



**A MARXIST CRITIQUE OF D.B.Z.
NTULI'S SHORT STORIES**

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BY

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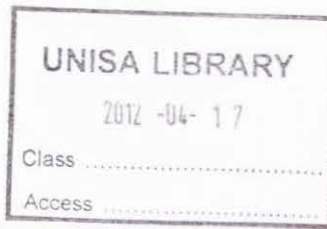
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DECLARATION

I, the undersigned declare that:

A Marxist Critique of D.B.Z. Ntuli's Short Stories

Is my original work and that this dissertation has not previously been submitted by me at any other University for a degree.

J.T. Tlou

.....

JANE THANDIWE TLOU

03/05/2001

.....

DATE

DEDICATION

In memory of my father, **Anthony Sipiwo Mnyandu**

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I would like to thank my mother, **MaNtuli** for her moral support,
Godide, Ndlela kaSompisi!

To **Prof. D.B.Z. Ntuli** and his wife and **Prof. C.T. Msimang** for
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Kwadaleka uxolo

Kwavela impumelelo

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(Matthew 5:25)

**Ukwanda kwaliwa umthakathi
Kgabo!**

Lastly, **God is Love**. He gave me intellectual ability, patience, endurance and all the **loving people** around me.

SUMMARY

Marxist Theory is used in this study to analyse D.B.Z. Ntuli's short stories. A detailed analysis of relevant short stories is given in order to ascertain the role played by **influence** and **ideology** on the author's creative work.

Chapter one is concerned with introduction, i.e. aim, scope, biographical sketch of Ntuli and the definition of concepts.

In chapter two we develop a theoretical framework. The following are discussed:

- definition of the Marxist Theory
- historical background
- Marxism from a sociological perspective
- Marxist Literary Theories
- Marxism and African Literature.

Chapter three deals with **influence**, which confirms the Marxist idea that literature should be bound to social reality. We looked at how tradition, other writers and Christianity served as a source of inspiration to Ntuli.

In chapter four we discussed about **ideology**. The writer's hard experiences and of his people (Blacks) are discussed, i.e. economic and political oppression.

Chapter five is concerned with conclusion i.e. observations and recapitulations.

CHAPTER 1

1.0 INTRODUCTION

1.1 AIM OF STUDY

1.2 SCOPE OF STUDY

1.3 NTULI'S BIOGRAPHY

1.4 DEFINITION OF CONCEPTS

1.4.1 Dialectical or Totality

1.4.2 Model of Base and Superstructure

1.4.3 Ideology

1.4.4 Reification

1.4.5 Culture

1.5 CONCLUDING REMARKS

CHAPTER 1

INTRODUCTION

1.0 INTRODUCTION

Here we shall give a brief outline of the aim, approach and scope of study. A biography of D. B. Z. Ntuli and definition of concepts will also be given.

1.1 AIM OF STUDY

The primary aim is to analyse D. B. Z. Ntuli's short stories using the Marxist theory as our framework. The focus will fall on selected short stories in the anthologies: *Uthingo Lwenkosazana* (1970), *Amawisa* (1982) and *Izizenze* (1986).

This study is prompted by three main reasons:

Firstly, Ntuli is one of the leading short story writers in Zulu literature. This is evident from the biographical notes given below. It is therefore desirable to assess his short stories.

Secondly, a number of studies have been produced on Ntuli's short stories, and to our knowledge none of these studies have used Marxism. Most of these have used narratological theory (Structuralism) as a framework, for example:

*A thesis by A. Strachan, Uthingo
Lwenkosazana van D. B. Z. Ntuli: h*

*narratologiese ondersoek 1988 Pretoria:
University of Pretoria and*

*an article by C Ntuli, Focalizing and narrating
in D. B. Z. Ntuli's Iziqongo Zezintaba 1994
Pretoria: University of South Africa.*

Thirdly and lastly, we chose this theory (Marxist) because it involves a number of aspects which are very vital to human life, such as society, politics, economy, and culture. It is accordingly important to assess its effectiveness and relevance to the analysis of Ntuli's short stories.

1.2 SCOPE OF STUDY

As already mentioned above short stories from *Uthingo Lwenkosazana*, *Amawisa* and *Izizenze* will form the subject of this investigation. Turning to the theory itself, we shall concentrate on **Influence and Ideology**

It is therefore necessary to divide this study as follows:

➤ CHAPTER ONE:

This is the introductory chapter. In it we shall be looking into the aim, scope of study, a short sketch of Ntuli's biography and definition of key concepts.

➤ CHAPTER TWO:

The focus of this chapter falls on the theoretical framework. Here we shall provide a brief survey of the development of the Marxist theory and its theorists i.e. Carl Marx (1818 - 83) and Friedrich Engels (1820). In particular we shall concentrate on the three models of Marxism and on Marxism and African literature.

➤ CHAPTER THREE:

This is the first main chapter of the study where we will be discussing influence and indicate how the different forms of influence played a major role in Ntuli's works of art.

➤ CHAPTER FOUR:

This chapter deals with ideology under which economic, conflicting and political ideologies will be discussed.

➤ CHAPTER FIVE:

This will be the concluding chapter in which we shall draw our findings and conclusions.

1.3 NTULI'S BIOGRAPHY

D B Z Ntuli is the sixth child of Zeblon and Mellina Ntuli. He was born on 8 May 1940 at Egcotsheni in the Eshowe district of KwaZulu - Natal. Gcotsheni is a rural area where tradition still forms part of the social structure of that community. The point often made, that the writer is the product of his social context is very true of Ntuli. For

instance in the story *Uthingo Lwenkosazana* traditional life has been used as a social setting. Another story, *Emajikeni AkwaNdundulu*, has used the road leading from Melmoth to Eshowe, his home district, as its geographical setting.

He attended school at Ndulinde where he pursued his secondary education. He matriculated at St. Francis College in Mariannhill. He then proceeded to the University of Zululand where he obtained his BA degree, majoring in Psychology and Zulu. It will be recalled that this university is a mere 60km distance from Gcotsheni. Ntuli was one of the first students to be registered at this university when it opened in 1960. No doubt this institution had a marked impact on the surrounding community. For instance some of the first undergraduate students considered themselves more enlightened than their often illiterate parents who were still leading a traditional life. Ntuli seems to reflect on these variables in the story *Iziqongo Zezintaba*. Here we find a conflict between Misumuzi the hero turned-villain and his mother the heroine of the story. Misumuzi is a university graduate who looks down upon his mother because she is *isangoma*. From these stories it is clear that Ntuli is actually reflecting on his own social and geographical circumstances. This is also evident in other stories.

His working career started at Hinds where he was employed as a clerk for a short period. He then worked for a few years at the (then) Radio Bantu Service of the SABC. Here he distinguished himself as a talented radio play writer, producer and presenter. In 1967 he joined UNISA as a professional assistant. In 1980 he made history

as the first Black to be promoted to professorship. While at UNISA, he furthered his postgraduate studies obtaining his Honours, Masters and Doctoral degrees in African languages. His D. Litt. et Phil. was obtained in 1978 with a Thesis titled, "The Poetry of Vilakazi".

His writing career spans almost 40 years. Shuter and Shooter published his first novel, *Ubheka*, in 1960. In 1969 he produced his second novel, titled *Nginyoze Ngimthole*. He has also published a number of poetry collections. However it is in the short story and radio play that he has distinguished himself. A complete list of his publications is as follows:

TITILE	DATE	PUBLISHER
--------	------	-----------

NOVELS

- | | | |
|----------------------|------|--------------------|
| 1. Ubheka | 1960 | Shuter and Shooter |
| 2. Ngiyoze Ngimthole | 1969 | Educum |

POETRY

- | | | |
|--------------------|------|--------------|
| 3. Amangwevu | 1969 | Better books |
| 4. Imvunge Yemvelo | 1972 | Educum |
| 5. Amehlo KaZulu | 1975 | Via Afrika |
| 6. Ugqozi 1 | 1975 | Van Schaik |
| 7. Ugqozi 2 | 1975 | Van Schaik |

SHORT STORIES

- | | | |
|--------------------------|------|--------------------|
| 8. Izikhwili | 1969 | Van Schaik |
| 9. Imicibishholo | 1970 | Shuter and Shooter |
| 10. Uthingo Lwenkosazana | 1971 | Varia books |
| 11. Amawisa | 1982 | Shuter and Shooter |
| 12. Izizenze | 1986 | Shuter and Shooter |
| 13. Ngamafuuphi | 1988 | De Jager |
| 14. Isibhakabhaka | 1995 | Vivlia |

DRAMA

- | | | |
|-------------------|------|----------------------|
| 15. Woza nendlebe | 1988 | Shuter and Shooter |
| 16. Ishashalazi | 1992 | Reach Out Publishers |
| 17. Amavenge | 1985 | De Jager – HAUM |

1.4 DEFINITION OF CONCEPTS (TERMS)

1.4.1 Dialectical or Totality

Marx and Engels referring to both the structure of history and the structure of society use the term dialectical. It also refers to a method used to analyze history and society so as to reveal the relationship between their component parts. Marx started by looking at social classes and socially determinate economic production and moved to more general things. One may start by looking at the structure of history and society and see whether a literary work reflects or distorts this structure (Jefferson and Robey: 1989: 169).

1.4.2 Model Of Base And Superstructure

Base means the basic economic structure and emphasis is put on the socio-economic element in any society as an ultimate determinant of the society's character. Marx says that superstructure are all elements that arise on a socio-economic base i.e. institutions and beliefs, for an example, philosophy, literature, politics, religion, etc.

1.4.3 Ideology

It is collective representation of ideas as opposed to the material reality on which experience is based.

According to Eagleton (1991:1) ideology is a theory of a particular social group or class.

1.4.4 Reification

This is the process by which a world of human relationships appears instead as a set of relationships between things.

The Odhams Dictionary of the English Language defines "reify" as meaning to materialize or put an idea into a real or concrete form.

1.4.5 Culture

Brown (1987:122) describes culture as a "blueprint" that guides the behaviour of people in a community and is incubated in family life. It governs our behaviour in groups, makes us sensitive to matters of status, and helps us know what others expect of us and what will happen if we do not live up to their expectations. Culture helps us to know how far we can go as individuals and our responsibilities to the group. Different cultures are the underlying structures, which make a round community round and a square community square.

1.5 CONCLUDING REMARKS

In this brief introductory chapter we concentrated on four aspects of this essay namely: the aim, scope of study, followed by detailed historical background of our author, Professor D B Z Ntuli and definition of concepts. We tried to show that he is one of the leading Zulu authors and we have expressed the desirability of assessing the quality and standard of his art especially his short stories. We also tried to show that his short stories are a reflection of his geographical and historical context.

However before elaborating on his art let us give an exposition of the theory which will be used in analyzing the short stories which is done in chapter 2.

CHAPTER 2

DEVELOPING A THEORETICAL FRAMEWORK

2.0 INTRODUCTION

2.1 DEFINITION OF THE MARXIST THEORY

2.2 HISTORICAL BACKGROUND

2.3 MARXISM FROM A SOCIOLOGICAL PERSPECTIVE

2.4 MARXIST LITERARY THEORIES

2.4.1 The Production Model

2.4.2 The Genetic Model

2.4.3 The Language Centred Model

2.5 MARXISM AND AFRICAN LITERATURE

2.5.1 Bourgeois Sociological Criticism

2.5.2 Politics and Ideology in African Literature

2.5.3 African Literature and The National Question

2.5.4 The Class Question: African Literature or the African People

2.6 CONCLUSION

CHAPTER 2

DEVELOPING A THEORETICAL FRAMEWORK

2.0 INTRODUCTION

This chapter deals with the theoretical framework. The definition of the Marxist Theory according to different writers, the historical background and the sociological perspective of the theory are dealt with here. The three models, i.e. the Production, the Language-centred and the Genetic models, together with the theorists who developed them, will be discussed. The last section to be discussed will be Marxism and African literature.

2.1 DEFINITION OF THE MARXIST THEORY

According to Jefferson and Robey (1989:166), Marxism can be defined as a theory of economics, society and revolution before it had anything to do with literary theory. They further say it is a living body of thought and a set of real political practices. It is said to be revolutionary because it is aimed at eliminating the classes which people are divided into, namely: the high, the middle and the lower classes. It also considers gender oppression.

People had to follow certain rules when writing books. Marxism, therefore, attempted to close these gaps which existed between the classes as it was influenced by changes in the world, hence its attempts to change the world.

Selden (1989:89), defines Marxism as:

A body of ideas of a particular social ideology.

This means that Marxism, as a theory of criticism, asserts that literature cannot be separated from ideology.

Eagleton (1976:6), says that:

Marxism is all about how to get from the kingdom of identity to the realm of difference; it is just the kind of callow idealism that believes you can do this by studying Derrida rather than Aristotle, or more generally by adopting a different outlook on life.

Another view is expressed as follows:

Marxism is the symbolism of dialectical conflict, of drama, of the unity of opposites, of revolutionary change, of matter and man in motion, constantly transcending the moment, pointing into the future.

(Amuta, 1989: 53).

Amuta (1989:60) adds that Marxism is a universal tool which can be put to the service of freedom.

When we look at all the definitions given above, we come to realise that these writers have one thing in common, the viewing of Marxism

as the major revolutionary tool or weapon that can be used to fight colonialism, imperialism, domination and oppression, which happens in many ways. People rebel against the domination of culture, literature and economy. They also fight gender oppression, racial discrimination and class divisions. Many progressive forces engage themselves in social and political transformational struggles with the aim of attaining freedom in the whole world. People or humans can never be free unless they fight for it.

2.2 HISTORICAL BACKGROUND

Marxism resulted from a lifelong collaboration of the German born philosopher, economist and sociologist Karl Marx (1818-83) and Friedrich Engels (1820-95). Both these theorists developed a theory that was historically based and more in line with sociology, economics, philosophy and had less to do with literature at first, though both Marx and Engels had a deeper knowledge of literature (Makaryk 1993:486).

Marxism can be divided into a number of theories. For instance, we have the Traditional Marxists, the Western Marxists, and the Early Marxists. The Western Marxists include continental Marxists like Lukács, Brecht, Bloch, the Frankfurt school as well as American and English Marxists. Other Marxists were named in accordance with the places they originated from. For example there are the German, French, Hungarian and Rumanian Marxists. The Western Marxists made an important contribution to the development of Marxist criticism. They tended to emphasise the importance of culture and

philosophy, which were ignored by the earlier Marxists (Makaryk 1993:96-97).

Marxism is taken by Marxists as a living body of thought and as a set of real social and political practices. Marxist theories have developed alongside and in dialogue with different non-Marxist approaches and have sometimes been influenced by these approaches. For example, the Bakhtin school has been influenced by Russian Formalism, Macherey and Kristeva have their influence in the French Structuralism and Lukács had an "interlocutor" in Hegel (Jefferson 1989:166).

T.W. Adorno (1903-69) was a leading figure in the Frankfurt School. He developed the Negative Knowledge approach. This is that knowledge that can undermine and negate a false or reified condition. In this model he indicates that art and reality exist at a distance from each other, which gives the work of art a vantage-point. He indicates that interior monologue exposes the way reality exists, as he takes reality to be a dialectical totality (Jefferson 1989:188-189).

Another Marxist theorist is the Hungarian thinker, George Lukács (1885-1971). He was a member of the international communist movement. He saw literature as knowledge of reality. He further said that reality is a "dialectical totality" in which all the parts are in movement and contradiction. A correct form of a literary work is needed since it reflects the form of the real world. Lukács defines form as something that should be related to aesthetic shape, formed

by features such as narrative time, the interrelationship of characters and situations in a work of art (Jefferson 1989:171-172).

