people and a projection of their aspiration for the future.

Dathone (1974:1), literature in the written vernacular languages of Africa provides an imaginative and essential link with unwritten indigenous literature; this literature indicates the adaptability of oral tradition in that through the written vernacular literature the oral tradition expresses its versatility and diversity.

Therefore Dathone's definition of literature concurs with the aims, objectives, and Afrocentric views of literature in this study as opposed to the Eurocentric world view which is imposed on African literature. Most African literature is heavily influenced by orality to which Eurocentric approaches are difficult to apply when analyzing African texts.

Furthermore, Obi (2003) writes that literature encourages the use of language, not only for oral communication, but also for discourse within the community and the creative writers have the very important duty of promoting the use of languages through creating imaginative literature units.

In this study literature refers to all the mental creations including both the oral traditions and written renditions of all genres based on the worldview of all people.

1.8.5 African literature

Various opposing views exist amongst African scholars. This is evident in the earliest debates on the definition of African literature. The writers, who gathered in Uganda in 1962, faced the fundamental question of determining who qualified as an African writer and what qualified as African writing. The debate took place in 1962 at Makerere University, Uganda, at a conference for "African Writers of English Expression" (Owomoyela, 1993).

Obi (1963), declared that the literature written in European languages did not qualify as African literature. This was the beginning of the ongoing atavistic language debate.

African literature refers to literature written in indigenous African languages by Wa Thiong'o (1981:59) argues that:

literature written in non-African languages does not qualify to be called African literature: It is Afro-Saxon Literature, part of that body of literature produced by African writers in foreign languages like French, Portuguese, Italian, Spanish, that we should correctly term: Afro-European literature.

The debate indicates that amongst Africans there are extreme views as to what constitutes African literature.

For instance, Maake (1994) took an accommodative technical stance as he purports that generally the term African literature is used to refer to African literature written in European languages, English, French, or Portuguese while African literature written in African languages is often qualified with a triple epithet, African Language Literature.

Therefore, in this study African literature refers to the mental production of literary works produced orally or in written texts by writers of African origin in either their indigenous languages or European languages.

1.8.6 Africentrism

Africentrism also referred to at times as Afrocentrism, Afrocentricity, and African-centred as described by Colin (1989) is a sociocultural and philosophical perspective that reflects the intellectual traditions of both a culture and a continent. Scholars have used the term interchangeably over the times. In this study the word Africentrism is used mostly.

Asante (2003:2) defines Afrocentricity:

Afrocentricity is a mode of thought and action in which the centrality of African interests, values, and perspectives predominate. In regards to theory, it is the placing of African people in the center of any analysis of African phenomena.

Therefore in this study Africans are located in the centre of African literature with their oral traditions, interests, African consciousness, and blackness is something to be proud of. Afrocentricity is against all forms of oppression, racism, classism, homophobia, patriarchy, child abuse, pedophilia, and white racial domination.

In addition, Asante (1987) argues that Afrocentricity also engages in critical self-analysis, examining the best and the worst aspects of classical and contemporary African history, in order to strengthen and empower African people.

The aforementioned definition is critical in allowing African writers to decolonise their minds without being told or dictated to by Eurocentric theories on literature.

Rowe and Webb-Msimaji (2004) describe Africentrism as:

a learning space where the knowing, being and contributions of people of African ascent are valued and acknowledged in their own right, outside of comparison with or devaluing of others.

Afrocentric approaches to African literature will allow Africans to learn their culture, philosophies and beliefs without fear of negative criticism.

1.8.7 Decolonisation

Decolonisation is a process within an individual, collective or country which seeks to undo all that colonialism represents in a life of a people. Fanon's framework identifies three phases of decolonization namely, colonial binary, negritude binary and the transnational tension (Fanon, 1961, 1959).

1.9 RESEARCH DESIGN

In this section, the research design will be outlined. Wimmer and Dominick (2003) define research as a systematic, controlled, empirical and critical investigation of hypothetical propositions about the presumed relations among observed phenomena.

A research design is the plan according to which the researcher obtains participants and collects information from them, and analyze data (Mouton, 2001:46).

1.9.1 Research Methodology

In literature context, analyzing phenomena can take place in three ways: qualitative, quantitative and mixed methods or triangulation. According to Park and Park (2016:4) a qualitative method aims to gain an understanding of underlying reasons and motivations; to provide insights into the setting of a problem, generating ideas and/or hypotheses for later quantitative research; to uncover prevalent trends in thought and opinion.

Leedy and Omrod (2005:96) argue that quantitative research design deals more with readily available information which needs to be confirmed or validated mostly with numeric data or statistics. On the other hand, qualitative research design is more adventurous, because the researcher has to explore a phenomenon and later explain it in detail in order to provide acceptable answers to the research questions.

In this study, the phenomenon of understanding the literary criticism debate, Africentric versus Eurocentric and lack of application of newly found African theories, requires a qualitative method that is based on textual data. The textual data in this study is from a variety of documents covering a wide epoch of African literature and literary criticism in the international community, West Africa, East Africa and South Africa.

1.9.2 Theoretical approaches

1.9.2.1 *Afrikan Humanism*

Afrikan humanism is a brain child theory of Es'kia Mphahlele and his followers like Rafapa who has written extensively on the application of Afrikan humanism. To spell Afrikan with the letter “k” and not “c” as the colonizers did, Mphahlele wanted to highlight the independence of this theory from the European thought (Rafapa, 2007:103).

Afrikan humanism is a theory of religion and philosophy that creatively employs a worldview that is dominated by symbols, folklore, myth, and imagery of black aesthetics (Rafapa, 2007). This will be discussed in the section of theoretical approaches)

1.9.2.2 *Intsomi dream theory*

Intsomi dream theory is one of the recently founded literary theories by Duka, a Xhosa speaking scholar. According to Duka, Intsomi dream theory can be described as a theory that is embedded in oral traditions, cultures, philosophies and beliefs of the African people.

Intsomi dream theory consists of three words. Intsomi means folktale in Xhosa. This implies that the theory is based on the storytelling of folktales by a grandmother and her vestigial voice lingers like a dream that influences a person's worldview in real life. The theory argues that the African writer has a "grandmother" voice in the subconscious mind and it spills over to the written text.

Since the study aims to test the application of newly found African literary theories on selected African texts, an Africentricity framework is, therefore, found suitable for this research study. Africentricity are views, perspectives and are arguments that are centred on blacks as opposed to those that are Eurocentric. Under Africentricity, the Afrikan humanism and *Intsomi* dream theory will be applied on the selected isiZulu texts. This will be underpinned on the qualitative research methodology approach and supported by tools like desk-top research and content analysis.

1.10 BACKGROUND INFORMATION OF THEORISTS AND AUTHORS

In this section, we discuss scholars who contributed theories which are used in this study and the authors whose short stories are analyzed.

1.10.1 Es'kia Mphahlele

Es'kia Mphahlele was born in Pretoria on the 17th of December 1919 and was raised in Limpopo, GaMphahlele, Maupaneng village. Later on, he wrote that at Maupaneng he had impressionable years as a herdboyer (Mphahlele, 1984:11).

He was a qualified teacher and was banned from teaching in 1952 and went into exile in Lesotho in 1954. His writings were based on dimensions such as experience, imaginative writing and meaning enquiry through research.

His experience of apartheid in South Africa, exile in African states, America and France as well as his creative writing, research astitute, enquiring mind and activism made him to be a dynamic individual that became an interpreter of the environment through his works and beliefs about Africanness.

His theory of Afrikan humanism constitutes Mphahlele's disapproval of Western-type of individualism (worldview) and his advocacy for a whole black universe.

Mphahlele (2002:252) is of the opinion that:

One of his premises of Mphahlele's theory of Afrikan humanism is that of distilling and characterizing the underlying consciousness connecting African cultures while at the same time conceding to superficial intra-ethnic differences that should confederally strengthen Africanist nationalism rather than hamper it.

Such an opinion is already there in Ubuntu/botho/vunhu across the continent. In this thesis it is argued that only strategies that are based on decoloniality and Afrocentricity are required for Africa to eradicate stereotypes and prejudices that were engendered by all the colonisers that scrambled for Africa. The residuals of

divide and rule must be completely eradicated. In addition, for knowledge, Africa should look to the south and not west for knowledge. Camaroff and Camaroff (2012) in a book titled, *Theory from the South in theory from the South: or, how Euro-America is evolving toward Africa*, make strong arguments for African scholars to collaborate with the Global South which the West sees it as ancient, underdeveloped, with strong primitive cultures. For example, the South has Ubuntu as a unifying value which continues to sustain Africa.

Rafapa (2006) argues critically that ideas such as botho/vhuthu/vunhu/Ubuntu, African Unity, African Renaissance, Rainbow Nation, Moral Regeneration, and Batho Pele, are in their refined form in the public sector, particularly in the South African government departments. Arguably, cultural alienation that can come through Eurocentric views, causes problems such as alienation from own people and culture.

Aspects of Mphahlele's constellation of features called Afrikan Humanism; each of these is but a narrower, less nuanced aspect of his broader concept which attempt to re-Africanise Africans.

In other words, Mphahlele's Afrikan humanism is an overarching theory that can incorporate all the other initiatives that are mentioned above. The only difference is that Mphahlele's views are his personal views about the African situation whereas the other initiatives were developed from within and by collectives in structures that legitimizes them. Mphahlele's views will need scholars and disciples to implement them just like others do with Franz Fanon's theories. We have seen in chapter 3 in the theoretical perspectives how Fanon's views were implemented through a foundation.

Mphahlele wrote no less than 140 articles, and produced a number of poems such as *Fathers and Sons*, *Death*, *Afrika my music*, *Vignettes*, as well as research outputs. His research outputs include titles such as "Education: A Handicap we Share with Whites (1982), "Afrikan humanism and the Corporate World" (1994), "Africa in Exile" (2000), and "A Dreamer in a Continent of Tongues" (2000).

His defiance on Bantu education led him to be banned from teaching in 1952 and started his exile journey. Rafapa (2006:375) concludes that Mphahlele exemplifies and clarifies further his concept of Afrikan humanism in the content of his narrative writings.

1.10.2 Molefi Kete Asante

Molefi Kete Asante was born Arthur Lee Smith, Jr.; August 14, 1942. The exact rationale for changing his name is not clear from the literature that was available at the time of this study.

He is a leading figure in African-American studies, African studies and communication studies, he is a world renowned scholar for his writings on Afrocentricity. It is reported that he is the author of more than 66 books and the founding editor of the *Journal of Black Studies*.

Afrocentricity is a school of thought that has influenced and permeated the fields of sociology, intercultural communication, critical theory, political science, the history of Africa, and social work.

He also worked as a professor in the Department of Africology at Temple University where he founded the PhD program in African-American Studies. He is president of the Molefi Kete Asante Institute for Afrocentric Studies.

In the *Encyclopeadea for Black Studies* (2005) edited by Asante and Mazana, Molefi Kete Asante is considered one of the most distinguished contemporary scholars in Black Studies. He is the author of 55 books and more than 300 articles in 25 different journals. Asante was the first director of UCLA's Center for Afro-American Studies, from 1969 to 1973, where he was responsible for developing the research and curriculum programmes. During the past 30 years, he has edited the *Journal of Black Studies*, making it one of the most prestigious journals in the field of Black Studies.

Asante has been recognized as one of the 10 most widely cited African Americans. He has taught at several universities, including UCLA, Purdue, Florida State, Howard, SUNY Buffalo, and Temple. At Temple University he created the first Ph.D. program in African American Studies. He has directed more than 100 doctoral dissertations. In 2001, *Transition Magazine* said, "Asante may be the most important professor in Black America." Asante has received scores of awards and recognitions, including the distinguished Douglas Ehninger Award for Rhetorical Scholarship from the National Communication Association in 2002.

1.10.3 Menzi Meshack Minsie Duka

Menzi Meshach Minsie Duka was born in Cradock on the 11th November 1948. He started his early primary education at Lwana Primary School in Cradock and completed his primary education at Mzamomhle Primary School at Hofmeyer in 1962 with a first class pass and a distinction in Latin. He completed matric at Lovedale College in 1967.

Duka is a teacher by profession. He completed a Junior Secondary Teacher's Course at Lovedale College in 1969 and a Secondary Teacher's Diploma at Vista University in 1988. He obtained distinctions in both Mathematics and Science respectively. He obtained his BA degree at Unisa in 1992, majoring in isiXhosa and Theory of Literature. He then obtained his BA Hons at Fort Hare University in 1996. He further obtained a Masters degree at Unisa in 1999. The title of his dissertation is *Foregrounding in Qangule's Poetry in Intshuntshe*. He obtained his MA Cum laude and later a D Lit et Phil in 2002. The title of his thesis is: *Literary theory: A critique of Saule's three novels*.

Duka has completed the following creative works and papers:

- Afrocentric nascent theories: *Intsomi* dream theory, Ubuntu theory for literary analysis, autonomous development theory, post apartheid education and leadership.
- *Ibetho* (Poetry)
- *Amavo obuntu* (essays)

- *Ubusi* (Short Stories)
- *Imidlalwana enencasa* (Drama)
- Co-authored and edited poetry (*Isihobe se-Afrika Entsha 1 & 2*).

He started teaching in 1970 and taught at several schools in the Eastern Cape and eventually became a principal. He retired in 2013 as a School Inspector (Circuit Manager) in the Cradock District. Duka is the proponent of *Intsomi* dream theory. This theory is a recommendation from his 2002 doctoral thesis.

The aim of this study is to test the application of the *Intsomi* dream theory on a selected isiZulu text, *Umshado* (The wedding).

1.10.4 D. B. Z Ntuli

D. B. Z Ntuli was born and raised at eGcotsheni in KwaZulu Natal. He studied for his BA degree at the University of Zululand. From 1964 to 1967 he was an announcer/producer in the Zulu services of the SABC.

He joined UNISA as a Zulu language assistant in 1967. He obtained a D.Litt et.Phil degree in 1978 with his thesis titled “The Poetry of B W Vilakazi. He was promoted to Associate Professor in 1979 and to full Professor in 1982.

He demonstrated great interest in writing. Apart from articles on literary topics, he has published plays, novels, short stories, and poetry and has also written radio plays. He served on a number of language, cultural and educational committees.

One short story from the book, *Uthingo lwenkosazana* (Rainbow) was translated into English by the author’s brother, C S Ntuli, and it can be found in the book titled *The Rainbow Flute*.

1.10.5 Nelisiwe Zulu

The author of the novel is Nelisiwe Zulu. She was born in Vryheid on 8 August 1963. She attended primary school at Vryheid and matriculated at Amangwe. She graduated at the University of Zululand and got her teaching certificate at the University of Johannesburg. She has published the following literary works:

- *Umshado* (Novel).
- *Isiko Nelungelo* (Drama).
- She edited the following compilations and volumes of poems:
- *Imiphonso*
- *Inkasa*
- *Kuyokusha Amaphimbo*

For this study, this novel was selected because it is entrenched in a dream by a “dead” who is influencing the developments of the plot in a significant way that draws attention and which is what Duka is also alluding to in his theory.

1.10.6 Nakanjani G. Sibiya

A short biography of the author will be provided. For analysing this novel, Afrocentricism theory will be applied.

Nakanjani Sibiya, the author of the novel was born and raised at Gcotsheni in KwaZulu Natal near eShowe and he is the sixth child of seven siblings. His mother is a sister to the renowned Zulu authors D. B. Z. and C. S. Z. Ntuli. He graduated with a B Paed degree at the University of Zululand. That opened his eyes to democratic rights that make individuals to have lifestyle choices which the novel under study is demonstrating through the main character Mhlengi/Hlengiwe.

Sibiya continued to pursue his studies whilst working for a publishing company. He enrolled at the University of Zululand and obtained a BA Hons, MA, and PhD mainly in isiZulu literary works. He wrote and published several creative works such as *Ikusasa eliqhakazile*, *Kuhlwa Ngomnyama* (Short stories), Radio dramas for Ukhozi FM, and novels (*Kuxolelwa Abanjani?*). He also won several awards such as J L

Dube – Via Afrika Award for Prose, Mnet Book Prize in Nguni Languages, and Arts and Culture Award.

1.11 OVERVIEW OF CHAPTERS

The study consists of 6 chapters. The chapters are outlined as follows:

Chapter 1: Introduction

Chapter 1 introduces the study, outlines the problem statement including the aim of the study, scope of the study, summary of research design, definition of terms and the background information about the theorists and authors.

Chapter 2: Literature review

The research review is a chapter that outlines key studies and research findings which are central in the literary debate. The chapter reviews literatures related to the topic under study.

Chapter 3: Research design and methodology

This chapter will deal with the research methodology, design and theoretical framework that will be applied in this study.

Chapter 4: Critical testing and application of newly found South African theories on short stories

Some of the South African newly found theories will be discussed and applied in analyzing 5 short stories by D.B.Z Ntuli.

Chapter 5: Critical testing and application of newly found South African theories on novels

Some of the South African newly found theories will be discussed and applied in analyzing two novels namely, *Umshado* (The wedding) and *Bengithi lizokuna* (I thought it will rain).

Chapter 6: Conclusion

In this chapter, the researcher draws conclusions, findings and makes recommendations and points out future directions of research studies in the field of African literary criticism.

1.12 CONCLUSION

In this introductory and background setting chapter, the researcher outlined the problem statement, aims, objectives, scope, definitions of terms, brief literature review, and summary of the research methodology and theoretical perspective of the study.

CHAPTER 2

LITERATURE REVIEW

2.1 INTRODUCTION

This chapter summarizes the review of the literary work and authoritative scholarship on the literary debate, testing and application of literary theories. Gaps that can be filled by this study will be identified and findings from the literature reviewed will be made.

According to Palmer (1988:54), the appropriate criteria for the evaluation of African Literature have constituted a controversial issue for critics. It has been generally assumed that Eurocentric standards and values which have so far been predominant in the evaluation of European and American Literature would not adequately serve the purpose of African literature with its different background, spirit, and influences.

This literature review in African materialist aesthetics in African literature covers, criticism, unbelief in the development of African literature, fierce debates, controversial issues, domination of Eurocentric theories, lack of testing and application of newly found theories as underpinned by controversies, modification, total abandonment, cooperate and coexist or vegetable bowl approach.

2.2 A CASE FOR THEORIES IN LITERATURE

There are many ways of organizing a literature review. In this study the literature review is organized according to some words inherent in the title of the study and the origins of the scholars: from the international community outside Africa, East Africa, West Africa, and South Africa. This arrangement is also strengthened by the way Mouton (2001:88) outlines sources of information that a researcher can access and where one can locate these sources. For example, according to Mouton (2001), sources of information for a literature review, are books, monographs, conference proceedings, reference materials, journal articles, newspapers, magazines, reports

theses, and dissertations which can be obtained locally, internationally from libraries and online.

According to Selepe (1993:24) African materialist aesthetics is a very recent and evolving theory of literary criticism which is largely concerned with the unravelling of problems related to African literary studies. In this study the problems relate mainly to the lack of testing for application of newly found Africentric theories.

Furthermore, African materialist aesthetics, according to Selepe (1993) is realist, identifactory, and didactic. By realist it implies that social reality is important. In this study it refers to the social milieu of Blacks. The significance of the reality of the writer, reader and critics, inter alia, in this study is key in understanding Africentric versus Eurocentric views.

Selden (1985:25) states that

the reality which the African writer has known is cultural imperialism, colonialism, racial and political domination. If these factors are expressed in literature and exposed in critical study, they would have far-reaching effects on the existing social orders. This realist view of African literature is essential because it addresses certain major questions about the evolution of literature, its reflection of class relations, and its function in society.

The situation described by Selden (1985) cannot be allowed to continue unchallenged in the democratic era. This study is part of the effort to empower Blacks to take their rightful stance and with scientific researched arguments defend their dignity and cultural values.

By identifactory, African materialist aesthetics means it identifies writing and a specific social group of readers. In this study identifactory refers to the writing by Blacks for Blacks. By didactic, it means it raises consciousness which is a constitutive element of a process of restoring lost dignity. In this study didactic refers to the knowledge that empowers Blacks across the continent of Africa to regain their dignity from phenomena such as slavery, imperialism, colonialism, apartheid, hegemony, white supremacy, political forces, and coloniality, to mention but a few. Such ethos are in line with the South African Constitution of 1996 which

is hailed as one of the best constitutions in the world. Didactic elements do not please Western readers.

Selepe (1993) sums it up well when he writes:

- Any mention of African materialist aesthetics could mean at least 3 things:
- A literary approach that has been imposed on Africa;
 - An African literary approach that has been fashioned along the lines of Western traditions, or
 - That form of literary criticism which has essentially developed and evolved in Africa.

Aesthetics is about beauty. Aesthetics need a work of art, and a work of art requires criticism. Criticism should be based on standards. Therefore, the work of art in this study refers to the African literature. The challenge is that African literature is critiqued, evaluated and judged using Eurocentric standards. The critics are often Europeans who do not have the lived background of Africans. Such critics have little understanding of the social reality of the Blacks, for example orality.

There is enormous debate about what is meant by African literature. Africans themselves are divided on the definition of African literature. WaThiong'o radically abandoned writing in English and calling himself by his English name James. Achebe continued to write in English. Some white writers translated African literary works. For example Swanepoel translated Chaka and , Odendaal and Heerden wrote Nyoni in Afrikaans, a drama that is based on an African culture. Other African writers still wrote literary work in European languages and based their work on the African continent. Arguments ensue therefore around the what is dubbed African literature in the light of the highlighted scenarios.

When the African literary work is produced, Adewoye (2002:4), argues that African literature was received with suspicion. African literature initially attracted little or no critical attention because many critics believed that the writers who emerged on the scene in Africa would disappear into thin air from the world of literary scene. Gugelberger (1985:ix) also posits that modern African literature and its reception by African critics is sociologically conditioned by the colonial milieu.

The role of the African writer, reader and critics, in the reality of Blacks, social background, evolves with the development trajectory of the debate, Africentric versus Eurocentric views on African literary works.

Ongunbesan in Inness and Lindfords (1978:38) writes that:

The African should be both a cultural nationalist, explaining the tradition of his people to the largely hostile world, and a teacher, instilling dignity into his own people.

2.2.1 International

Bishop (1970) conducted a study in his unpublished thesis titled *African literature, African critics – the forming of critical standards*. His study covered two decades between the years in World War II and the First World Festival of Negro Arts in 1966. His research questions: By which standards did Africans judge African literature during the two decades following World War II? By what standards do Westerners judge African literature? How do these sets of standards agree and how do they differ, and why? This is a very comprehensive study with great and profound insight which indicates that the standards by which Africans judge their literature includes the following: African reality/realism, Surrealism, Use of the African past, engagement and negritude. They moved from one standard to the next. He discusses the views of all concerned – the pro, anti, and those who were ambivalent. He concludes by asserting that the answer lies in finding out how the African critics standard agree and/or differ from those of the Westerners and understanding the rationale for their similarities and differences. Okpaku argued that critical standards derive from aesthetics. Aesthetics are culture dependent. Therefore critical standards must derive from culture.

Bishop's study gives a scientific research foundation with pertinent arguments for this study. Africentric versus Eurocentric is central in this study.

In his book titled, *Theory of criticism: a tradition and its system*, Krieger (1976), critically describes the nature of literary fiction. He views literary fiction as a discourse that reveals all forms of representation of life. Since literature represents life, readers can “escape” from real life when they read literature.

Krieger's emphasis is on literary illusion which is brought to bear by literary fiction. Literature is read by society whose real life is reflected as in a mirror by the literature they write and read. Summarily, literary fiction, as illusion, offers society a critical perspective on the ideological systems by which beliefs are nourished and enforced as true.

According to Krieger, (1976:3-4), literary theory originates in readers' accounts with literature work, the rationalization of our reading and response to the work results in the individual work of criticism. In time, the coherent attempt to rationalize our discrete commentaries grows into our literary theory.

Krieger's arguments fortify this study. For Africans who are forced by the colonizers to write and interpret their literature in Eurocentric ways, it is near impossible for them to write and read what they like. Consequently, they will never find the "escape" which Krieger is purporting in literary fiction. In addition Africans, should, therefore, be allowed space to formulate their own responses to literature even to a point of theory development. Krieger's book does not state how the literary theory should be tested once it has been grown through rationalization and commentaries.

Krieger (1976) states that theories emerge when studies of a phenomenon lead to concepts and general principles. For example, Blacks formulated Afrocentricism, and other theorists like Franz Fanon propounded decoloniality. Although Bishop and Krieger, independently contributed immensely towards the Africentricity versus Eurocentric debate, they did not propound any literary theory nor outline any criterion for selecting a theory or framework for African literature.

Lerner (1974:163) emphasizes that the choice of framework has a decisive influence on the results. If one chooses to apply a theory with inadequacies and controversies on African literary work, then the result will be skewed. Africans did not have a choice amongst Eurocentric literary theories. This research study is persuading African readers to exercise their choice amongst Africentric literary theories.

The situation will be even worse if there is no theory or framework at all. Arguably, the results will also be worse if a non-African person uses these theories on African literary work. Therefore, it cannot be justified that African literary works should be judged and evaluated by Europeans who are not conversant with the African culture. There is a need for intimate knowledge of literary theories and approaches so that scholars can make meaningful contribution to the description, interpretation and evaluation of individual work, genres, oeuvres, an entire literature, or the polysystem of Southern African literatures (Swanepoel, 1990:3). One cannot produce or appreciate literary work without criticism.

Bressler (1994:3) argues that without a work of art, criticism cannot exist. Therefore, criticism of African literature can come from any quarter as long as the work is a piece of art. Criticism is necessary for acquiring new knowledge with an inquiring mind, deriving an aesthetic value of the literature, improving and locating a piece of art as well as giving feedback.

Criticism is derived from the Latin word *criticus* which is “*kritikos*” in Greek and it means to judge or discern. It is argued in this study that Eurocentric views are not the only ones to be employed in judging the aesthetics of African literature.

Hough (1966) in *An Essay on Criticism* distinguishes two categories of literary theories. He categorizes the first as the intrinsic theories that concern themselves with the moral nature of literature. Theories in this category primarily emphasize the holistic and fundamental nature of literature. The second is what he calls the extrinsic theories, which are about the formal nature of literature and more specifically what it is in relation to external factors.

The intrinsic literary theory divorces a work of literature from its external reality. The adherents of this classification view literature as having no relationship with the “external” world. The critical theorists in this category are the Formalists, Structuralists and Post-structuralists or the Deconstructionists. In the modern times, William Golding, Sophocles and Ayi Kwei Armah are among the ardent proponents of this category of literary theories.