Recently, theorists such as Terry Eagleton, Pierre Macherey and others have combined Marxist analysis with structuralism and/or post-structuralism schools such as deconstruction, in developing new methods of textual analysis and cultural criticism. Macherey also sees the writing of literature as a form of production.

Lucien Goldmann was another theorist who was influenced by Lukács. He made an important contribution to the development of Marxist criticism by indicating the mediation between literature, society and its art. His goal regarding or in literary theory was to find ties between the text and its social context in the worldview that underlies the literary meaning. The theory he developed, i.e. the Genetic Model or Biographical Approach, analysed the relationship between an artist's class position, worldview, literary form and ideological positions, encouraging a reading of cultural texts as expressions of social experience and ideology (Swanepoel 1990:53).

Example:

Bangigcona ngawe ngithule,
Ngedlule bokhe insini ngawe,
Ngifulathele basinsitheke
Kepha ngichiz' ukotshi
Ngubo uyingubo yami yokwembulelwa,

Ingubo yokuphela qwaba

Ihluzo 1989:62

*(They tease me because of you, but I keep quiet,
When I pass by they laugh because of you,
When I leave they giggle But I am proud
Because you are my blanket of gift, The
only blanket I have.)*

Ncongwane in his poem titled **Ngubo Yami**, is complaining that people (Whites) look down upon him because of his skin. This refers to every Black person who has suffered because of his/her skin. Whites wanted Blacks to forget about their culture, customs, etc. Despite all these sufferings, we are still proud of our skin, ourselves, as Blacks. It also tells us that we as Blacks have forgotten that we are black.

Other theorists belonged to the school of Michael Bakhtin. These included scholars like V N Vološinov and P N Medvedev. Their works concentrated on linguistic matters, as well as cultural and aesthetic types. The reason why they brought language to the centre is that language and society are inseparable. People in society interact through language and at the same time ideology is made of language in the form of linguistic signs (Jefferson 1989: 191). The theory developed by this school is called the Language-centred Approach.

Example: In the drama book, *Uqomisa Mina nje Uqomisa Iliba* by (Blose 1974), we find that Nontombi and the other ladies (izintombi

Zengcugce) were chosen by king Cetshwayo to marry Dlokwe and iNdondlo. They were all killed together with Maqanda and Nontombi, who were trying to escape, because they could not listen to the "word" uttered by their king, as they were his subjects.

2.3 MARXISM FROM A SOCIOLOGICAL PERSPECTIVE

We then move on to introduce Marxism from a sociological point of view or perspective. From this particular point of view Marxist theory was created to replace the functional approach. In Marxist criticism, the writer, the audience and the text are all included within a generally sociological perspective. Marxism therefore, regards the social and historical context as fundamental. It depart from the point that in order to survive man must produce food and material objects so that he may enter into a social relationship with other men, since production is inherently a socially co-ordinated process. As a social enterprise, production involves a technical component, also known as forces of production and scientific knowledge, which is used in the productive process (Ryan and Van Zyl 1982:128-129).

The mode of production (the forces of production and the social relations of production) is central to historical materialism because it forms a societys' infrastructure (economic base) on which the superstructure (the political, legal, religious, cultural and ideological systems) of that particular society depends. The mode of production of material life conditions the social, political and intellectual life process in general.

Marx mentions that all historical societies contain basic contradictions, which means that they cannot survive forever in their existing forms. These contradictions involve a clash between the forces of production and the relation of production, which results in the exploitation of one social group by another. An example of this may be exploitation of serfs by their lords; the relation between employer and employee where an employee sells his labour for wages; that between the upper class and the lower class as in capitalist society, where the capitalist is the owner of the forces of production and the workers are producers of labour to generate wealth for the capitalists.

A fundamental conflict of interest is created since one gains at the expense of the others. This conflict has to be resolved since a social system containing such contradiction cannot survive unchanged.

Ntuli in the text **Ngumbuthuma - ke lowo** talks about the domination and oppression of women oppressed by men. Mbuthuma forces his wives to produce milk for his dogs.

2.4 MARXIST LITERARY THEORIES

2.4.1 The Production Model

This model was developed by a French Marxist, Pierre Macherey. It is a model that deals with the relationship between the literary work and reality. It can be useful if this model could take off from Lukàcs' Reflection Model. This model suggests an alternative to the correct literary form as a link or connection between the realist work and

historical reality. It also opens up some of the gaps left out by Lukàcs' model, which explores the relationship between author and text and between ideology and realism. (Jefferson 1989:177)

The book titled *A Theory of Literary Production* is Macherey's most valuable theoretical work. It is interested in how literary works are made. Macherey gives production a particular significance. He sees literature as productive labour where raw materials are worked into an end product. He does not look at the author as a creator (a concept which suggests that literary works are fashioned from nothing, or from some shapeless clay) but as someone who works pre-existing literary genres, conventions, language and ideology into end-products, that is, literary texts. (Jefferson 1989:177)

Macherey is of the opinion that anything which enters the text will be changed into something else when the text is written for example, the steel that goes into making an aircraft propeller changes its function and appearance after being cut, welded, polished and fitted onto the aircraft with other components. (Jefferson 1989:177)

Ideology is the core of Macherey's production model. His view of the author as a producer is like the Formalist's view, who sees the author as a craftsman, the user of devices. He shared a common cultural feeling with structuralism, and developed the view that the author is someone who works upon the world of signs and codes from inside at the same time his reading theory views the text as incomplete and contradictory and as mostly interested in or concerned with ideology.

In his analysis of Verne's *The Mysterious Island*, Macherey pointed out that Verne tries to update the theme of Robinson Crusoe by having a small society of castaways (not like the solitary Crusoe) who are compelled or forced to put the natural wealth of the island to their social use (also different from Defoe's hero, who had a wreck full of socially made products conveniently to hand offshore). As the story advances, Verne's castaways become aware that they are not alone and are not the first colonists. Captain Nemo's men have been on the island and he is living under the volcano. A bullet is discovered in a dead pig and Nemo supplies the castaways with a chest full of goods. As stated by Macherey, one of the aspects of the old Robinson Crusoe theme that Verne started by leaving out (the wreck full of socially produced goods) is brought back (the chest supplied by Nemo). Verne's text undermines his own project. The modernised Robinson Crusoe theme is broken into by the old Robinson Crusoe theme. Macherey states that the narrative is therefore faulty.

According to Macherey concerning the result, Verne's novel discloses what it had not intended. Verne would have liked to believe that the pioneering conquest of new worlds by science and industry, part of the ideology of the colonial imperialism of his time, could be achieved in the kind of artificial pre-social conditions set up in the Crusoe story. From a Marxist point of view this is impossible since society has to be not only already in existence but also quite economically developed before science and industry can come into being. What Macherey says about Verne is implicitly based on a criticism Marx was fond of making of early bourgeois economists,

who did not see that Defoe's story was a myth. They used the image of Crusoe on his island to present their picture of primitive economic man without realising that Defoe's hero is really a bourgeois man. He does not in fact start with nothing, but with socially made products and learned economic practices, such as bookkeeping. (Jefferson 1989:178-179)

Macherey is closely interested in transformation of ideology, which is the part of literary production. He describes literary production in a later work as a 'staging' of ideology, which suggests that ideology is produced and transformed by the writing of fiction in the same sort of way that the script of a play is transformed on stage (Jefferson 1989:180). Verne's ideological project is transformed when it enters the faulty narrative. According to Macherey, ideology in *A Theory of Literary Production* is understood to be 'a compact system of different social beliefs. Ideology is said to be complete if there are things it cannot see or say. Literature produces ideology in a written form. It shapes and contours what it could not possess as ideology, for the reason that illusions do not actually exist. This makes the text to 'hollow' the ideology, separate its fictional version from the same ideology before it entered the text.

As pointed out earlier on, Macherey has a theory of reading, he indicates that the reader has to bring to the text the theoretical knowledge the text and its author did not possess. He says this view is bound up with Marxist theory and is based on an idea of symptomatic reading, which was developed by the French

philosopher, Louis Althusser. Macherey worked jointly with Althusser in a project called Reading Capital.

Althusser's idea is as follows: When we write, we do not just record what we see and fail to record what lies outside our field of vision; rather we see all the elements of reality about which we write, but our written text cannot always make the right connections between them. A text thus tends to present reality partially or incorrectly, leaving gaps. Through these gaps, however, an informed reader can see what the text was hiding from itself. (Jefferson 1989:180-181) Macherey indicated gaps in Verne's text. He supports this by stating that what is important in the work is what it does not say.

2.4.2 The Genetic Model

This model deals with the origins, causes and determinations of literature. Lucien Goldmann, the Rumanian born sociological theorist has indicated interesting versions of this model. A long tradition of Marxist literary theory has been concerned with the following questions:

- How did literature and works of art come to develop out of social life?
- What causes the literary works to assume the form they do?

Goldmann wrote on both philosophy and literature and was struck by the fact that the objective meaning of a literary or philosophical work was not completely clear for the author himself. He is of the opinion that literary criticism should not be centred on the text but rather

correlate the work's structure with the mental structure of the author's social group. Lukàcs influenced Goldmann by insisting that reality and thought form a dialectical totality in which everything is mutually related. This influence made Goldmann realise that it was worthless for him to talk about a text in itself. According to him, literary works originate out of social consciousness and behaviour, and desire to establish their connection to the society.

Goldmann explains mental structure and the structure of literary theory as patterns of ideas and concepts. For him certain privileged social groups have a superior form of ideology, which he calls their worldview. This is an expression of those groups in society whose thought, feeling and behaviour are oriented towards an overall organisation of interhuman relations and of relations between man and nature. These groups can be either revolutionary or reactionary. A worldview expresses itself as a mental structure (Jefferson 1989:184).

Goldmann's theory sees literary works as the expression of the social class of which the author is a member. He emphasised that the beginnings of a work's mental structure lie in social behaviour. He saw social behaviour as arising from two or more linked individuals and not from the will of disjointed individuals, for example when they work together to lift a heavy load, hence it is said that literary works for him became the collective products of social groups. Goldmann does not remove the role of the individual author altogether but instead sees her as elaborating the mental structure of the group. In his important work *The Hidden God*, most of these

views were evolved in practice in his original publication in 1955. In this project, Goldmann closely examines the mutual connections between a social group, a religious movement, the philosophy of Pascal and the plays of Racine. In these he discovered a specific form of worldview called the tragic vision, in which man appears torn between the contradictory obligations that the world prevents him from reconciling. The social group (*the noblesse de robe* of seventeenth century France) is torn between its dependence on the absolutist rule of the monarch and the pull of bourgeois individualism. The religious movement, Jansenism, is torn between the absolute authority of a hidden God and the rationalism of the human world.

Similar contradictions are in the thought of the Pascal and the dramas of Racine both of whom were Jansenists and member of the *noblesse de robe*. Goldmann describes these contradictory obligations as two corners of a triangle, that is, God and the world, which exercise a magnetic pull on the third, that is, man or the tragic individual.

Goldmann's mental structures are interrelationships of concepts and are not linguistic structures. In his work, language is neither given a separate nor a main role. In Racine's plays he perceives the mental structures as being represented by characters some of whom (like the gods who are necessarily hidden) are present in the text but not on the stage. Therefore his structure here is like the form which Lukàcs perceived in the configurations of representatives of social classes in a novel. Goldmann declared that literature was a

language, meaning that it was reserved for the expression and communication of certain contents, which were worldviews. (Jefferson 1989:184)

Goldmann calls his approach genetic structuralism if he uses the older sense of structure. This means that according to him, language and literature is a vehicle for expressing a reality already in existence; the reality exists before the literary work in the worldview and its mental structure. He says that world views are social facts. Racin's Iphigénie can be taken as an example, where Goldmann discovers a conflict between a tragic universe and a providential universe without a mediating element between them. This kills the consistency which makes a work of art completely valid.

2.4.3 The Language Centred Model

A new impression of the significance of language in the social process is desired in support of a model to become centred on language and at the same time remain Marxist. Soviet scholars of the Bakhtin school established this model. These scholars were active from the last period of Russian Formalism and were influenced by the formalists and Marxism. They maintained that language is a material medium used by people to interact in society and therefore cannot be separated from it. Ideology is also seen as made up of language in the form of linguistic signs. (Jefferson 1989: 191)

Vološinov begins from the idea that something which only occurs in consciousness is ideology. This idea was based on Marx who talked

about parts of the ideological superstructure (politics, religion and art) as forms in which men become conscious of and fight the struggle at the material centre of civil society (the socio-economic base). Vološinov calls ideology a material segment of reality.

The idea of language developed by the Bakhtin school was unfamiliar. At the time when idealist linguists like Karl Vossler were developing a view of language as an individual creative activity and something that existed in the mind, Vološinov was writing his *Marxism and the Philosophy of Language*. Vološinov took over the emphasis on creativity although he views language as a social activity and thus creativity becoming a matter of revoking hearer's attention and upholds interest in a conversation.

Vološinov rejected Saussure's idea that the most important object of the linguist's attention was the *langue* (abstract language system) and *parole* (couplet) because it places emphasis on the individual user and not the social reality of speech. The Bakhtin theorists concerned themselves with the study of language within real social situations with what they called the study of the utterance or word they referred to the Russian Formalists' term "slove" which implied both "word" and "discourse" and which was a central focus for the Bakhtin school. Vološinov indicated the two-sided act of a "word" which determines whose word it is and for whom it is meant.

The basis of the literary theory of the Bakhtin school is that language and the related view of ideology should be seen as a material expression of social interaction. This theory had three important

applications, that is, as a theory of the literary work, as a procedure for analysing discourse and as a theory of literature as a practice. The last application has the greatest theoretical significance within Marxist literary theory. The theory of the literary work is developed in Medvedev's book *The Formal Method in Literary Scholarship*, first published in 1928. (Jefferson 1989:193) Two matters are dealt with in this book:

- Firstly, it is a critique of Russian formalism. Medvedev does not agree with the Formalists that the distinctiveness of literature is found in its literariness nor with their separation of literary studies from other disciplines. According to him the definite nature of literature lies in its separate form of ideology and a reflection of other ideologies.
- Secondly, Medvedev debates earlier sociological theories of reflection and the vulgar Marxist perception that literature is a direct reflection of socio-economic reality.

On the other hand he does not disagree that literature is a reflection of ideology but sees it as a two-sided reflection reality: According to him the literary work is a form of ideology which reflects another ideology which in turn reflects the socio-economic base.

The second application of the Bakhtin school's theory is as a procedure of analysing literary discourse. It is necessary to point out that though the Bakhtin school model is centred on language, it is not a conventional linguistic model and the truth or reality of language of the Bakhtin school is based on discourse and dialogue.

In his book *Problems of Dostoyevsky's Poetics*, Bakhtin argues that the analysis of discourse should not be based only on linguistics and metalinguistics but within the sphere of dialogical intercourse itself (the sphere of the genuine life of the word). Bakhtin and Medvedev object to the idea that language is an object or a thing and see it as a medium of human interaction.

Bakhtin's metalinguistics is a procedure for breaking the language of a literary narrative down into distinct types of utterance and it is free indirect discourse (character speeches are without quotation marks but in the narrator's voice). This is an indication that narrative discourse can be an interaction between two or more voices. Vološinov, in his book, *Marxism and the Philosophy of Language*, indicates how some types of discourse predominate in given historical periods.

The third and last application of the Bakhtin school approach is the conception of literature as a practice, which is related to the second application (Jefferson 1989:194).