On the contrary, extrinsically inspired literary theories tend to associate literary work with the external world. In disagreement to the isolationist philosophy propounded by the intrinsically inclined theory, in which a work of literature is essentially regarded as a representation of the spirit of the age and a reflection of the world in which it operates. It goes further to see a text of literature as a product of the producer's imagination, vision and sensibility. In addition, the artist does not only focus on his "external" reality but he is "inside" the literary production and creates a principal character and other characters to carry out his mission.

The focus in this respect is for criticism to holistically investigate a piece of literature with more practical judgment. Modern literary theories in this category are Psychological or Psychoanalytical, Marxist, Feminist and Post-colonialist criticism. Today, the works of the German Bertolt Brecht, American Langston Hough, South African Alex La Guma, Nigerian Olu Obafemi are among those that subscribe to this category.

However, amongst these theories there are those that are deemed controversial, meaning they have weaknesses and limitations due to the fact that they are Eurocentric.

In response to those limitations some scholars made commendable contributions. Brenda (1998) made a ground breaking study of the concept on African literature. Chinweizu, Jennie and Madubuike (1980) are amongst the scholars who are making a passionate call to the decolonization of African literature; a criticism that has generated a lot of controversy. WaThiong'o (1986) makes a call for a more universalist account of cultural decolonization, like not using English names, and writing literary works in English. Similarly, Sembane stopped writing novels in French and started making movies in Wolof (Poysa, 2014:8).

It should also be borne in mind that literary theory and the formal practice of literary interpretation run in tandem but less well known course with the history of philosophy. Some literary theories have their roots and origin in specific philosophies and different continents. That is why in this study it became imperative

to move from international through the continent of Africa to South Africa. When considering South Africa, the understanding of oral literature, colonization, missionary driven literature, apartheid oppression and censorship, the advent of democracy and post-apartheid dispensation of literature become very imperative in literary criticism. Theory and philosophy are inseparable. In add

Recently, more writers emerged with approaches to applications to genres. For example, Ngara's work contains applications to the approach to the novels of Gabriel Okara, Chinua Achebe, Ngugi Wa Thiong'o, Wole Soyinka and Ayi Kwei Armah. This was an important development towards the central theme of this research study.

2.2.2 West Africa

From telling folktales, the first African works developed into themes of slave narratives. A point in case is the work of Olaudah Equiano's titled, *The interesting narrative of the life of Olaudah Equiano (1789)*.

The transition from slavery to colonization, also saw Africans experimenting with other genres in European languages. For example, in 1911, Joseph Ephraim Casely Hayford (also known as Ekra-Agiman) of the Gold Coast (now Ghana) published what is probably the first African novel written in English, *Ethiopia Unbound: Studies in Race Emancipation*. The hallmarks of this book are political advocacy undertones and the fact that it gained positive reviews which catapulted the book to a celebrated effort in African literature.

Although the literary works produced during colonization were Afrocentric in their themes, English was dominating as opposed to indigenous languages.

The late colonial period saw emergence of African literature in French with themes of liberation, independence, and movements such as the negritude. The negritude produced the poet and eventual President of Senegal, Léopold Sédar Senghor, who published in 1948 the first anthology of French-language poetry written by Africans, *Anthologie de la nouvelle poésie nègre et malgache de langue française* (Anthology

of the New Black and Malagasy Poetry in the French Language). This piece of work was prefaced by the French existentialist writer Jean-Paul Sartre.

The period that followed interrupted the development of African literature as many writers were both either involved in war and killed or were detained and committed suicide. These include the likes of Christopher Okigbo, Mongane Wally Serote, Arthur Norje, Jack Mapanje, and Ken Saro-Wiwa.

Regarding criticism Adewoye (2002:3), in an inaugural lecture delivered on 16 May 2002 titled: *The uncritically critical: the case of African literature*, poses the following questions:

- What then are the criticisms of African literature?
- Are the criticisms critical or uncritical?
- Are the criticisms biased or unbiased?
- Are the criticisms negative or positive?
- Are the criticisms objective or subjective?

Adewoye (2000:4) tracks the development of criticism levelled against African literature across the genres starting from African oral literature. For instance he concurs with Makward (1971:2), that literary criticism as a separate and autonomous specialty or genre has no place in pre-colonial Africa, where the best qualified and reliable critics were indeed the public itself. One should consider Ogude's (1983:2) observation, though, that the communal nature of oral literature tends to rob it of adequate critical balance.

It is believed that the real criticism of African oral literature started when Ruth Finnegan's, *Oral literature in Africa* was published in 1978. Finnegan's effort departed from the mere assemblage of folktales and myths to an incisive and analytical interpretation thereof. According to Adewoye (2002:6), Finnegan's effort suffers from a Euro-centric perception for she lacks the knowledge of the cultures of the areas from where she took her tales and her European approaches are the major weaknesses of her study.

Adewoye (2002) charges that when African literature was first written, it was received with suspicion and initially attracted little or no critical attention because many critics believed that the writers who emerged on the scene in Africa would disappear from the literary scene. Furthermore he accuses the critics of imposing their own critical values on the criticism of African novels.

2.2.3 East Africa

WaThiong'o was born in 1938 in Limuru, Kenya. He received degrees from Makerere University, Kampala, Uganda in 1963 and from Leeds University, Yorkshire, England in 1964. He wrote and published extensively and among his work researchers count books such as *A grain of wheat; Devil on the cross; Dreams in a time of war; Petals of blood; The river between; Weep not, child; Wizard of the crow and Decolonizing the mind: the politics of language in African literature*.

In response to the onslaught of imperialism, Wa Thiong'o wrote a book title, *Decolonizing the mind: the politics of language in African literature (1986)*. He regards this book as his farewell to writing in English. Wa Thiong'o laments the inability of some African intellectuals to realize that western media fuel the differences among Africans. The marker of the difference is arbitrarily based on tribe origin, African traditions versus Christianity, Christianity versus Islam and Catholics versus Protestants.

Wa Thiong'o argues that the struggle is between the imperialist tradition and the resistance tradition. In other words it is like a push and pull force whereby Europeans are pushing and shoving their agenda down the blacks and the blacks are resisting it.

From the 1962 Conference of African Writers of English Expression, held at Makerere University College, Kampala Uganda the debate on writing in indigenous languages or hegemonic languages like English and French divided African writers and some of the European sympathizers. The debate on what constitutes African

literature became robust as renowned African writers who wrote in African languages were not invited.

In 1962, Ngũgĩ Wa Thiong'o of Kenya wrote the first East African drama, *The Black Hermit*, a cautionary tale about "tribalism" (racism between African tribes). Arguably, these literary works were written in the hegemonic language of the colonisers even though they were rooted in African themes and historical events.

It was also from that conference that Wa Thiong'o abandoned his English name, James, ceased from writing in English and began to write in Gikuyu and Kiswahili. *In Gikuyu he produced Caitani Mutharabaini and Matigari Ma Njurungi; Ngaahika Ndeenda Maitu Njungira; Njambanenena Mbaathi I Mathagu; Bathitooraya Njamba Nene and Njamba Nene naCibu King' ang'i.*

To him writing in English and or French was tantamount to developing European languages whilst neglecting his own African mother tongue. Today the debate on African languages and African writers still rages on.

Pöysä (2014) completed and submitted an unpublished thesis titled *Decolonisation in Mozambican literature*. The thesis discusses the notion of decolonization in the ambit of Mozambican literature. The concept of decolonization originates from the African writers' inquiring journey through debates on how they could write literature that is independent of European paradigms, but would be truly African in spirit as based on African oral traditions whilst employing African techniques like storytelling. The study is predicated on the debate between Afrocentric and Eurocentric perspectives to Mozambican literature. To that end, it analyzes novels by Ungulani Ba Ka Khosa, Paulina Chiziane, Joao Paulo Borges Coelho and Mia Couto. The study appreciates the new perspective and fresh approach which comes with decolonization, as it is able to demonstrate a shift from discussing Western influence in literature towards less dichotomous perspectives as well as a shift on the role of writers moving towards deconstructing the roles of intellectuals and social hierarchy.

2.2.4 South Africa

In Southern Africa scholars such as Jordan, Vilakazi, Dhlomo, E.Mphahlele, Ntuli, Lenake, Serudu, Ndebele, Msimang, Chaphole, Raselekoane, Kaschula and others have made various contributions. Not only have they indicated the need for an African view, but have also gone into illuminating descriptions of what should be taken as basically African features of literature (Swanepoel, 1990:48).

Swanepoel (1990:43) concludes that it is almost imperative that comparative studies should get underway in SA, especially if scholars of literature are serious to develop a unified view of Southern African literature. Owing to the South African wide access to the language and literature of the region, scholars of African literature can make a sound contribution. In this regard, Gerard, a Belgium scholar, made great contribution together with South African scholars such as Satyo.

At a Bantu (Black) Authors Conference in Atteridgeville, Pretoria, South Africa held in July 1959, Nyembezi, who was then a Professor of African Languages at the University of Fort Hare, presented a paper which was included in the Bantu Authors Conference (p18-32). The paper was titled, *Problems of the Author*.

The gist and core of his message is contained in the paragraph below:

The white reader has the background of European literature. I do not believe that it is easy for such a man to forget some of the great names of European literature as he goes through a Bantu manuscript. The temptation must be considerable to view the manuscript from a European point of view. It should be remembered that the African author is addressing himself in the first instance to his own people with whom there is fellow feeling. These are the people who in the last analysis must pass judgement on the works of African authors. And certainly, in so far as language is concerned, the best judges of what is good and beautiful in the language will be the Africans themselves. If the African critic is to be able to judge intelligently the works of African authors and to assess their merits, he must be adequately equipped for this important task by receiving training in literary appreciation (1959:18).

There are two issues of paramount importance raised by Nyembezi in the above argument: first, judging African literature and, secondly, developing African critics. It

has been part of the debate to identify who is an African writer and who is an African critic. Nyembezi makes it clear that Europeans, do not qualify to judge and critic literary works written by authors of African origin. They will be biased and equate the African literary work to renowned European authors which would not be fair to an African writer. Clearly, Nyembezi is against the imposition of European standards upon Africans. Instead, Nyembezi, prefers that African critics should be developed, trained and equipped to evaluate their own literary works as they possess the cultural background and African ethos.

In response to Nyembezi's arguments, Maake (1994) concurs with Nyembezi. Maake, in his unpublished thesis titled, *Trends in the formalist criticism of "Western" poetry and "African" oral poetry: A comparative analysis of selected case studies*, gives a critical overview of the debate which has been ensuing among 'African' critics in the search of an 'African' poetics. He critically reviewed certain schools of thoughts and suggested a syncretic approach. In this syncretic approach Maake argues that studies must be conducted to determine the weaknesses of the European theories in relation to the demands of the African languages without lowering the European standards. He also observes some emerging trends where certain universities promote scholarship in African languages. Contrary to pursuing doctorates in either English or Afrikaans, there are universities which allow students to conduct their studies in their mother tongue, particularly in the language of the text that is being analyzed and studied. That is part of the Africanisation of universities. Other developments include promotion of interdisciplinary studies. The study makes significant findings in terms of the weaknesses of Eurocentric theories and need for adapting some of these theories to accommodate the uniqueness and idiosyncrasies nature of African languages. During the colonial period, developments into different genres were taking place in South Africa and in East Africa. As a result, African plays began to emerge. For instance, in South Africa, Dhlomo published the first English-language African play, *The Girl Who Killed to Save: Nongqawuse the Liberator* in 1935.

Serudu (1991), in a paper titled, *Emerging African Approaches*, published in the South African Journal of African Languages, argues that the emergence of African literature in French in West Africa, English, in West and South Africa, together with

the various African languages of the subcontinent since the beginning of the century created a growing concern among critics that the so-called universal approaches may fail to do justice to the true African mode of literary expression.

Serudu (1991:117) identified the following main problems and obstacles that hamper the development of a theoretical approach in the study of African languages:

- there is no unanimity with regard to the concept “African literature”
- some scholars use African literature as a tool to air their political aspirations or to assert their Africanistic cultural heritage.
- that most of the said scholars and writers expressed their thoughts and ideas in foreign media – English and French.
- that much time was wasted on discrediting western critics for their ‘biased’ outlook towards African literature.

Although Serudu was critical about the universality of literature, meaning that African literature should be treated in the same way as European literature and similar standards should apply across; he did not develop any approach or literature nor applied to a selected African text existing Afrocentric theories. In the paper it is acknowledged that European theories would not be able to appreciate all African cultural features in African literature.

Swanepoel (1990), in his book titled, *African Literature: Approaches and Applications*, critically reviewed most of the approaches which pertain to author, reader and text. However, he was not Afrocentric in his arguments even though he highlighted that South African literature needs new theories. For example he started with author-oriented approaches, the historical-biographical approach, the moral-philosophical approach, the impressionistic approach, text-oriented approaches, the Russian Formalist movement, new criticism, structuralism, semiotics, linguistic approaches, deconstruction. Amongst the reader-oriented approaches, Swanepoel includes: reception aesthetics, reader response.

In addition, Swanepoel includes other approaches such as comparative literature, psychoanalytical, emerging African, Irele's sociological, Marxism, and Africa Anozie's structural pragmatics. He concludes with Myth criticism which covers Soyinka, Okpewho, Groenewald's approach and the polysystem theory.

Swanepoel encourages scholarship. He maintains that scholarship stands for a firm command of facts or knowledge ideas, which are hardly achieved without erudition and level headed reasoning. This implies that like in science and other disciplines, African literature must find or develop theories, tools, and instruments or frameworks which a scholar will use to analyze, interpret, evaluate, observe and judge the aesthetic value of African literature. It follows therefore that either the weakness of a theory, framework or the absence thereof will negatively impact the evaluation made by a scholar on the literature under review.

Another scholar who contributed towards the scholarship on African literary theories is Raselekoane (2010) in his thesis titled *African language literature: towards a multiple-reading approach*. Raselekoane follows the intrinsic-extrinsic approach whilst Swanepoel (1990) in *African literature: approaches and applications* followed the author-text-reader approach. In spite of their different points of departure their classification of the literary theories is similar. They also concur on the strengths and deficiencies of Eurocentric approaches when applied to African literature. Only their recommendations to the problem differ. Swanepoel rhetorically argues for an African literary theory whilst Raselekoane believes a multi-reading approach should be considered. Raselekoane arguably and convincingly demonstrates the value of the multi-reading approach. His multi-reading approach requires readers to be conversant with many applicable theories before they can enjoy literature.

Duka in an unpublished paper titled, *African Renaissance: in search of strategies towards moral regeneration*, argues for morality which follows a structure from the grassroots to the top echelons of companies. He believes in what he calls *People Moral Power* (PMP) which transforms members of society into agents of morality which is based on sustainable value systems. These value systems must be taught at schools and be compulsory.

Critical readers believe the seed for the conceptualization of his *intsomi* dream theory was planted in his insight around issues of morality. This is understandable since in the past folktales (*intsomi*) were used by old people to impart knowledge, wisdom, values, culture and ethos by word of mouth from one generation to another. He believes morality can be the solution for most of the social ills such as corruption. He might be correct because statistics of the recent political and corporate scandals and the HIV/Aids in South Africa indicate a problem that needs serious intervention. According to Duka, if a moral charter is collectively drawn and adhered to, South Africa will have peace, prosperity, stability, patriotism and Afro-optimism.

In his second unpublished paper, titled, *Renaissance development perspectives*, Duka decries western colonialism, imperialism and any thought that justifies white supremacy over Blacks. Duka opposes Frank (1871) who wrote a book, *Sociology of development and underdevelopment of sociology*, about western theories of developing the Third world.

More will be explained about Duka's theory called *intsomi* dream theory which is rooted in the Xhosa folktales and his opposition against white supremacy and western theories. This theory will be discussed in chapter 3 of this study.

Rafapa (2005) completed his doctoral studies with an unpublished thesis titled: *The representation of Afrikan Humanism in the narrative writings of Es'kia Mphahlele*. Rafapa produced several papers from the study. Amongst the findings, the study concluded that the concept of Afrikan humanism as defined by Mphahlele is helpful in understanding the characterization, images and dialogue in an exhaustive way. Afrikan humanism is a potent tool that could be used to analyse not only Mphahlele's fiction, but any Afrocentric work by post colonial writers of fiction (Rafapa, 2005:102).

Raselekoane (2010) submitted an unpublished thesis titled *African language literature: Towards a multiple-reading approach* that explored the application of some theories. Raselekoane's view seems to be content with the existing theories

including their strength and weaknesses regardless of their point of origin and application on African language literature.

2.3 SCHOOL OF THOUGHTS AND THEORIES

Literature is conducted to review the existing body of knowledge, to identify gaps that can be filled by this study and to make contribution to the body of knowledge surrounding this research study.

For the purpose of facilitating easy reading, this section will be divided into thesis, books, articles, and conference essays.

According to Ngara (1982) in his book *Stylistic criticism and the African novel*, the debate on the criticism of African literature focused on:

- What is African literature?
- Can western critics interpret African literature?
- Is African literature part of the European tradition?
- What is the correct approach to the criticism of African literature?

Swanepoel (1990) undertook to conduct a review of literary theories in his monumental book titled *African literature: approaches and applications*. He also made a clarion call to African writers and critics to develop new theories which will be relevant to the African context.

Makgopa (2012) published an article entitled *Evaluation of the elements of orality* in O. K. Matsepe's novel *Lesitaphiri* (Unsolved problem). The article sought to demonstrate how cultural and trans-cultural knowledge dominate the author of the novel under study, to address also the scarcity of researchers on intertextuality, and most, importantly, as it is relevant to this study, to test the applicability of African humanism.

One of the highlights of the 1963 conference in Uganda was the famous essay by Wali (1963), titled, "*The Dead End of African Literature*". Summarily the essay

declared that literature written in European languages did not qualify as African literature. The essay sparked debate in a form of two remarkable responses. Achebe opposed Wali's essay and stance whilst WaThiong'o embraced it. According to some scholars like Serudu (1991:117) and Emenyonu (1971:1) there is no unanimity with regard to the concept African literature. In addition, Serudu (1971:117) critically observes that much time was wasted on discrediting Western critics for their biased outlook towards African literature.

The next phase of the debate was based on the standards of judging African literature. In short, who was better qualified to critique African literature between European and African critics. It is argued that the American, Bernth Lindfors wrote an unflattering essay on the fiction of the Cyprian *Ekwensi*. Emenyonu in return wrote a blistering rejoinder in which the aptitude of Lindfors as a Western critique was questioned. This debate occurred in the '*African Literature Today*'.

Around the 1980s the troika of Chinweizu and Madubuike emerged as a formidable force that condemned the overwhelming recourse to Western literary models and forms and advocated strongly the return to African traditions. In this regard they produced a famous book titled, "*Toward the Decolonisation of African Literature*."

Developments in literary criticism have given rise to several theories and approaches mainly with European origin. Recently whilst responding to the clarion call for African theories, African scholars, writers and theorists have begun to modify existing theories, develop and experiment afresh with the old theories.

The author-text-reader which is more common than the literary theories can be divided into three main categories with sub-categories within each. Kaschula (2007) in an article, *Identity in the Siyagruva, Series of novels: Toward an intercultural literary discourse* reviewed existing literary theories as summarized by Swanepoel (1990). *African Literature: Approaches and Applications*, provides a concise summary of the various approaches, together with a careful documentation of their individual proponents, which have been applied to African mother tongue literature over the years (Swanepoel, 1990).

These approaches include major categories like author-oriented, text-oriented and reader-oriented approaches. Kaschula (2007) also cites that Swanepoel (1990: 41–66) refers also to “other approaches” which include the “comparative approach” in which literature is seen as a universal phenomenon. Furthermore, psychoanalytical approaches analyse literature in terms of Freud’s *libido* theory as the primary psychic force in humans.

Most importantly, Swanepoel (1990) refers to emerging African approaches. These include Irele’s sociological approach (1971), which takes into account the whole imaginative African experience. There is also “Marxism and Africa” where economic structures are taken to underpin social, political and cultural structures. Finally, “myth criticism”, an approach developed by scholars such as Soyinka through his *Myth, Literature and the African World* (1976) and Okpewho’s *Myth in Africa* (1983) is considered.

The development of theories is a work in progress particularly in Africa as it is evident in the category of emerging African approaches identified by Swanepoel (1990:48). More emerging literary theories are to be expected since there is growing awareness of the literary debate and the education levels of many South Africans is improving significantly. For instance, many South African theorists have divergent views that they contribute to the literary debate. A point in case is Kaschula (2007:79) who proposes intercultural literary discourse whilst Mphahlele suggests Afrikan humanism and Raselekoane’s multiple-reading approach.

Dhlomo was opposed to these attempts and argues that isiZulu cannot rhyme, and therefore structuralism will not work for isiZulu and most of the African languages. Ntuli (1984) in his study, *The Poetry of B.W. Vilakazi*, concurs with Dhlomo and points to the weakness of structuralism which imposes its standards on South African indigenous languages.

Anthropologist Claude Levi-Strauss applied the structuralist outlook to the interpretation of myth. He suggested that the individual tale (the parole) from a cycle of myths did not have a separate and inherent meaning but could only be understood by considering its position in the whole cycle (the langue) and the

similarities and differences between that tale and others in the sequence (Barry, 2002:39).

Another significant development in the structural approach was made by Roland Barthes. Roland Barthes applied the structuralist method to the general field of modern culture. His approach constituted a classic structuralism where the individual item is 'structuralised', or 'contextualised by structure', and in the process of doing this layers of significance are revealed.

There were also a number of contributors to this theory. Leading structuralist figures such as Colin MacCabe gave lectures and writers such as Jonathan Culler, Terence Hawkes, Frank Kermode, and David Lodge published books with an endeavour to encourage change in literary studies.

2.3.1 Linguistic approaches

Linguistics deals with language whilst literature focuses on the language usage. In the sender-message-receiver model, the sender depends on his linguistic competence to develop a message by means of a text which must be translated and understood by the receiver. This explains the intricate relationship between linguistics and literature. Linguistic approaches are text-oriented in nature.

According to Selden (1988:66), Chomsky showed that the starting point for an understanding of language was the native speaker's ability to produce and comprehend well-formed sentences on the basis of an unconsciously assimilated knowledge of the language system. Traugott and Pratt (1980) in *'Linguistics for students of literature'* investigated the contribution of linguistics to the study of literature. Traugott and Pratt (1980) charge that linguistics, firstly, enables us to be aware of the experiences we get when we read literature. Secondly, we are able to articulate our experiences since linguistics provides a verbal structure for our use. The use of the verbal structure enhances interpretation as it gives structural boundaries to what is possible and what is not allowed in certain contexts. Therefore, linguistics prescribes a way of looking at a text and thus we can develop a consistent analysis and debate about the language of the text which might not be

immediately perceptible. Also, central to any criticism in literature as well as any construct of theory is the grammar of the text which gets its form from linguistics.

The linguistics approach consists of various sub-levels such as phonology, syntax, semantics, lexicology, morphology, discourse, pragmatics, and style (Van Gorp, 1984:291 and Swanepoel, 1990:28).

Linguistics approaches have contributed immensely to literary studies. Hough (1969) believes that the contribution of linguistics to literary study was virtually confined to semantics and syntax. Of note is also the fact that two of the sub-levels, namely, semantics and pragmatics gave rise to the speech act theory which is gaining popularity. Austin (1962) is seen as the father of the speech act theory in his *'How to do things with words'*.

Extensive investigations into the sub-levels have been made over the years and in certain cases each sub-level was developed into an independent and coherent theory. For instance, according to Swanepoel (1990), Ngara's *Stylistic criticism and the African novel* explores the methods and insights of linguistics which could enable the analyst to be more precise and systematic than conventional because of the greater emphasis it puts on the language competent. In addition, Ngara's work contains applications to the approach to the novels of Gabriel Okara, Chinua Achebe, Ngugi wa Thiong'o, Wole Soyinka and Ayi Kwei Armah.

2.3.2 Irele's sociological approaches

Irele argues that imaginative African literature is improving from old scales like oral literature to new expressions in the written form. Furthermore the literature framework within which we must read, analyse, interpret and evaluate African literature is a unified component of traditional and modern worlds. Using a sociological approach, Irele charges that African literature criticism should take into account everything within our society which has informed the work.

2.3.3 Marxism and Africa

Marxism is based on Karl Marx's views on class, oppression, politics, power as well as historical materialism. Marxism views literature as the product of work and whose practitioners emphasize the role of class and ideology as they reflect, propagate, and even challenge the prevailing social order (Swanepoel, 1990:52). Rather than viewing texts as repositories of hidden meanings, Marxist critics view texts as material products to be understood in broadly historical terms. Marxists believe in the classes of proletariat, bourgeoisie and power of the base. The proletariat is the class of society which does not own the means of production. The bourgeoisie refers to the wealthy class that rules the society. The powerbase is the superstructure which includes all social and legal institutions, all political and educational systems, all religions and all art.

Applying the Marxist theory in the African literary context, particularly the South African situation, the proletariat class is made up of Africans who do not own the publishing houses and machines or resources to produce literature. The bourgeoisie class consists of whites who are wealthy and have colonized and/or oppressed the Blacks. The power base in South Africa was characterized by apartheid laws, Christian views, inferior education system which continue to, a large extent, produce mediocre literature.

Through copyright authors are alienated from literary work and even from themselves since they get told what to write about for the educational market.

2.3.4 Anozie's structural pragmatics

In response to the argument that the criticism of African literatures could use more method, and a more rigorous ordering of sense, the Nigerian scholar, Sunday O Anozie published *Structural models and African Poetics: Towards a Pragmatic Theory of Literature* (1981). His training at Sorbonne, in France, under the supervision of renowned structuralists such as Roland Barthes and Claude Bremond put him in good stead to produce a work of topical interest. As it can be expected, his (Anozie) book explains his approach to African literature - a combination of Western ideas and African beliefs.

According to Grobler, Mafela and Saule (2011:36), Anozie maintains that “modern structuralism ... provides an adequate theory and method for ... dealing with the internal coherence of the given work of art”.. He points out that some African critics of African literature objected to this search for coherence by way of the structural approach. With reference to Irele, who is strongly in favour of a “sociological imagination” as we have seen above, Anozie stresses the fact that Irele did not show in what essential way(s) this differs from a “structuralist imagination”, and he reiterates his view by stating that “no adequate sociological theory of African literature, the novel in particular, can be formulated outside a framework of structuralism” (Anozie, 1981:170)

2.3.5 P S Groenewald’s approach

Groenewald was mainly influenced by the formalist and structuralist approaches with a little bit of Ingarden, Gunter Muller and Celine. However his approach shifted to an interpretive method after seeing that the ‘why’ question always precedes and continues to demand an answer. This method relied on the presence of the author and reader whose roles are highly valued in the analysis of literary work. With new developments the approach moved from literature to the reality not *vice versa* as some approaches claim to do. Although the founder has experimented with genres like narratives and poetry in the Northern Sotho language no other known researchers have employed it as yet to test its credibility.