Vološinov upholds the view that the author can permeate his voice into quotations in the periods of social transformation. Bakhtin's book on Dostoyevsky and his later study of 1940, *Rabelais and His World* focus on the related thought that the language of literary work can include a subverting of stability, authority and convention, which gives it a social importance. This significance can be explained by looking at the work in relation to the period in which it was written.

Bakhtin argues that Dostoyevsky established a new genre known as the polyphonic novel, which has numerous voices in it, but none of them have authoritarian control over the writers. Like Goethe's Prometheus, Dostoyevsky creates free people who are capable of facing their creator, of disagreeing with him and who even rebel against him, not like Zeus whose characters are voiceless slaves. Unlike Tolstoy's characters who speak in different styles, Dostoyevsky's characters do not speak in different styles. They gain their freedom from each other and from their author through their speech. Tolstoy's characters are more controlled by the author, which makes his novel resemble monologue, while Dostoyevsky's are polyphonic. Monologue and polyphony have nothing to do with style but with the relations between author's and character's voices which brings out what which Bakhtin means when he says that his approach is not a linguistic but a translinguistic one (Jefferson 1989:195).

Bakhtin views literature as a practice of language within reality rather than seeing it as a knowledge of reality. This view differentiates his model from those of Lukàcs and Adorno, where the literary work acknowledges the theorist even though in Adorno's case it is a negative one of the real world. Such a practice of language (i.e. the Bakhtin model) is different from an expression of ideas via the medium of a language, which is the foundation of Goldmann's genetic model.

Bakhtin gives attention to Dostoyevsky's technique of polyphony, as he is interested in the social importance this technique of discourse

possesses. According to Bakhtin polyphony is a new genre and is distinguished from tragedy, novel, lyric or comedy. He also says that a genre is not only limited to literary texts but is bound up with the way we present the world to ourselves through language.

The practical importance of a genre lies in the way it relates to other genres. Bakhtin sees the novel as a supremely open and unregulated genre, not like Lukàcs who views it as a modern attempt to reorganize the epic. Rabelais developed the anti-authoritarian practices of the language of the carnival and the popular festivity (Jefferson 1989:196). With these ideas, Bakhtin gives a privileged place in literary history to what he calls the Menippean tradition of carnival literature and in it he includes the Socratic dialogue, the dialogue with the dead, the parody and the personal satire. These involve types of literary discourse in which the individual character has free play against the author, an interlocutor, or social rules and conventions.

Even though the theories of the Bakhtin school apply a non-Saussurean view of language, their approach has some aspects which mean it can be adjusted to a structuralist approach, and Julia Kristeva makes the adaptation. Her emphasis lies on the revolutionary nature of literary language as one which makes the total signifying process of language, something that is not acted out in automated practical language. She maintains Bakhtin's emphasis on literature as a practice and on its social importance.

These theoretical views in her book were called "Semeiotike" and also applied to poetry. She holds the opposite view to Lukàcs, about the effective role of symbolist poetry in this process. Mallarmè had an elitist conception of poetry and during the upheaval of the Paris commune he withdrew from politics into his private life as a pure litterateur. Mallarmè's texts are viewed as objectively revolutionary because they oppose the fetish of poetic language created by the bourgeois regimes of the Second Empire and the Third Republic, which reduced poetic discourse to an embellishment of life (Jefferson 1989: 197-198). The most important thing about using the language-centred model is that:

- It shows how language can be made the starting point of a broader sociological investigation of literature in society,
- It also opens up Marxist literary theory to areas from which earlier modes had closed it off, like the language of poetry.

2.5 MARXISM AND AFRICAN LITERATURE

Research conducted by G.M. Gugelberger (1985:v) has revealed that most African critics have confused geography and ethnicity with ideology. He sees it as necessary that the old geographic definition of Third World literature be replaced by a class-based progressive definition, as the former does not necessarily suggest or imply a politically progressive attitude. This definition is given by Peter Nazareth in his *The Third World Writer* as follows:

To belong to the Third World is therefore to accept an identity, an identity with the wretched of the earth spoken for by Frantz Fanon, to determine to end all exploitation and oppression.

Gugelberger 1985: v

The above definition, if adhered to, not only replaces the old geographic definition but also replaces the idea of ethnicity with a clear class consciousness. This allows the expansion of the concept of Third World literature into international solidarity to include other writers like William Blake, Bertolt Brecht and others whose main theme was the struggle against all forms of oppression.

When Gulberger first collected some of the essays, he was looking for critical works that were radical or essential in the Marxist sense of going to the roots or the source of the problem, which is man, i.e. the works which due to their inherent international solidarity, were relevant first of all for Africans themselves and secondly for progressive peoples everywhere. He discovered that most of them reflected the literary views of the first and the second world even though they were written in Africa. They displayed or showed no African stylistic features or patterns of expression. He also missed a familiarity with what was commonly attacked: European and or American literary criticism (Gugelberger 1985: v-vi).

Sociological criticisms were few (Mutiso and Emmanuel Obiechina) and even more backward than the literature they criticized (Mutiso).

When books and essays were sociological, it meant traditionally sociological, i.e. in the sense that traditional sociology (as anthropology) continually views society through the perspective of established social organization, which in the African case, often means satisfaction with the post-colonial transition without being aware of its neo-colonial implications. On the other hand, radical sociology sees things through the eyes of oppressed groups. Although there are a few exceptions, there has been no change from traditional sociology to radical sociology, either in sociology proper or in literary sociology. It is now time to change this regrettable approach of the bourgeois African criticism, which seems to be pleased or satisfied with the influential and interpretative coverings of difficult texts which often have to be discovered, rather than being placed in a specific historical, political and economic context for a change-facilitating purpose. Bourgeois criticism is seen as an extension of imperialist ideology and its dangerous fortunes, which can be counterbalanced by an anti - imperialist perspective (Gulgelberger 1985: vi & Amuta 1989:59).

2.5.1 Bourgeois Sociological Criticism

The sociological criticism has grasped or taken hold on culture rather than society as its operational or working concept, which has enhanced an inclination to shift away from social-relational dynamics in the analysis of interactions between literature and society. Culture was used as a way to differentiate forms of literary idealism. The course of direction in African political talk (language) has been to see African culture or tradition, not as a specific ideological

rationalisation of the ways our ancestors at specific historical periods tried to deal with their problem of survival, but as the constantly valid source of wisdom by which African behaviour must be judged. This is usually found in the bourgeois sociological criticism.

In the hands of the less progressive sociological critics of African material, the fundamental concepts, namely: African culture and African tradition, led to the establishment of Festac anthropology. This Festac anthropological attack has changed the African extended family, African religion, African rhythm, and African time into constantly unworthy categories for the analysis of contemporary literature. The difficulties which presently trouble the new literary movement among African critics in search of indigenous African aesthetics originate from this idealistic Festac anthropology.

Cultural archaeology is another type of bourgeois sociological criticism, which means the attempt to hollow out the literary texts for traditionalia, in terms of which the text is then explained. For some this is just a critical procedure, but others (usually non-African) have absolutized the procedure into a normative requirement for good African literature. Thus the injunction that the writer should describe her cultural anxiety about issues such as the abuses of the dowry system or of polygamy. Biodun Jeyifo, the Nigerian Marxist critic of theatre, summed this up by passing the following judgement on the bourgeois sociological perspective:

*... (it) enthrones "culture" and cultural facts as
inexhaustible reservoirs of sociological*

capital. These "natural cultural facts are made to give either ethnic-racial-civilizational values as the determinants of the destinies of conflicted individual heroes ... or give the use of ethno-cultural lore, idioms and motifs for the sensuous material surface of dramatic action as an undialectical validation of the social attitudes and relations which these cultural facts and traditionalia initially sustained ...

Gugelberger 1985:59

Gugelberger therefore came to the conclusion that the result of bourgeois criticism of African literature can only hinder rather than inspire it towards revolutionary heights.

2.5.2 Politics and Ideology in African Literature

When examining the African scene from a Marxist perspective we come to realise that it obviously meant encouragement and recognition for those who have started writing in this tradition. It also warns that African specificity (race or Africanicity) can no longer be advantaged concepts, once progressive internationalist positions are taken. In Africa, Marxist criticism has often been associated with two critics, namely: the Tanzanian literary critic Grant Kamenju and the Nigerian sociologist Omafume F. Onoge. In his *The Crisis of Consciousness in Modern African Literature*, Onoge points out that African literature and its acceptance by African critics was

sociologically conditioned by the colonial environment. This disallowed it progressive development, thus forcing it to be reactive, hence becoming reactionary. In his second essay he points out that political interests have been very important factors in the appraisal of African culture. This means that all literature is political even if it condemns politics as thematically irrelevant. The critical question is often the Brechtian one: for whom does the writer write? Whose political interests are affirmed? The decision has to be a choice between the politics of oppression and the politics of liberation.

Grant Kamenju, provides us with a Leninist reading of *Petals of Blood*. He views it as a mirror of the African Revolution and a solid attack on the new elite in post-independence or neo-colonial Africa, absorbed with uncovering the impure role of the comprador class brought forth and taken care of by imperialism in Africa, so as to play the part of the intermediary (Gugelberger 1985: ix - xi).

Radical criticism in Africa has fully developed since Ngugi wa Thiong'o's *Homecoming* (1972), *Petals of Blood*, *Writers in Politics* (1981) and *Barrel of the Pen* (1983, Peter Nazareth's *Literature and Society in Modern Africa* and others and the transition debates that were held.

Marxist criticism is sociological and this makes it different from all other types of literary criticism. It considers the institutional process of art creation and art-criticism. The Marxist critics are concerned with the struggle for democratisation of the structures of artistic production and criticism. Their concern is to free the artistic process

from structural chains, which has become pressing in our late capitalist period in which art and literature have value only as commodities.

In Africa, with its long and violent colonial history made up of political domination (hegemony), discrimination and deprivation, it is understandable that Marxism was accepted as a strong intellectual support of the struggle for liberation. African Marxist criticism paid more attention to an ideological critique of literature, which is the critique of the social world outlook of African writers as represented in their texts. This is established on a firm sociology about the exploiting capitalist essence of the colonial social order and it displays the colonial order, which forms its concrete parameters. Marxist criticism is therefore declared real on the practical necessity of the anti colonial revolution struggle for more democratic forms of social existence, which is anti imperialist and prospectively socialist. This enabled the Marxist critics to show whether or not the images which inspire the social universe imagined in a writer's poem, play or story, are progressive, reactionary or reformist (Gugerlberger 1985:61).

In the former Portuguese territories, namely Mozambique and Angola, the liberation struggle was waged in the context of a clear, anti imperialist ideological standpoint. This in turn necessitated a mass mobilisation of culture and literature in the service of the struggle for freedom. The Angolan writers, namely Agostinho Neto, Pepetela and others, as well as Cabral's polemical statements on

culture provide enough evidence of the essential nature of ideology in the literary culture of the areas in question.

In Nigeria Marxist thinking in literature became important in the mid - and late - 1970s. According to Amuta, the overall radicalisation of consciousness in Nigerian literature along ideological lines resulted from the post war period of unexpected oil wealth and its accompanying social, economic and political dislocations. This was carried out by the younger generation of writers. These writers include Femi Osofisan who wrote the following plays: *Once Upon Four Robbers*, *Who is afraid of Tai Solarin?* and the *Chattering and the Song*; Festus Iyayi's novels: *Violence and The Contract*, the poetry of Ochia Ofeimun: *The Poet Lied*; Niyi Osundare: *Songs of the Market Place*. These works lay stress on the masses as the real makers of history, and express an outcry for a revolutionary transformation of society and the abandonment of the capitalist economic framework (Amuta 1989:56-57).

Ngugi wa Thiong'o is one writer who stands for the conscience of patriotic and progressive forces in Kenya. He has concentrated on the anti imperialist struggle in Kenya, Africa and the Third World, developing a regular ideological plan, which is informed by Marxian dialectics. He is developing an alternative tradition in Kenyan literature, which is ideologically partisan in a progressive revolutionary sense. His *Petals of Blood*, *Devil on the Cross*, *Detained* and those works he wrote together with other patriotic Kenyan writers: *The Trial of Dedan Kimathi* (with Micere Mugo); *I Will Marry When I Want* and *Mother, Cry for Me* (both with Ngugi wa

Mirii) affirm this new condition. Ngugi went to the extent of writing his other books in the medium of indigenous languages, especially Gikuyu, which he used in writing *I Will Marry When I Want* and *Devil on the Cross*, thereby identifying himself with the people in the struggle. Through this they created a reliable literary culture (Amuta 1989:58).

The confrontations between bourgeois critics and Marxist critics are a reflection of the struggle between the two interests they represent in real life. In class society there is no less intensity in literary struggles and no less violence in the conflicts in literature than in politics itself.

Marxist criticism must explode the bourgeois lie that only certain kinds of texts lend themselves to Marxist sociological analysis. Marxist critics do not reach their judgements by an abstract a-historical universalism. On the contrary, their materialist premise and their dialectical method have led Marxist critics to indicate that African literary movements such as Negritude were part of the historical situation of their emerging, progressive tendencies. At the present time, the development of classes and class struggle within Africa has changed the effects of these literary ideologies into their opposite in the context of the international imperialist order. Now Negritude has an attractive reactionary intention for many ruling circles in African states.

2.5.3 African Literature and The National Question

The native intellectual who wishes to create an authentic work of art must realise that the truths of a nation are in the first place its realities. Frantz Fanon.

After the elimination of white rule shall have been completed the single most important fact in Africa in the second half of the twentieth century will appear to be the rise of individual nation states. I believe that African literature will follow the same pattern. Chinua Achebe.

Amuta 1989:61

Chidi Amuta's *The Theory of African Literature* (1989) supports classical Marxist, and Frantz Fanon's, aesthetics of national liberation, arguing that African literature can be discussed only within the framework of political discourse necessary to the dismantling of colonial rule and western political domination. He maintains that decolonising of the African mind cannot be divorced from disengaging the social and economic structures which inform African culture from the deadly tentacles of those economic and cultural value systems that sponsored the colonization process in the first place (Swanepoel 1990:55). In the last paragraph he returns to the view that participation in all aspects of literature, involving theorising, cannot be divorced from the struggle, to condemn those conditions which dehumanise humankind and threaten the nobility of art itself. The business of literature ought to begin from the creation of the

conditions necessary for economic and political freedom, for it is from there that cultural freedom flows.

During the 20th century the most noticeable circumstance is the progressive dismantling of colonialism and the emergence of individual nation-states. The heritage of the African continent, together with the effective absence of an industrial capitalist class by the late 1950s and early 1960s, creates a context in which national liberation, redefinition and an insistence on one's rights take priority over the class question. The nation-state formation results in conflict between ethnic values and loyalties and the imperatives of a wider nationalism which demands that members of different groups should submit themselves to the dictates of a common judicial system, police, army as well as common economic and political institutions. The inconsistencies inherent in this development are explored in the area of literature. We need to take note of the historical fact that the growth of consciousness in African literature started from a racial foundation, and progressed to a continental framework before taking its present nationalist character (Amuta 1989:62).

According to Amuta (1989:62), the essential challenge the national question raises for a Marxist conception of literature has to do with the general relationship between history and literature. African writers have affirmed through their polemic utterances and literary creativity the unquestionable fact that national history and national social experience provided a thematic quarry and an ideological imperative, in the context of which they have been writing. For example the late Alex La Guma, a South African writer wrote from

his experience in the national liberation struggle, insisting that "the anti imperialist struggle involves that of national liberation, a struggle for the consolidation of a cultural community, for a national economy". On the other hand it is important to note that in the post-colonial period, the African writer's conception of national culture frequently runs counter to that of the politician. This difference is caused by an intra-class division within the ranks of most African national elites. This division results from the writer's moral outrage at the excesses of the politician. The Nigerian writer, Wole Soyinka, opposed the power elite of his country in the Civil War years and this resulted in his detention without trial for uttering the idea of a class-ridden Nigerian nation.

Nurrudin Farah, the exiled Somalian writer, testifies to the ideological and political difference, which has occurred between him and the ruling class of his country on the national question. He utters his position with spiteful insistence:

The problems of Somalia are poverty, ignorance and tribalism; the problem is ... does the politician ever accept this? ... the problem is "himself" not "Africa", is not "Somalia" in Siyad Barre's case: for he, Siyad Barre is the problem. A country ruled by a collective of bandits whose names are shuffled every now and then, with X being minister of this today and Y minister of that the following day; a country ruled by a

collective of nearly the same bandits for the past fourteen years.

Amuta 1989:63

The ruling class then responded by enthroning an alternative notion of national culture and "harmless" writers like Chinua Achebe, Mamman Vasta and Cyprian Enkwensi were rewarded by the state (Amuta 1989: 63-64).

In Achebe's *A Man of the People*, Nigerian critics have often indicated the importance of the writer's silence on the 1964 General strike of the workers. Instead, workers and peasants are represented as clowns steeped in the bourgeois culture of corruption even though in real Nigerian life, they have no structural opportunities to receive bribes. These are some of the real structural weaknesses of the book and they spoil or impair its artistic achievement.

Ngugi's *The Trial of Dedan Kimathi* and Ousmane's *God's Bits of Wood* provide many illustrations of historical reconstruction as a means of correcting received versions of national history through new aesthetic possibilities, in order to posit fresh ideological options. In Angolan literature both the national literature and the nationalist-armed struggle are inseparable because they form an organic unity. (The chanted word, the written story, the dramatised experience.)

The national question in African literature becomes more overt in the works that are created in the post colonial period in which settings, characters and situations have a national stamp. In such works the

African reader can, through imaginative involvement, recognise familiar places, events and people in his real national world. The references by the Ghanaian writer, Armah, in his *The Beautiful Ones Are Not Yet Born*, to contemporary Ghana are not disguisable, such as the Osagyefo, the Flagstaff House, the streets of Accra, and he exposes his sense of moral outrage emanating from a concern about widespread corruption in Ghana's body politic in the dying days of Nkrumah's regime (Amuta 1989:66-67).

The Marxist interest in characterisation is more than descriptive reproduction of the surface material in a critique of the class representations. Marxist critics have not seen the imagined characters as free-floating individuals and on the contrary the characters who claim a writer's fictional universe also belong to social classes. Ngugi, a Marxist critic, was the first one to draw attention to the fact that one of the problems of Soyinka's literature was the unreal facelessness of his working-class characters. According to Marxists, the working masses are the true makers of history; therefore the images of masses found in literature are crucial signals of a writer's political standpoint (Gulgelberger 1985:61).

2.5.4 The Class Question: African Literature or the African People

Amuta (1989:68) observes that the relevance of Marxism for the understanding of African literature receives greater creaking noise if we examine the relationship between that literature and contemporary African society from the view point of the insights or

understandings made available by class analysis. Concerning this, the reality of the African situation is the co-existence of both relative wealth and slavish poverty in both the rural and urban areas. Opposed to the main attack in some reductive types of "radical" analysis, the essential discrimination is not in terms of an urban rural divide per se. In both these situations, we come across clear class arrangements in terms of relative access to power, privilege and material satisfaction.

In the urban surroundings we find the powerful and rich bourgeoisie - middlemen, technocrats, ministers, army officers, etc. who live in particular reservations and suburbs. This class is responsible for decision making on behalf of its collaborators in other urban places such as New York, Paris, London and Tokyo. We also find the middle social and economic stratum which consists of young engineers, attorneys, technicians, doctors, and so on, who carry out the orders of their black masters not knowing where these orders come from. Ake calls them "exploiters by class". On the other hand they are equally "exploited" because their skills and proficiencies are used up in return for comforts. Soyinka calls this class the "privileged slaves." (Amuta 1989:68)

The lowest class in urban Africa consists of barmaids, unemployed youth, small time thieves, roadside hawkers, etc. Their dwellings are slums and hovels. These people and those in rural areas are the ones who work hard for the leisure enjoyed by those in the upper class. These classes are also found in the rural areas because of the recruits gathered by the urban political elite so that class conflict is

continued. The literary artist, who is from 'a recognisable social class, creates out of the experiences made available by the material circumstances and the resultant worldview of the class to which she belongs. The audience she anticipates, even if she ideologically leaps out of his social class, is always the one which is conditioned by the class out of which his consciousness and communicative competence derives. Different classes long for different kinds of literature, caused by the experiences and conditions shaping their aesthetic responses. The ruling classes and the bourgeoisie in Africa are not men of culture who are only interested in foreign cultures or languages (Shakespeare). The urban middle class literature starts with the pulp of Western popular culture (Hadley Chase, Harold Robbins, etc.). This class is familiar with African written literature, perhaps because they were forced to "study" it as part of the syllabus of a liberal arts education in an African university. On the other hand, for the urban poor, literary taste takes the form of songs defying their oppressors, photo magazines about their courage, etc. The rural people's oral literary culture in Africa is still in the form of festival theatre, folk songs, moonlight narratives and riddles, but of course it is changing with time (according to changing realities of life and the dynamics of the struggle for subsistence) in both content and form (Amuta 1989:69).

The following comment by Ngugi says that there is great solidarity between the literature and culture of the rural peasantry and that of the urban poor:

In these towns and cities, new cultures are emerging out of (the) for total liberation from imperialism. This can be seen in the poetry and songs and theatre among workers in the urban areas of the developing world. It is a fighting culture, and though fusing different elements, it is in basic harmony with the resistance culture of the countryside. The urban and the rural struggles are actually in basic harmony in their opposition to exploitation and domination by an alliance of a servile native ruling class and imperialism.

Amuta 1989:70

This solidarity and complementarity between these two literary cultures is strengthened by the demographic dominance of these groups, thus relegating bourgeois culture to a minority status. The Nigerian situation as referred to by Emmanuel Obiechina is observed as consisting of a small number of unimportant elite people, while the largest number of Nigerians are the agricultural peasants found in many villages, multitudes of tradesmen, artisans, skilled and unskilled men and women who are from slums, townships and the shantytowns.

The investigation of the class question in African literature and culture moves us back to the national question and this raises the question of whether we can talk of a truly national literature in surroundings torn apart by class and ethnic conflict or hostility.

Concerning this there are two conclusions competing for primacy: either that African national literatures and cultures are to be defined in the pluralistic terms displayed by the sheer class and ethnic complete differences of the national societies themselves; or that the national literature and culture in Africa be defined by a nationalist socialist ideal in which the social class that enjoys demographic dominance and produces the bulk of the wealth of the nation is the caretaker and the repository of reliable national literature and culture. The first proposal is rejected and the second one accepted because the culture of the largest Nigerian (exploited) population represents the reliable culture of the Nigerian people and not of the elite. This culture can only be actualised through a struggle against imperialism (Amuta 1989:70).

The insistence in socialist democratic thought on the concept of national literary culture in Africa questions the domination enjoyed by African literature written in the European languages by the elites. The writings of Soyinka, Achebe, Ngugi, La Guma, etc. were made holy as African literature. We have an African literature which corresponds to what imperialist myth-making has popularised and advertised as "African literature", and a literature of the African people which consists of literatures of the African masses in addition to the literature created by members of the elite who, through ideological commitment, have lost and found themselves amongst the people. In whatever language these elite write, their works contain the bitter truths about the conditions of the African people in their struggle against imperialism. In Ngugi's *Petals of Blood*, *Devil on the Cross* and *I Will Marry When I Want*; in Osofisan's *Once*

Upon Four Robbers and *Morountodun*; in Ousumane's *Xala in Iyayi's Violence*, they no longer refer to man as "the African" but they are specific: the exploiter and the exploited, the rich and the poor, the literate and the illiterate, the hungry and the overfed. These new works together with the anti-exploitative, anti-imperialist songs, dances and other performances of the urban poor and the rural peasantry make up, for the writer, the literature of the African people because people are taken as the departure point, become the nucleus of its content, spiritually benefit from the form and take up their course as the definite alternative to the present domination of enlightened slaves (Amuta1989:71-72).

2.6 CONCLUSION

The above discussion has given a clear indication of what Marxist Theory is all about. It shows clearly that it aimed at developing strategies that would explain literature in relation to society, as literature is assumed to be bound to social reality. It is also important to bear in mind that the underlying idea in Marxist literary theory is that ideology signifies the way people learn roles in society. It is also noted that Marxist theory is a revolutionary theory of the practice of social and political transformation. Having introduced the theoretical framework of the Marxist theory, we now proceed to the next chapter, in which we discuss its influence in Ntuli's short stories.

CHAPTER 3

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CHAPTER 3

INFLUENCE IN NTULI'S SHORT STORIES

3.0 INTRODUCTION

Blood in Human and Harman (1986:257) states that:

... Influence involves a misprison or misreading something quite remarkable of a previous writer as an unconscious strategy of creativity so that every poem is a misinterpretation of a hypothetical parent.

Ntuli (1984:15) says that it is common knowledge that an artist or author cannot work in a vacuum. For her to produce anything a number of influences work on her. Firstly, these influences are her experiences, which she expresses in the medium of her choice, and secondly she is influenced by the models of expressions found in her cultural and artistic environment.

Ntuli grew up among traditional people he therefore drew from traditional practices, and other writers when writing his own stories. His stories also show evidence of the influence of Christianity. Our discussion in this chapter focuses on these three above mentioned categories.

3.1 TRADITIONAL INFLUENCES

This is a category, which consists of traditional oral forms, such as proverbs, idioms, folktales, figures of speech, traditional practices. In this study we indicate how Ntuli has been influenced by some of these forms.

3.1.1 The proverb as a source of influence

Krappe (1930: 143) says:

A proverb represents, in its essential form, some homely truth expressed in a concise and terse manner so as to recommend itself to a more or less extended circle.

Guma (1967: 65) defines the proverb in following way:

A proverb is a pithy sentence with a general bearing on life. It serves to express some homely truth or moral lesson in such an appropriate manner as to make one feel that no better words could have been used to describe the particular situation.

We now consider how Ntuli uses proverbs in his texts.

(1) *Aze afike ekuseni endaweni leyo yomkhosi. Uma esengasehholo, athole*

imbiza iziwa ngothi: Sekuqaliwe.

Uthingo Lwenkosazana 1986:54

(In the morning she arrived at the place of the ceremony. When she approached the hall, she found it crowded. They have already begun.)

This proverb indicates that the hall in which the graduation ceremony was to take place was full to capacity. Let us look into the dynamic components of this proverb.

“Imbiza” means “pot”, this symbolizes the hall. Imbiza is an important commodity that contains nourishing food. In this instance the hall which is symbolized by the pot is full of selected people i.e. graduands, parents, relatives and others.

“Uthi” in this context means the wooden spoon, which symbolizes the tickets that permit people into the hall, which means that those who do not have these tickets are not allowed entrance into the hall.

The original meaning of this proverb shows that anybody could have come to the graduation ceremony, invited or not, and would be warmly welcomed. This is the reason why we find MaMpongose, the mother of one of the graduands, arguing with the security guards that are refusing her entrance into the hall.

This is the most important day in anyone’s life. Parents and relatives nourish their family because they give the graduands support in different ways: emotionally, financially and otherwise.

On the other hand academics impart knowledge to the students. The graduands who are now nourished by acquiring knowledge through education, are responsible to plough it back, not only to their parents and relatives but to the society at large as well.

(2) (a) *Asho nokusho ukuthi Ukupha
umuntu ehluphekile kufana nokuzibekela nje.*

Izizenze 1986:6

*(She even said that to give a person in need
is like saving for oneself.)*

(3) *Ngabe ngizobe Ngizibekela kanjani uma
ngimupha imali?*

Izizenze 1986:8-9

*(How would I be saving for myself if I give her
money?)*

This proverb arises from experience. It deals with hospitality. The original form of this proverb is either *Ukuph'ukuziphakela* (to give is to dish out for oneself) or *Ukuph'ukuzidumisa* (to give is to make oneself famous). Ntuli has replaced *ukuziphakela* or *ukuzidumisa* with *ukuzibekela*, and the three of them have the same connotation, that of saving for a rainy day. His character, Zinhle, happily gives away the only money she has to Esther with a clear conscience that she is doing it for a good cause, after being told that Esther does not have money to attend her mother's funeral and she might be buried in Esther's absence. But at the same time experience has taught

people that there are some people who will gladly feed on the labours of others without giving away anything themselves. In this text it is later discovered that Esther is a wolf in a sheep skin that is moving about robbing people of their money. People are being cautioned to seriously weigh things before taking any decisions and not to give because they expect to receive something in days to come. Ntuli puts it in the following way:

(4) *Isenzo esihle asilindele inzuzo.*

Izizenze 1986:9

(A good deed does not await for a reward.)

3.1.2 Traditional practices as a source of influence

3.1.2.1 Ancestral praise

Zulus believe that a person does not die but passes by (*Uyedlula*) from the human to the spiritual world of his ancestors. Once in that world he continues intercourse with the surviving members of his family whom he visits in dreams or in the form of a snake. These spirits are addressed for different reasons, namely:

- (i) to scold them when they withdraw their protective hand, which may result in misfortunes, diseases, famine, hunger, etc.,
- (ii) to thank them in general or for specific favours.

This is confirmed by Vilakazi when he says:

... the ancestors are the invisible members of the society who live in the spirit world and who continue to care for their kinsmen - bring them luck or misfortune.

Vilakazi 1986:11

For every ceremony a goat or a beast must be slaughtered in the honour of the ancestors. This belief in appeasing ancestral spirits by slaughtering a goat or beast is reflected in Ntuli's texts.

*(5) Cha, umbona ebheke phansi nje
kanti ubabiza bonke oyisemkhulu ukuba babe
naye angabi yinhlekisa ezivakashini lezi
ezizayo. Ubabiza aze abize nalabo
angasabazi ngamagama. Uze enze
nezethembiso ukuthi uma ngabe
uyaphumelela namhlanje, uyohlaba nembuzi,
ehlabela bona nje abaphansi ngoba
sekuyisikhathi ababulala ngendlala
engabanaki.*

Uthingo Lwenkosazana 1986:108

(No, as you see him looking down he is calling all his ancestors to be with him, so that he is not a laughing stock to the coming visitors. He even makes promises that if he succeeds today, he will slaughter a goat, slaughtering for them (ancestors) because it

*has been a long time since he appeased ,
them.)*

Ntuli's character, Khumfela, as he sits down waiting for the horses to run at the race course, calls all his ancestors to help him win. He promises that if he wins he will slaughter a goat, which will be offered as a sacrifice to his ancestors.

3.1.2.2 Traditional healing

There are different types of Zulu healing practices, which are practiced by different practitioners. We have *Inyanga* (a traditional doctor), *Inyanga yamakhambi* (a herbalist), *isangoma* (a diviner) and others. These Zulu medical and healing practices appear in some of Ntuli's stories.

(6) Bonke abasendlini bathule.

Bayambuka uMaMpungose

Eshunqisa izinto, ehogelisa

UMisumuzi.

Uthingo Lwenkosazana 1986:59

*(All in the house are quiet. They watch
MaMpungose burn Things, letting Misumuzi
Inhale the fumes.)*

In the story *Iziqongo Zezintaba* (*The mountains' summits*) Misumuzi, who is critically ill, is helped by his mother, MaMpungose, who is a diviner. She works hard giving him herbs that could bring him back

to normal life and he responds favourably to traditional herbal medication.