2.3.6 Polysystem theory

The Polysystem theory was initially suggested by Even-Zohar in his works in 1969 and 1970 and later developed and improved it in his later works, especially in Hebrew literature (Even-Zohar, 1990:3; Swanepoel, 1992:63). Although this theory was not developed for South African literature, its proponents saw it as a solution to the South African literature debate and many other scholars such as Lambert, Gerard, Viljoen, Swanepoel and Maphike supported the view and even made several attempts to experiment with it in their literary studies.

This theory views literature as a complex whole or unity of systems which are in a constant process of influencing and affecting one another. Even-Zohar acknowledges that, though he developed the Polysystem theory, its foundations had already been solidly laid by the Russian Formalism in the 1920s (Even-Zohar, 1990:3).

The Polysystem theory contributes by leading to new insights with reference to the description of national literatures and the description of relationships between national literary systems. As a result of this theory, traditional distinctions between literatures on the basis of political or language boundaries become less important and open up the possibility of classifying works with similar properties in coinciding systems (Swanepoel, 1992:63).

In this polysystem theory, it is argued that the relationship between the systems finds itself in a state of change, depending on, and brought about by the values or norms dominating the literatures in a specific period (Even-Zohar 1990, Swanepoel 1992).

One of the most important points that need to be made about the polysystem theory is that it treats literature as a dynamic structure, which is in line with Roman Jakobson's idea of a dynamic system. In contrast to Saussure's view of a static system, there is a constant change in the literary system according to Even-Zohar. It cannot be claimed that the canonized system is going to be in the same position in future. The researcher believes Lefevere's (1992) explanation of the fact that some types of written works previously considered as "low" can later be considered "high" through the example of rewritings may shed light on this issue. Although rewritings, such as biographies, encyclopedias, book reviews, used to be seen as "low-level activities" they are now seen as a way to provide non-professional readers with an opportunity to read high literature.

2.3.7 Viljoen's systems theory

Viljoen's unpublished doctoral study *Die Suid-Afrikaanse romansistiem anno 1981*, was an experimentation of the applicability of the system theory as based on the polysystem theory. The purpose of Viljoen's study was the reconstruction of the

system of the South African novel during 1981 by means of the comparison of three novels. The three novels are *Op die rug van die tier* by Anna M. Louw, *A ride on the whirlwind* by Sipho Sepamla and *July's people* by Nadine Gordimer.

Viljoen discusses the key concepts of the general systems theory and a theory of literary systems deduced from the work of literary theorists. The main conclusions are:

- A literary system is a proposal for arranging diverse literary data into an organized whole. The boundaries of such a system must be drawn beyond the text, since literature as a system is open to its environment via writer and reader. The entities within such a system are further specified in a model of a novel system.
- A literary system is a hierarchical structure of forms and norms in which certain entities are dominant, but which also changes by way of conversion and automatization. A literary system is not monolithic, but consists of competing strata.
- Every new work continues a system and changes it. The state of a literary system can change very quickly. Such changeability does not, however, mean that a system cannot be perceived. It proposes a code consisting of three components, viz. syntactic, semantic and pragmatic. In the syntactic component the relations between chosen syntactic units such as character, time, setting, mood and voice are described. The semantic component describes the relations between signs and *denotata*. Here literary principally historic segmentations of the semantic universe are used. The pragmatic component describes the enthralling effect a novel has on its readers. This model has been used to describe the main novel systems in South Africa.

2.3.8 Es'kia Mphahlele's Afrikan Humanism

Afrikan Humanism was founded by the well-renowned South African born writer, critic and philosopher Es'kia Mphahlele. He started his writing career in 1940. Afrikan Humanism has both religious and philosophical dialects. To spell Afrikan with the letter "k" and not "c" as the colonizers did, is to highlight the independence of this theory from the European thought (Rafapa, 2007:103). The theory creatively

employs a worldview which is dominated by symbols, folklore, myth and imagery of a black aesthetic. According to Rafapa (2007) the detracting factor in this theory is Obee's incisive analysis of Afrikan Humanism in which she overstretched the religiously inspired "gender-based" African attitude to invoke western feminist theory that conflates the fact that some African societies are patriarchal with the stereotype that African cultures are inherently paternalistic.

2.3.9 African materialist aesthetics

This theory, though leaning on Karl Marx's theory of materialism and Kant's aesthetic theory, originates in Africa and is capable of unraveling the issues that inform the debate of literary criticism. That is the gist of this study.

According to Lever (1987:18) materialist philosophers argue that our five senses do not deceive us and that matter is the real substance of the world. Inscribed in the title of this study is the concept and views of materialism. Selepe (1993:8) argues that the notion of 'materialism' is based on the views of scholars such as Marx:

A materialist conception of literature in Marxism regards literature as a form of production – mental production informed by the manner in which one views, experiences and interprets the world around oneself (Selepe, 1993:16). In relation to this study, it is this form of production that was first owned by missionaries and now by mostly whites that shaped, determined and influenced the type of literature and caliber of writers we had in South Africa. It also refers to the product –literature.

Conventionally in philosophy, materialism is specifically associated with Karl Marx whilst aesthetic is linked particularly to Immanuel Kant including all their premises, conceptualizations, values, views on politics, social structures, politics and life in general. Constitutively in the title of this study, *African materialist aesthetics in African literature* is a mixture of the views inherent in Marxist materialism and Kantian aesthetics as they apply to literature albeit with an African perspective as the literature, debate and audience discussed in this study originate in Africa. Therefore, the study is Afrocentric in its totality.

The word aesthetic is derived from the Greek *aisthetikos*, meaning "esthetic, sensitive, sentient"), which in turn was derived from *aisthanomai*, meaning "I perceive, feel, sense). (Definition of aesthetic from the Online Etymology Dictionary). The term "aesthetics" was appropriated and coined with new meaning in the German form *Ästhetik* (modern spelling *Ästhetik*) by Alexander Baumgarten in 1734.

In Gilmore (2009:1), according to Peaboy (1849) the term *aesthetic* conveys a vague and indeterminable sense and Gilmore (2009) further highlights that aesthetic is a word everyone understands and uses with his own sense of appropriateness, this problem, however, remains central to the debate over aesthetics. The problem is in the ideologies and politics of aesthetics and has been accentuated in the wake of the "linguistic", "historical", and "cultural" turns in literary criticism. In this study it refers to the evaluation, judgment and appreciation of literary works from the African perspective. As opposed to European standards.

According to Gilmore (2009:1) the word aesthetic also has constitutive difficulty and two related dimensions: distinguishing different historically specific ideas about aesthetics and differentiating the various topics sometimes grouped under the term, including aesthetic objects, aesthetic judgments (or values), aesthetic theory, aesthetic experience (or effects), aesthetic attitude (or function), and aesthetic practice.

Gilmore (2009) reports that over the last few decades, dominant academic literary criticism has analysed, demystified, and dismissed aesthetics largely by de-historicizing and de-materializing aesthetic experience and there has been a return to aesthetics in literary criticism.

Having contextualized the word aesthetics it is also expedient to state briefly that Kant is the first proponent of aesthetic theory and his theory was used in a vast terrain. Most importantly from Kant's aesthetic and relevant to this study, is the precept that aesthetic judgments do not lead to universally applicable values, but rather to individually experiencing the beautiful feel as though the object conjuring

such feelings must be pleasure. Therefore, in relation to this study, it is argued that African literature may make sense and be appreciated by Africans whilst it may not be equally judged and experienced or evoke the same feelings in non-African readers or critics.

Another development which has potential to confuse aesthetic is Kaufman's formulation of aestheticization and its discussion is a subject for chapter 3 in this study.

According to the Wikipedia, African materialist aesthetics is a very recent and evolving theory of literary criticism which is largely concerned with the unraveling of problems related to African literary studies.

Characterizing the African materialist aesthetic is, firstly the fact that it is 'realist' in that social reality is important. Secondly it is 'identifactory', identifying writing and a specific social group of readers. Thirdly, it is 'didactic', i.e. it raises consciousness which is a constitutive element of a process of restoring lost dignity. These criteria are crucial in a literature of people who were colonized and oppressed by apartheid and literally lost their dignity and culture, instead embraced self-hate and clamour on impoverished view of oneself yet at the same time trying to grasp the benefits of civilization including globalization (Schipper 1989).

Achebe (1965) wrote:

The writer cannot expect to be excused from the task of re-education and regeneration that must be done. I for one would not wish to be excused. I would be quite satisfied if my novels (especially the one set in the past) did more than teach my readers that their past – with all its imperfections – was not one long night of savagery (Ashcroft, et al, 1989:125-126).

Arnold (1857) as cited in Bassnett (1993) defines literature as a distinct and integral medium of thought, a common institutional expression of humanity, differentiated, by the social conditions of the individual, racial, historical, and cultural and linguistic influences, opportunities and restrictions, but irrespective of age or guise, prompted by the common needs and aspirations of man, sprung from common faculties,

psychological and physiological, and obeying common laws of material and mode, of the individual and social humanity.

Therefore, departing from the African materialist aesthetic point of view, the literature review encompasses the complex South African melting pot literature which is characterized by oral literature, missionary work, Africans writing in English, different schools such as Sophiatown Renaissance, emergence of Afrikaans, Soweto Rebellion and protest literature, Staffrider School, call for abandoning English in favour of African languages, and unionism-driven theatrical plays.

Van Vuuren (2010:8) argues that African literature is varied as it includes autobiographical writing (e.g. diary, journal, memoirs) which has gradually become the dominant model in South African prison literature. Van Vuuren (2010) describes the socio-political changes, critical practice (specifically when dealing with categories such as race, language and group boundaries), is in a state of flux and 'theory needy'.

Kaschula (2003:64), in response to the transformation literature in South Africa, argues that literary theory should be broadened in order to take cognizance of this new literary reality.

The aforesaid points are very critical in a study of this nature. Schipper (1989:1) warns that the West has an enormous impact on "world" literature. Western literature seems to have become normative, and literature from other cultures is in danger of being considered "deviant". Schipper's warning becomes more relevant in how African literature is judged and appreciated whilst using western theories.

2.3.10 Raselekoane's multi-prong reading approach.

Raselekoane (2010) abstracts his study in his unpublished PhD thesis *African language literature: towards a multiple reading* as follows: this research comes against rigidity, conservatism and narrow-mindedness of those literary critics and scholars who refuse to open up and embrace literary theories which they are

opposed to. The research is an attempt to demonstrate the benefit of flexibility and ability to accommodate even those opposing literary views that can make positive contribution in the field of African-language literary criticism. The research further calls for pragmatism, tolerance and co-existence of opposing literary views for the benefit of progress in the field of African-language literary criticism. This research is an acknowledgement of the fact that no literary theory is infallible because all literary theories have their own strong and weak points.

Some analogies come to mind. The first analogy is the owl or eagle and its prey. An eagle or owl focuses and zooms on certain parts of its prey with the hope that eventually the whole prey will be caught and killed. That is the author-text-reader approach. A specialist view is enforced by this approach. It is exclusive in nature. The second analogy is that of an elephant as described by different blind men who touched its different parts and each gave a different picture depending on the part that he touched. Only their collective account could give a full picture of the elephant. That is the multi-prong approach. A generalist view is enforced by this view. It is inclusive in nature.

2.3.11 Intercultural literary discourse

Intercultural literary discourse is a literary theory which is postulated and experimented by Kaschula (2007) in *Identity in the Siyagruva Series of novels: Toward an intercultural literary discourse*. According to Kaschula (2007:79) such an approach combines and amalgamates many of the existing approaches such as sociological, historical-biographical, psychoanalytical and so on. Kaschula (2007:79) argues that the initial approaches are no longer individually relevant for analyzing contemporary youth literature in South Africa. It is against the backdrop of the new reality described as the sense of togetherness as opposed to the exclusiveness of the past that Kaschula coined his new intercultural literary discourse theory. Therefore, Kaschula argues that literary theory should be broadened in order to take cognizance of this new reality which he terms transformation literature (Kaschula, 2003:64).

2.3.12 Eclecticism

Having discussed and explored all the theories available so far some theorists such as Swanepoel (1990) advocate for eclecticism. Eclecticism is a conceptual approach that does not hold a single paradigm or set of assumptions, but instead draws upon multiple theories, styles or ideas to gain complementary insights into a subject or applies different theories in particular cases. In other words scholars of literary criticism and literature should not hold rigidly to a single theory or approach or a set of assumptions. Although such a view is common in other fields like Psychology, critics of this theory argue against it on the basis of lack of consistency in the thinking.

2.3.13 Afrocentricity

Some authors use variations of the term Afrocentricity (e.g. Africentricity, Afrocentrism, Afro-centric, and African-centred) to discuss the paradigm. Asante is recognized as the founder, principal theorist, and authority of Afrocentricity (Turner, 2006:712 and Pollenbon, 2011:36). The term has a variation. Daves (2015:19), maintains that Africentricity (spelled “Afri” or “Afro”; also, referred to as Africentricism or Centricity).

2.4 CONCLUSION

Theorists and scholars can classify literary theories into intrinsic and extrinsic approaches or writer-text-reader categories. Each category consists of several theories, proponents or adherents, and distractors. The theories were critically reviewed revealing strengths, weaknesses and literary period in which each theory operated. The significance of theories was highlighted. Although there are African theorists there is still expectation for South African scholars to contribute to the debate.

The next chapter will deal with the research design.

CHAPTER 3

RESEARCH DESIGN AND THEORETICAL FRAMEWORK

3.1 INTRODUCTION

This chapter will deal with the research methodology, design and theoretical framework that will be applied in this study. Included in this chapter will be the definition of research methodology, qualitative and quantitative methods, sampling strategy, data collecting methods, ethical considerations and principles of research such as validity and the theoretical framework.

3.2 RESEARCH DESIGNS

Researchers use various kinds of designs. The popular ones are quantitative and qualitative research designs. Quantitative research design deals more with readily available information which needs to be confirmed or validated mostly with numeric data or statistics. On the other hand, qualitative research design is more adventurous, because the researcher has to explore a phenomenon and later explain it in detail in order to provide acceptable answers to the research questions. Bobbie and Mouton (2001:75), explain that research methodology focuses on the process and the kinds of tools and procedures used.

3.2.1 Qualitative and Quantitative research

The main broad categories of research approaches are: qualitative and quantitative. Researchers adopt either a qualitative, a quantitative or a multimethod mode of inquiry (Maree & van der Westhuizen, 2007:33).

Nieuwenhuis in Maree (2007:78) purports that qualitative research is based on a naturalistic approach that seeks to understand phenomena in context (or real-world settings) and, in general, the researcher does not attempt to manipulate the phenomenon of interest. In other words, research is carried out in real-life situations

and not in an experimental (test-retest) situation. The real world situation in this study refers to the newly found theories, literary debate and all its developments including the Eurocentric controversial theories.

Maree and Pietersen in Maree (2007:145) describe quantitative research as a process that is systematic and objective in its ways of using numerical data from only a selected subgroup of a universe (or population) to generalise the findings to the universe that is being studied.

Tesch (1992:55) allows for a composite of both quantitative and qualitative data in research by saying in many social science studies both quantitative and qualitative methodologies are used; so if we want to distinguish research according to data types, there should be a third one: 'mixed'. Other researchers, such as Massey (1999:3), have called this mixed and multiple kind of research methodology, 'triangulation'. Swanson and Holton, (1997:93) argue

that using a multimethod strategy means that you will combine quantitative with qualitative in order to add depth and details to findings.

The nature of the newly found Afrocentric theories, debate and controversial theories, problem statement, sample size, data collection methods and the whole conceptual Afrocentricity framework was best suited to be done through qualitative research. This is accentuated by the fact that this study is underpinned by desktop-based research protocols. A choice was made for a qualitative research approach, and conducted the study by using analysis from a desktop-based research paradigm. A combination of qualitative and quantitative could not be applied because the study does not depend on the number of views for or against instead it interrogates and tests the application of the newly found theories.

This study is a desk-based research in which newly found theories were employed in order to explore aesthetics and demonstrate the capabilities of the African theories. By desk based research we mean the process of obtaining information from secondary sources without involving primary data collection and the critical analysis of this information. Sources for desk-based research include published

literature, unpublished dissertations/theses, journal articles, the internet and published databases and datasets. In this study the desk based research comprised the examination of existing literature on literary criticism with focus on the debate and newly found African literary theories. It also involved analysis, narrative reviews of the above-mentioned categories of data sources.

3.2.2 Population

Target population refers to all the members who meet the particular criterion specified for a research investigation (Alvi, 2016:10). In this study, Afrocentric versus Eurocentric perspectives were the targeted population including newly found Afrocentric theories which needed to be tested for application on selected isiZulu texts, short stories and novels.

3.2.3 Sampling strategy

Leedy and Omrod (2005) describe sampling as a representative of the population about which inference is to be drawn.

According to Saunders (2000:177), a researcher needs to take a decision on the sample and this decision, depends on the purpose of the study, feasibility and sensibility of collecting data to answer the research question(s). The population can be defined as individuals, groups, organizations, human products and events and the conditions to which that population is exposed (Welman and Kruger, 2001:46).

In this study the sample refers to the 2 novels and 5 short stories that will be analysed. Whilst there are basically many techniques of choosing a sample, (Dawson, 2002:50) outlines two main types of sample: probability samples and purposive samples.

Given the nature of this study, the researcher employed the purposive sample. This sample strategy implies that the selection of the sample is based on the researcher's judgment. Although the texts and their authors together with the critics

were selected on theoretical grounds, as a sample they needed to meet the following criteria:

- be theorists/writers/scholars/critics
- be a literary criticism
- be a literary theory
- arguments for either for or against
- be evaluative
- Eurocentric
- Afrocentric
- controversial theories
- African criticism

Since sampling is a strategy, it can be argued that, it is, however, not suggested that sampling should be based solely on the units of analysis. We may often subsample – select samples of subcategories – for each individual unit of analysis. Thus, if writers are the units of analysis, we might (1) select a sample of writers from the total population of writers, (2) select a sample of books written by each writer selected, and (3) select portions of each selected book for observation and coding, (4) also select conferences and outcomes of those conferences.

From the body of genres in African languages and the target population, the sample consisted of selected isiZulu texts comprising of 5 short stories and 2 novels. Below follows the summary of the selected isiZulu texts.

3.2.3.1 Summary of *Uthingo Lwenkosazana*

In this story we encounter Mpiyakhe who is beaten by a snake whilst on his way to the Cijojo mountain to kill Sinqindi, his rivalry for the throne. The snake disappears into a hole and Mpiyakhe could not find and kill it. He decides to go home with a great struggle though. Upon arrival he sends for his wives to bid them farewell since he was certain he would die. More since he could not find the traditional healer home as he was on an errand to the Zungus quite a distance away. The elders and

izinduna were also called. Mpiyakhe's father, Dunguzela, was also in the same hut, was critically ill and he tried in vain to find traditional medicine to heal Mpiyakhe.

Traditional healers are very important people in the Zulu culture and people believe that when they get medicine (*umuthi*) from them they will be healed.

Myeza, (2007) states that:

Igama elithi "umuthi" lavela ngokuthi okuningi kokwelapha uma ugula kuvela emthini nokudodobalisa impilo yomuntu noma ukubulala umuntu nakho imvamisa akulungi kahle ngaphandle kokuthakwa nokuthile kwesihlahla. Yingakho kukhona umuthi wokuphilisa nomuthi wokuthakatha ngoba konke kuvela emthini (isihlahla).

(The word "umuthi" tree originates in the fact that most of the healing portions come from a tree even things that can paralyse you in life or can poison someone to death is mixed with something from a tree. That is why there is medicine for healing and bewitching others because all come from a tree).

The medicine to heal Mpiyakhe is supposed to be found from the snake as well as from the traditional healer.

Some lads were sent out to fetch Sinqindi whilst others went to find the snake that bit Mpiyakhe. When everyone was in the hut, Mpiyakhe related the dream that caused him to pursue Sinqindi to go and kill him. It transpired that Sinqindi was supposed to be the chief. A while ago the chief of the village planned to attack the Gxumbus who were somehow related to Dunguzela. Dunguzela was conflicted and secretly alerted them. The Gxumbus attacked Dunguzela's village a couple of days prior their planned attack and were found off guard. Dunguzela and Mpiyakhe blamed Sinqindi for the attack. They found witnesses to collaborate their fabricated story and the chief and the community believed the lie.

Mpiyakhe confessed their lie seeing he would not face their ancestors whilst his conscience was not clean. He begged Sinqindi to kill him and to take over the chieftaincy. When the traditional healer arrived with the boys and the snake that was alleged to have beaten Mpiyakhe, they discovered that the snake was not a

deathly poisonous snake. Therefore, Mpiyakhe would not die, instead he would swell and sweat.

3.2.3.2 Summary of *Bafanele ukugcotshwa (They must be ordained)*

This is another short story that will be analysed applying Mphahlele's Afrikan Humanism.

Sikhumbuzo was among the first group of pastors that would have graduated from the Bible School that was newly built at Kuthuleni village. He was married and had a baby when he enrolled on the fourth year pastoral programme. They were struggling financially and his wife was staying with his family in another village.

Sikhumbuzo did not only fall in love with Betty, who was his mistress but he also impregnated her and tried to hide the scandal. Betty tried through letters to get Sikhumbuzo's commitment to support her and the little baby. Sikhumbuzo would not respond and in the mean time Betty caught the rumour that Sikhumbuzo was married and would be graduating.

On the day of the graduation which was attended by many people and dignitaries of the church, Sikhumbuzo was preaching. As soon as Sikhumbuzo saw Betty with the child, he became uncontrollably nervous and cut his sermon short. The Bishop and the elders of the church noticed this and after church they confronted Sikhumbuzo and Betty. After getting the truth, a decision was taken to reconvene those members and visitors who were still around the campus to be witnesses when Sikhumbuzo is stripped off since he was not faithful nor fit to graduate. His wife was prepared to support him and indicated the willingness to raise the illegitimate child.

3.2.3.3 Summary of *Unyaka omusha (The New Year)*

Here follows a summary of the story. A man is on a journey searching for someone who is working at matches' factory. It was on a New Year's Eve and it became dark before he could find the factory. He asked for shelter from an unknown security guard at one of the nearby firms.

The security guard was an old man and he related his story of suffering, family members dying mysteriously and the birth of his twins and the disappearance of the other twin child. The birth of twins in those days was seen as a bad omen and one of the twins was supposed to be killed. The mother of the old man who was a grandmother to the twins disappeared with one of the twins. It transpired that the story of the old man and the story that the young man grew up hearing from his grandmother were similar. They discovered that they were the father and son and they wished each other Happy New Year with an emotional embrace.

3.2.3.4 Summary of *IPhasika (Easters)*

A little girl, called Kholiwe Khathi is raised in a very devoted Christian family. She asked to visit her friend Lucy in eThekweni, Durban. Her parents are very proud of her religious commitment. In the train she changed into trousers which she knew her parents would not approve of. She met Lucy at the station who coached her how to behave when Ben and Velaphi their boyfriends arrive and during the entire adventure.

Instead of going to church they went to the beach and drank alcohol. They decided to swim. Kholiwe was not good at swimming and she was taught by Velaphi. Kholiwe learnt fast and demonstrated confidence and she swam into the depths of the sea away from the shores. Velaphi tried to call her back and he swam after her to rescue her but she could not find her and Ben rescued Velaphi. Rescuers could not find Kholiwe's body.

Velaphi is hallucinating and it is now twelve months ago since that incident happened.

3.2.3.5 Summary of *Izivakashi (Visitors)*

This story is best summed up by the idiom that says in Zulu, '*ayikho impunga yehlathi*' (crime does not pay) type of a lesson.

Khumfela Ndlazi received a letter from his old friend Bonginkosi Mthiyane who lived in Johannesburg. Khumfela worked in Johannesburg as a bush mechanic and he was apparently stealing as well. Seeing that Mthiyane was a rich man with taxis and a beautiful expensive property, Khumfela used to lie to Mthiyane about his home until he left Johannesburg.

Khumfela left Johannesburg because he felt police were hot on his heels and Mthiyane was somehow connected with police.

When he arrived at home in KwaZulu Natal, he tried to establish a small business selling vegetables but he was not successful because of his drinking problem.

His home was supported by MaDludla, his wife.

Upon receiving the letter Khumfela was stressed and worried about the poor condition of his house that looked derelict, his clothes and the clothes of his family, the food, and the furniture. He stole his wife's last money to go and gamble horses. He won but he drank some of the money and the rest was stolen.

On the Christmas Day, Mthiyane arrived with his relative who was a detective. When Khumfela met with Nsizwana, he decided to run away and was chased by Nsizwana. He jumped into the river and hid himself in the reeds from which Nsizwana pulled him and handcuffed him. Khumfela was wearing the same suite he stole together with money and certain other articles from Nsizwana whilst he was working in Johannesburg.

3.2.3.6 Summary of *Umshado* (The wedding)

Umshado, is a novelette of approximately 81 pages which is driven by a persistent dream by Bhekani and his mother in which Bhekani is asked by his late father to get married. Bhekani is a recently qualified teacher of two years. Whilst thinking about the dream, he meets Tholakele wearing black clothes. It was love at first sight. However, Sifiso, Bhekani's friend, warned Bhekani and encouraged him to ask Tholakele more questions about where she works, what is she doing or selling with her white friend Pamella. Sifiso also encouraged Bhekani to find out about

Tholakele's background. Bhekani would not get to ask her all these questions because Tholakele was illusive. Sifiso seemed to know a lot about Tholakele and about many other events around Bhekani and this made Bhekani to be a bit perturbed.

In *Umshado*, Bhekani's father died wishing his son would get married. The voice of Bhekani's father is prominent and is coming through dreams commanding Bhekani to get married and guiding him who to marry. This text is rich with African beliefs (such as *ukungena*, *inzilo*, *amadlozi*, *iqhaza lomalume*, *unkosikazi othathelwa abaphansi* etc) which can best be understood through the application of *Intsomi* dream theory.

Bhekani's mother and uncle did not approve of Bhekani getting married to a widow, Tholakele. On the other hand, Bhatomu wanted also to get married to Tholakele by force since Tholakele was initially married to his brother. According to their tradition Tholakele must get married to Bhatomu. Lindiwe is Bhekani's girlfriend from college and is preferred by Bhekani's mother over Tholakele. Tholakele's life is shrouded in mystery such as dealing in drugs and marijuana, prostitution, consumes alcohol, is a lesbianism as she was intimately involved with Pamella and having dubious relationships with people like Zenze who was later on arrested. Visiting her house, Bhekani also discovered that there were people of all types flocking her place.