In the story *Uthingo lwenkosazana* (*The rainbow*), Mpiyakhe, who has been bitten by a snake, rushes home for help from Qolotha, their homestead *Inyanga* (a traditional doctor), whom he does not find.

(7) *Hhayi, uma efika ikhona Inyanga
ekhaya,uzothola izibiba*

Uthingo lwenkosazana 1986:2

(No, if he finds inyanga at home, he will get
an antidote.)

When he reaches home he discovers that Qolotha (a traditional doctor) is not at home; he then becomes restless because he knows that he might not survive. His father, Dunguzela, takes an antidote to counter snake poison and *uphonjwana* (a traditional serenje or a horn) to draw the poisoned blood from the wound.

(8) *Uya kwenye indlu lapho ekhumbula
ukuthi sasikhona isibiba senyoka.
...makhathaleni asithole isishuqulwana.
...Kusele uphonjwana lokulumeka.*

Uthingo Lwenkosazana 1986:5

(He goes into the other room when he
remembers that there was a snake
antidote. ...At long last he finds a small

bundle ... There only remains a traditional serenje (horn) used for drawing blood.)

Qolotha as a traditional doctor is the only person they entrusted their lives to, the only one who could help Mpiyakhe with herbs. Ntuli portrays his society in their traditional setting, practices and beliefs. Traditionally each and every king used to have a traditional healer or healers who were/are only responsible for his homestead and no other homes. That is why that particular healer(s) used to stay within the King's homestead, as is the case with Qolotha.

It should be noted that health is one of the essential elements, which need to be taken care of in a society so as to be able to control diseases, and this will result in building a healthy society as was the case in a traditional society.

3.1.2.3 Burial

In the story *Intando KaMufi (The will of the deceased)* it is clear that Zulu people living in urban areas still practice funeral rituals according to tradition. They slaughter goats and beasts.

*(9) Kodwa mina bese ngizinqumele
ukuba ngiphonse itshe ngokukhipha ithodlana
ukuze bangabulawa yindlala abantu.*

Amawisa 1986:82

*(But I have decided on my own to contribute a
beast so that the people do not starve.)*

In a traditional society a beast is slaughtered for its skin, which is used to wrap up the corpse. The corpse remains at home on the night before the funeral and all relatives must be present. This is what happened to Mthethwa in the story.

(10) *Okusobala ukuthi isidumbu
siyalethwa liyashona ngoMgqibelo.*

Amawisa 1982:84

*(It is obvious that the corpse will be brought at
sunset on Saturday.)*

In a traditional setting the corpse is buried immediately. This state of affairs makes Esther hurry home because she might find that her mother is already buried before Esther can bid her goodbye.

(11) *Emakhaya abayingeni indaba
Yokuba isidumbu silinde Isikhathi eside.*

Izizenze 1986:8

*(In the rural areas they do not let the corpse
wait for a long time.)*

3.1.2.4 Polygamy

Polygamy is a traditional custom, which is still practised. There were/are many reasons which were/are attached to this practice:

- (i) if a father sees that so and so is a rich and responsible man, he would send his daughter to go and marry that man;

- (ii) or a woman (girl) would decide on her own to run away (*ukubalekela*) to a man whom she thinks will be able to take good care of her and her children;
- (iii) or a woman who falls pregnant outside marriage would be given to any man, even to an old man, to prevent illegitimate children (*imilanjwana*) within a society because it is believed that it is of great importance for children to be raised by both their parents;
- (iv) A monomagous man could experience problems, that is when a wife dies and he is old, he has to court another woman. He might find himself competing with his son(s) for a marriage partner or might even rush to marry somebody who might not be good for him;
- (v) Men are fewer in number than females and polygamy is believed to be a fair practice to control society's behaviour.

These are the reasons that prompted Ntuli to write the story: *Isithembu* (Polygamy), in which Nomusa wants to marry Sibanyoni who is already married, which means that she will be his second wife. Her father, Mthembu, who is a priest, is refusing her permission because he thinks the practice would degrade his status.

(12) "*Baba, uSibanyoni uганиwe*"

.....

"*Suka phambi kwami Sathane*"

Izizenze 1986:66

("Father, Sibanyoni is married")

.....
 ("Get out of my sight, Devil")

Sibanyoni is a business man who is running a supermarket hence he will not fail to support both his wives. Nomusa will be an asset to Sibanyoni because she has business skills. As Sibanyoni's right hand she will see to it that the business flourishes.

Most women dislike this practice as it encourages witchcraft. Besides witchcraft some men ill-treat their wives in that they would favour (*izintandokazi*) other women at the expense of the others. This is human weakness and no one can run away from it.

3.1.3 The traditional narratives as a source of influence

According to Msimang (1986:105), the places of the folktale are described in vague terms so that they cannot be identifiable. There are similarities with regard to these places in which events take place in Zulu folklore and Ntuli's texts, i.e. *Uthingo Lwenkosazana* and *Iziqongo Zezintaba*. In both these stories places are described in vague terms.

In the story *Emajikeni AkwaNdundulu*, Ntuli has set his story against a very well known geographical background.

(13) *Zikhasa phansi izinkungu. Lithi khifikhifi, izibani zemoto zikhanyise kuphelele khona lapha nje. Sengizibonele ukuthi uma ngisafuna ukuphila kumele ngitotobe. Noma nginexhala lokuthi angizukufika*

ngesikhathi eShowe, akusizi ukujaha. Ixhala
 elikhulu amajika akwaNdundulu. Lapho
 umgwaqo ngiwazi umazombezombe. Kulapho
 ngikhethe lendlela ngoba inqamulela.
 Sengathi nje ngingafika kungekubi kakhulu
 kumama lo osebatshazwa.

Amawisa 1986:66

*(The mist is crawling down. It is now drizzling
 and even if the car lights are on, the light just
 ends here. I have realized that if I still want to
 live I should drive very slowly. Even though I
 am anxious that I will not arrive in time at
 eShowe, it does not help. I am mostly
 anxious about the Ndundulu curves. Where I
 know the road has many winding bends. And
 it happened that I chose this road because it
 is the shortest way home. I wish I could not
 find my mother as critically ill as she is
 now said to be.)*

Ntuli has described the Ndundulu mountains well. The road that passes through these mountains is very dangerous especially when the weather conditions are bad, as is described in the text. It was very difficult for Shezi to drive in the Ndundulu mountains because of the mist that was concentrated on the ground. Even if the car's lights were on the driver could not see clearly because of the crawling mist. Ntuli described this place as it is known. The road has

many dangerous winding bends at this place, which is about 55km north of eShowe. This is the road leading from Melmoth to eShowe, the writer's home district. Ntuli is telling us the pain his society has experienced because of the road which was not then taken care of by the authorities. There were many car accidents, which occurred on these mountains, and many people lost their lives.

The geographical setting of this text shows the influence of two folktales, which are set in identifiable localities. Msimang (1986:91-92), states that the first one is "*Demane noDemazane*" where reference is made to "*Itshe likaNtunjambili*" which stands not far from the river banks of the Thukela river and which is today referred to by the Whites as Kranskop.

The second one that is identifiable is the Mngeni river, which runs through Howick and Durban down to the Indian ocean. This river is made mention of in a song in the folktale "*Intombi namazimu*".

According to Msimang (1986:16), the Zulu folklorist and the Zulu novelist do not make much use of the naming technique. We come across these names occasionally, like "Thokozile" (Rejoice) in the folktale "*Umamba kaMaquba*". In Ntuli's short story, "*Uthingo Lwenkosazana*", we find that the king's name is "*Dunguzela*" (Critically ill). Traditionally, this word is used only when referring to the king when he is critically ill and there is no hope that he will survive death. *Dunguzela*, who is the king in the text, followed his name. After taking Sinqindi's throne, he became critically ill in such a way that he could not even walk as he was too weak.

The name *Mpiyakhe*, in the same text, is another example. *Mpiyakhe* (his own fight), also followed his name in the sense that he had an internal conflict. He had conflicting thoughts about whether to kill Sinqindi or not, so that he could be the king after the death of his father. But at the end he concluded that he should kill Sinqindi. After a snake bit him he thought otherwise. He then told his father that he wanted to see Sinqindi and tell him all that happened so that they could be reconciled. Even though his father (Dunguzela) was not in favour of the idea, Mpiyakhe forced him, telling his father (Dunguzela) that he (Mpiyakhe) did not want to meet his fate before he confesses, reconciles with Sinqindi and that his ancestors will not accept him if he has not done that. All went according to his wish, which shows clearly that he is really "*Mpiyakhe*".

It is notable that Ntuli continues with the didactic work of the folklorist, whose tales are seen as fulfilling a number of functions. The examples given above indicate that Ntuli's texts are a mirror of the cultural context from which they originate.

3.2 WRITERS AS A SOURCE OF INFLUENCE

3.2.1 The dramatists

Some of Ntuli's stories indicate that he was somewhat influenced by other writers. Mncwango is one of them. Ntuli reveals the contradictions experienced by his society by revealing the social and political realities of his time.

(14) *Yikho-ke nami kwadingeka ukuba*

ngimesekele ngokwazi ukuthi ekukhuleni kwakhe yimina oyolandela. Yimina engaphumela phambili ekuqambeleni uSinqindi amanga ngathi wone icebo lenkosi yakithi. Ngathola ezinye izinsizwa ezimbalwa ezingifakazela kulokho, gazethembisa nezinkomo uma zisigubuzela lesisifuba.

Kwakungasekho-ke okwakungabuye kwenzeke kuSinqindi ngaphandle kokuba ayiswe kwagoqanyawo.

Uthingo Lwenkosazana 1986:8-9

(That is why for even myself it was necessary that I support him knowing that I am the one to succeed him. I am the one who lied about Sinqindi by telling that he is the one who destroyed our king's plan. I gained other men who testified together with me against him, I promised them cattle if they kept this secret. There was nothing more that could be done to Sinqindi besides killing him.)

The above quotation shows that king Dunguzela practices violence to dethrone Sinqindi and preserve his power. He and his son Mpiyakhe tell the nation that Sinqindi is a spy. Mpiyakhe goes to the extent of conniving with other young men and promises to give them cattle if they stand by him, by not revealing the truth. Everybody agrees that Sinqindi should be killed but he escapes. This is what

was done by the apartheid government in South Africa. There were spies, organisations were banned, people were detained, exiled and/or others murdered. In Mncwango's book *Ngenzeni*, the king, Menziwa, tries in vain to make Hilwayo's rightful fiancée, Zenzile, his wife. The couple flee and settle in Zululand as Shaka's subjects.

There are also similarities between Mncwango's *Kusasa Umgcwabo wakho nami* and Ntuli's story, *Izivakashi*. In Mncwango's book Nokufa is abused by her husband, Nkosi, who does not take good care of his family. His wife sells *umqombothi* (traditional beer) in order to earn money to feed, clothe and educate her children and while Nkosi just drinks beer. In Ntuli's story *Izivakashi (The Visitors)* MaDludla, the wife of Khumfela, experiences the same problem of a negligent husband. She weaves and sells doormats in order to make ends meet. Her husband goes to the extent of stealing the money she has worked hard for. He abused her emotionally, verbally (threatens to beat her up) and even goes to the extent of physical abuse (grabs her violently). This physical abuse makes MaDludla retaliate in order to free herself from this sick practice (bondage). As a wife she is expected to do whatever her husband wants her to do.

(15) "Ngizokuvuba ngenduku-ke uma
ungezwa," esho esondela kumkakhe
emdlukuza ngamawala

.....
Kuze kuthi hluthu nakuMaDludla, ethuke

esedudule uKhumfela ngamawala, gengelezi indoda.

Uthingo Lwenkosazana 1986:105

("I will hit you with a stick if you do not listen", he said while he was approaching his wife, grabbed her violently.

.....
Until MaDludla becomes annoyed, and finds herself violently pushing him away, down he falls with his legs wide open.)

As the head of the family he is supposed to play a responsible role and do everything a real man is expected to do, but his irresponsible behaviour led to the downfall of his kingdom. This collapse of power is indicated by the word *gengelezi* in the above quotation. His wife has taken over the powers given to him by overthrowing him just like the governments, which are overthrown by the people they govern if they do not deliver the way they are supposed to.

On the other hand, Ntuli when writing the story *Uthingo Lwenkosazana* might have been influenced by Ndlelu's *Mageba Lazihlonza*, which is a historical drama. The author dramatises the battle for kingship between Cetshwayo and Mbuyazi. The former wins. This drama indicates clearly that a person cannot take what is rightfully not his, which also happened to Dunguzela and Mpiyakhe. The throne is restored to its rightful owner, Sinqindi.

(16) *"yiqiniso-ke ukuthi lelifa belifanele*

*uSinqindi nezingane zakhe. Ngakho-ke ,
noma kulukhuni, ngiyavuma ukuba libuyele
kuyena."*

Uthingo Lwenkosazana 1986:10

*(It is true that this inheritance rightfully
belongs to Sinqindi and his children.
Therefore even if it is difficult, I agree that it is
returned to him.)*

Ndlelu's drama is written in rich poetic language and the same applies to Ntuli's stories. They both use symbolism, a sign that stands for a hidden truth that is in fact real for that particular situation. Chiari (as cited in Ntuli 1984:17) states that it is:

*... a form of metaphorical speech meant to
carry or suggest a hidden reality.*

Ndelu uses the symbol of *Iwisa* (knobkerrie) when referring to the kingship of the Zulu nation.

Leliwisa engaligawulelwa yisizwe...

Ndelu 1962:21

*This knobkerrie which was presented
to me by the nation....)*

Cetshwayo is the rightful heir of Mpande by virtue of being born of the mother of the nation, because her *ilobolo* (the bride price) was paid by the nation in the sense that it was paid by King Shaka. It

therefore stands to reason that a king is a king by virtue of his acceptance by both the ancestors and the nation. Mpande admits that he was not responsible for the war that broke out between his sons and claims that it was the responsibility of the ancestors, who gave him Mbuyazi's mother as well as Cetshwayo's mother. So, Shaka, who is one of the ancestors, should carry the blame.

In the story *Uthingo Lwenkosozana*, Ntuli uses the symbol of *inyoka* (a snake) which bit Mpiyakhe and symbolizes the *amadlozi* (ancestors). Sinqindi believes that the ancestors in the form of a snake, which bit Mpiyakhe are punishing him for what he (Mpiyakhe) and his father, Dunguzela did to Sinqindi. This is the reason why Sinqindi refuses to kill Mpiyakhe as vengeance. The ancestors have given Sinqindi his inheritance back.

(17) (a) *Tibi! Ngofo! Yinyoka!*

(b) *"Angiyazi leyanyoka, kodwa
ibinamabala ansundu namhlophe"*

Uthingo Lwenkosazana 1986:1,4

*(I do not know that snake, but it had brown
and white spots.)*

According to Msimang (1976:154), in a Zulu traditional society there are types of snakes which represent or symbolize *amadlozi*. The type of the snake in this particular instance is *umsenene* or *umzingandlu* (*umjingandlu*) because it is held to have brown and white spots. It is said that in Zulu society, *amadlozi* usually punish anyone in the family who is powerful or capable of correcting the

wrong that has been done, even if that person is not responsible for that particular wrong. This is the reason why we find Mpiyakhe at the end of the story confessing to Sinqindi and the nation and asking for forgiveness.

This is confirmed by Msimang (1986:147)) when he says that the Zulu view of life is that there is an innate justice system within their social infrastructure, to the effect that wrongs will eventually be righted.