On the day of the wedding, Tholakele and her bridesmaids took time to arrive. When they eventually arrived, Tholakele's father was questioning the crowd about who accepted the dowry (lobola) money until Tholakele went to speak to him. While the officiating minister was busy, police came in and arrested Tholakele together with Pamella who was already handcuffed. They were allegedly arrested for drugs and money laundering. We find Bhekani left with his mother and Lindiwe.

3.2.3.7 Summary of *Bengithi Lizokuna (I thought it will rain)*

This is a touching novel about a son, named Mhlengi Ngidi, who was the only child and whose mother died whilst giving birth to him. He grew up to be gay and changed his gender and became a transsexual. After the death of his mother his

father did not get married and raised him and thought he would inherit the farm and the business he owned. Due to Mhlengi's life orientation, Ngidi, Mhlengi's father, felt compelled to dismiss Mhlengi from his house and to cancel him from his will.

Mhlengi changed his name to Mahlengi. Previously he had been in love with a girl called Nontobeko who was deeply hurt to break up with him without a reason. Nontobeko moved on reluctantly and fell in love with Nkululeko. On the eve of their wedding, Nontobeko decided to elope, and look for Mhlengi not knowing what Mhlengi had become. Nkululeko was heartbroken and committed suicide.

Ngidi helped Nontobeko to find Mahlengi and this search caused strain on his relationship with Nomalanga to whom he was engaged to marry. Mahlengi fell in love with a guy called Ndumiso. At the same time Mahlengi was seeing Xolani. Eventually, Mahlengi fell in love with Xolani who was married to Lungile, a nurse and working night shifts. Xolani left their children unattended to go to Mahlengi and on return found his house on fire and the children dead. Ndumiso went to rob Ngidi, Mahlengi's father, so that he could pay lobola and get married to Mahlengi. There is an irony there that makes the story very intriguing and full of tension to the reader.

Eventually the hired detective, Shezi, was able to find Mhlengi. He led them to Mahlengi's flat and he turned at the gate. In the flat Ngidi, Nomalanga and Nontobeka were devastatingly surprised to discover that Mahlengi is a transsexual. At that very moment, Xolani also arrived. There was uncontrollable wailing all over.

3.2.4 Data collecting methods

All researchers work with data from which findings and conclusions can be drawn. In any research there are types of data. These are primary and secondary data and can be available in any form. Primary data is collected by the researcher for the first time whereas secondary data is the data that is already collected or produced by others who might not have been related to the current research study (Ajayi, 2017). Douglas (2015) purports that in research different methods used to gather information, all of which fall into two categories, namely, primary and secondary data.

Whilst there are various data collection methods within a qualitative research methodology such as surveys, questionnaire, observations, used in this study is literary criticism and the content analysis methods. According to Webster (1996:6) literary criticism includes the reading, interpretation of a commentary on a specific text or texts which have been designed as literature.

Content analysis on the other hand includes: reading, conducting reviews, critical analysis, interpretation, and critical writing and reporting. These collection methods were applied on library books, article journals, conference papers and internet searches. Since the study is qualitative in nature and not quantitative, there is no primary data. Instead, the study is based on secondary data.

3.2.5 Validity

Babbie and Mouton (2001: 648), define validity as a term describing a measure that accurately reflects the concept it is intended to measure. They further argue that though the ultimate validity of a measure can never be proven, we may agree to its relative validity on the basis of face validity, criterion validity, content validity, construct validity, internal validation and external validation. Validity looks to the end results of measurement, wanting to know if we are really measuring what we think we are measuring (Leedy, 1989:27).

This is the accuracy with which an instrument measures the factors or the situation under study. It is concerned with how accurately the questions asked tend to elicit the information sought (Leedy, 1989:27). Since this study is based on content textual analysis and literary criticism, and uses secondary data, its validity therefore is determined to a large extent by the validity of the measures of the original texts under study. However, the concreteness of materials studied in content analysis strengthens the likelihood of reliability (Babbie and Mouton, 2001:393).

In the case of this study logical reasoning and replication was used to mitigate against problems of validity. Babbie and Mouton (2001:397) argue that replication can be a general solution to problems of validity in social research.

It is taken into account that according to certain scholars, there are general estimators of reliability such as inter-rater/observer reliability, test-retest reliability, parallel forms reliability, and internal consistency reliability (Mouton, 2001;Welman and Kruger, 2001). Due to the nature of this study as a qualitative and application based on content analysis and literary criticism, all the aforementioned forms of reliability were not directly applicable.

3.3 THEORETICAL FRAMEWORK

One theoretical concept namely, Afrocentricity is the bedrock of this study as discussed in chapter 1 and 2 respectively. This paradigm will form a theoretical basis for analysis of texts in chapter 4 and 5. Since the aim of this study is to test African theories on selected texts, particularly in African Language studies, these theoretical perspectives are relevant for a study of this nature. This can enhance the study and make it contribute to the wealth of knowledge in African literary criticism.

Afrocentricity is regarded as the suitable perspective for this study and explores how key steps in developing a theory for literary criticism. On the other hand, it also discusses decoloniality as a trajectory with phases. According to Galabuzi (2008:30),

Africentricity can be defined as an attempt to build a contending worldview that puts the experience of people of African descent at the center of world events – not to remove them from world events as some have suggested.

Afrocentric theories and their application theories under study are a response to the literary debate, Eurocentric and Afrocentric views including theorists, critics, scholars, detractors in the literary criticism space whose arguments were expressed in actual texts, reviews, conference papers, journals, books and internet. Western theories, particularly the controversial ones are mooted by African scholars and critics for either new or modified versions of literary theories which will be appropriate for African literary works.

The application refers to the Afrocentric theories whose application will be tested in Chapter Four on three isiZulu literature books namely, *Bengithi lizokuna*, *Umshado*, and *Uthingo lwenkosazana*.

The texts on which to apply the newly found theories needed to be in novels and short stories.

Therefore, the sample size includes the body of literary criticism which was in existence since the inception of the literary theories such as the controversial literary theories in general, with particular focus on the testing of application of the Afrocentric theories. The views contained in this body of knowledge should, first, be propounded by Europeans as theories applying them on African literary works. Secondly, critics or detractors of these theories should respond negatively or positively to the application of these theories on African literary works. Thirdly, included in the sample should be views which decry European theories and purport for modification of existing theories. Fourthly, views which call for new African theories will be considered. Sixth, views which reject anything 'theory' and argue that there is no need to have theories to understand literature, will be included as well in the sample. Having stated the facts above the centre piece of this study, is the testing and application of the newly found Afrocentric theories on selected texts.

The foregoing paragraph implies that African and European authors/scholars/critics, texts, debate outcomes, journals, arguments, conferences, online websites and theories – local and global – national and international -are sampled for the purpose of this study and the texts will be 2 novels and 5 short stories.

The greatest advantages of the purposive sampling strategy in this study are that it is economical in terms of both time and money whilst it refreshes the theories, penning the developments of the debate, highlighting existing gaps and premising the Afrocentric views with examples of the newly found theories such as African Humanism, *intsomi* dream and Africentricity.

3.3.1 Afrocentricity

Afrocentricism is often associated with Molefi Asante, whose popular works and prolific scholarship introduced many people to the need to consider an African cultural orientation to better understand the authentic lived experiences and realities of people of African ascent (e.g. Asante, 1987). However, the term preceded Asante as did the concept (Tolliver, 2015:61).

Africentrism has a long genealogical path, reflected in the work of the 19th century intellectuals, such as Martin Delaney, and Edward Wilmot Blyden, Osgyefo Kwame Nkrumah and Mwalimu Julius Nyerere, Pan-African liberation warriors who fought against European colonialism, embraced the same concept – that Africa and Africans are valid reference points, constituting competent and legitimate authority for naming ascendant people and determining their own needs and solutions to their problems (Nkrumah, 1965, Madzimoyo, Personal Communication, October 25, 2013 in Tolliver, 2015:61).

On the other hand, Adeleke (2005:547), describes Afrocentricity as Afrocentric consciousness which describes a consciousness of affinity to Africa sustained by subscription to African cultural values, advocacy and invocation of African ideals and idiosyncracies and the conception of existential realities within an African cosmological framework. Adeleke's definition seems to create a base of understanding which is required to understand the contents and aesthetics of the selected texts.

Africentrism locates people of African ascent within their own cultural references and self-ethnic reflectors (Colin, 1989). Its epistemology, cosmology, and axiology are grounded in a tradition African worldview that recognizes the centrality of spiriteness and the interconnectedness of all things in the Universe (Tolliver, 2015:61).

Theories, methodologies, and research that emerge from this paradigm are rooted in indigenous African values, ethical systems, and ways of knowing (Gumbo, 2014).

Rowe and Webb-Msemaji (2004) and Asante (1987) describe Africentrism as representing a learning space where the knowing, being and contributions of people of African ascent are valued and acknowledged in their own right, outside of comparison with or devaluing others. It also engages in critical self-analysis, examining the best and the worst aspects of classical and contemporary African history, in order to strengthen and empower African people.

Some of the principles and values are highlighted in Nguzo Saba as Unity, self-determination, collective work and responsibility, cooperative economics, purpose, creativity, and faith.

Basically, Afrocentrism provides professionals and scholars with a conceptual template or paradigm or framework from which to examine, investigate and contrast all other African-centred and oriented perspectives including phenomena. Adichie, (2009) states that the paradigm provides a counter-narrative of an African that is perceived to be without intellectual antecedents of theorizing, research and other accomplishments.

Woodson and Garvey in Rowe and Webb-Msemaji (2004) among others recognized the importance of African people's naming themselves and their issues based on their own cultural realities. Morrison expresses the importance of naming, a critical element of Africentrism (Rowe and Webb-Msemaji, 2004).

In her novel, *Beloved*: definitions belong to the definers, not the defined, historically. So, it is up to us to define ourselves. If we don't someone else will, and they will do it miserably... It is through the proper naming of a thing that it gains its existences, its essence (Wells-Wilbon and Simpson, 2009:95).

Contemporary African-ascendant scholars extend the call to identify indigenous African-grounded knowledge to most effectively address issues of relevance to people of African ascent (Mkabela, 2005). This continuing work across generations provides evidence of the profound historical kinship (Obenga, 2004:49) and common generative themes that are embodied in Africentrism (Viriri and Mungwini, 2010).

Views of African including their African literature and African languages were marginalized through the racially divisive language policies, acts of the law and discriminatory practices. The situation is in a process of changing and transforming since the advent of democracy.

Asante (2007:74) regards centrality as involving discourse engagement that places all cultures in the center of their own particular histories a way to a truly universal history.

As it can be expected, not all scholars agree on everything about the term, Afrocentricity. For instance, Noon (2010:734) argues that the term is misunderstood and has reverse discrimination.

Afrocentricity can be regarded as a philosophy and paradigm. Acknowledgement should be made that Afrocentricity has been expanded to be used, to some extent, by other scholars and knowledge practitioners for other uses like Afrocentricity literacy pedagogy (Valencia, 1997; Harris, 1999; Souto-Manning, 2002; Hooks, 2003; Pino, 2004; Perini, 1999) Afrocentricity in this study has been employed as a framework within which the research is conducted.

Like all theories, Afrocentricity has strengths and weaknesses. The strength of Afrocentricity is that it is plausible and credible in analysis and interpretations of texts. It sheds light on the meaning of the text but also on historical periods, cultural trends and socio-political events. The limits on the other hand, include the facts that the quality of the interpretation depends on the quality and authenticity of the texts. Multiple, and sometimes conflicting, interpretations may confuse rather than inform the reader. Also the contextuality and intertextuality of texts may constrain one's understanding thereof. Using content textual analysis may also lead to interpretive bias (Mouton, 2001:168).

The three theories Afrikan Humanism, intsoni dream theory and Afrocentricity theory are adequately accommodated in this Afrocentricity framework together with

the contents covered by the selected texts. For instance, it accommodates the oral nature of African written works as one of the highly recognized epistemologies.

A myth still persists that Africa and its various peoples are lacking in a legacy of the written word. Africa is instead demoted to the oral tradition status (Abraham, 2011).

There was great civilization and writing systems that were found in Africa particularly in Egypt and neighbouring countries but were stolen by the West (Abraham, 2011). Some of the graphic systems are still in use today and they are historically important.

Africentricity is correcting such myths as contemporary historians of Africa, archeologists, linguists and others have provided strong evidence that Ancient Egypt's culture grew from sub-Saharan African roots.

Ehret (in Abraham, 2011), states that:

long before the emergence of Egyptian hieroglyphs, Africa had a wealth of graphic and plastic symbols that recorded and communicated information without being systematically related to language. There are myriad of scripts that prove that there was a writing system, to name but a few – there is a system of knotted cords, tallies, rock art, pottery designs, etc which were precursors to writing, and are often referred to as “proto-writing.

There were also gicandi symbols employed by the Kikuyi in Kenya, adinkra symbols among the Akan in Ghana and Cote d' Ivoire, elaborate nsibidi symbols among the Igbo and Ejagham in Nigeria, Bamum scripts of Cameroon and cosmographic systems employed among the Dogon and Kongo (Angola). According to Abraham (2011:82), The Bamum of Cameroon with the modern form A-ka-u-ku has letters of writing and numerals for counting and it contains 80 syllabic characters (10 of these characters are numerals which are also used as letters).

Bruce Willis developed a Adinkra dictionary--- a Visual Primer on the Language of Adinkra which helped greatly in bursting the myth that adinkra (a writing system invented by the Akan people of today's Ghana and Cote d' Ivoire) is just symbols,

and not a writing system. The list is not exhaustive, as there are Cuneiform, Phoenician scripts, Tauregs scripts, Tifinagh scripts to be considered.

Most importantly there is an African-styled Kama Sutra, which is known as the Lerewa Nu Nguet, roughly translated as the Book of Love. This book was created by King Njoya in 1921. It is the earliest known written account from Black Africa devoted to the arts and science of sex and love. The book explodes Western stereotypes regarding sexual relations in Africa (Tuchscherer in Abraham, 2011).

All writing systems are traceable to the Ancient Egyptian scripts except only the Chinese scripts which does not have traceable connections to Egypt. Therefore, contrary to conventional history, Africa had its own writing systems long before the Asians and Europeans arrived on the continent with theirs (Abraham, 2011).

3.3.2 Afrikan humanism theory

Afrikan humanism was founded by the well-renowned South African born writer, critic and philosopher Es'kia Mphahlele. He started his writing career in 1940. Afrikan humanism is both religious and philosophical dialects. To spell Afrikan with the letter “k” and not “c” as the colonisers do, is to highlight the independence of this theory from the European thought (Rafapa, 2007:103).

Mphahlele based this theory on his experience, creative writing and pursuit of meaning. Much of his focus was on the conflict relationship which is prevalent between European worldview and Africanness. The theory creatively employs a worldview which is dominated by symbols, folklore, myth and imagery of a black aesthetic. As applied in literature, it accommodates and promotes orality, cultural beliefs and aesthetic values of Africans. According to him, African literature is produced by Africans for Africans.

Mphahlele's views include Ubuntu, African traditions, and cultural practices which do not accommodate some Eurocentric values. Such values include the way of life that is peculiar to the Eurocentric life. This includes examples like ancestral worship, indigenous values that made an African grounded in his culture. This theory will be

applied on Ntuli's short stories. Before the analysis, a short resume of Ntuli will be provided.

3.3.3 Intsomi- Dream Theory

After critically studying and reviewing the structuralist theories in his doctoral studies thesis, Duka (2001), proposes a theory which according to his assertion will be suitable for the critical evaluation of literatures in indigenous languages. The theory could be called Intsomi Dream theory.

The Intsomi Dream theory argues that the voice of umakhulu (grand-mother) is in the unconscious mind and forms the latent content. The latent content continues to spill over into a text especially in isiXhosa novel text.

3.4 CONCLUSION

Whilst the study is a desktop-based research, the researcher followed a qualitative research methodology using analysis and literary criticism. In sampling, the researcher used the purposive sampling method and ended up with a sample size of authors/writers/critics, texts, journal articles, conference papers, internet searches.

Discussed in the chapter is the Afrocentric perspective are also In the next chapter, which is chapter 4, the researcher will apply the newly found Afrocentricity theories namely Afrikan humanism, intsomi dream theory and Africentricity.

CHAPTER 4

APPLICATION OF AFROCENTRIC THEORIES ON SHORT STORIES

4.1 INTRODUCTION

The purpose of this chapter is to analyse D.B.Z. Ntuli's short story collection titled *Uthingo Lwenkosazana*. The five short stories that will be analysed using an Afrocentric approach are: *Uthingo lwenkosazana* (The rainbow), *Bafanele ukugcotshwa* (They should be ordained), *Unyaka omusha* (The New year), *IPhasika* (The Pass over) and *Izivakashi* (The visitors). The Afrikan humanism theory, promulgated by Es'kia Mphahlele, will be applied. A short background of both the author and the theorist were provided in Chapter 1 of this study. As it was discussed in Chapter 2, Afrocentric theories were developed but never tested and applied on African languages texts. Therefore, this chapter will attempt to apply theories that are African in nature. European and African theorists and scholars alike became progressively aware of the shortcomings in that Eurocentric theories were limited in analyzing some African texts. For example, Dohne (1857) denied the existence of poetry amongst the Zulu speaking people inspite of the fact that there were bards. The poetry of B.W. Vilakazi cannot be understood without understanding the influence of folktales and praise poems (*izibongo*) which impacted positively on him (Ntuli, 1984). Another example, is that structuralism cannot account for the unique rhyme that is prevalent only in African languages particularly in isiZulu (Ntuli, 1984). Studies in ideophones demonstrate that in the main, ideophones are uniquely African and require an Afrocentric scholarship.

4.2 ANALYSIS OF SHORT STORIES

The five short stories understudy obtained awards in 1971. They will be studied to explicate Afrikan Humanism in aspects such as culture, customs, traditions, beliefs systems, religion, indigenous knowledge, Supreme Being, nature and outcry of a societal voice against deviant conduct and practices such as alcohol consumption by the youth, holding grudges, hiding secrets.

The five short stories are:

- Uthingo lwenkosazana (The rainbow),
- Bafanele ukugcotshwa (They should be ordained),
- Unyaka omusha (The New year),
- IPhasika (The Pass over),and
- Izivakashi (The visitors).

The above five short stories illustrated the Afrikan humanism approach to literature. This fifth short story, will however, indicate the inadequacies of Eurocentric approaches. African languages are complex with aspects such as ideophones. The short story, *Izivakashi* will be used to that effect. The approach to this section will start by giving an analysis.

4.2.1 Analysis of Uthingo lwenkosazana

Mpiyakhe is the main character in this short story and was on his way to kill Sinqindi, when he was beaten by a snake. He believes his ancestors were stopping him from committing murder of an innocent person.

...engibona ukuthi lokhu kwenziwe yibona abaphansi ebebengafuni ngiphathe lesi sizwe (Ntuli, 1978: 9).

I reckon this was done by the ancestors who were refusing that I should rule this land.

Mpiyakhe believes his ancestors can influence events on the land of the living.

Although he believes in ancestors, he also believes that death is a process of going to them. It reflects the belief system of a traditional Zulu person who goes to his ancestors at death and talks to them whilst alive.

Uvalo olukhulu akusilona olokufa, kodwa ngolokuthi uma ngihamba ngiyobingelelana kanjani nabo (abaphansi) ngalento engayenza ngisaphila (Ntuli, 1978: 9).

The greatest fear is not death, but it is for how I will greet the ancestors after what I have done whilst I was alive.

The above excerpts show the important role played by the ancestors in African religion or culture and ethos. The ancestors are a link between the living and the dead. Ignoring or annoying the ancestors warrants the wrath from them according to the Zulu culture. The ancestors may manifest themselves in a form of a snake. From the earliest records of civilization, it is clear that the snake played a significant cultural role as an enigmatic creature with supernatural powers, alternatively seen (even in the same community) as benevolent creator and protector of wisdom and eternal life, or perpetrator of evil and agent of death (Lurker, 1989:370; Hendel, 1995:1405).

Canonici (1985:58) argues that although the snake seems to be the most hated animal, in Zulu folktales, perhaps because it appears unexpectedly and can cause harm to unsuspecting people, it is at times, looked upon as a mysterious being with some magic powers especially from a pool, which is the symbol of new life in Zulu culture.

Although Mpiyakhe is expecting to die anytime, in this belief about a snake he also has chance to live a new life.

Makgamatha (1990:244) further affirms that in the African culture in general there are many concepts, many mythological ideas connected with the snake. A considerable number of peoples associate the snake with the spirits of the ancestors, believing that these spirits manifest themselves to their descendants in snake forms. No other animal and few, if any, other items known to man, have such a rich and varied symbolic significance as the snake.... It possesses so many unique characteristics that it suggests a large variety of associations, some of which appear to be in direct contradiction to others. Although it is one of the best known, it is often associated with life-giving processes.

Thus, the snake is connected with the function of giving and saving life, of rejuvenation and immortality (just as the snakes remove their skins in order to renew

or rejuvenate their youth), and this clearly a role that is ascribed to the ancestral spirits. Berglund (1976) found that for the Zulu, pythons are not animal like other snakes, but they are *amakhosi* (kings).

There is evidence in folk narratives that the snake is also sometimes regarded as a symbol of the male life-giving principle. There is no doubt of the association of snakes, through water, with human fertility or the belief that the shades of the father, who are intimately involved in the formation of the foetus, often appear in the form of snakes. There is little wonder, therefore, that the snake's role as phallic symbol has often been emphasized that there is a tendency to regard the snake in folk narratives as a temper to sexual enjoyment (Makgamatha,1990:126).

It was important to respect certain snakes because Africans believed they are the manifestation of their ancestors. Amongst Xhosas there is *inkwakhwa*, a brown/red snake. The Ncongwane people, though not Xhosas, and mostly Swazis, know about this snake as their clan name, *Nyezi, Mvila, Macedza includes Nkwakhwa lebovu lengenalulaka nemuntfu*. This demonstrates the kindness and gentle spirit of the Ncongwane people who do not fight against people (Ncongwane and Ncongwane, 1992).

According to Kwatsha (2007), the Mpondomise people believed that if someone killed *inkwakhwa*, a brown cobra deliberately, especially if s/he was supposed to show respect to it, calamity would befall them.

In another sense, not killing the snakes also talks to the ideals of balancing the ecosystem and keeping a heritage for generations to come to also see other breeds of snakes.

Mpiyakhe could not face death with his lies and his conscience that was not clean about the chieftaincy. Mpiyakhe remarks that:

...sekuyisikhathi eside ehlupheka kungafanele [uSinqindi] (1978 :2).

It has been a long time since Sinqindi was suffering undeservedly.

Ngiyabona ukuthi abaphansi ngeke bangemukele uma ngabe angibonananga noSinqindi sithelelane amanzi nxa ngabe uyavuma. Konkhe loku ayikhona uSinqindi kwabangwa yimina. Ngeke ngihambe ngingambonanga. Kumele akwazi konke (ibid: 2).

I'm aware that my ancestors will not accept me if I do not meet with Sinqindi and forgive each other if he is willing to. I'm the cause of all what he is today. I won't die having not seen him. He must know everything.

Mpiyakhe as an African is not afraid of death itself. He believes his ancestors are calling him and he will join them soon. In fact, he is seeing some people already. For instance, Ntuli (1978:6-7) comments that:

ukhuluma sengathi kukhona okunye asekubona – abantu abathile.

He speaks as if he is seeing some things already – certain people.

Western theories would find it hard to believe that ancestors can control and influence the destiny of the living since this ancestral worship is a way of life which is not in a Western worldview. Therefore, it would be difficult for Western theories to conceptualise a theory which is not backed by their philosophy of life. Hence, Afrikan Humanism, a theory conceptualized to cater for African philosophies is acceptable in this instance. Afrikan Humanism believes that there is continuous connection between the living and the dead and the dead can influence events in the lives of the living. However, he believes that his ancestors will not accept him if he does not speak and resolve his indifferences with Sinqindi.

Adeleke (2005:547), describes Afrocentricity as Afrocentric consciousness which describes a consciousness of affinity to Africa sustained by ... subscription to African cultural values, advocacy and invocation of African ideals and idiosyncracies and the conception of existential realities within an African cosmological framework.

Mpiyakhe, loosely translated, means his own battle. Mpiyakhe is fighting his own battle because he wants to benefit his father's inheritance, which by culture is not his. His conscience is troubled as there is a battle. Sinqindi, the victim should be the rightful heir to the throne. Mpiyakhe believes that the snake was sent by the witches to kill him.

How come he cannot find it and kill it? He utters:

Nx, Le nyoka! Uthi ibingathunyelwe ngabathakathi?

The damn snake! Was it not sent by the witches?

Ngeke bangivuma uma ngingakhulumi noSinqindi (Ntuli, 1978:7).

They will not welcome me if we don't talk it over with Sinqindi

In African religion as a component of the outlook on life, Mphahlele argues in Afrikan humanism that life continues after death. People join the happy realm of their immediate ancestors when they die (Mphahlele, 2002:138). Mpiyakhe is worried that his ancestors will not accept him if he dies now. However, he is less worried about his ancestors now. Mpiyakhe is consumed by greed and hate. The only thing that matters to him at the moment is to murder Sinqindi and ascend the throne. However, the snake has destroyed all his opportunities of being the future king. He has pinned his last hope on the traditional healer, Qolotha. He hopes Qolotha will save him.

Afrikan humanism believes in indigenous knowledge and healing. Mphahlele's characterization of the consciousness and culture includes the ability to rely for subsistence and survival on organic material. One of this example is the use of African medicine in traditional healing (Notes Towards, 139).

Nene (2014) discusses the importance of traditional healers in African society. According to Nene, the definition of traditional healers varies from people to people depending on a person's background. Some people call them 'spiritual healers' some 'indigenous healers' those terms still mean traditional healers. Although traditional healers are known for their healing methods in helping the society maintain balance between spiritual and physical state of mind, there are some people who still believe in the old stereotype that traditional healers are witches, just because they use African traditional methods of healing. Some believe traditional healers are witches because they know how to counteract the evil used on people. If we can look at the definition of witches or a witch we will draw to a conclusion that

those people were misled indeed. Most dictionaries define witches in most cases to be an ugly woman wearing a black cloak and hat using stick to fly and cast evil spell on people.

On the other hand, a traditional healer is a person that provides health care to people by using different methods, it can be through the use of ancestors, holly water, herbs, animal substances and or a prayer. Their main purpose is to protect people against evil and help alleviate people's life. However, they are those who misuse their knowledge to kill people and breaking the rule that traditional healers are meant to protect and heal, thus becoming witches (Nene, 2013: 3).

The twist in the tail in this story is that Mpiyakhe spoke out all the truth and indicated his willingness to handover the chieftaincy to Sinqindi to whom it rightfully belongs. Only to find that the snake that bit Mpiyakhe is not lethal. From the symbols of the weather, Mpiyakhe crawls and watches outside and he sees another rainbow. This means that the storm is over. It would seem as if the snake played the role of the ancestor in this instance, since Mpiyakhe was spared from committing murder and eventually made peace with his brother.

Therefore, to Mpiyakhe it was a symbol of new life without guilt. More so, since snakes can renew their skin, also their fat are believed to have healing powers. Belief in nyoka, as Tsonga- and Shona-speakers call the invisible snake, suggests the importance of purity and pollution beliefs as they relate to health in a particular society; the presence of nyoka belief may even be taken as an empirical measure of their importance (Green, 1996).

4.2.2 Analysis of Bafanele ukugcotshwa (They must be ordained)

In this short story, Humanism shows the strength of unity in marriage and how married women support and acknowledge their husband's weaknesses. The theory also acknowledges that Christianity is part of the African society, however, Christianity should not be used to the detriment of African culture.

It is the first graduation of this church at Kuthuleni and everybody does not want to miss it.

Zonke izindlela namhlanje zibheke esontweni elikhulu. Leli sonto phela liseduzane nelokishi lapho kufundela khona abefundisi. Lisandukuqala leli kolishi. Bonke bajahe nje ngoba bafuna ukubona umgcobo wokuqala. Ngisho nasebahlehla enkonzweni namhlanjena bathena ake baqhugele ngakhona bayobona le ngqayizivele (Ntuli, 1978: 13).

All the roads today are going to the main church. This church is nearer to the college for religious ministers. This college has just been opened. All people are in a hurry because they want to see the first person to be ordained. Even the backsliden who were no longer coming regularly to church, today they dragged themselves to see this special event.

Christianity was introduced through missionaries who collaborated with traditional chiefs. Mphahlele (1959:16) speaks about Moruti Foster who introduced Christianity stating that Jesus Christ died for us all and he was our brother. However, Mphahlele seems to lament that in the city it is not like that. Everyone for himself seems to be the motto to live by which is opposed to 'ubuntu.'

Regarding the chief, Mphahlele (1959:23) writes that the non-Christian praised him [the chief] for allowing them to keep to their way of life and the Christians praised him [the chief] for having built a big school and allowing them to have the churches even although he wasn't a Christian.

Mphahlele acknowledges Bishop Crowther and his contemporaries and he admired and adopted some aspects of Western culture for African advancement but not at the expense of traditional institutions and self-determination (Mphahlele 1959: 46). Therefore, Afrikan Humanism is not against Christianity but acknowledges that to the African, the Supreme Being exists as an all-pervading vital force in the mountains, the rivers, valleys, the plant and animal kingdoms (Social Work, 240).

Skhumbuzo, one of the graduants, is also looking nervously at this crowd. One of the elders in the church, who is part of the procession is thinking deeply about the

ones who will be ordained. Whilst the congregation is singing, he is praying for them:

Nkosi, uze ubagcine. Benze umsebenzi wakho. Baphe amandla okokusebenzela (Ntuli, 1978:14).

God preserve them. Let them do your work. Give them strength to work for you.

It was indeed a difficult road for Skhumbuzo. Before he could join the priesthood, he decided to get married.

Kodwa kuthena uma kubakhona izingxakana, kwacaca ukuthi ngcono aqale ngokuthatha kuqala angakayi ukufundela ubufundisi. Ngale ndlela angavikeleka nasezihibeni eziningi esazi ukuthi kukhona umuntu oqondile abhekene naye.

Kwaba nzinyana nokho ngoba lapha eKuthuleni kuqalwe zingakabi bikho izindlu zokuhlalisana abafundayo kanye namakhosikazi abo...(Ntuli, 1978:15).

When there were teething problems, it became clear that he should get married before going to study to be a religious minister. In that way he will be protected from many temptations, knowing that he is in love with someone.

However, it was a challenge in that at Kuthuleni there were no dormitories for students and their spouses.

Mphahlele also makes a contrast between what they learnt from the fire-place and what others learnt from church, cities of the white man and school. For example if you were a Christian in the rural areas, when you come to the city of the white man things are different Mphahlele (1959:16).

The church hall in Christianity plays the same role as the fire-place. According to Mphahlele (1959:12):

there were the African Methodist Episcopal School, the Dutch Reformed School, the Anglican School. These should be viewed as the original centres of knowledge, power and identity which were developed to universities which in turn control the levers of power, knowledge and identity even today (Mphahlele, 1959).

Seyedlulisiwe imicinjana leyo, kwafika isikhathi sokuba omunye walaba abakade begcotshwa enze intshumayelo. Pho-ke unkatho ludle uSikhumbuzo. Bonke abafundi bavele bakhomba yena ngoba nangenkathi kusalinganiswa nje ukuthi kushunyayelwa kanjani nguyena owayedla ubhedu, kulapho wayehlale ephambili nje nakwezinye izifundo. Bakhetha yena-ke ukuze kuthi nebandla uma lilalele lizizwele ukuthi kade kungadlalwa lapha, bekufundiswa ngempela (Ntuli, 1978:17).

When he has finished certain items on the agenda, there came the time for one of the graduates to present a sermon. The lot fell on no one else other than Sikhumbuzo. All the just pointed him because even during the practices for preaching, he was the one who used to come on top, even in other subjects he used to come first. They chose him so that when the church is listening, they must be convinced that they were not playing here, the students were thoroughly equipped.

Sikhumbuzo Mtshali fell in love with Betty in spite of the fact that he was married. Other students were dismissed from the college because of their backsliding and immoral acts and conduct of falling in love with the girls of the location.

When Skhumbuzo was preaching for the first time as a reverend, he was interrupted.

Kuthena lapho eseqala ukushisa, kungasekho namunye obheke eceleni, bonke bebheke kuyena, bamuzwa ethi nje: "...ngoba iNkosi isibi-." Lathi nqamu izwi lakhe. Usazoqhubeka. Kuthi nya. Nabantu bangathi nyaka, kuze kube sengathi babanjwe ugesi nje. Kuthi nya. Asuke aveve kakhulu uSikhumbuzo. Amehlo athe mbe laphaya emnyango. Abanye ababonanga, kodwa abangasemnyango bayibonile le ntombazana engene igone ingane yahlala khona nje ngasemnyango. Namanje isekugcineni kwebhentshi, ibheke phansi enganeni, ide iyimbambatha ngesandla ukuba ingaphazamisi (Ntuli, 1978:18).

When he was getting hot, nobody looking down, all eyes on him, they hear him saying, "...because the Lord was.." His voice got quiet. He is still going to continue. Dead silence. People did not move as if they were electrocuted. Dead silence. He eyes are fixed on the door. Others did not see, but those who near the door, did see a girl that enetered carrying a baby and got seated next to the door. even now she is at the end of the bench, looking down at her baby, comforting the baby with her hand so that the baby does not disturb the church proceedings.

Afrikan Humanism believes in authentic morals and values such as honesty and integrity. Although now these values may sound universal and the same as the Eurocentric views, to Mphahlele they are not applied in the same way.

Sikhumbuzo was the most trusted one of the graduates. He could not complete his sermon when Betty came and set at the door. Afrikan Humanism recognizes and values experience. Hence, the Bishop noticed this incident and handled it with great care. After the sermon and service, he approached a few experienced pastors and investigated the matter.

When it was found out that Sikhumbuzo had extra-marital affair and Betty has a child from that relationship, a decision was taken to strip and dismiss Sikhumbuzo Mtshali. His wife promised to stand by him and to look after Betty's child. This is interesting. The fact that Skhumbuzo's wife stood by him demonstrates deep cultural ubuntu at its best. The child should have a sense of belonging. She had a choice not to accept him back into her life. The feminist followers would regard her as a weak and submissive and unassertive wife. However, the African Womanist like Chikwenye Ogunyemi recommends that problems in African families and society should be resolved in a manner that will benefit all the participants. Therefore, Skhumbuzo's wife is an exemplary to other young African women. In addition, she did not even exercise what the Bible could have rightfully permitted; that is to divorce if a spouse was not faithful to the marriage vows. It shows that love conquers all.

In the African culture children must identify themselves with the surnames of their fathers to avoid bad luck and incest. They must know their ancestral lineage. Not knowing their fathers' background might cause problems when they are grown up. Current TV Programs like Khumbul' ekhaya (Remember your home), Utatakho (Your father), Jerry Springler's Shows and movements like drawing up family trees and knowing your lineage through DNA, are based on the similar principles and are followed by many SA viewers mainly of black origin.

This theme in the story of fathers not being connected to their children is a topical recurring theme even in current times. Identity loss creates problems for growing children and adults. Having street kids can be avoided as it has a negative impact on children and families. The message from Mphahlele is that the social caring for children is important. Mphahlele also emphasizes the importance for children to know their lineage so that the ancestors can also protect them. Cultural practices that do not promote Ubuntu should be done away with even though cultures are changing.

From the religious perspective, it is actually a bible verse in Malachi 4:6, where the hearts of the children will be turned to their fathers and the hearts of the fathers to their children (Bible, 1984:1044). The subtheme of sons and their fathers is also interwoven with caring for orphans. Mphahlele advocated for *ubuntu* when he explained his first entry to literature that my interest in people as people and not as political victim (Barnett, 1976:19).

Molvaer (1997:ix) also argues that good literature reflects the life and spirit of a people. Writers hold a mirror up to their society. A society finds expression through its authors, and in this way, it is the co-author of literary works. In its literature and art, a society reveals its soul.

4.2.3 Analysis of Unyaka omusha (The New Year)

This short story is centred around the tradition of twin killing. One of the twins is Nyandeni and he survived the killing. Mphahlele, in “Man Must Live,” seems to encapsulate humanism principles in Afrikan humanism which promotes and encourages Africans to value and preserve life whilst observing their traditions.

Like in one of Mphahlele’s novels, titled *Father Come Home*, Mphahlele (1984) explores the theme of a father, or disappearing father. The main character, Maredi, once vowed that “one of these days I must run away, I must go and find my father.” Similarly, in this story, Unyaka omusha, Nyandeni is looking for his own biological father.

In Mphahlele's novel, *Maredi*, the character Maredi was later reunited with his father just like in the story.

However, in this story, *Unyaka omusha*, father and son were separated by circumstances beyond their control. In their family, many members had already died. The storyteller was suspecting that they were bewitched. He consulted many *sangomas* to no avail and the *sangomas* were also afraid for their own lives. As already mentioned in the short story *Uthingo lwenkosazane*, the role of *sangomas* is a very precarious one in African society. Clearly, *sangomas* were used for a variety of things including dealing with witchcraft. Canonici (2010:41) critically observes that Thomas Mofolo's *Chaka* (1925) had made use of the traditional belief that black magic could be used to destroy human life and that offended ancestors could be turned, from benevolent tutelary spirits, into vengeful agents of fate.

The narrator's wife gave birth to twins and they were boys. It was difficult to perform the custom of killing one child and they were hesitant to perform the custom because they actually did not know which child would survive the witchcraft.

In the story, *Unyaka Omusha*, the narrator, the old man who was a guard, reports that his mother was insisting and pretending to be pro the twin killing ritual. She says:

Khona ngiyazi ukuthi sekukhona umoya wokungakwenameli lokho ngenxa yokwanda kwemithetho ehambelana nenkolo le efikile. Kodwa-ke ... cha futhi angingasho lutho mntanami. Yenzani ngokubona kwenu (Ntuli, 1978:36).

Well, I know that there is a spirit which does not appreciate that due to the many rules that are related to the new religion that has just arrived. And may I not say a thing, my child. Do as you please.

The problem of deceasing of other family members continued. The grandmother was saddened and her grandmother instinct could stand the possibility of having no grandchildren of her own which is what all grandmothers are looking up to.

Kwasuke kwahlwa nje ukuthi yini esingayenza (Ntuli, 1978:36).

It became confusing as to what we could do.

The conflict intensified. The narrator's wife would not allow the killing of any of her children. Probably that was either the influence of Christianity on the mother of the twins or the change of the tradition. It is actually amazing that it is the grandmother who eloped with the other twin boy, who is now meeting his father. She was also overcome by the grandmother instinct.

Afrikan Humanism and African society has elders and wise people in the community to assist when there is a problem. The storyteller says,

Hhayi ngabona ukuthi ngcono ngiyithungele ebandla namakhehla injobo. Ngaya kobaba abanye ngayofuna izeluleko (Ntuli, 1978:37).

Good advice is obtained from men and old men. I went to look for an advice.

The social status of old women in African societies is clearly delineated. They either maintain or initiate change.

For example according Masuku (2005), in most African societies, old women are held in high regard because they are perceived as being both clever and wise. Their age testifies to the fact that they have undergone various experiences in life that have endowed them with both wisdom and insight.

In addition, Gyekye (1997) is of the opinion that, in preliterate societies, elders are traditionally acknowledged as the repositories of wisdom. Because knowledge is derived mainly from experience, it is quite natural to credit elderly people with wisdom simply by virtue of their long experience of life. In a culture that knows no writing, the elders can be said to possess the cumulative wisdom of the years. In this instance, it means extensive knowledge of the lore.

However, Afrikanism in its original form, recognised wise women as opposed to the Eurocentricism which killed them. For example, Sardust (2007:5) argues that:

Witch executions were used by sections of the ruling class around Europe to variously; confiscate property, demonise beggars, control reproduction, enforce social control and gender roles and exclude women from economic, political and social activity. The trials were used not only to break up old communal forms of life and condemn some traditional practices, but was also a weapon by which resistance to social and economic restructuring could be defeated. The phenomena spread over so long, and such a huge area that there is no one single explanation for the trials. However - the differing explanations do not contradict each other, but rather show how widely the tool of the witchhunts was used. The witches were lower class. Most of the women accused were poor peasant women, and the accusers were either members of the clergy, or wealthy members of that same community - often their employers or landlords.

Stardust's opinion also demonstrates that communal values in Europe during the middle ages were not appreciated and valued. African societies, on the other hand, place great emphasis on communal values. For instance, Gyekye (1996) defines communal values as:

Those values that underpin and guide the type of social relations, attitudes, and behaviour that ought to exist between individuals who live together in a community, sharing, mutual aid, interdependence, solidarity, reciprocal obligation and social harmony. In the social context of the community, each member acknowledges the existence of common values, obligations and feels a loyalty and commitment to the community that is expressed through the desire and willingness to advance its interest.

In this story, the grandmother is not persecuted for saving the child who was destined to be killed through the twin killing ritual when she eloped with him. Instead, both the son and the father are grateful for the grandmother's wisdom.

Indigenous knowledge and acknowledgement of the wise and experienced people in the community is critical in the African humanism. For example, the storyteller admits that he did not have a choice when he says:

Sengabayathe ngabayathe, abadala bama ekuthini nje bona sebeyazazi izinto. Uma ngabe angifuni-ke ukuthatha iseluleko sabo,

ngingakhali ngabo ngomuso. ...Isala kutshelwa sibona ngomopho-ke ndodana (Ntuli, 1978:37).

I tried several times and the elders stood their ground pointing out that they know better. If I refuse to take their advice I should not blame them in the future. You will see for yourself.

Traditions and customs in the Afrikan humanism are non-negotiables. There is even a social voice that dialogues directly with the conscience of an African.

The storyteller says:

Kodwa ngathi uma ngingena ekhaya, kwangathi kukhona izwana elingihlebelayo lithi kufanele ngithobele iseluleko sabadala ngoba nangempela uma ngigasithathi ngizokhala (Ntuli, 1978:37)

But when I enter the house I would hear as if there was a small voice whispering that I should obey the advice of the elders because if I don't take it I will indeed regret.

The storyteller is a survivor of twin killing. His own mother, the grandmother in the story, narrated to him (the storyteller) that he was also one of twins when they were born and the other one, which was a girl, was killed. In other word, history almost repeated itself. The grandmother in her own wisdom did not want a repeat of this scenario. Since the role of women in society is significant, no one could dare oppose the wishes of the grandmother. The grandmother's respect which she commanded made men to backtrack. No one could perform the custom and only the mother of the story teller was prepared to do so.

On the night of performing the custom, the mother of the story teller, also disappeared. The mother of the twins and the twin that remained also died. Upon losing the mother wife and child, the story teller fled from the area.

On this New Year's eve, it is the beginning of new life fr both the story teller and the son. Destiny has brought them together. They have found each other and said Happy New Year to each other.

Africentricity has an internal focus to get rid of nuances and practice that continue marginalize children, youth, women and the vulnerable in the society. Therefore, the changing times call for the eradication of cultures that do not promote social cohesion.

4.2.4 Analysis of IPhasika (Easters)

Kholiwe Khathi is from a very staunch Christian family in a rural environment and has asked for permission to visit Lucy, her friend, in Durban, who attends the same church as the Khathis. Kholiwe was lying because she was going to see her boyfriend Velaphi who was Lucy's friend. Lucy also organized Ben her boyfriend. Ben was also a friend to Velaphi.

Proverbially, sometimes it is said iningi *liyabona ububende* (Majority spoil the broth). In this story *iPhasika*, Ben and Velaphi do show the communal responsibility and they organized alcohol and Kholiwe started drinking wanting to show them that she is not a rural girl. Ben's collaboration efforts are to the detriment of Kholiwe. What is intriguing about the name Kholiwe is that it means "faith/the one who is a believer"; she is acting contrary to her name. She is trying as well to make herself believable and acceptable amongst her urban friends. Kholiwe is at the stage where she wants to explore life and behave like her age group. She also wants to see the country.

This is encapsulated in a Zulu saying:

Ukuhamba kuzala induna.

Travelling makes one wiser.

The opposite of this proverb is, *isihlandawonye sidla amajwabu*. (The one who stays at the same place will eat lean meat).

On the other hand, her parents had confidence in her that she will not depart from the morals and the way she is brought up, as it is evident in MaDonda, Kholiwe's mother:

Sisenenhlanhla thina baba izingane zanamuhla ngumsebenzi ukuzisunduzela enkonzweni (Ntuli, 1978:91).

We are still lucky Daddy for today's children are difficult to mobilise to church.

She and Reverend Khathi were totally deceived by Khethiwe's clandestine ways as it is evident that Khathi also thought Kholiwe would impress the brethren when she testifies at church (Ntuli, 1978: 91). Kholiwe deliberately and cunningly deceived and misled her parents.

Kholiwe changed her character. Afrikan Humanism through Mphahlele's stories at Marabastad in Pretoria, condemns alcohol especially European, because it destroys human life as compared to African beer which nourishes the stomach.

Young people are not supposed to drink alcohol and this was a serious problem since the 50s and it is even worse when the youth are Christians like Kholiwe. It must be understood that African culture in general and Zulu people in particular are not totally against alcohol. For example, sorghum beer (utshwala besiZulu) plays an important role among the Zulu people.

Zibani (1997), states that sorghum beer was used for sacrifices, social events, forgiveness and reconciliation. The Zulu people drank beer to enjoy themselves, not to get drunk, and be drunkards and addicts. It was a shame to be referred to as a drunkard. The senior members of the society approached the person who indulged excessively on beer. He was told to stop drinking if he could not control himself (*kuyeke ukudla uma kukwehlula*).

To the African the dead and the living are in a continuous dialogue. This is no surprise to Velaphi who is seeing visions of Kholiwe Khathi and hearing voices from her calling his name even though she drowned into the sea a year ago on the same Friday, which was a Good Friday. The weather is still overcast just like it was.

Velaphi, in falling in love with Kholiwe demonstrates the Zulu proverb that says, 'ubucwib' obuhle buhamba ngabubili' meaning the small grass-seed eating birds are

those that go in pairs. According to Biyela (2003:194) the ubucwibi image is used by Zulu young men as an inspirational drive to motivate them to build heterosexual relationship similar to the birds.

Those who influenced her, Ben and Lucy have European names even in the story *Bafanele ukugcotshwa* (They must be ordained) the author gives Thembinkosi a Zulu name whilst the lady, who caused him to fall from grace, has a European name, Betty. Velaphi tried to protect Kholiwe. Bad influence that is corrupting traditionally based character is coming from where one least expects it.

In a study of character, called ethology, Lorenz in Stevenson, (1974:119), studied the possibility that certain important features of human behavior are innate rather than learned from experience Therefore, Kholiwe is not totally innocent as if she was passive in the whole ordeal and allowed herself to be corrupted by the bad company. She has her own role. This is evident when she says to Lucy:

Awazi wena phela, bebengeke bavume. Nami ngazisiza ngokubabamba ngengqondo ngithi kumele siye nawe enkonzweni yePhasika (Ntuli, 1978: 92).

You don't know, they were not going to permit me. I also helped by deceiving them by saying I must go with you to the Easter/Passover service.

When Kholiwe was offered alcohol, she knew what was wrong and right. Instead she opted to please her friends by continuing to consume and it unfortunately led to her death. Her choice can be confirmed in the citation below:

...Kulokhu kusho kuKholiwe ukuthi akenqabe kodwa abuye athi kokunye akuzukumenza lutho lokhu... (Ntuli, 1978:96).

...It was saying to Kholiwe she should refuse but she would tell herself that sometimes it won't do her any harm...

According to Ishengoma, (2000:33), proverbs had a great role (and still have) in our African societies. Besides being recreational and entertaining, proverbs build communities.

By this time, a Zulu proverb, *iphikankani lifela enkanini* (a stubborn heart shall fare evil at the last) should have forewarned Kholiwe of the imminent danger after refusing several times to self-correct her behavior.

One of the proverbs that is critical in Kholiwe's incident is, 'wayithinta imfibinga kwaNodwengu (woe unto you, you who touch the beads of Nodwengu). In this act of touching can be equaled to entering the royal kraal of Nodwengu and have a romantic relationship with one of the princesses. It was used to caution people who often dare to tread where even angels fear to tread (Biyela, 2003:130).

Shezi (2001:28) states that Kholiwe was brave enough to go against traditions and norms and values. Infact, she was foolhardy and imprudent to disregard moral wisdom. In addition, Rapoport's observation can also be added. Rapoport (1980:32) states:

that girls are generally more concerned with search for acceptance and security.

Therefore, it can be concluded that Kholiwe wanted acceptance and security including a sense of belonging to the urban group of youth.

With hindsight, in this case Kholiwe lost her life as a result of that lie that triggered a chain of events including self-doubt in terms of beauty, brevity and unabated desire to prove to friends or to please friends at the expense of listening or obeying parents.

The Christian groups on the beach could not stop Ben, Lucy, Velaphi and Kholiwe from consuming alcohol. They were going to be seen to be interfering whereas in the traditional Zulu culture as well as in Afrikan Humanism it takes a village to raise a child. Some people have adopted non-progressive and non-committal proverbs such as *azilime ziye etsheni*, *isalakutshelwa sibona ngomopho*, *lekelele ziyayigomfela uyoze azibonele*, *akudokwe ligayelwe mina*, *angixhumi angixhasi*, 'we don't care attitude', none of our businesses,' 'don't stick noses into other people's

affairs') which come from Eurocentric individualistic world view rather than the collective Africentricity world view.

There are masses of religious people on the train and on the beach even those who were going to church, who were constantly reminding Kholiwe of her religious background (Shezi, 2001:25). However, none reprimanded her. She also ignored them all even her own conscience that was pricking her.

She started ignoring and suppressing her conscience when she was on the train. For example Ntuli (1978:91):

Uyacabanga ukuthi konje abazali bakhe bangathini uma bengena lapha manje bambona esefake la mabhulukwe esimanje kanti abawafuni nakuwabona (Ntuli, 1978:91).

By the way, she is thinking as to what will her parents say if they came in at the moment and see her wearing these fashion trousers whereas they don't want even to see them.

In addition, Afrikan humanism wants children to obey the instructions of their parents, to be truthful and not to lie, not to be involved in love affairs prematurely, and not to indulge in alcohol and drugs. Eurocentric views want children to explore life and not to be controlled. Urban culture is permissive to sex and is void of strong foundation on love matters among the youth. The Zulu culture could have assigned an older girl (*inkehli*) to Kholiwe to guide her properly. However, times have changed and made the practice to be near defunct. With the Moral Generation project, some of the aspects of this culture such as the controversial virginity testing, and *Umhlanga* (reeds) are being resuscitated in South Africa, KwaZulu Natal amidst objections from human rights activists. Lucy could not play that role fully as she was immersed in the urban culture that is in limbo.

Kholiwe dared to enter the sea drunk and disobedient to her parent's instruction whereas, according to the African belief the sea is pure and nothing wicked can enter into it and come alive. A person can deceive nature and since it can talk it can also punish someone on behalf of the parents.

Mathonsi (2002:208), when analyzing *Ulaka lwabeNguni* (The Anger of the Nguni ancestors), argues that conflict between tradition and modernisation, or African versus Western ways of life...constitutes a constant motif in most early literatures of African languages.

Therefore, among the Africans, the youth will always be found grappling with problems around the struggle between African and Western cultures.

In addition, Moeketsi and Zulu (2003) have observed that the Basotho youth who leave the rural areas to go to urban areas are generally represented in a simple plot structure: good in rural areas and bad in the urban areas, then turning to good again in the rural areas.

However, Kholiwe could not return and be the good girl that her parents know her to be. Similarly, Mathonsi (2002:210) also observes that a similar pattern runs through much of Zulu, Xhosa and Venda literatures.

Disregard of norms, values and disobedience of moral standards from parents and the community has dire consequences and even death.

4.2.5 Analysis of Izivakashi (Visitors)

The analysis of Izivakashi will be followed by ideophones extracted from the same short story. This will be done to illustrate inability of the Eurocentric theories to account for ideophones in African Languages. Izivakashi is a short story that is premised around the Afrikan Humanist value that crime does not pay. "Ayikho impunga yehlathi." Values must guide our conduct and behavior and in this story Khumfela did not live according to the Afrikan Humanistic values of humility, honesty and integrity. Instead, he wanted to compare himself to and live like Mthiyane who was rich. There is a European idiom, "keeping up with the Joneses" which is practised in many parts of the English-speaking world. Summarily it refers to the comparison to one's neighbour as a benchmark for social class or the accumulation of material goods. People try to "keep up" to avoid socio-economic and cultural inferiority.

The aesthetics of this story lie in stating the problem, repeating, using diminutives, use of emotive words and demonstratives, dialogue through questions, irony, use of dots and ideophones.