3.2.2 The Novelists

B.W.Vilakazi is another writer who influenced Ntuli's writings. His book *Noma Nini* (For ever 1935) is the first novel which deals with the moral and psychological difficulties included in the inner conflict between the new Christian ideals of behaviour and the African conceptualization of life. In the story *Isithembu* (Polygamy), Christian values conflict with African values. Nomusa cannot get married to Sibanyoni because he is already married. Her father disapproves of it because of his position within a Christian society. Nomusa wants polygamy because she likes it and her grandfather exercised it.

(18) "Akusiyo iNkosi ethandazwa lapha
ekhaya engavuma lokho."

.....
"Wakhumbula ngesikhundla sami
emphakathini nasebandleni?"

"Ngakhumbula lokho ngajula, kodwa

*ngafinyelela ekuthini umuzi engiyowakha
akuwona owasebaThenjini,
owakwaSibanyoni..."*

Izizenze 1986:68-69

*("That is not the Lord we pray to who would
allow that."*

*"Did you think about my position within the
society and the church?"*

*"I thought about it in depth and came up with
the decision that I need to build up my own
family, the Sibanyoni family")*

Another novel written by Vilakazi which had an impact on Ntuli's writings is *Nje Nempela* (Truly indeed 1949). It is one of the finest expositions of the Bhambatha rebellion of 1906. The Zulus were fighting against the introduction of *Imali Yamakhanda* (poll tax), introduced by the apartheid government. Bhambatha, the son of Mancinza of the Zondi tribe, played an important role. In Ntuli's story *Amalangabi* (The flames), the youth are fighting the councillors. They want them to quit their positions because the young people believe that the latter are the ones who are delaying change. The youth believe that they can bring a more immediate change to the world than their parents, who always listen and obey the rules of the government, which does not deliver.

(19) *"Ingani Mshengu bayasho nje*

ukuthi nawe wenza ukuba lezi zinto ezenziwa nguhulumeni kube sengathi zinhle, kanti bona sebefuna uhulumeni omusha ozobusa ngokuthanda kwabo. Yikho-ke behlale bethi bazonishisa nje."

("In fact, Mshengu, they say that you also accept things that are done by the government as if they are accepted by people, and yet they now want a new government that will govern according to their will. That is why they say quit your positions, that is why they always say they will burn you.")

Jordan Ngubane is another influential novelist. His book, *Uvalo Lwezinhlonzi* (His frowns struck terror 1957) is a satiric novel in which he ridicules the awkwardness of the *lobolo* custom in modern Zulu society. It is also a historical novel which deals with the conquest of Zululand. It expresses unpleasant feelings about the destruction of Zulu culture. Ntuli puts it this way:

(20) (a) *"... bangacelwa nje othisha ukuba bahlele zingane zishaye uhele azokwedlula phakathi kwabo uMufi uma ephuma ekhaya, ebheke esontweni, nalapho eseya khona emzini wabalele".*

(b) *"Kuba kuhle khona uma becelwe*

ukuba balungise izigubhu, bamashe ngaphambi kwemoto emnyama..."

(c) *"Cha, asihlobisi Mama, senza into eyenziwayo manje". Zibheke phansi izalukazi.*

Amawisa 1986:85

(a) *("... teachers may be requested to organize children to form a guard of honour for the deceased, from home, going to church, and even when going to the cemetery.")*

(a) *("It becomes adorable if they are asked to prepare drums, and the drum majorettes lead the hearse.")*

(b) *("No, we are not beautifying Mother, we are doing what is done nowadays." The old ladies looked down.)*

In a traditional society, the burial of an *umnumzane* (headman) was attended by adults only. Children were not allowed; even his own children could not attend, let alone the children of the neighbours. His married daughters were not allowed to go to the graveside. They were not even allowed to stay for a longer period because it was believed that their father's shadow might follow them and that it might cause them misfortunes. These reasons make the old ladies in the above text disagree with all these fancy things which according to them will degrade these customs.

3.3 CHRISTIANITY AS A SOURCE OF INFLUENCE

Ntuli as a writer was highly influenced by Christianity. He grew up in a place where there are missions of the Lutheran church which were established earlier by the Norwegians, and also missions of the Roman Catholic church. His brother, C.S. Ntuli, is a priest of the Lutheran church and he himself is now an *umshumayeli* (a preacher). This shows that missionaries played an important role during early stages of modern education among the Zulus. His works reflect the influence of both the Old and the New Testaments.

3.3.1 The Old Testament

(21) ...*Yinyoka!*

Uthingo Lwenkosazana 1986:1

(..... *It is a snake.*)

The snake is found in the Bible in the book of Exodus 7:8-13 where God commanded Moses and Aaron to perform a miracle by throwing down Aaron's stick, which turned into a snake. The snake is also found in the book of Genesis 3:1-5. The snake is the most cunning animal, which God has created in the Garden of Eden. It deceived Eve who then deceived Adam, which resulted in the punishment of humankind.

In a societal context when one is called *inyoka* (snake), this means precisely what it means in Genesis. People need not lead a deceitful life because this can go to the extent of deceiving oneself.

When one is faced with problems, the deceiver is no longer there to give support, as the case was with Adam and Eve. Ntuli is telling us to be very careful when people give advice, and to take healthy decisions in life, which will not destroy humankind. Sinqindi in *Uthingo Lwenkosazana* lives in exile because of two snakes, Dunguzela and Mpiyakhe, who turned the nation against him because of their lies. The nation wanted to kill him and the only way to escape death was to exile himself.

3.3.2 The New Testament

In Ntuli's short story *Bafanele ukugcotshwa* we find a quotation that reminds us of The Lord's Supper, which Jesus Christ served to his disciples before his crucifixion.

(22) *Kwaqala-ke ukuba kwemukeliswe.
Lapho umfundisi ophethe uMzimba esondela
uSikhumbuzo, uSikhumbuzo aqhaqhazele
ngokunye. Acimeze amehlo. Lomfundisi
angabe esamemukelisa, edlulele komunye.
Kanjalo nophethe iGazi edlule nje
kuSikhumbuzo.*

Uthingo Lwenkosazana 1986:19

(Then the serving of the holy communion started. When the priest handling the body came next to Sikhumbuzo, he shivered. He then closed his eyes. This priest never

served him, he passed to the next one. Even the one who was handling the Blood just passed Sikhumbuzo.)

We associate the above quotation with the quotation from Matthew 26:26,27-28, which reads thus:

Besadla uJesu wathabatha isinkwa, wasibusisa, wasihlephula, wanika abafundi bakhe, wathi: Thabathani nidle, lokhu kungumzimba wami. Wayesethabatha isitsha, wabonga, wabanika, wathi: Phuzani nonke kuso:

Ngokuba lokhu kuyigazi lami lesivumelwano elithululwa ngenxa yabaningi kukho ukuthethelelwa kwezono.

While they were eating, Jesus took a piece of bread, gave a prayer of thanks, broke it, and gave it to his disciples. "Take and eat," he said, "This is my body".

Then he took a cup, gave thanks to God, and gave it to them. "Drink it, all of you," he said;

"This is my blood that seals God's covenant, my blood poured out for many for the forgiveness of sins.")

This quotation teaches that anything a person or receives, is through hard work, pain and sacrifices. This is indicated by the two words *umzimba* (bread) and *igazi* (blood). The body works hard, feels pain and sometimes sheds blood. For our sins to be cleansed Jesus Christ experienced many different difficulties, emotionally, spiritually, physically, and ended on the cross.

In Ntuli's text, Sikhumbuzo wants to be ordained as a priest, knowing very well that he does not deserve to be because he is not honest. He is a traitor, just like Judas, who betrayed Jesus Christ. He betrays the church, his parents, his wife as well as Betty (the lady he impregnated while in seminary) by telling her that he was not married. He does not know the pain of working hard in order to achieve something very valuable in life. These things happen in society. People want to obtain what they did not work for (thieves), yet others work hard and acquire very little compared to the work they have done which shows their exploitation. This inflicts pain, which results in bloodshed.

(23) *"Ngilungiselele Baba ukuze
ngibuye ngibe nethutshana ngisendimeni
ngisiza izisebenzi eziyingcosana
ekuvuneni..."*

Amawisa 1986:50

The influence comes from Matthew 9:37-38, which reads in the following manner:

Wayesethi kubafundi bakhe; Ukuvuna

kukhulu, kodwa izisibenzi ziyingcosana: ,

*Ngakho ke nxusani eNkosini yokuvuna ukuba
ithume izisebenzi ziye ekuvuneni kwayo.*

*(So he said to his disciples, "The harvest is
large, but there are few workers to gather it in.*

*Pray to the owner of the harvest that he will
send out workers to gather in his harvest.")*

The economic situation in society influenced Ntuli to write the story *Umhlalaphansi* (The retirement). Phakathi does not want to retire but wants to continue with his work as a priest because he has nowhere to go to and has no money to live on. He wants to continue working as if he enjoys working and yet the bottom line is that he wants to earn a living. In our society many people do not want to retire even if they have reached retirement age, as a result of poverty and because what they have accumulated is not enough to enable them to lead a normal life. The words *ukuvuna kukhulu* mean that the workload is too heavy and *izisebenzi ziyingcosana* means that the people who have to do this work are very few. On the other hand this indicates that the wealth gained through hard work is all taken by the chosen few. All in all, Ntuli is telling us that prayer is the cornerstone of every situation, which is confirmed by the words *nxusani eNkosini* (pray to the Lord). He will help us and we shall receive what we deserve and not be enslaved any more.

In the story *Iziqongo Zezintaba*, MaMpungose is rejected three times

by her son, Misumuzi, because she is a *sangoma* and her son is a B.Sc. graduand. This rejection was experienced by Jesus Christ who was denied three times by his disciple, Simon Peter (Matthew 26:69-74). At the end Peter blamed himself and cried. This happened to Misumuzi, and/but at the end he accepted MaMpungose as his mother.

(25) (a) ... wayelula isandla
uMisumuzi, ebambelela entanyeni
kanina. Wezwakala esethi: "Mama!"

(b) Waphendula uMaMpungose:
"Mntanami!"

Uthingo Lwenkosazana 1986:60

(a) (... then he extends his hand,
clasping his mother's, neck. He is heard
saying "Mama!")

(b) (MaMpungose replies:
"My child!")

MaMpungose forgives her son and accepts him back, which reflects the typical African family bond.

3.4 CONCLUSION

The discussion in this chapter indicates clearly how the different types of influences served as a source of inspiration to Ntuli. His creative works (short stories) reflect traditional customs, other writers

and Christianity as sources of influence, hence we can say his work confirms the Marxist idea that literature should be bound to social reality.

We shall now proceed to chapter 4, which discusses ideology in Ntuli's short stories.

4.1 Ideology

4.1.1 Cultural Ideology

4.1.1.1 Western practice versus traditional practice

- A. Educated versus uneducated
- B. Modern science versus traditional science
- C. Monogamy versus polygamy
- D. Rural versus urban

4.1.2 Political Ideology

4.1.2.1 Political traditional oppression

4.1.2.2 Revolutionary Ideology

4.2 CONCLUSION

CHAPTER 4

IDEOLOGY IN NTULI'S SHORT STORIES

4.0 INTRODUCTION

4.1 THE DOMINANT IDEOLOGY

4.1.1 Economic Ideology

4.1.2 Conflicting Ideologies

4.1.2.1 Western practice versus traditional practice

- A Educated versus uneducated**
- B Modern science versus traditional science**
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4.1.3 Political Ideology

4.1.3.1 Political traditional oppression

4.1.3.2 Revolutionary Ideology

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CHAPTER 4

IDEOLOGY IN NTULI'S SHORT STORIES

4.0 INTRODUCTION

"Ideology" is a term which cannot be properly defined by only one definition, because it has many useful meanings, not all of which are in agreement with each other. The definitions below indicate some of these variations in meanings, which will guide our discussion in this chapter.

Hawkes (1996:55) defines "ideologie" as:

The science of ideas.

It was defined this way because it was established in the section of the Institute de France which was responsible for the moral and political sciences. It therefore claimed to be the science to explain all sciences.

Williams (1977:56), also supports Hawkes who says that a French philosopher, Destutt de Tracy, coined this term with the intention of making it a philosophical term for the "science of ideas."

According to Eagleton as cited by Goodheart (1997:13):

Ideology (denotes) the whole complex of signifying practices and symbolic process

in a particular society; it ... allude(s) to the way individuals lived their social practices, rather than to those practices themselves, which would be the preserve of politics, economics, kinship theory, and so on.

Amuta (1989:14) asserts that:

Ideology is a relatively formal and articulated system of meanings, values and beliefs, of a kind that can be abstracted as a worldview or a class outlook.

Williams (1977:55) is of the opinion that this concept, ideology, is clearly of significance in almost all Marxist thinking about culture, and especially about literature and ideas. The difficulty lies with the distinction of the three common versions of the concept, which are all common in Marxist writing and are all linked to the definitions above. They are:

- (i) a system of beliefs characteristic of particular class or group;
- (ii) a body of illusory beliefs - false ideas or false consciousness - which can be contrasted with true or scientific knowledge;
- (iii) the general process of the production of meanings and ideas.

In a different form of Marxism, senses (i) and (ii) can be effectively combined. It was held that within a class society, all beliefs are established in terms of one's class position, and the systems of belief are based on all classes or commonly on all previous classes, excluding the proletariat, which is formed with the aim of the abolition of class society (are then in part or wholly false). The problems which resulted from this proposition led to very strong controversy within Marxist thought. The way of retaining but distinguishing sense (i) and (ii) is to use sense (i) for systems of beliefs set up on a class society, and sense (ii) for the contrast with scientific knowledge of all kinds, that is based on reality rather than illusions.

Ngara (1985), as quoted by Makhubela (1999:179), indicates that African artists find themselves creating their work in the context of certain ideological suppositions and they consciously or unconsciously define their positions in terms of these suppositions.

Ntuli's short stories reflect the ideology from which they stem, and most of them obviously originate from the dominant ideology. The sub-categories to be discussed under this concept are:

- (i) economic ideology,
- (ii) conflicting ideologies and
- (iii) political ideology.

4.1 THE DOMINANT IDEOLOGY

4.1.1 Economic Ideology

Men are not free to choose their social relations; they are constrained into them by material necessity by the nature and stage of development of their mode of economic production.

Eagleton 1985:6

Ngugi (1965:) says:

The very nature of our existence demands that we find shelter, food and clothes. The relationships among various sectors of the public have to satisfy needs.

A literary work is seen as a form of ideology which reflects the community's socio-economic base. As a result, there is always the economic danger of having individuals or groups of persons exploited by the privileged people and of the honest being exploited by the dishonest.

Ntuli's work shows that he is concerned about the economic humiliation and frustration of his people. The quotation to follow, from the story *Isitimela* (The train), indicates the effect the capitalist economy has on his audience, irrespective of age or gender. Some high school students have turned against one

another because they need money. Ndoda and company have robbed Donald. They undressed him and took all his belongings because he did not have money. Even if he did have money, there is no guarantee that they would have not taken all his belongings, because at the end they decided that he should be killed so that they could not be identified. The author portrays another society, the society that does not care for the needs of the next person, a society, which cares only for its own needs. The oppressive class does not care for the oppressed class.

(25) (a) *Baqala-ke ukumkhuthuza.*

"Letha lapha imali".

"Anginamali, ngiziyela esikoleni"

*"Ukuya kwakho esikoleni kuphathelene
kanjani nokungabi namali?"*

*"Phela ngisafunda, ngisebenzi,
ngakho anginamali".*

*"Thina-ke asifundi, siyasebenza
njengamanje nje, sithi letho lokho
onakho".*

(b) *Omunye aqale ukumkhumula
ibhantshi. Athi esamangele, omunye aqale
ukumkhumula ibhande lebhulukwe. Kusho
ukuthi bayalifuna nalo. Lapho selehlile
ibhulukwe, libanjwe yizicathulo. Baziqaqqa
nazo, bazikhumule.*

Izizenze 1986:17

(a) *(They then started robbing him. "Bring the money".*

"I do not have money, I am just getting to school".