Regarding Khumfela, the problem was two-folds: Stealing and alcohol. For instance, he was not shying away from stealing from police. He even stole from Mthiyane's relative who is the detective in this story, and the suite he was wearing on Christmas day is the one that he stole, hence it was good evidence to take him back to be arrested. He also stole money from his wife to bet horses. All the money he won was also stolen from him. *Ophila ngenkamba, uyofa ngenkamba* (If you live by the sword you will die by the sword). Khumfela lived by stealing from others and others stole from him. Anything he started with the proceeds of crime did not succeed. His horse died, his bakkie and bicycle all were broken down beyond repair.

Worse, he stole from his own wife:

Lamkhanyela isu. Uyazi lapho aye ayibekekhone imali uMaDludla. Uzoyeba ekuseni ngoMgqibelo ayobheja ngayo (Ntuli, 1978:106).

A plan illuminated. He knows where MaDludla usually puts money. He will steal it on Saturday morning to bet with.

There are number of repeats in this story which are similar to those that are found in oral literature amongst Africans. These repeats play a significant role emphasizing and creating a dramatic effect in the mind of the reader. Below are some of the repeats:

Ukucentwa. Ucenta acente abuye ... (Ntuli, 1978:111).

He removed the grass.

Kuthe kusenjalo, uKhumfela wama ukuhlehla. Wahlehla. Wahlehla. Wahlehla (Ntuli, 1978:113).

Suddenly, Khumfela stopped and reversed. Reversed. Reversed. Reversed.

Kwahamba kwahamba waze wathi... (Ntuli, 1978:114).

It went on and on until he said...

Even the horse that Khumfela betted for was Zula-Zula (To wonder about aimlessly), the same verb that was used by the devil in the Bible when God asked him as to where he has been and whether he saw Job.

The author also repeated several times the announcement and visit of the visitors by Mthiyane and his friend heightening the suspense in the process.

According to Walker (2003), elements of Black communication include rhythm, rhyming, narrative style, call and response, rapping, conversational tone, and proverbial statements and repetition uses repeated phrases. Eurocentric theories dislike repetition. In South Africa it is rumoured that the Pedi people are very good at repeating words, hence they are called Pedi. Pedi means twice. Words like *kudu kudu, pela pela, tata tata, nete nete (truly truly)* are common in Pedi.

People repeat when they are happy, angry or distressed or simply when they want to emphasize a fact or an idea. They can repeat to make themselves clear and coherent (Mabuza, 2000).

Ntuli has used repetition in many of his short stories for a variety of reasons. Structuralism see the value of repetition, rhymes and tautology in poetry and not in other genres. Therefore, Eurocentric theories may not see the aesthetic value in the repetition and tautology found in some of Ntuli's short stories. Instead it can be viewed as a weakness.

Ntuli also employed diminutives (Mabuza, 2000) which illustrate a skill that cannot be appreciated through Eurocentric theories of evaluating African literature. Khumfela the name is for someone who is big, respectful and rich in the community. However, the diminutives are showing that he is regressing. He even feels mocked when his own wife found him standing with his hands folded on his chest and she

greet her jokingly, like one would to someone who is respectful. Khumfela became very angry and furious and scolded her for that.

Ntuli, in the story also used emotive words which appeal strongly to the senses of the reader, thus enforcing attachment to the story through emotions.

Ntuli has also used effectively dialoguing through question. The following are an example and worth noting because the technique keeps the reader captivated and informed.

Awusakhumbuli ukuthi konke ebengikuzama bengithi ngifuna size sibe ngabantu abami kahle nathi, singalokhu sibukelwa phansi (Ntuli, 1978:103).

Don't you remember that in all my efforts, I wanted us also to be people who are rich, so that we are not looked down upon?

Awungitshela Baba, ngubani uZula-zula? (Ntuli, 1978:107)
Tell me, Father who is Zula-zula?

Ngabe ishonephi? Ngabe yizingane? Ubuze bani ngoba nanguya uKhumfela (Ntuli, 1978:107).

Where could it be? Did the children take it? Whom shall you ask, because there he is going away.

The use of ideophones in creative works have been studied and applauded by many scholars (Doke,1965; Ngcongwane,1981; Hadebe, 1993; Mabuza, 2000).

Many scholars found ideophones very intriguing in many aspects. The first challenge is the definition. In its definition is the coinage by A.J. Ellis in 1881 which is a problem. There is also a classic monumental study on ideophones and iconicity by Westermann (1927, 1937). The study is however less unknown because most of his writings are in German and they appear in pretty obscure places.

The Zulu rendition, *isenzukuthi* also proves problematic as the definition assumes that all ideophone follows after the formation ukuthi (to) as in the following example:

*...Asukume ayifunde incwadi. Ahlale phansi, isihlalo sakhe **sithi pete pete**, nakhu akabange esahlala ngesu (Ntuli, 1978:102).*

...He stands up and reads the letter. He sat down, and the chair made a sound because he did not sit down cautiously.

Ideophones can stand alone without the sithi/ukuthi formation. For example, in describing how Khumfela was pushed by his wife MaDludla and fell on the ground, Ntuli (1978:105) writes that:

*..., ethuke esedudule uKhumfela ngamawala, **gengelezi** indoda.*

She pushed Khumfela roughly, down the man fell.

Also Gwayi's novel, *Shumpu!* (1974) proves wrong some of the Eurocentric views about ideophones. This title refers to the cutting or chopping off of heads of Kings by Dingiswayo with the help of Ntombazi, the sangoma queen (Gumede, 2002).

Many scholars devoted themselves to defining ideophones and since Doke's (1935) publication of *Bantu Linguistic Terminology*, the term ideophone has been expanded considerably (De Schryver, n.d). Some of the terms that are in Doke's list from various writers include: radical, descriptive adverb, descriptive compliment, indeclinable verbal particle, intensive interjection, interjectional adverb, onomatopoeic vocable, onomatopoeic adverb, onomatopoeia, onomatopoeic substantive, mimic noun, indeclinable adjective, etc (Doke, 1935:119).

There existed a belief that ideophones were only found among Bantu languages. On the contrary, ideophones (or at least aspects of them) are found in many (if not all) of the world's languages (De Schryver, n.d) Dingemanse (2009) found them amongst Koreans and Bodomo (2006) amongst Cantonese, a Yue dialect of Chinese.

Franck (2014:12-13) argues that:

Ideophones are found in just about every language around the world, from Japanese to Alto Perené spoken in Eastern Peru. Languages, however, differ as to the size of their ideophonic lexicon, and their classification. Due to their limited appearance in European languages, there has been a tendency in the past to ignore

ideophones. That does not mean however, that ideophones do not exist in European languages. Words such as twinkle and glimmer could be considered ideophones in English as they evoke certain sensory images. Other commonly used English ideophones are bling-bling and hippety-hop. These iconic words go beyond onomatopoeia since ideophones, unlike onomatopoeia, do not imitate what they represent nor are they limited to sound. While they are often onomatopoeic, meaning that they can vividly evoke an idea in a similar way that onomatopoeia evokes the sound it imitates, ideophones can be used to describe a wide variety of perceptual phenomenon from taste, kinesthesia, emotion or texture. The English examples do not simply represent sound, but an idea. They evoke an image of the particular way in which something moves or sparkles.

Bodomo (2006) there is considerable controversy as to whether ideophones constitute a coherent class or are indeed distributed across many word classes.

Due to Eurocentric views and influence of structuralism, scholars feel there is a need to classify and categorise ideophones. The dynamic and generative nature of ideophones it is near impossible to give ideophones a class other than accepting what they are, ideophones. The corpus and lemas of ideophones are too numerous to accommodate in dictionaries.

Most ideophones can generate words that can be categorized into other classes and not the ideophones themselves. For that reason, adept writers like Ntuli capitalize in this to beautify the language. For example the ideophone **pete pete** proves to be very dynamic in the following paragraph from Ntuli, (1978:102):

*Le ndlu yokuhlala akuyona inezihlalo ezintathu, zonke **zipetekile**, laphaya ngasemnyango kukhona ibhentshi elinsundu. **Lupete**. Phakathi nendawo kukhona itafulana elinamabalana okusha. **Lipetekile**.*

The lounge where he is, has three chairs, they are all slightly broken. Broken. In the middle there is a small table with burnt marks. Broken.

Therefore, the ideophone **pete pete** is dynamic in that it can repeat itself more than once. In another sense **pete pete** can show a continuous phenomenon, like someone who is walking in a peculiar gaiety that shows a weakness of the body.

Wahamba wathi pete pete pete pete waze wayongena endlini.

He walked limping till he entered the house.

Lupete = a copulative.

Lipetekile = verb in past perfect tense

Therefore even though scholars may want to put certain characteristics of ideophones, it can be very challenging because they seem to mutate in terms of phonology, morphological structures, syntactic, semantic and pragmatic features. Ideophones are capable of being synonyms, antonyms, homonyms, and describing colour, movements, time, emotions, etc. They differ as well in terms of usage. Zondo (1982) correctly argues that much scholarship has been conducted on the phonological and morphological features of ideophones with less emphasis on the semantic and syntactic features.

Ideophones are not only difficult for lexicographers to put in lemmas, they are also difficult for translators. Native speakers may also find it difficult to explain them as another one simply used body language. For Eurocentric speakers to translate them is very difficult. Sign language also finds it difficult to translate ideophones (Bergman, n.d). They demonstrate the highest skill of the language users because they have various shades of meanings without equivalents to target languages.

Some scholars also engaged in studies in which they counted the number of ideophones in a text or dictionary. Fivaz (1963) proceeded to count all ideophones in the largest dictionary available for Zulu, namely, Doke and Vilakazi's (1953) Zulu–English Dictionary, and arrived at 2 600 ideophones. Therefore, a writer who uses more ideophones demonstrates an extra-ordinary talent and mastery of that language. Ntuli is regarded as one of those who have great mastery of the Zulu language.

4.2.5.1 Synonyms

Some ideophones can function as synonyms

Xhifi

Wathi engakaligwinyi wabona into ithi shalu phambi kwakhe, kanti kuthi xhifi kumnumzana, wajikijela inkosikazi ngebhukashi laze layophonseka emlilweni (Ntuli, 1978:110).

Having not finished what she was saying, she saw something dashing in front of her eyes, the man of the house got angry suddenly, he threw the brush at her and it fell into the fire.

Hlusu

“Ngizokuvuba ngenduku-ke uma ungezwa, “esho esondela kumkakhe emdlukuza ngamawala emtshela ukuthi useyeyisa manje. Kuze kuthi hlusu nakuMaDludla, ethuke esedudule uKhumfela ngamawala, gengelezi indoda (Ntuli, 1978:105).

I will beat you with a stick now, said he, coming closer to his wife, shaking her violently telling her she is a nuisance. MaDludla got angry suddenly, snapped as well and pushed him harder, down the man fell.

Therefore, in the extracts above, xhifi and hlusu are synonyms.

4.2.5.2 Irony

Irony has been employed by Ntuli to engender humour in the story. Humour is one of the ideals of Afrikan humanism. This humour, however helps in the story to create tension between Khumfela and MaDludla and between Khumfela and the children as well as between Khumfela and the visitors. Generally speaking, humour is therapeutic and readers get entertained. The following will illustrate the above point of irony:

Wo, waze wema-ke nawe Baba. Wamisa okwesikhulu isikhukane saseSihlambi (Ntuli, 1978:103).

Oh, there you stand Father. You are standing like a VIP, big shot of Sihlambi.

Ngiyabona izivakashi seziyodla zona izindonga lezi ezimhlophe Ntuli, 1978:110).

I realise, the visitors will eat these white walls.

Kumele sithunge wona amasaka siwathunge senze izingubo. Kodwa yise kaVubamasi...(Ntuli, 1978:105).

We must now sew sacks and make clothes. Oh Vubamasi's Father...

Phela nibatshela bangesabi, basivakashela nje ngelinye ilanga oZula-zula labo (Ntuli, 1978:106).

You must tell those Zula-zulas not to be afraid; they must visit us someday.

Nabantu balendawo sebeyamazi (Ntuli, 1978:106).

People of this place know him.

He was a bush mechanic and he was now and again stealing from people. In the story it is said that,

“Lasuke lashinga iGoli kwase kuba khona abade bemsola sengathi uthatha ngozwani. Wanele wabona ukuthi abomthetho sebethanda ukumzingela, wacabanga ukubhekisa amabombo ekhaya. Okuyikhona okwamgquguzela ukuba amonyuke eGoli ukunuka santungwana sengathi kwayena uMthiyane lona unobudlelwane nabomthetho, kanti yena wakoNdlazi akumhluphi ukubathathela kwabona abomthetho uma belele (Ntuli, 1978:101).

Johannesburg became unruly and there were people who were suspecting him of stealing. When he realized that police are hunting him, he then thought of coming back home. The main reason to leave Joburg is the rumour that Mthiyane has connections with the police whereas he does not bother to repossess anything from the police if they are stupid.

Khumfela went broke since he came back home and mostly because of alcohol, pride, and gambling at horse racing. He was also not supportive to his wife. It shall be remembered that in Afrikan Humanism women play a vital role in the upliftment of the family and community. In Afrikan Humanism there is no fight between a man and woman in a family – each is playing significant complimentary role to the other. A woman is “umlingani” --- an equal to the man and that was accepted until the Western culture that made a problem out of a mole. In this story MaDludla played her role very well and had some money saved somewhere in the house. In trying to solve his financial problems, Khumfela decided on a plan.

Lamkhanyela isu. Uyazi lapho aye ayibeke khona imali uMaDludla. Uzoyeba ekuseni ngoMgqibelo ayobheja ngayo (Ntuli, 1978:106).

A plan dawned. He knows where MaDludla keeps money. He will steal it on Saturday morning and go bet on horses.

Khumfela is no longer stealing from other people, but from his own wife as well which is the worst form of wickedness to sustain his penchant for beer, gambling and pride. Since he lied to Mthiyane many years ago that he has a beautiful house, now he is afraid he will be found out since Mthiyane is coming to visit his family on Christmas day. A letter has confirmed his coming.

Khumfela did win the horses, got the money but drank some and the rest was stolen at the shebeen. African Humanism is totally against abuse of alcohol and even in the 50s and 60s and all the Drum writers used to condemn drinking of skokiaan/Barberton and other concoction for it kills the human race and causes a lot of social ills in communities.

The letter that Khumfela received was in fact from detectives and when he went out to welcome his friend Mthiyane, he found that it was the detectives. He tried to run away and hide in the reeds and the detective followed him, caught him and arrested him. The Zulu's proverb that befits Khumfela's end is, *ayikho impunga yehlathi*, no one can grow old and become grey hair hiding in a forest. This reflects the belief of African people in terms of order and justice.

Tibi! Ngofo! Yinyoka! Agxume agalekeqeke uMpiyakhe, Umkhonto uwele laphaya, kusale ihawana kuphela. Uma ephakamisa amehlo, ayibone ihushuzela kancane inyoka, ize ingene emgodini. Aphelelwe ngamandla. Abheke lapha ngenhla kweqakala langakwesobunxele. Nazi izimbotshana ezimbili esekumfoma igazi kuzo. Ezwe umqondo wakhe uduma manje. Kwagqama umcabango owodwa nje: ukufa (Ntuli, 1978: 1).

Yeugh! Ouch! Mpiyakhe performed a curious combination of high jump and the long jump – breaking all existing records in the events. His spear fell from his hand as he started the leap. When he touched down, he still held his shield. But where was his spear? He turned to look. A blood-chilling sight met his startled eyes and he stood paralysed with fear: a large snake was gracefully making its

way towards a hole in the ground. Slowly, completely unconcerned, the serpent glided into the hole. Mpiyakhe looked at his left leg, and, sure enough, there are two little perforations, a few centimetres above the ankle. A small amount of dark red liquid was reluctantly oozing out of each little puncture. He tried to think fast, but a peculiar sluggishness seemed to overpower his brain. Despite its numbness, however, his mind grasped one simple fact with alarming clarity: he was going to die.

Tibi! Ngofo!

Aphakamise amehlo. Izulu lide lithi khifikhifi, kodwa laphaya ekudeni kusekhona uthingo lwenkosazana oluphuza ezansi emfuleni uSomjadu. Uma ebheka laphaya entabeni uCijojo abephikelele kuyona, abone kushunqa isikhatha sentuthu ephuma emgedeni. Uyasibona kancane isithunzi somuntu sithi shalu. Nguyena uSinqindi loyana. Kokunye uyapheka. Ubengazi uSinqindi ukuthi bezingase zimphelele. Kodwa kwayena uMpiyakhe ngeke manje esaqhubekela phambili ngoba akazi ukuthi yini azoyenza uSinqindi kuye. Sekuyiminyakanyaka bagcinana.

He raised his eyes. As light drizzle was moistening his hair, his face, his wounded leg and the grass which had hidden the adder from his watchful eyes. But away in the distance, a rainbow, apparently rising from the Somjadu River, was poised sky-high in all the glory of its gorgeous colours. He trembled. Death! Good heavens! Death! Why should it come at such an awkward moment, when his plans had been so cleverly laid that in a few months' time he would become king?

Tibi > Yeugh

The translator, C.S.Z. Ntuli, who is an African, and a biological brother to D.B.Z. Ntuli, the writer of the story, found it difficult to give the purest translation from isiZulu to English as a targeted language.

Most English dictionaries define Yeugh as an exclamation of disgust. Not as an ideophone. It is difficult to find a European equivalent for an African language ideophone during translations. Categorization in the right class is often incorrect as it is the case. It is even doubtful if ideophones should be classified as they have a dynamic character of mutating into noun, adverb, verb, synonyms, homonyms, and antonyms and many more aspects in a grammar.

Ngofu > Ouch

Ngofu is translated as Ouch which is an exclamation to express pain. This further demonstrates the difficulty in translating ideophones. The idea that the teeth of the snake make as they bite Mpiyakhe is no longer carried in the translation. Instead both ideophones, Yeugh and Ouch are talking about Mpiyakhe, not the snake.

4.3 CONCLUSION

Afrikan humanism, promotes humanness, Africanness and the way of life of Africans before they were influenced by other religions and civilisation under colonial powers. Afrikan humanism espouses collective living, culture and the philosophy of life including ethos of the Africans. Most Eurocentric theories are based on individualism whereas Afrocentric theories are mainly communal in their approach.

The next chapter will deal with the application of newly found theories on novels.

CHAPTER 5

NOVEL ANALYSIS

5.1 INTRODUCTION

This section will focus on the analysis of the two novels; *Umshado* and *Bengithi lizokuna*. The novel *Umshado (Wedding)*, will be analyzed and interpreted through the *Intsomi dream theory* which was propounded by South African scholar, *Bengithi lizokuna*, will be analysed by applying the Afrocentric theory. The purpose of this chapter is to apply Afrocentric approaches on African literary works. The background of each author will be provided to highlight his accolades in the specific genre of literary writing.

5.2.1 Analysis of Umshado

The novel *Umshado*, is analysed and interpreted using the *Intsomi* dream theory covering sub-topics such as African beliefs, naming, myths and mysterious acts, family structures and authority, power of words and punishment. These are aspects which feature in a folktale.

5.2.1.1 African beliefs

This is a short novel which is driven by a “dream” in which Bhekani’s late father is asking Bhekani when he will get married. The dream also torments Bhekani’s mother. Bhekani does not care about dreams and the interpretations thereof, however this one makes him to be greatly worried and concerned. As a young educated man; he is not superstitious. However, as a result of the persistency of the dream, he decides to get married.

Dreams about deceased people are narrated in African folklore. In the Western traditions a person who is dead, like Bhekani’s father, cannot continue to control the affairs of the living. However, in this story Bhekani’s father is more revered now more than when he was alive.

Only in African beliefs can this be true. There is a deep level of consciousness in both Bhekani and his mother about Bhekani's father who desires to have his surname and family's posterity through Bhekani as the only son and child. This desire is felt beyond his grave. This consciousness is similar to that which drives the morals, beliefs and life choices in folktales as well as in the worldview of the African person who is continually in touch with both the dead and the living in the African traditions.

Death is not the end of life (Msimang, 1995:143). Ngobese concurs with this view as seen in the reference below:

African beliefs particularly among the Zulus, it is believed that death is unable to destroy the rhythm of life. What it does is to disrupt the smooth running of life. Since the dead is not really dead, he/she is regarded as the living-dead (Ngobese, 2003:92).

Therefore, in *Umslado*, Bhekani's father died following a rhythmic life with his family. Now that he is dead, according to African belief, he cannot stop playing a role in Bhekani's life.

Since all departed souls will give account on everything they have said and done on earth, it then stands to reason that they are alive in another form in the world of the spirit, but they have no share and feelings for this physical world, once they have departed.

According to the African traditions, the departed people are "alive" to an extent that the wife that Bhekani must marry is not his. The wife is for the ancestors even the house that a son builds is for his father (hence you will often hear Zulus saying in my father's house (emzini kababa). His mother warns him by saying:

Ungakhohlwa ukuthi umfazi owabadala akusiye owakho ... Uma bengamfuni ngeke ahlale nokuhlala lapha ekhaya (Zulu, 2016:40).

Do not forget a wife is for the elders not yours...If they do not want her, she will not even stay here at home.

Therefore, it will not help Bhekani to insist on getting married to Tholakele because she is not well behaved, she is intimate with Pamella, involved in drugs, imbibes alcohol and is a widow with a dubious life.

A widow is believed to possess bad luck and omen. Tholakele is not wanted by Bhekani's mother because Tholakele was not displaying good conduct as she was drinking, not respecting herself as a widow, not working decently as she claimed, lying and involved in an intimate relationship with Pamella. Traditionally old women symbolize the accepted norms of society. That is why Mtuze maintains that: Old women are entrusted with the moulding of the characters of younger generations (Mtuze, 1990:60). Therefore, Tholakele did not meet the culture of *inhlonipho* or *ukuhlonipha* in Zulu.

In addition as a widow, it is believe she possessed bad luck. You can understand from utterances by Sifiso, Bhekani's friend and colleague like:

Isinyama lesi azosishiya kuwe? (Zulu, 2016:44).

What about the bad luck she will leave you with?

Bhekani responds by saying, Sifiso, *sengedlula kulezo zinto* (Zulu, 2016:44).

I have outgrown those things, Sifiso.

The idea of bad luck is confirmed by Kotzé et al. (2012:755) who argue that the widow, wearing black clothes, also has to sit at the back of a bus or taxi so as not to expose other passengers to the possibility of a 'bad omen or bad luck'. Owen (2001:10) rightly asserts that research into the nature and effect of widows mourning rites has been scant although the practice violates many basic principles contained in all key international human rights conventions.

According to Manala (2015), the challenge presented by the neglect and maltreatment of widows does not receive sufficient attention as contemporary scholarship seem reluctant to reflect on African widowhood rites. Furthermore, Limann (2003:1) decries the lack of scholarly research on global and African

widowhood rites and practices despite the fact that widows make up a large part of the female population in all societies. These rites and practices therefore remain unexposed, unchallenged and not sufficiently reflected upon in spite of the pain inflicted on the widows.

Though African cultures are diverse, there are many commonalities with regard to widowhood rites and practices (Manala, 2015).

Although widows belong to diverse cultures there are similarities (Kotzé, Lishje and Rajuili-Masilo, 2012:744, Manyedi, Koen and Greeff (2003:78, 79) also point out that their findings were confirmed by other authors such as Pauw, Fude and De Gamo and Kitson, who worked in different African contexts. This is an indication that there are many commonalities amongst many African communities with regard to widowhood rites and practices (Manala, 2015).

Education has made Bhekani to ignore his traditions and values. These are the values that frameworks like Afrocentricity and decoloniality are trying to preserve and advocate. Ubuntu is not seen to be kind to widows.

Tholakele is also held back by the fact that she is a widow and cannot get in love affairs while still mourning. Baloyi and Makobe-Rabothata (n.d.:236) argue that in South Africa, some of the Bapedi tribes believe that when a married man dies, his widow is forbidden from arriving home after sunset, visiting neighbours, attending family and community functions.

These are the restrictions imposed by society on widows. However, men do not have to adhere to such rigid rules. Furthermore, Tholakele is being pursued by Bhatomu who wants her to get married to him as per culture (*ukungena*). This practice means that when the elder brother dies, the younger brother must marry his late brother's wife.

Bheki would see his father chasing away a lady in black clothes. Bhekani would also dream seeing his father approving Lindiwe. Lindiwe is Bhekani's ex-girlfriend

who is loved by Bhekani's mother and she later on bore Bhekani a child. It is written in the novel that,

...Athi [uBhekani] esahlezi kufike isithongwana. Kufike iphupho kuleso sithutshana. Ubona uyise, sengathi uza kuye. Uma esondela abone ukuthi akahambi yedwa. Uza noLindiwe umbambe ngesandla. Aphazanyiswe ukukhala kwensimbi, (Zulu, 2016:58).

...whilst he was seated he took a nap. He had a dream. during that short moment, he sees his father coming to him. When he comes closer he notices that he is not alone. He comes with Lindiwe. His father is holding Lindiwe's hand. He was disturbed by the ringing of the school bell.

Even though the proceedings were continuing there was still guidance from Bheki's father even though he was late. This is attested by words like:

"Angilalanga uyihlo. Uthi yini lena elotsholwayo? (Zulu, 2016:59).

I did not sleep because of your father...He says what is it that we are paying the dowry for?

Kodwa wena Bheki inkinga yakho ikuphi ngoba abantu bonke bathi lo mfelokazi uyisidakwa kabi nje? (Zulu, 2016:60).

But what is the problem with you Bheki because everyone says this widow is a drunkard?

Bheki is not aware of this and is not willing to accept any criticism against Tholakele. His mother suspects that Tholakele has used traditional medicine to bewitch Bheki. Bheki's mother says,

Kwazi bani? Kokunye [uTholakele] kade ekushaye ngomandangaphakathi (Zulu, 2016:69).

Who knows? Perhaps Tholakele was using a love potion.

Ngobese (2003:102) states that marriage is a contract between two parties – the bride and groom, and also between their two families. Due to Westernization, Bhekani and Tholakale do not seem to have full appreciation of this cultural belief.

Furthermore, Ngobese, (2003:103) argues that the relationship between the two families go beyond the living and also involves the ancestors. This is important because the ancestors are the ones who bless the marriage with children.

Women are regarded as the bearers and transmitters of life. This is realized through fertility and childbearing (Ngobese 2003:103).

The fact that Bhekani's other girlfriend is having Bhekani's child makes a compelling reason according to Bhekani's mother to marry her instead of Tholakele.

A European reader may not see the reason why Bhekani's mother is concerned about what type of a grandmother Tholakele will be in life as she is now so ill-behaved and people have bad reports about her. Canonici in Nkabinde (1988:1) argues that:

the grandmother assumes the role of intermediary with the world of the spirits and of the ancestors, as she imparts centuries of old wisdom and becomes the respected voice of a world which is beyond the world of sensory experience.