"How is your getting to school connected with you not having money?"

"In fact I am still attending school, I am not working, therefore I do not have money."

"We no longer attend school, we are working, as we are at this moment, we say give us whatever you have".)

(b) *(The other one started by taking off his coat. While still surprised, the other one took the belt from his trousers. It means that they also need it. When the trousers were halfway down, the shoes held it. They also untied his shoes and took them off.)*

The story *Izivakashi* (The visitors) shows the economic depression and exploitation experienced by black people, especially those from the rural areas. The systems are structured in such a way that when they need employment, they have to leave their families and go to urban areas where they can be employed. The writer himself left his rural birth place for Durban

and then Pretoria. Khumfela in the story left his rural home for Johannesburg, where he is employed as a mechanic. He befriends Mthiyane who is a wealthy business man, whom he helps by fixing his broken cars just to augment his salary. He earns very little and yet he works very hard and all the profit is taken by the exploiter, which leads to his poverty. He then tries to fight this hunger and exploitation by resorting to stealing. He steals from anybody and even from the law-keepers, as he steals from Nsizwana who is a detective. He takes everything that Nsizwana has, clothes and money, and returns home. To him Nsizwana represents the exploiter because he is working for the government. Ntuli suffered the very same sufferings which his character, Nsizwana experienced. The children of the neighbours would burgle his house and take whatever they want. And the government, instead of addressing the problem, sends Khumfela to jail.

(26) (a) *Isho njalo impela ukuthi uyeza uBonginkosi, umfo kaMthiyane, okwakungumngane wakhe besasebenza ndawonye eGoli. Uyazi ukuthi uMthiyane yindoda emi kahle, inamatekisi... Baze bejwayelana ngoba uKhumfela kungumuntu onolwazi lokukhanda izimoto, wase ede emsiza uMthiyane.*

Uthingo Lwenkosazana 1986:101

(b) *Okuyikhona okwamgqugquzela ukuba*

amonyuke eGoli ukunuka santungwana sengathi kwayena uMthiyane lona unobudlelwane nabomthetho, kanti yena wakoNdlazi akumhluphi ukubathathela kwabona abomthetho uma belele.

Uthingo Lwenkosazana 1986:101

(c) NguMthiyane osebachazela ukuthi Lona obamba uKhumfela ngufokisi owebelwa nguKhumfela izingubo kanye nemali eGoli. Lofokisi, uNsizwana, yisihlotshana noMthiyane kodwa uKhumfela wayengazi ukuthi bayazana laba ababili. Kwaba khona ukusolela ukuthi nguyena lona obulele uNsizwana ngokushaqa konke.

Uthingo Lwenkosazana 1986:114

(a) (It is really saying that Bonginkosi is coming, the son of Mthiyane, who was his friend while they were working together in Johannesburg. He knows that Mthiyane is a wealthy man, he owns taxis ... They became acquainted because Khumfela is a person who has knowledge of fixing cars, he then helped Mthiyane.)

(b) What encouraged him to leave

Johannesburg, is the suspicion that Mthiyane had a relationship with the law, keeping people, and in fact, it does not bother him, the son of Ndlazi, to steal even from the law-keeping people if they are not alert or asleep.)

(d) (It is Mthiyane who is now explaining to them that the one who is arresting Khumfela is a detective from whom Khumfela stole clothes and money in Johannesburg. This detective is Nsizwana, is a relative of Mthiyane but Khumfela did not know that these two know each other. It was suspected that it might be him who destroyed Nsizwana by taking everything.)

Ntuli is supported by Amuta (1984:18), when he quotes Kimathi:

Our people ... tearing one another ... and all because of the crumbs thrown at them by the exploiting foreigners. Our own food eaten and leftovers thrown to us in our

land, where we should have the whole share. We buy wood from our own forests, sweat on our soil for the profit of our oppressors. Kimathi's teaching is: unite, drive out the enemy and control your own

riches, enjoy the fruit of your sweat.

The story *u-Esther Sokhulu* (Esther Sokhulu), indicates the danger of being exploited by the government. This in turn causes this young, dishonest girl and her mother to exploit people who are honest and merciful. She fools people, telling them that her mother is dead, and people feel pity for her and give her money to go home. On the following day she and her mother are caught by the police, who have been searching for them for a long time.

(27) (a) *Kube yiyona esheshe isho:
"Uxolo bandla. Ngingu-Esther Sokhulu.
Nakhu okungivelele". Isho iqqa
isishuqulwana sayo, ikhiphe ipheshana.
Ucingo. Lubhalwe ngamafuphi nje: "Fika
masinyane unyoko ushonile".*

(b) *Uma kubhekwa ezimpahleni
Eziphethwe ngu-Esther kutholakale
iphepha locingo. Lubhalelwe uFikile
Khumalo. Ushonelwe nguyise. Uma
kubhekwa ezimpahleni zale nkosikazi ethe
kugangwa ngengane yayo, kutholakale
inyamfunyamfu yemali.*

Izizenze 1986:7,10

(a) *(She is the one who immediately
said: "Excuse me. I am Esther Sokhulu.*

Here is what happened to me". As she said that she was busy unfolding a telegram. It is just written in short: "Arrive immediately your Mother has passed away.")

(b) (When checking the parcels that were carried by Esther, a telegram was found. It was written to Fikile Khumalo. Her Father has passed away. When checking the parcels of the woman who scolded them, they came across money.)

During the discussion I held with Ntuli and his wife, it became clear that the African history or the socialist sense of economy is what has rescued Africans and which should continue to be practiced. African people take care of each and everybody in the society, let alone children because it is believed that they are the society's priority, hence they belong to the society. A child would be reprimanded by any member of the society, and not necessarily by her parents or relatives. No child would suffer from hunger because her parents are poor. Ntuli's wife said that a hungry child would go and ask for food from the neighbouring home if food was not available at his home. Even older people would ask for it (*ukwenana* or *ukwethekela*) from the others. They shared everything they had. This idea of sharing kept them moving and life was very easy.

This is evident in Ntuli's story, *u-Esther Sokhulu* (Esther

Sokhulu), who is helped by people in the society. They give her money to go and bury her mother. She is even helped by Zinhle, who is almost the same age as she, because she has been taught from childhood to give a helping hand whenever it is necessary. African people share, no matter how big or small that thing is.

(28) (a) *Cha, ngingase nginikele ngalokhu
kwami noma kukuncane nje.*

(b) *Ngiyikhiphe imali Amarandi ayishumi.
Ngimnike.*

Izizenze 1986:9

(a) *(No, I can contribute this although it is
too little.)*

(b) *(I took out money. It is ten Rand. I
gave it to her.)*

4.1.2 Conflicting Ideologies

4.1.2.1 Western practice versus traditional practice

A Educated versus uneducated

As indicated in chapter one (Ntuli's biography), Ntuli, as one of the first students who registered at the University of Zululand, is telling us that the presence of this university had an impact on the surrounding community because some of the students

considered themselves more enlightened than their illiterate parents, who were still leading a traditional life. On the other hand, parents wanted to retain their dignity as parents. This confusion was created by western civilization through its education. This situation influenced Ntuli to write the story *Iziqongo zezintaba* (The mountains' summits), thus reflecting his social background. Ntuli as a person, educated as he is, does not look down upon his people, his tradition and traditional practices.

(29) (a) *UmaMpungose akhumbule
ukuzabalaza kwakhe efundisa
lendodana yakhe engathathi
ndawo.*

(b) *Uma kwenzekile wathi uyayisola
Indodana yakhe, imtshela emazinyweni
ukuthi ayizalwa ngumuntu ofaka
isidwaba nemiyeke yona.
Bangathini abangani bayo uma bezwa
ukuthi unina usesemuva kangako.*

(c) *"Kodwa Misumuzi ubona ukuthi
ngazikhethela ukuba ngibe yilento
engiyiyo? Ingani uyazi nawe ukuthi uma
idlozi selimngenile umuntu akukho
angakwenza ukuba alwe nalo. Uma*

ezabalaza angaze aphelele egodini
uqobo".

Uthingo Lwenosazana 1986:52-53

(a) (*MaMpongose then remembers her struggles educating her son when she had limited resources.*)

(b) (*If it happened that she would admonish her son, he would tell her outright that a person who wears a diviner's leather kilt and fringe of hanging hair did not conceive him. What would his friends say if they discovered his mother's backwardness?*)

(c) (*"But Misumuzi, do you think that I have chosen to be what I am? Don't you know that when the ancestors have chosen a person, there is nothing one can do about it. Should a person resist, he could even end up in the grave".*)

This gives us a clear picture of two groups within Ntuli's society with conflicting ideas, i.e. the young and educated and the old and uneducated who still lead a traditional life. They have contradicting ideas, beliefs and feelings about life, which lead to confusing and frustrating situations in life. One of Ntuli's characters, Misumuzi, a B.Sc. student, is not thankful towards his

mother, MaMpungose who worked very hard for his education. Instead, he rejects her in public just because she is a *sangoma* (a diviner). She becomes a laughing stock. He even leaves home and stays with his friends. He sees it degrading to be associated with a mother who is a diviner and who still wears traditional clothes.

MaMpungose wears diviner's attire even when she attends her son's graduation ceremony. She chooses her best attire. When she arrives, she is not allowed to enter the hall because she was not invited. She argues and tells the doormen that if her son is inside the hall nobody will prevent her from entering the hall. She knows her rights as a parent. At the end the security men allowed her to enter the hall, which act is supported by the proverb explained in chapter 3 (*imbiza izwiwa ngothi*).

(30) (a) *Wayicwala kahle imiyeko yakhe,
wathi ukuziphulula izinyongo zakhe
ukuze abukeke.:*

(b) *Wakhetha izingubo ezincwabana
wayiphulula kahle imiyeko yakhe.*

(d) *"Wemntanani, ngithi uma ikhona
ingane yami lapha phakathi akukho
namunye ongangivimbela. Leyongane
izalwa yimina. Yafundiswa yimina. Uma*

*isithola izincwadi zayo-ke mina ngizongena
ngibukele".*

Uthingo Lwenkosazana 1986:53,54

(a) *(She arranged her diviner's hanging
fringe of hair well, smoothed her gall
bladder in order to look her best.)*

(b) *(She chose her best looking clothes
She smoothed her fringe of hanging hair.)*

(c) *("Hey my child, if my son is in here,
nobody can stop me. I gave birth to that
child. I am the one who educated him,
when he receives his certificate I will be
there to see it.")*

B Modern science versus traditional science

Ntuli's work is based on sense (ii) of Marxist writing, which exposes a system of illusory beliefs false ideas or false consciousness which can be contrasted with true or scientific knowledge, as Williams (1977:55) asserts. It is based on reality rather than illusions.

The healing practice of the *inyanga* (a traditional doctor) was experienced by Ntuli. He said that when he was young, he suffered from epilepsy. His mother went to a traditional doctor by the name of Gcaleka whose son is now married to his sister. He

gave her some bark and told her to crush it and mix it with water. She then gave him the mixture to drink and the disease was cured. Since then he has never fallen again.

We find this traditional practice in his story, *Iziqongo zezintaba* (The mountains' summits), contrasting with western practice. The character Misumuzi and his friends do not believe in ancestral powers because they are B.Sc. students. He tells his mother, a diviner, that he is studying knowledge called science and that there is nobody who can scientifically prove the ancestor story. He even goes to the extent of calling his mother a "thing". This is highlighted by the following quotation.

(31) *"Mina ngifunda ulwazi oluthiwa
yisayensi ... Ngikutshela kahle nje ukuthi
angisoze ngavuma phakathi kwabantu
ukuthi ngizalwa yinto enje".*

Uthingo Lwenkosazana 1986:54

*("I am studying knowledge called science
... I am telling you that I will never admit to
other people that I am born of a thing like
this".)*

Ngugi (1985:66) has this to say about this confusion:

*Capitalism introduced a new medical
science to conquer diseases: capitalism
through its selective prescription of medical*

care, at least in the colonies, ensured a disease ridden population who now lacked help from the herbalists and psychiatrists whose practices had been condemned as devilry.

Misumuzi becomes critically ill and there is no hope that he can survive death, because the western medical practitioners are not able to cure his disease. Now it is his mother's chance to prove the healing power of the *amadlozi* (ancestors) as a diviner. MaMpungose remembers that her husband died of a similar disease because at that time there was no diviner to cure him, and the writer says:

(32) (a) *Sekusele uMaMpungose nabambalwa lapha endlini. Ubuka indodana yakhe lena esiwubhaca. Sekumboqoboqo nje insizwa kwakuyisidlakela ingakaya. Isivokekile yonke inkani. Awumkhohlwa umuntu osengavalelisa noma nini.*

(b) *... Yibona abavume ukuthi lesisifo siyabathelisa, abakaze bahlangane naso. Yibona abavume lokho kodwa bake bathi ngiyadlala uma ngithi lesisifo abasoze baselapha, yisifo esifakwe ngabasebenza ngemimoya emibi. Baphike noma sengibatshela ukuthi noyise kaMisumuzi*

waze wedlula sebehluleke bonke.

Uthingo Lwenkosazana 1986:52,58

(a) *(Now only MaMpongose and a few others remain in the house. She looks at her now thin and frail son. The once strong and hefty young man is now a bag of bones. He looks like somebody who may die at any time.)*

(b) *(... They are the ones who admitted that this illness is baffling them, they have never dealt with it before. They are the ones who admitted that they thought I was crazy when I said that they will never cure this illness, it is an illness caused by those who work with evil spirits. They still refused even after I told them that Misumuzi's father passed away after all futile attempts.)*

The western doctors confess to MaMpongose that they are failing to cure Misumuzi's disease, hence she takes him out of the hospital. His friends realize that their education and scientific knowledge cannot help them to save their dying friend. On the other hand, MaMpongose, the rejected, the laughing stock, becomes the last hope, the pillar of strength.

Everything now centres around MaMpongose. She is regarded

with respect and is seen as the last hope in Misumuzi's life. She tries her level best to bring her son back to life. She administers all the herbs which she knows can help to cure such a disease. In all her struggles she succeeds. Her success becomes clear when Misumuzi extends his hands clasping his mother's neck and calls her "Mama". He does this in the presence of his friends who were giggling when denouncing her, thus accepting the ancestral power.

(33) (a) *"Into nje ngicela
ningangiphazamisi ngoba ngenza into
engiyaziyo manje. Ngizohluleka ngizamile
ngalokho abaphansi ababengikhombise
khona ukuba ngenze izaba uma sibuye
sivela isifo esinjena emndenini walapha
ekhaya."*

(b) *Bonke abasendlini bathule.
Bayambuka uMaMpungose eshunqisa
izinto, ehogelisa uMisumuzi ... Lona nje
ngosiza kumuntu ongasakhulumi ukuba
ulimi luqaqeke kwalo nje luphawu
olukhulu lokuthi ithemba likhona.*

(c)... *UMaMpungose abuye amphuzise
okunye futhi uMisumuzi athi kubonakala
wayelula isandla uMisumuzi, ebambelela*

entanyeni kanina. Wezwakala esethi:
"Mama!"