Therefore, Tholakele would not fit to play the role of grandmother in Bhekani's family as she is a misbehaving woman involved in drugs, drinking alcohol, gangsterism, and suspected lesbianism with Pamella.

5.2.1.2 African naming

Traditionally, the Zulu believe that a child is named after a particular incident, reason or wish. So Bhengu named the boy so that he becomes a brave and a strong man. The Zulu attach great significance to naming a child. In other words the Zulu novelist does not only name his characters in order to distinguish them, but naming a character in a novel, has a specific meaning or carries some significance in that particular family (Ntuli, 1998:57).

Many studies have been conducted on the subject of naming people and characters in real life and in fiction. The process of naming differs among the African tribes but

it is a consultative process from one parent to the other and sometimes consensus is sought from grandparents, relatives, and in rare instances, consulting ancestors for names or dreaming. Nesselroth (1996:133) purports that it is not surprising that theorists pay so much attention to naming in fiction (literature) since proper names are the udal points through which actions and descriptions are interconnected.

Names may depict events surrounding the birth of a person, the position the person will occupy, the role he will play, his destiny, personal attributes, hopes and wishes of the parents, including expectations of him from others and possibly how he will end in life (Monnig, 1967; Kunene, 1971).

The main character in *Umshado* is Bhekani. Bhekani meets Tholakele and instantly fell in love. To Bhekani she was the answer to his persistent dream to get married. He reckons that his father knew that he was going to meet a beautiful lady, Tholakale. Bhekani means “behold”, “look at this” as if the father was saying to the family and the community look the choices of this educated young teacher who does not want to follow his traditions and even gets married to a widow.

Tholakele means “found”, which implies that she has been found by Bhekani, Zenze, Bhantomu, Pamela and eventually the police. Sifiso means “wish” and he wishes Bhekani could choose and decide differently in his relationship with Tholakele. Pamela means “sweet or honeyed” and in Latin and Greek it means “beautiful” (Wikipedia, 2018). Tholakele and Pamela’s lesbian tendencies and her dealings with drugs are ironic to her name. Eurocentric views about the name Pamela especially from the 1740 novel by Samuel Richardson, titled, *Pamela, or Virtue rewarded*, is that Pamela is a woman of virtue who resisted rape and abuse by a landowner called, Mr B, till he proposed and married her and she acclimatized to upper class lifestyle.

Contrary to the African philosophy and theories about beautiful girls; since Pamela’s name means beautiful, it augurs well with the Zulu proverb that says *ikhiwane elihle ligcwala izimpethu* (a beautiful fig is full of worms). Eurocentric theories would not appreciate the aesthetic use of the name Pamela to warn others about beautiful girls who have corrupt and wicked characters. Bhantomu (coloured)

is a name that is usually given to a bull/ ox that has two colours. He is following Tholakele like a bull and fighting for her and wants to perform the tradition of “*ukungena*”. Lindiwe means “the one we are waiting for”. This means that she is the *makoti* that both Bhekani’s mother and father are waiting for. When Lindiwe is around, the dream stops to appear during Bhekani’s mother’s sleep. Naming people and believing that people follow their names is steeped in African culture. Koopman, (1986), critically discusses in the *Literary aspect of Zulu personal Kings*, suggesting that the oral literary tradition is alive in every name-giving. For example, Gondongwane changes his name to Dingiswayo, in Zulu folklore there is *Libala* (forgetful). Therefore, names encode, embody, and foreground the theme, carry the lessons, aspirations and assist in advancing the plot of a writer’s work in integrating fiction and real life. For example:

Bhekani, for instance in fiction can mean readers should look or watch out at such behaviour of the young man; look at him. In another sense through Bhekani, the ancestors’ should look after Bhekani’s household. In another sense, it encodes something readers should seriously look at as these acts of educated young people, like Bhekani, cause them to depart from their traditions. It is difficult for Eurocentric theories to pick up and have insight in the variation of shades of meaning in African names. For example, former President Nelson Mandela’s African name, which he was given by his father was Rolihlahla, literary meaning “pulling the branch of a tree”, colloquially in Xhosa it means “Troublemaker”. He followed his name to cause trouble to the apartheid system till it was utterly defeated and democracy was instituted.

5.2.1.3 Myths and mysterious acts

There are events that follow a pattern of myths and mysterious acts. For example, the burning of Bhekani’s clothes for which Bhekani’s mother thinks it is his late father punishing him for making the wrong choice and not respecting a widow. The appearance of someone unknown person next to Bhekani’s bedroom window is a mystery. Sifiso seems to have knowledge more than a normal character or person and he seems to be everywhere and that troubles Bhekani.

Inkinga kwaba uSifiso uqobo manje. Ulwazi lwezinto ayenalo lwalumangaza uBheki. Wakhumbula umuntu ambone ebusuku (Zulu, 2016:61).

Now the problem was Sifiso. His knowledge of certain things puzzled Bheki. He remembered the person he saw previous night.

Bheki was seemingly under the spell of Tholakele's love because he could not get himself to ask Tholakele certain very important questions. For example Bhekani could not get to ask Tholakele where she was working, who her parents were, what level of education she had and what was Pamela selling.

Bheki azitshela ukuthi uzombuza ukuthi usebenza kuphi kahle hle. Usola sengathi uzoshada nesigebengu (Zulu, 2016:39).

Bheki told himself that he will definitely ask her as to where she exactly works... He suspects that he might get married to a thug.

UBheki uyehluleka ukuthola amaqiniso. Uma ethi uyazama usithwa izinkungu zothando (Zulu, 2016:40).

Bheki fails to get the truth. When he tries he gets precluded by the mist of love.

This level of inability to do something can only be understood in the African culture. It is the sixth sense. Bhekani is suspecting something about Tholakele. However, he is not amassing his energy to do something about it. Bhekani is experiencing a certain level of suspicion and premonition - some uneasiness about Tholakele. In spite of that discomfort, still he continues to get married to her. This inability to do something indicates that forces are at play beyond a person's normal sphere of life.

Premonition is inherent among the Zulus. For example, Jobe, in *Dingiswayo KaJobe* (Vilakazi, 1939:19) summoned the court and bade them farewell, appointing Mawewe, the son of one of his junior wives (called amabibi) as king of the Mthethwa. He expressed the fear that Mawewe would not reign in peace because Godongwane had not died. He requested the court to be on the lookout for Godongwane, to make sure that he would not split the Mthethwa in two when he returned from his banishment, should he ever return.

Bheki's mother swears that if the ancestors are really angry against Tholakele she will be either stricken by stroke or they will not get married at all.

Uma eza nalezi zinto zakhe lapha, uyoonteka intamo afe nohlangothi.... Uma idlozi limcasukele kakhulu mfana wami, ngeke nishade ngisho ukushada kodwa lokhu."

If she comes with her bad behaviour, her neck will be strangled and be struck by a stroke on one side. If the ancestor is fiercely angry against her my boy, you will not even get married.

In addition, Tholakele fell critically sick and was hospitalized at the local hospital. Bheki's mother divulges to Bheki that she nicodemously went to see a *sangoma* who told her that Tholakele will fall sick from taking drugs. Bheki was surprised at this as people go to sangomas to seek guidance and direction. At this point, although Bheki considered breaking up with Tholakele, his fear about the dream spurred him on. Tholakele was said to have been troubled by the police whilst she was in hospital and nobody knew why.

5.2.1.4 Family structures and authority

As in folklore, family and communal structures and communities are held in high regard. Bheki's father is still the head of his son's family and his (father) words, wishes and advice are taken seriously. Bheki's uncle also has a significant role to play as Bheki's mother would appeal to him on matters of importance like Bheki's preparations to get married. The people who are chosen to be negotiators on both sides of the groom and the bride in *lobola* are also carefully selected. Bheki's uncle's unwillingness and the inclusion of people like Zenze and not Tholakele's parents is already an indication of a flawed arrangement. The marriage would not work out.

Kwadrula amasonto umalume kaBheki engafiki. Kwabonakala ukuthi abakhongi abasale sebehamba noma engekho. UBheki wathola izinsizwa ezintathu ezazizomsiza kulo mcimbi. Eyodwa yayiqokwe uTholi uqobo lwakhe (Zulu, 2016:68).

Weeks passed and Bheki's uncle did not come. It became apparent that the negotiators should go on even without him.

Bheki got three gentlemen who were going to assist him during the negotiations. One of them was nominated by Tholakele.

Tholi refused that the negotiators should go to her home instead she argued vehemently that the negotiations should take place in her house.

Since his uncle did not attend the *lobola* negotiations Bheki made sure that he should be present at their wedding.

Kufike kuye [uBheki] ukuthi kusho ukuthi imbi le nto ayenzile (Zulu, 2016:64).

It came to Bheki that indeed what he has done was bad.

Bheki was also afraid and suspicious that he was being deceived by Tholakele. This is clear in these words:

[UBheki] Akhumbule indaba kaSakhile owathi eselobole waqeda, ngesamba esesabekayo, wanyamalala umakoti. Ezwe eshaywa uvalo uBheki. Acabange nalo Pamella angamqondi kahle namanje. Abone ukuthi kulula ukuba uTholi azihambele noPamella bangaziwa(Zulu, 2016:64).

Bheki remembered Sakhile's story that when he paid the dowry, a lot of money, the fiancée disappeared. Fear struck him. He thought of Pamella whom he does not understand even now. He realized that it can be very easy for Tholi to simply vanish with Pamella without being noticed.

Disappearing after *lobola* had been paid is a sign that some women were beginning to rebel against the *lobola* cultural system and free themselves. Some scholars have researched to confirm this new phenomenon in the African culture. Bryant (1949), in Pottow, (1990:75) argues that daughters and wives were considered as mere property of their fathers and husbands. In olden days it was the practice of a father occasionally to 'give' his daughter away in marriage, without consulting her, to any aged man or ugly young one willing and able to pay the stipulated bride-price, whose drudge she became for the rest of her days. The Zulu system, like that of ancient Greece, ordained that the women be kept constantly depressed in their lowly and helpless state.

Tholakele was not consulted to get married to Bhantomu and she has eloped to hide herself and Bhantomu is pursuing her against her will.

Qunta in Gumede (2002:18) makes some important points as well.

Traditional customs and practices render the woman 'a little more than a slave' of the African male. This is still prevalent in rural areas, where life flows to a traditional rhythm. b. Marriage gives her a secondary and oppressed status, because she is an 'outsider', a suspected stranger. Even child-bearing, her greatest asset, is only in function of her husband's lineage. Thus she 'has no past and no future', no identity, no personal value (except for the number of cattle that her husband has paid to obtain her). Furthermore, she has no escape.

Contact with western women made her realize the limitations of her status, because they appeared to have comparative freedom.

For example, Davies, (1986:48) writes about the situation of women in western societies:

First of all, we cannot only speak of women's oppression by men. In capitalist systems, women tend to be exploited by the very nature of society, particularly the working and peasant women, just as men are exploited. The difference is that women are hit particularly hard. Then you have forms of abuse that cut across class lines: sexual abuse, wifebeating, and the fact that men take advantage of the woman's role as childbearer

5.2.1.5 Power of words

Proverbs and idioms in African languages are so powerful and predictive simply because they are words of the most experienced people and they are words of "wisdom".

Lindiwe is against this marriage.

Angixabene nawe Bheki. Ngicela ungivumele ngize emshadweni wakho(Zulu, 2016:44).

I'm not fighting against you Bheki. I beg you to allow me to come to your wedding.

Bheki acceded that Lindiwe may come to the wedding. His own mother was against this marriage. She says,

Bheki, siyoyicela ivuthiwe mfana wami (Zulu, 2016:66).

Bheki we shall see.

Even his uncle is against the marriage. He utters:

Ngisho ukuthi angizimisele ukukusiza ndodana. Ngingaka nje, angikaze ngibone ingane ishada nentanga kanina. Enjalo nje lo makoti ungumfelokazi (Zulu, 2016:44).

I mean that I'm not prepared to help you at all my son. I have grown old, and have not seen a child getting married to his mother's equal. In addition the fiancée is a widow.

His father is also against the marriage as it is apparent in the dreams.

Uthi yini lena elotsholwayo? (Zulu, 2016:69).

What is it which a dowry is paid for?

Bhatomu the boyfriend was totally against this marriage.

Lalela la mfowethu. Ngeke uze ushade noTholi ngisekhona. Umshado lowo ngizowumisa nse (Zulu, 2016:76).

Listen here my brother. You will never get married to Tholi whilst I am still alive. I will stop the marriage.

Abone uBheki ukuthi inkinga kaBhatomu uyithatha kancane nje sengathi inkulu. ...Isifiso sikaBheki kube esokuba uBhatomu angalwazi usuku abayoshada ngalo noTholi (Zulu, 2016:74).

Bheki realized that he does not take Bhatomu's problem yet it is a big challenge. Bheki's wish is that Bhatomu should not know the date on which he will get married with Thobile.

The police were also a serious threat to wedding. For example Bheki comments as follows:

[UBheki] Uhamba ucabangaindaba yokuthi ngabe yini ehlanganisa uTholi namaphoyisa. Abone iyingozi kakhulu le nto emshadweni wakhe noTholi. Um engaboshwa uTholi kungabe konakele yonke into (Zulu, 2016: 73-74).

As he walks he thinks of what is likely to link Tholi with the police. He realized that this will be a big threat to his marriage to Tholi. If Tholi can be arrested everything will be spoiled.

Zenze was suspected to be also against the wedding.

Kufike nomqondo wokuthi kokunye kwasayena Zenze lo akafuni uTholi ashade noBheki (Zulu, 2016:78).

A thought came that perhaps Zenze as well does not want Tholi to get married to Bheki.

Even Bheki himself doubted at some point that the wedding will never take place. We find him in a soliloquy saying:

Lo mshado sengathi impela ngeke ubekhona, kukhuluma uBheki yedwa. (Zulu, 2016:78).

“This wedding truly will not take place”, speaks Bheki alone.

It was also difficult to find the local pastor to officiate the marriage.

Lo wendawo uthi akaze ambone nakanye uTholi esontweni. ... Kuze kuzanywe umfundisi wakwelinye ibandla (Zulu, 2016:79).

The local pastor says he has never seen Tholi even once at church ...A pastor of another church was tried.

Lastly it was Tholakele’s father who appeared unceremoniously on the wedding day shouting and cursing.

Semenya (2014), argues that it is important to note that marriage is one of the main parts of the life cycle amongst the Basotho and not only joins a man and a woman together, but is also considered to unite the members of the respective families of the married couple into one family. This union of two families comes into effect when the process of negotiation of the *mahadi* is initiated. The negotiation for *mahadi* is, in other words, the first stage of bonding two families together.

5.2.1.6 End and punishment

On the wedding day Tholi and the bridesmaids took time coming and Bheki was panicking.

Kanti oTholi babanjwe yini? UBheki obuzayo (Zulu, 2016:79).

What is holding up Tholi and the others? asked Bheki.

Tholakele's father was theatric during the ceremony asking as to who received the dowry.

Ubani othathe ilobolo lalo makoti(Zulu, 2016:79)

Who accepted the dowry of this fiancée?

Even Bheki asked about it.

Kanti nalishonisaphi ilobolo Tholi? Ubuza ngokuhleba ecasukile manje uBheki (Zulu, 2016:79).

Where did you take to the dowry Tholi? Bheki asked whispering and now getting angry.

The proceedings were a stop-start because of real and possible interruptions. At some point Bheki was panicking that Lindiwe who was in attendance with Bheki's little baby would stop the marriage but she did not.

When the officiating minister proceeded, he was interrupted by white policemen.

Wathikaziswa [umfundisi] abelungu abaphonseka khona endlini yesonto lapho. ... Benyuke laba belungu baqonde emsamo lapho okuhlezi khona abashadayo (Zulu, 2016:81).

The pastor was disturbed by white police officers who unceremoniously entered the church...

The police arrested Tholakele and took her away together with Pamela who was already accompanying them.

Chaos ensued.

UBheki wasala ekhamisile lapho nesudu kanokusho. Akekho owasondela kuye ngaphandle kukanina noLindiwe (Zulu, 2016:81).

Bheki was left there speechless in an expensive suite. No one came close to him except his mother and Lindiwe.

Bheki realized that the ancestors had refused.

Kwenqabe lona idlozi mama (Zulu, 2016:81).

The ancestor has refused.

Cha, icala lezidakamizwa nemali ewumgunyathi (Zulu, 2016:81).

No it is a case of drugs and money laundering.

Zenze, Tholi and Pamela were arrested.

Such an ending matches a folklore ending where there is punishment for immorality. It can be concluded that authors of novels are in most cases influenced by folktales. Like in folktales, characters that do not live according to the norms and values of society are severely punished. The advice of the elderly must be respected. Characters are made creatively to be mouthpieces and epitomes for certain values, ideas, beliefs and custom bearers.

5.2.2 Analysis of Bengithi lizokuna (I thought it will rain)

Ngidi wanted to raise a family thus he wanted a baby. The irony is that Ngidi expelled Mahlengi for divulging that he is gay. In a patriarchal society it is a challenge to accept that even though the constitution of South Africa, which is acclaimed as the best ever in the world, allows it. Readers pity Ngidi for his long life sacrifice, not getting married, focusing on raising up Mahlengi and when he thought finally he can give him a farm, then Ngidi gets the sad news he never expected. The unity of the family was shattered.

It is also very rare to find a widower in a Zulu setting. In the Zulu tradition, Mkabayi courted for her own father, Jama Mthaniya, who gave birth to Senzangakhona the father of King Shaka. In *Bengithi lizokuna*, we also find Ngidi being engaged to Nomalanga Ndlovu. They both met at a familiar setting, the Margate Beach and they are preparing to get married (Sibiya, 2012:42).

The language used between and among characters is not only befitting the situations and types of relationships they find themselves in. But it also promotes unity in the community as the writer also employs multilingualism to accommodate diversity among the characters. From strangers to people who are intimate, one can identify easily with them and their beliefs, social backgrounds and aspirations. The reader finds solace in some characters and yet hate in others, which mimicks real life. This lures the reader to keep on reading and empathise with his chosen character.

The second principle of the Afrocentricity strategy is self determination (*Kujichagulia*). Self-determination is a response to Blacks striving to define ourselves, name ourselves, create for ourselves and speak for ourselves. In *Bengithi lizokuna*, we find Mhlengi, rediscovering himself, speaking on whom he wanted to be, renaming himself, creating for himself the life he wanted regardless of the Zulu traditions and customs. He totally transformed himself beyond his wildest dreams. We also find other characters that stood up like Nontobeko who refused to get married to Nkululeko when all wedding preparations had been completed.

At the same time through identification, tension is built up and intensified. For instance, Ndumiso pretends to be a researcher and was able to rob Ngidi. To be a

black farmer is a topical and sensitive thing in South Africa today which makes everyone to identify with this aspiration because of the pending land issue. Clan names, like Hlomuka, are also used to indicate origin of lineage and roles played by your ancestors in the history of the Zulu nation.

According to Valancia (1997:16),

In America, the racial belief that Africans were not human beings and their enslavement was not against God's will was a popular argument used to condone slavery ... deficit thinking model about the nature of Africans remained the orthodoxy.

Furthermore, Valancia (1997:133-134), reports that [African] children were described as irreparably intellectually impaired...as well as linguistically impaired...the culturally deprived child was also described as having...pathogenic personality characteristics,...low self-esteem, poor impulse control, inability to distinguish right from wrong; and was anti-intellectual.

The third principle in Africentricity strategy is collective work and responsibility (*Ulima*). This principle implies building and maintaining communities together and making brothers' and sisters' problems our problems and to solve them. In the text, Ngidi involved Nomalanga, Nontobeko, the detective Shezi in search for Mahlengi. In addition there were many people on the eve of Nontobeko's wedding preparation. People on Ngidi's farm were also working as a collective and the tragic death of Nyambose from Ndumiso's bullets touched the hearts of everyone on the farm.

It takes a village to raise a child in an African setting. Biyela (2003:79) states that sawubona as a reflector of concern indicates that a human being with Ubuntu is concerned about other human beings.

Sawubona is never used in singular. It therefore means that there is a belief among the Zulu people that a person is never alone in life. Therefore, it is believed that everyone has his or her ancestors that are always with him or her.

Biyela (2003:80) argues that with Christianity it can also be the same since the Lord Jesus Christ, God Almighty and the Holy Spirit promised to indwell a person and to be always with a person till the end of the time. One is never alone even in problems.

Although Mahlengi at his home is alone but we find such words:

Sekuyabonakala manje kubo, laphayana phesheya (Sibiya, 2008:19).

His home can now be seen, there across.

Words like kithi (at home/at our place), kini (at your home/ at your place), kubo (at their home or at their place) are in plural versus in singular. Therefore, following Biyela's argument, Mahlengi is not alone.

According to Biyela (2003:81) who investigates words such as udadewethu (our sister), umfowethu (our brother) and concludes that the wethu does not only mean she is our sister or our brother. It also means that we as abantu (persons are also accountable for her or his well-being as she or he is also umuntu (a person) like us. The problems of tenders, sexual orientation, suicide, crime, farm killings, patriarchal society, illicit love, neglect of children are challenges for all Africans.

The fourth principle is cooperative economics (*Ujama*). Cooperative economics is to strive to build and maintain our own shops, stores, and other businesses and to profit from them together. The South African Government, realising the power of the principles of *Ubuntu*, humanness, and principles such as *letsema/ilima*, promulgated the Cooperatives Act 14 of 2005. This collective approach to riches is confirmed, in the book, *The richest man in Babylon* by Carson (1926). In this book, the king instructs the rich man to teach the communities about riches. Similarly, the workshop which Xolani and Mahlengi attended was about tenders and joint business ventures in preparation for the 2010 Soccer World Cup. Such initiatives promote cooperative economics.

African people have always practiced cooperative economics in that herds of livestock were given to others at various places to spread risk. This is confirmed by Oosthuisen (1996) in her research study. The custom of *ukusisa*, by means of which a person could place his cattle in the care of another, ensured that these cattle were protected, especially in times of drought or war. The risk of losing one's stock in a single calamity was thus obviated and links of friendship and mutual dependence between families were strengthened by the practice. The kings '*sis*a'd' their cattle throughout their territory ensuring both protection for the herds and also the loyalty of a wide-ranging number of subjects. At the height of the power of the Zulu kingdom, *ukusisa* custom also ensured that cattle were always available to the army, no matter where they moved within Zulu territory. The caretaker of these animals is entitled to the milk of the beasts in his protection and is usually rewarded with payment of a beast (*isisinga*) when the animals are returned to their owner.

Heroes were also given cattle to start their own families in the form of *ukucoshisa*, which means you are given cattle because you are a hero.

Strangers coming to a village peacefully were also given some cattle as a start up scheme.

Land and cattle are critical for sustenance, practice of beliefs and daily livelihood for Africans. Ojaide (1993:49) argues that Africans are bound mystically to their land. The land is sacred and dedicated to the ancestors and gods. Before a house is built or a farm started, there is libation to the earth. Of course, everybody is aware that it is the earth that receives one at the end of life. Land sustains the corporate existence of Africans, and families quarrel over a piece of land, sometimes with casualties.

Many African teachings and lessons are based mainly on cattle and the land. Davies (2015:7-8), argues that Africentric literacy pedagogy can be described as instructional strategies that use literature featuring Black characters and Black cultural experiences as a way of celebrating Black identity. In the novel under study, it is easy to celebrate Ngidi's success in owning a farm, also others in winning tenders. The education system, according to Woodson (1926), in the *The mis-*

education of the Negro, frustrates the youth who then, in their desperation, turn against their own Blacks and steal from them when they cannot attack the capitalist system. In the novel, Nondumiso duped Ngidi by pretending to be a researcher who is conducting research on black farmers as it is important to highlight and celebrate their role in developing and advancing the South African economy. Nondumiso succeeded and took a lump sum of money.

The fifth principle of the Afrientricity is purpose (*Nia*). Blacks aim to make collective vocation the building and developing of their communities in order to restore people to their traditional greatness.

Hhayi bo, uyaphi umakoti ebusuku? Akwenziwa lokho, khuzani bo!" kubalisa isalukazi esiyisihlobobo sikaNontobeko esase sibizwa ngeJaji ngenxa yokuthanda kwaso ukushaya imithetho (Sibiya 2001:49).

No, no ways, where is the maiden going to at night? That should not happen, stop her!" warns a granny who is related to Nontobeko whom people call Judge because she likes giving laws to people.

Old women are respected in the African communities and they would tell stories, folktales to instruct, entertain, and impart wisdom to grandchildren and equip them for life. They would oversee events as in this novel an old lady warns people not to let her go because it is bad luck and ancestors will punish them. Eurocentric theories would not recognize the importance of the elderly at a wedding preparation and they would prefer a wedding planner. Didactic is the element of teaching which is in the philosophy of African wisdom to immerse in teachings and allow oneself to be taught as well as for one to reflect and once fully matured to assume the role of passing on to others these wisdom and lessons of life.

Chinweizu, Jemie and Madubuike (1983:13) reason that:

the didactic approach of the African writers was seen as a lack of skills. This charge usually amounts to a claim that the moral or social purposes of the novelists are overtly, rather than intrinsically expressed.

Didactic elements do not please western readers. Perhaps it neutralizes their influence of colonialisation. Burge (1968:87) in Chunweizu et al. (1983:135) charge that those who say that art should not propagate doctrine usually refer to doctrine that is opposed to theirs.

The simple belief systems, traditions, and customs of Africans make them to be realists. Realists speak to the aspect of African life which is simple, practical and down to earth and yet enjoyable. In *Bishop* (1970) African reality is a concrete reality reflecting specific elements of Africa, a depiction of African life and of the need for accuracy in that depiction. In *Bengithi lizokuna* we find the African atmosphere, familiar places, known settings, well known streets which Aluko in *Bishop* (1970) requires in African literature.

African reality was one of the standards and Mphahlele in *Bishop* (1970) is regarded as one of the critics who applied this standard. His realist bent began to show in 1957 when he discussed several white South African writers and found them lacking. He said: "the story of Africa has not been told yet," and went on to criticize the unrealistic qualities of several white South Africans. It was also argued strongly that Thomas Mofolo's *Chaka* and Sol Plaatje's *Mhudi* lack realism. These two novels were characteristic of the writing of the time: a romantic backward glance in response to the breakdown of traditional moral standards as a result of urbanization, the use of migrant labour, and political and social repression (African Culture Trends in *Bishop*, 1970). Afrocentrism must also deal with internal insidious practices.

To identify with the reality painted by an author in a text is critical. Pino (2004 and Oslick 2011) argue that Black students in the US and Canada face challenges of disengagement with literacy that does not reflect their cultural identities and realities.

In WaThiong'o's *Decolonizing the mind*, there are two schools of thought around realism. There is, first, the school that is critical of realism and is represented by scholars such as Chinua Achebe and Wole Soyinka who give accurate description of the conditions of modern Africa without proffering a clear solution. The second

school is represented by scholars and critics like Sembene, Ousmane, waThiong'o, and Osofisan who support the socialist view of decolonisation of realism. These Socialists, take the socialist transformation of the continent of Africa as a matter of historical and political necessity and as the only way in which the legacy of colonial and imperial capitalism and their neocolonial manifestations can be eradicated in order to create an alternative political formation. There are other views as well. For example, Gugelberger (in *Bishop*, 1970) suggests a populist modernism rather than realism socialist. For the reader of *Bengithi lizokuna*, there lies a variety of options which can be supported by a plethora of examples.

Close to realism is also the standard that was used in the past to evaluate African literature. That standard is surrealism. Surrealism is a 20th century art form in which an artist or writer combines unrelated images or events in a very strange and dream like way. It is strange for Ngidi to hear his son declare that he is gay and to change into a girl and for him to disown him whereas he sacrificed his life to raise him up and leave him an inheritance. The author has used principles, ideals and practice, customs to produce incongruous imageries using unnatural or irrational juxtapositions and combinations. Leopold Senghor was a key proponent of this standard. The novel was not going to be captivating and interesting to the reader if surrealism was not sufficiently prevalent.

In a 1963 interview, Laye admitted that he admired the work of Frantz Kafka because in his novels you can never distinguish between dream and reality exactly as in Africa. (*Bishop*, 1970:86).

The sixth principle in the Africentricity strategy is creativity (*Kuumba*). Creativity according to this principle refers to Blacks always doing as much as they can, in the way they can, in order to leave their communities more beautiful and beneficial than they all inherited them.

The author of *Bengithi lizokuna* has handled the plot, theme, characterization, and conflict with great creativity and ingenuity to leave the reader with amazement at the reality of South Africa including the issue of tenders which is uniquely South African. In the novel, tenders are causing corruption and scandals of unseen proportions in

both the private and public sectors. Ngidi has taken care of the farm and was ready to hand it over as an inheritance to his son Mhlengi.

The seventh principle is faith (*Imani*). Faith in accordance with this principle is for Blacks to believe with all their hearts in their people, parents, teachers, leaders, and the righteousness and victory of their struggle.

Davies (2015:8), purports that themes typically highlighted in Africentric literary pedagogy are notions of interdependence, perseverance, spirituality, and hope – ideals which are well endemic in traditional African cultures.

How could mainstream teachers use strategies to effectively engage Black students who are currently disenfranchised by Eurocentric/Judeo-Christian approaches to literacy mainstream school (Neville, 2004; Shockley, 2011).

There are lessons of hope in the novel *Bengithi lizokuna* as the title suggests. Webb (2012:397) states that hope is an integral part of what it is to be human, and its significance for education has been widely noted. Most of the characters in this novel epitomize hope.

The general view is that it is critically summed up that African narratology taught Vilakazi the craft of multiple-layer plot construction, where various plots may develop independently and in parallel fashion, to meet only occasionally in the surface narrative, and yet mutually influencing one another throughout (Canonici, 2010:42). Similarly, Sibiyi has mastered the same craft and demonstrates the same adept at dealing with patriarchal Zulu culture, forbidden love theme, male widowhood, homosexuality, crime, unfaithfulness in marriage, and other modern and contemporary themes which are interwoven with technology and irony like a tapestry of many layers in the book, *Bengithi Lizokuna*. For example emerging Black entrepreneurs were being prepared for the 2010 World Cup which would be hosted in South Africa (Sibiyi, 2016:27). In the story there was a use of the forbidden love theme, media, cellphones, music, research to further the story, ensure suspense, and interchange of settings like rural, farm, city, township, including small things like perfumes, business cards, and a wide range of

professional careers and success stories which many readers can easily associate with. Techniques such as flashbacks and foreshadowing were also used extensively to keep the reader informed. The novelist was good in handling all of them in a believable and realistic way and the reader is convinced of their existence and role in the story.

About the setting, Sibiya, (2008:40) states that:

Bonke lobu buhle buyawuthinta uphefumulo, buwukitaze, buwenze ukhohlwe yizinsizi.

All this beauty, touches the soul, it excites the soul, and makes it forget sadness.

The reader can identify with most of the settings of this book including the fact that Ngidi owns a farm around Margate which is one of the thorny and sensitive topical issues that democracy has not yet delivered. Margate is also one of the enviable holiday destinations in KwaZulu Natal. In fact some people want part of Margate around Manjapeti Estuary to be a nudist beach.

The main functions of literature, according to Gerard (1971:379) are as follows:

to preserve the religious myths of the group, perpetuate the memory of its past in semi-legendary chronicles and so bolster its sense of collective identity and dignity, record the wisdom pragmatically accumulated by generations of ancestors in proverbs and gnomic tales, and celebrate the prowess of the kings and warriors, whose mighty deeds have ensured the power and the glory of the group.

The function of literature in engendering identity is in line with Africentricity.

As a result, African readers can identify with Ngidi, as a traditional Zulu man, wanting a child in marriage within wedlock in his first marriage .Ngidi explained Mhlengi as follows one day:

Nawe uyazi ukuthi sakuthola kanzima kanjani sinonyoko,sesihambe inqwaba yodokotela, abathandazi, izinyanga sizama ukuthola umntwana (Sibiya, 2008:22).

You also know that we gave birth to you with your mother after we had seen a lot of doctors, prophets, traditional doctors trying to get a child.

Africans believe in having many children. Mphahlele in Chirundu,(1979:33) writes that when Chirundu had one child and realized that they will no longer get other children he took another wife. Ngidi in this story took a different stance, diametrically opposed to his custom. He decided not to remarry but to raise his only boy, Mhlengi. Although he was prepared to get any child, Ngidi however, couldn't accept it when Mhlengi told him he was gay. He dismissed him from his house even though Ngidi vowed earlier on that he loved Mhlengi, unconditionally (Sibiya, 2008:23). That is the irony of life based on Zulu traditions and desperate attempts to get sons and pass on a legacy.

Clearly, Ngidi could not identify himself with his son after his son divulged that he was gay.

*Phuma uphele lapha emzini wami.
Ngithe phuma uphele lapha emzini wami. Ngale kwalokho
ngizokhipha isibhamu ngikusakaze ubuchopho ngaso, ngiboshwe
kube kanye. Phuma-ke! Phuma!* (Sibiya, 2008:24)

Get out of my house. I said get out of my house. Otherwise I will get a gun and blow off your brains and be arrested at once. Therefore, get out at once! Get out.

The youth can identify with Mhlengi who is according to Sibiya (2008:41), old enough to be married if it was in the olden days and who has completed his studies at Technicon and has been working for 2 years. He is about to inherit a gift, a farm. Young readers envy him. He is handsome, has a car and is about to inherit a farm including businesses --a typical modern twenty-first century family, the only child, dearly loved by his father. The reader is convinced by the marriages among the characters that portray Zulu traditional marriage in a positive light. This is good because marriage is the foundation of the nation and it creates stability among children.

Yamamori's (1996:172) view is that the heart of African culture is the extended family system and the intricate network of kinship relations and obligations. This is a much different paradigm from the Western concept of a nuclear family. Many cases demonstrate how this extended family network could be used to promote development. Ngidi and his fiancé, Nomalanga Ndlovu, were old and there was no hope of their marriage producing children.

Most Western theories like structuralism would have constrained this novel and compelled it to deal with the introduction and the setting in chapter 1. Africentricity has the power to accommodate prior events before the story could begin because there is a belief that time and space is cyclic and not linear. This is illustrated by proverbs, idioms, oral traditions, folklore and historical events which form introductory clauses/formulae in certain texts. In the case of *Bengithi Lizokuna*, the author simply says:

Wayesesithathile isinqumo uMhlengi Ngidi. Empeleni wayekade asithatha, eminyakeni eminingi edlule (Sibiya, 2008:12)

Mhlengi Ngidi had already taken the decision. In fact he took the decision long ago, in many past years.

The author puts it in the remote past tense and this shows the seriousness of the decision that he had taken and thus the reader is captivated even more as his appetite is whet just as in the folklore traditional setting that states events in the remote past.

Technology such as cellphones, guns, radios, cars, taxis, airplanes, medical expertise have enabled the author to drive the story and connect events and individual characters in a believable way. This is a reality which South Africans must embrace in order to move forward in life and to be in step with the rest of the world.

5.3 CONCLUSION

This chapter has identified African languages texts on which to test and apply newly found theories which are Afrikan Humanism, *Intsomi*-dream theory and

Africentricities. Short resumes of the authors, Sibiya and Zulu and the theorists, Duka and Asante, were outlined.

Intsomi dream theory was applied on the novel *Umshado* (The wedding). It can be concluded that Intsomi dream theory was able to reveal to the reader aesthetics of African life in terms of particular aspects. For instance, African believes about the dead is that they are connected with the living. Names of people are important as people follow their names. Afrocentricity puts African views, traditions, customs, and cultures in the centre of every inquiry of knowledge. The history of Africa must be rewritten to reflect African fundamental beliefs.

The next chapter will cover sections such as findings, conclusions, recommendations, future research and conclusion.

CHAPTER 6

CONCLUSION

6.1 INTRODUCTION

In this chapter the study is summarized by taking stock of the findings and observations which were arrived at in the foregoing discussions. This chapter will be divided into three sub-sections: the general, which will summarise the previous chapters; the specific observation, which will give answers to the aims posed in chapter 1; and lastly recommendations.

6.2 SUB-SECTION A: SUMMARY AND OVERVIEW OF THE CHAPTERS

This sub-section will give an overview of the chapters which are as follows:

6.2.1 Chapter One: Introduction

This chapter served as an introductory chapter to the challenge of propounding African theories to reorganize and reinterpret knowledge and aesthetics of African literature away from the Eurocentric stereotype and biases on which knowledge has been and continues to be organized. The problem is that some of the Africentric theories are not tested for application. The definition of key concepts and demarcation of the research are outlined in this chapter.

6.2.2 Chapter Two: Literature review

Literature review was conducted not only to identify gaps that can be filled by this study, but also to position this study in the existing body of knowledge. This study is based on the argument surrounding Afrikan Humanism and Afrocentricity frameworks. This chapter focuses on the debates surrounding Eurocentric versus Africentric worldviews.

6.2.3 Chapter Three: Methodology and Theoretical Perspective

The research methodology and design for the study was outlined as motivation for the research approach. The research approach for this study is qualitative with content analysis of views in the application of Afrocentricity theories and the theoretical debate for or against Eurocentric worldviews.

A study can be premised on some theoretical frameworks. Two theoretical perspectives namely, Afrocentricity and Afrikan humanism are introduced and critically discussed in this chapter. Decoloniality is outlined as having two aspects, namely, the theoretical discussion aspect and the investigation on literature itself and on its possibility to be part of decolonization from a wider perspective. Afrocentricity is critically discussed as the most suitable perspective for this study. The study also discusses decoloniality as a trajectory in phases.

6.2.4 Chapter Four: Application of Africentric Theories on selected short stories

This chapter analysed four short stories from DBZ Ntuli's collection titled *Uthingo Lwenkosazana*. (The rainbow). The short stories that were analysed are *Uthingo lwenkosazana* (The rainbow); *Bafanele ukugcotshwa* (They must be ordained); *Unyaka omusha* (New year), *IPhasika* (The Easters) and *Izivakashi* (The visitors).

This chapter looked into the application of Afrikan Humanism on these short stories. The background of its origin and founder, Es'kia Mphahlele, were discussed. This theory promotes African values, worldviews on African literature and way of life of African people. The theory demonstrated how certain aspects of African literature could be identified and appreciated which otherwise could have been misinterpreted, misunderstood and ignored through Eurocentric theories.

6.2.5 Chapter Five: The application of Afrocentric Theories

This chapter discussed the *Intsomi* dream and the Afrocentricity theories. The theorists Duka and Asante were also discussed to premise their theories and views.

The novels *umshado* and *Bengithi lizokuna* were critically summarized and analysed. The lives of Africans in fiction and in general cannot be adequately defined, interpreted and organized through Eurocentric theories.

6.2.6 Chapter Six: Findings and Conclusion

Chapter 6 draws conclusion from the literature reviewed and from the application of Afrocentric theories. There is a gap that can be filled by Afrocentric theories in evaluating African theories. Scholarship amongst Africans can be increased to develop, test and apply theories on African texts. Curricula at schools and higher institutions of learning need to be overhauled. Other disciplines like sociology and education in the USA have started to employ Afrocentricity and lessons therefrom can be applied in African languages in Southern Africa.

6.3 SUB-SECTION B: OVERVIEWS OF PROBLEM STATEMENT

This sub-section B is organized around summary of the problem statement, aim of the study and objectives, findings and conclusions.

6.3.1 Problem statement

There was an avalanche of decries from Blacks against evaluation of the African literature by using Eurocentric canons and theories. Although African theorists responded by either modifying western theories or developing new Afrocentric theories, their theories were short on testing for application. Their theories lacked empirical evidence and justification.

It cannot be that the same standards can be universally applied to African languages together with European languages, whereas African languages are more complex in their nature as African languages are rooted in oral literature. In addition the written forms of European and African languages appeared at different times and that is not taken into consideration when they are all judged and evaluated aesthetically.

Some Eurocentric theories might not adequately erudite meaning, and fully empower a reader to appreciate African literature within the African context. Therefore, South African theorists developed new theories which need to be tested and applied on African texts.

There existed different views on how to approach the debate as some felt Africans should not write in European languages in order to be Afrocentric, others felt this view is not justified as African must also be heard and understood by Europeans. Some Europeans however collaborated with Africans in decolonising African literature. With poor education systems in Africa as a result of lack of Africentricity in curricula, some Africans doubt the intentions of Europeans.

New emerging frameworks such as decolonisation and Afrocentricity have attracted the attention of many African theorists. To this end, European theorists are beginning to be threatened by these new developments as centres of power, knowledge and identity across Africa are challenged.

6.3.2 Aim and objectives of the study

This section will discuss the summary of the aim and objectives of the study and the conclusions that are aligned to each objective.

The aim of this study is to test the application of some of the newly found theories that were developed by some of the prominent African theorists.

Therefore, this study also aims to restore the glory of oral literature, to revive and increase the sincere appreciation of the significance of orality in our cultures as well as to promote the practice of oral traditions in the modern days.

The testing of newly found African theories has restored not only the identity, self-determination and dignity of Africans, but has also empowered African theorists with powerful tools to explicate and appreciate deep-rooted Africentric values, beliefs, traditions and philosophy of life.

Aligned to the aim of the study were research objectives which included identifying three African theories, namely, Afrikan humanism, *Intsomi* dream and Afrocentricity theories. The proponents of these theories were also discussed to premise their theories and give background to their views. The tenets of the theories were also discussed and testing for application of the theories was done on analysing the selected isiZulu texts.

6.3.3 Findings and conclusions from secondary data

6.3.3.1 *Application of Afrocentric theories*

Three Afrocentric theories that lacked application were identified and selected isiZulu texts in a form of IsiZulu Short stories and two post-apartheid novels were also purposefully selected. The first objective was to test the application of three of the newly found Afrocentric theories. African Humanism, which is espoused by Es'kia Mphahlele, was tested on four selected short stories. The theory was able to explicate and interpret Africanness, Ubuntu, perspectives, and aesthetics.

Using the theory a reader could appreciate the value of orality, proverbs, idioms, customs and traditions that relate to various themes among Africans, particularly the Zulu people. Conflicts related to African customs, traditions and culture and Christianity including rural and urban environments were identified through the Afrikan humanism theory. African centres of knowledge, power and identity were critically discussed and there is a clear clarion call to African postulations.

6.3.3.2 *Exposé of limitations of Eurocentric theories*

Eurocentric theories have portrayed African cultures as patriarchal, however, Afrocentricity reveals through the Matriachal Origins theory that most African civilizations prior to the incursion of Christianity and Islam were matriarchal in structure with women being shown high levels of respect (Diop, 1984). Africans have numerous examples of women such as Mkabayi, Mthananiya, Nandi, Ntombazi among the Zulus. There is Lotsibeni amongst the Swazis, Njinga

according to Unesco (2014), Mbandi the Queen of Ndongo and the fearless Matamba.

The two cradle theory that Blacks in Africa and Whites in Eurasia resided in two separate localities or cradles which characterised their physical features, cultures, histories, and cognitive styles is refuted.

Eurocentric theories fail to appreciate orality and texts that are too rooted in the African culture, tradition and means of attaining wisdom and learning such as the fireplace and herding livestock. The use of ideophones and folklore based texts could be unearthed through the Afrocentric theories. New themes such as sexual orientation were discussed easily through the Afrocentric theories. Didacticism in the selected literature was detected no matter how subtle it was, as teaching in literature may not be direct. Characters could make realism stand out, whilst readers in applying theories can understand the motivation for the actions, naming, and development of the characters.

Critics such as Gerald Moore and Bernth Lindfors using Eurocentric theories misrepresented the works of the Nigerian writer Wole Soyinka, who became very disenchanted and a development of what came to be commonly known as the Soyinka –Lindfors controversies ensued.

In conclusion, Kunene (1982) observes that social cohesiveness is very important to Africans because they believe that "the earliest act of civilization was the establishment of a cooperative, interactive, human community. The idea of integrating the artist's vision within a broad social experience becomes a normal and natural process that does not require rules for its application. Both the philosophic and artistic worlds fuse to produce a discipline that aims at affirming the social purpose of all expressions of human life. In short, the ideal of social solidarity is projected."

It is the rooting in folklore that makes Eurocentric theories to be incapable of unearthing the aesthetic value of the apprenticeship of the writer. Time and space in African literatures are affected by such worldviews about death and

interconnectedness of the living and the dead. Time is seen not only as lineal but cyclical. Thus death is the beginning of a spiritual existence, and birth into this world is the end of one stage of existence.

Ideophones will continue to give Eurocentric theories a challenge as they struggle to classify them in accordance to the structures of grammar schools of thought, noun, verb, interjections and others. Even the name ideophone is misnomer because some are actually silence like (*kwathi cwaka*) meaning it became quiet. Therefore there is no sound which is implied by the word *phone*.

As part of a big program, for Africans to deal with the limitations and imposition of Eurocentric views, they need to decolonize. Decolonisation requires abandoning Western canons of thinking and paying attention to the Afrocentric thinking including for example, racial/ethnic and feminist subaltern perspectives.

6.3.3.3 Views on literary debate

The literary debate on the standards of judgment of literature is being renewed and impetus is also gained from movements and perspectives such as Decoloniality and Afrocentrism. African scholars and theorists are still divided on the use of English and Francophone languages by Africans to write African literature. Although in South Africa all languages are official, their use is still marginalised and publishing houses are still dominated by whites. Institutions like PANSALB which are mandated to promote languages are constrained and African languages are still marginalised.

In the extreme end of the continuum of the debate, there are some views advocating for a dispensation that is without theory at all. They argue that there is no need to know and be competent in some theory to appreciate literature. This study, however, found that most scholars advocate for the application of theories on African texts and conferences are to debate this.

Sometimes there exists arbitrariness of the canons and standards for evaluating literature even amongst the Europeans themselves. For example, regarding canonisation of Shakespeare, as a literary saint, there were divergent views.

6.4 SUB-SECTION C: RECOMMENDATIONS, IMPLICATIONS AND CONCLUSION

This sub-section C will deal with the recommendations, future research and the conclusion of the whole study.

6.4.1 Recommendations, future research and conclusion

Since each literary theory has its own strength and weaknesses with respect to performing critical analysis on African literary works, it stands to reason that every scholar should use the best tool for the work at hand.

6.4.1.1 *Literary debate*

Literary debate should be continued as a basis to generate knowledge. Translations of arguments expressed by theorists and detractors in certain languages should be made accessible to fully comprehend the essence of the debate.

Followership and dictatorship should be actively encouraged, even the use of so-called Devil's advocate techniques in certain instances should be promoted to facilitate understanding and insight into literary theories which can inform curricula, language policies, practices on reorganizing knowledge.

6.4.1.2 *Orality*

The prevalence of orality in African literature has distinguished African literature from other literatures and it should be encouraged as it enhances African's self-identity, nationalism, cohesion, determination, and patriotism.

Given the low literacy level and low reading rate of African languages, as well as the few available literature books written in African languages, perhaps it makes sense to promote orality. Measures like reading clubs, oral clubs can be established across the country and awareness campaigns be rolled out during the heritage month, September. Gcina Hlophe, a South African writer, has demonstrated that orality still has room and big role amongst Africans. School textbooks and all genres should have audio versions to cater for the African audience who prefer orality as opposed to the written texts.

Whilst the prevalence of orality is true in African writings a myth about the status of writing in Africa should be debunked. Myth still exists that, Africa and its various peoples lack a legacy of the written word. Africa is instead relegated to the oral tradition status. Through Ancient Egypt, the Western world shares an important legacy with Africa namely the emergence –over 5,000 years ago during the fourth millennium BC –in Egypt of a form of writing from which all modern scripts are genetically descended.

Therefore Africans need to implement Decoloniality and Afrocentrism to regain the identity, centre of power, knowledge and create their own lasting legacy. Although Lord Macaulay’s speech is disputable, the effects of the content are felt by Africans everywhere including the poor education system of South Africa that has failed many a black child.

6.4.1.3 African literature

Although African literature started as autobiographies, other genres beyond those prescribed by the school curriculum should be encouraged. There should be equity in the means of production of African literature. Use of African languages and reading of literary works in these indigenous languages should be promoted as part of life-long learning amongst the Africans. Reading and recommendation of books in African languages should be done in the media. This observation can be extended to the African languages and research, with particular focus on African literature that should be promoted to determine the function of African literature to Africans. It

should also be established whether the value of oral tradition and the written literature is the same.

6.4.1.4 Literary theories

The resurgent scholarship on literary theories should be supported. For example, where applicable, relevant old theories should be used as they are, others be modified and updated to adapt to the new environment, and new ones be developed to accommodate new languages, development, latest thinking as well as to address weaknesses of the old theories. More research can improve the foundation and framework of most of the newly founded African literary theories.

6.4.2 Future research

Kaschula (2001:xii) also points out that the only question that begs further research is: how is oral literature adapting and functioning within the modern world? Afrikan Humanism, Africentricity and *Intsomi* dream theory have a potential to produce empirical research on the author-text-reader including the intrinsic-extrinsic approaches by identifying, plotting and mapping literary theories, author styles, reader styles and determine scientifically which literary theory may be recommended for a certain genre. Longitudinal studies at Universities in African Languages departments can begin to conduct longitudinal studies to track and predict application of literary theories on African literary works as promoted and used by promoters or supervisors and students.

Old literary theories need to be further validated to ascertain that they have evolved enough to embrace new developments like ideophone, technology such as the use of cellphones and texting. Literary theories that need modification should be identified and scholarship be encouraged to apply these modified theories to further generate knowledge in the African languages.

New theories and literary frameworks such as Afrocentricity and theories like Afrikan Humanism by Es'kia Mphahlele, African materialist aesthetics by Selepe, *Intsomi* reading by Duka, Multiple reading approach by Raselekoane, polysystems by Viljoen, interdisciplinary approach by Kaschula, – to name but a few - need to be further investigated.

Most of the literary theories are available in European languages only and employ difficult and complex words which need simplification. To make these literary theories accessible in African languages research should be conducted to translate and render equivalents of these literary theories to the indigenous African languages.

This concern serves to remind us, as literary critics trained within a modern critical context that is limited for the most part to documents written in modern European languages, that dynamic oral traditions exist within most African societies, to which African women have had access for centuries. Without some understanding of such traditions our attempts and critics to establish aesthetic categories for or lines of literary continuity between the works of African women and their historical antecedents become, at best, futile guessing game.

A language commission whose terms of reference should be established to investigate:

- the output of African literature which is still minimal compared to literature produced in European languages in South Africa;
- the cause of the low literacy level among African language speakers;
- the role played by language boards in terms of promoting African languages and prescribing African literary works at schools,
- transformation of South African Universities whose departments of African languages continue to be headed by whites;

Most disciplines have established a body of knowledge. For instance, Project Management has PMBoK and Strategic Human Resources Management has announced the Body of Competency and Knowledge (BoCK). Future research can

be conducted to establish a Body of Criticism and Knowledge of Literary Theories, which can be abbreviated as (BoCKLiTs). The future research will, in this regard, establish, revise and “professionalise” the common knowledge and standards of literary criticism through various methods including benchmarking across universities and other institutions of learning. Similar efforts can be made in the field of oral literature in Africa where a body of knowledge of oral art in African languages can be established and be abbreviated as (BoKioral).

Indirect negative impact and unintended consequences of multilingualism, school policies on mother tongue, urbanisation, and provisioning strategies of local libraries should be studied to determine if the linguistic rights of the African language speakers are not infringed. Stated differently, research should be undertaken to investigate government policy towards culture, education and language, publication and ownership, taxation of royalties, sourcing of libraries and distributions of books.

Establishments and government institutions that play an oversight role on language matters should be adequately resourced to keep abreast with new and future developments that drive the generation of new terminologies. This includes promotion of learning and doing business in the mother tongue.

With the growing tourism industry and founding of new heritage sites as well as erection of busts in Africa, bards and epics can be promoted and preserve history. History can be written and cited in form of epics. In addition, since the world is moving towards digitalization and electronic access, future research should also focus on the cost of producing and managing digital material in African languages.

African canon literature and folklore need to be investigated as to how they depict women characters and whether they changed their status ever since their content was reevaluated using the feminist approach. Programmes of action to redress the situation should be put in place in multidisciplinary approaches.

The representation of women in writing, development and production of school textbooks should be investigated. If Africans were matriarchal, it should be investigated as to what programmes can be implemented to reverse this heritage.

Concepts such as national literature and world/universal/global literature should be investigated further to fully understand the standards that must be met by any literature to ascend to a world status.

6.5 CONCLUSION

The problem statement was about testing and applying newly found South African literary theories on texts. The problem arose as a result of the literary debate for and against the application of Eurocentric theories on African literary works. The problem was compounded by the fact that orality is still part of the written African literature and African languages have complex structures like ideophones that cannot be adequately appreciated through Eurocentric theories. In addition, European standards are being imposed on African literature and some African critics and scholars are objecting to these Eurocentric theories whilst others are vouching for modification and lobby for new African theories altogether. Therefore the study aimed to test the application of some of the newly found theories on selected texts.

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