Uthingo Lwenkosazana 1986:59,60

(a) (*"The only thing I ask for now is not to be disturbed for I am now doing something that I know. I will only give up after I have tried everything which the ancestors have revealed to me should such an illness reappear in this family".*)

(b) (*All in the house are quiet. They watch MaMpungose burn things, letting Misumuzi inhale the fumes ... this one is the one that is helpful to someone who can no longer speak, it helps loosen the tongue. Speaking is a vital sign, which indicates that there is hope.*)

(c) (*... MaMpungose gives Misumuzi yet another medicine to drink. She remains silent and looks at him. Misumuzi stirs then he extends his hand, clasping his mother's neck. He is heard saying "Mama!"*)

In Zulu there is a saying (idiom), *kuyokuqoqa ukuhlwa*, which means that darkness or difficulties will bring one back home and which is usually said by parents to their children. This is exactly

the case with Misumuzi. The author indicates to us that no matter how educated or knowledgeable a child might be, there are things he cannot do on his own which makes him dependent on his parents, as is the case with Misumuzi.

The writer is sympathetic towards both the illiterate and the educated regarding the confusion which the western culture has brought about. He is also indicating that there is nothing wrong with the practice but the wrong lies with the individual. The writer is telling us that African science really works.

C Monogamy versus polygamy

In the days of colonial self-assurance, the process of cultural imperialism often entailed a ban on traditional productions and performances of sculpture, dances and songs on the ostensible grounds that they were pagan pollutions in the Christian colonial theocracies.

Gugelberger (1985:50)

(34) (a) "Akusiyo iNkosi ethandazwa
lapha ekhaya engavuma lokho. USathane!
Ngakho uma ungumntanami awuyi lapho!"
Ashaye itafula ngenqindi,

(b) "Wakhumbula ngesikhundla sami
emphakathini nasebandleni?"

"Ngakhumbula lokho ngajula, kodwa
ngafinyelela ekuthini umuzi engiyowakha
akuwona ... "

(c) "Anginandaba-ke noMongameli bakho
labo, ngithi nje ngiyogana kwaSibanyoni:
uma uBaba engafuni ngizohamba
ngenkani"

"Ngithi awuyi lapho!" "Ngiyaya!"

"Ngithi eyami ingane ayiyi ukuyogana
esithenjini".

"Angiyi ukuyogana isithembu ngiyogana
uSibanyoni".

"Ngithi-ke awuyi Nomusa!"

"Ngithi ngiyaya Baba!"

"Ngithi uma ngisaphila ngiwuyihlo awuyi
entweni engiyibonayo ukuthi igwegwile".

"Ngithi ngiyaya Baba. Okungcono
ngingafa nya".

(d) "Isithembu esisandakonani Baba?
Ingani ubabamkhulu ozala wena uqobo
wayenabafazi abathathu ..."

(e) "Kulungile-ke mntanami hamba".

"... Ngithi hamba usakhele isihlobo esihle
kwaSibanyoni".

Izizenze 1986:68-72

(a) ("That is not the Lord we pray to who
would allow that. It is the Devil! Therefore
if you are my child, you are not getting
there!" He banged the table with his
fist.)

(b) ("Did you think about my position within
the society and the church?")

("I thought about it in depth and came up
with the decision that I need to build up my
own family, the Sibanyoni family ...")

(c) ("I just do not care about your Bishops,
what I am saying is that I am going to get
married to Sibanyoni: if Father disapproves
of it, I will get there on my own!")

"I say, you are not getting there!"

"I am getting there!"

"I say, my child is not going to get into a
polygamous marriage".

"I say, if I am still alive and being your
Father, you are not going to get yourself

into something that I see is crooked".

"I say, I am getting there, Father. I would rather die!")

(d) ("What is wrong with polygamy, Father? Even my grandfather, who is your father had three wives ...")

*(e) ("Then it is okay my child, get there".
"... I say, go well, represent us well at Sibanyoni's place".)*

The above quotation from the story *Isithembu* (Polygamy) indicates that women are weighed down by male-dominated structures and also shows the hardened attitudes of male superiority introduced through the foreign inclusions. Ntuli's character, Mthembu, whose daughter wants to get married to Sibanyoni, disapproves because Sibanyoni is already married and Mthembu feels embarrassed because he is a priest. He thinks about his position in the society and wonders what the Bishop will say if he hears about such an incident, forgetting about the needs of his daughter. According to Christian values, polygamy is not allowed. On the other hand, Nomusa tells her father point blank that she is going to get married to Sibanyoni, whether he likes it or not. She even reminds him that her grandfather (her father's father) was married to three wives, so there is nothing wrong with the custom.

This dialogue between the father and the daughter echoes the feelings of the author about the system of polygamy and the Christian values. During the discussion I had with Ntuli, he pointed out that males are fewer in number than females and that if a female is not married, it does not necessarily mean that it is because she is ugly or because she is not well-behaved.

At the end, Mthembu agrees because he has no choice, his daughter is defying him and he also sees the good in the custom. This shows the conflict that exists between African tradition and western civilization, and the confusion that Christianity has brought about. This act of defiance tells us as Africans that we must not be easily swayed by customs which do not have real meaning to us, but should rather cling to what is of value.

D Rural versus urban

Ntuli as a person who has experienced life both in urban and rural areas, points out to his audience that even if there are changes in life and time, not everything alters. He is painting a picture of a life he and other people in his society want to escape (in the story *Intando kaMufi*). This supports Goldman's idea that texts are not individual creations but are based on trans-individual mental structures.

Ntuli's characters in the civilized group want to buy an expensive casket, wreaths and cards and they also want to provide food and beer on the day of Nyambose's funeral. Nyambose's mother and other elderly people are against these ideas. They even want to

know if this is acceptable to Western culture because according to African tradition it is not. They comment that this is not a wedding.

(35) (a) *"Cha, ngisho, ngibhekise amabhodlelana nje, hhayi inqwaba. Izikhathi sezaba ngezinye. Angiboni ukuthi kungamphatha kabi uNyambose uma ebona abantu besusa ukoma ngalendlela".*

(b) *"Phela akuwona umshado." "Sona isulungu siyakwenza lokho?" "Kumele kube nenhlonipho".*

"Uma sebelwa abantu sebefudumele?"

Amawisa 1986:84

(a) *("No, I mean ... fewer bottles of beer, not many. Times have changed, I do not think this can hurt Nyambose if he sees people quenching thirst this way.")*

(b) *("This is not a wedding." "Is this done in Western culture?" "There should be a sign of respect." "What if people fight when they are drunk?")*

Msimang (1975:141) supports Ntuli when he says:

*Abadala bayakuzila ukudla, utshwala bona
abuphathwa nakuphathwa.*

According to African tradition, beer is totally prohibited during the times of burial and mourning.

*(36) Incwadi yona ibhalwe nguye uqobo
uMthethwa. "... izinsuku zami sezinciphile.
Engikucelayo ukuba ningifihle ngokuthula.
Sengiziqokele ibhokisi, likuMsiza,
umncwabi waseMamelodi. Nibacele
abantu bangaletshi zimbali. Angifuni
ubufehlefehle. Esontweni nenze inkonzo
kuphela. Ningazifaki engxakini
ngokungahloniphi izwi lami lokugcina ... "*

Amawisa 1986:87

(Mthethwa wrote himself the letter: "My days have shortened. What I request is that you burry me in peace. I have chosen my coffin. It is with Msiza burial society in Mamelodi. You should ask people not to bring flowers. I do not want glitter. In the church only the sermon should be conducted. Do not put yourselves into trouble by not listening to my last word ...")

To fight this colonial oppression, Ntuli uses the character, Nyambose (the deceased), to write a letter to his family before he

died, giving them instructions about how to arrange his funeral. Although Mthethwa lived in an urban area he is against the buying of expensive caskets, cards, wreaths and a long service, which shows that even in these areas there are people who are still holding on to their traditions as Blacks.

Traditionally, the head of the family would tell his next of kin how and where he wanted to be buried. After death the family would follow the instructions the deceased gave them. According to Zulu custom it is believed that the wishes of a dying person should be carried out according to instructions otherwise something bad will befall the family. This is the reason why Mthethwa's family has to act according to his wishes.

Msimang (1975:140) further comments:

Okushiwo umuntu ofayo kuyenziwa, uma kungenziwanga uba luhlupho.

(What is said by a dying person is done, if not, he becomes troublesome.)

He would sometimes come back as a bad spirit and demand that the family correct the wrong.

Selden (1989:38) and Wellek and Warren (1963:94) assert that Marxists believe that individuals are "bearers" of positions in the social system and not free agents. As members of societies, authors possess specific social status. They receive some degree

of social recognition and reward as they address audiences in a hypothetical way. Ntuli as a professor of IsiZulu who is proud of the African tradition is doing exactly that.

Amuta (1989:46) supports the above discussion by observing:

The cultural task in hand is to end all foreign domination of African culture, to systematically destroy all encrustations of colonial and slave mentality, to clear the bushes and stake out new foundations for a liberated African modernity.

4.1.3 Political Ideology

4.1.3.1 Political traditional oppression

Stratton (1994:15) argues that African women:

...are weighed down by superstructure forms deriving from the pre-colonial past, when gender hierarchy or male supremacy ... was known or taken for granted. These traditional ideologies of patriarchy or male domination were themselves negatively encouraged under colonialism as nineteenth century European ideas of patriarchy were imposed on African societies. The introduction of Islam also disrupted traditional societies, creating new

*oppressed and subjugated status and roles
for women.*

Cora (1976:192) cites the example of Elizabeth Barrett Browning, who was seen as the defiant daughter, semi-invalid, who fled her father's oppressive household with a young, penniless and unknown poet.

(37) *Alikhiphe ibhulukwe lakhe elide
elimpunga. Lumuthi heqe kancane uvalo.
Uyakhumbula ukuthi lezi yizingubo
abangazibonanga abazali bakhe.
Wazithengela eyedwa wazifihla ekwazini
kwakhe. Yilona-ke lolu usuku lokuzishaya.
Athi ukuzimonyonga kancane, afake
amakha akhona. Agqoke aqede, athi
ukuthula.*

Uthingo Lwenkosazana 1986:91

*(She took out her long brown trousers.
She became a little nervous. She
remembers that her parents have never
seen this attire. She was alone when she
bought them and has hidden them away.
This is the day on which she is going to put
them on. She prepared herself and wore a
nice perfume.)*

Kholiwe leaves home for Durban as a person who is going to

church during the Easter weekend. On her way in the train, she puts on her trousers, which her parents are not aware of. When she arrives in Durban, she does not go to church but goes to the beach together with her boyfriend, where she is swept away by the waves and drowns. This results from the biological determinism of the parents who do not allow their children a little freedom, which should go hand in hand with trust and responsibility.

It is well known that traditional Zulus do not allow their daughters to wear trousers, irrespective of size, pattern or material. They just do not approve of it as it is believed that only men wear trousers, which forms the social construction of gender. This sexual identification is one form of domination over women. Ntuli gives his character some freedom thus, acknowledging that some of the African traditions have to be done away with. Kholiwe revealed another form of resistance to the socialist and traditional practice.

Women are also systematically excluded from the political, economic, judicial spheres and even the discourse about life of the community (Stratton 1994:26).

While women are excluded from the male domain of community power, men are permitted to intrude into the domestic domain and the intrusion is often violent, which leads to rebelliousness.

(38) (a) *Indaba isuswa umcakulo wakhe.*

Uthe uma efika wawubona uphandle.

Ingabe obezowugeza uwulibale kanjani.

(b) *"Angidlali njalo: ngizonisenga. Nanti igula". Aliphakamise.*

"Baba ..." ethi uyakhuluma uMaMfeka.

"Thula, lolugobogobo lolu! Kanti nedelela ngempela. Ngizonisengela khona-ke ukuba nifune ukuqagulisana nami ngamazwi. Ngilandeleni".

Amawisa 1986: 74-75

(a) *(When he arrived he found his earthen pot lying outside. It is surprising how the person who was washing it forgot it outside.)*

(b) *("I am not joking: I am going to milk you. Here is the calabash". He lifted it up.*

"Father ..." quiet! I am going to milk you because you exchange words with me. Follow me".)

Mbuthuma's wives realize that marriage has deprived them of agency. As single women they possessed a measure of freedom and having chosen Mbuthuma for their husband have caused them misery. As married women they are mere instruments of their husband's will, which lowers their status as human beings.

MaMfeka, MaHlengwa and MaKheswa are models of traditional wives: obedient, subservient to their husband and performing without question all the duties that custom has assigned to women. When they refuse or question him, Mbuthuma responds first verbally and then with physical abuse.

*(c) Babambene nje baseduze kwegula
lelo. Lapho ephakamisa amehlo
uNgqequku, abone udadewabo.
UMaHlengwa akhombe igula ngomunwe,
asheshe agoqe isandla. Ayizwe lenkulumo
uNgqeku. Alibambe igula. Athi uyapaquza
uMbuthuma, esekhamisile ngoba
ephefumula ngomlomo, mbumbumbu ubisi.*

*(d) Usathanda ukuzihlalela ngaphansi
komthunzi. Akakaze amangale. Akukaze
kwenzeke okunye. Umahluko ukuthi
uMaMfeka useyintandokazi enkulu.*

Amawisa 1986: 78-79

*(c) (As they are holding each other they are
next to the calabash. When Ngqeku lifted
up his eyes, he saw his sister. MaHlengwa
pointed at the calabash and immediately
withdrew her finger.*

Ngqeku understood this message. He

then took the calabash and poured milk into Mbuthuma's mouth.)

(d) (He still likes to rest under the tree. Nothing has ever happened again. The only difference is that MaHlengwa is now the most loved wife.)

The wives are trying to combat male domination with the support of Mahlengwa's brother, Ngqeku, who physically fights with Mbuthuma. While fighting, MaHlengwa shows her brother, Ngqeku, a calabash which is full of milk milked from them (the three wives) for Mbuthuma's dog. Ngqeku takes the calabash and pours milk into Mbuthuma's mouth with the help of his sister. In this way they succeed in undermining their husband's domination and MaHlengwa becomes Mbuthuma's most loved and favoured wife.

The examples cited above make us feel that Ntuli is not a crude traditionalist, as he acknowledges that some of the traditions have to make way for the modern way of doing things. He sees it important that both male and female be liberated. His characters transform one another as is clearly indicated above.

4.1.3.2 Revolutionary ideology

Ntuli wrote this story, *Amalangabi* (The flames) (1986), during the rent boycotts in the townships. As a person who at that stage lived in one of the townships (Mamelodi) he experienced these

hard times. Black people have a proud history of resistance. There are some incidents which are connected to this story:

- (i) Azikhwelwa! The famous bus boycott of 1957, which lasted three months in Alexandra.
- (ii) The 1958 struggle which was fought by residents to save Alexandra.
- (iii) The 1976 resistance to the use of Afrikaans as an official language in the schools.
- (iv) Maggie Skosana who was burnt to death (necklaced) in 1986 in Duduza because it was believed that she was a spy.
- (v) The 1986 Mamelodi rent boycott where eleven people were shot dead.

Ntuli in the story, *Amalangabi* (The flames), reveals the contradictions which exist among his people. These contradictions are exposed in order that the necessary clarification of consciousness can be effected or brought about. He explains the conflicts between his people as the interiorized violence whereby the oppressed masses destroy one another as an unconscious or conscious response to their marginalized conditions.

Ntuli's story indicates that the social, economic and political situations of his society in South Africa require a revolutionary intervention.

nawe wenza ukuba lezi zinto ezenziwa nguhulumeni kube sengathi zinhle, kanti bona sebefuna uhulumeni omusha ozobusa ngokuthanda kwabo. Yikho-ke bethi yekani nje. Yikho-ke behlale bethi bazonishisa nje."

"Angazi phela. Bkhona abathi amakhansela lana ayizigcilikishana zikahulumeni nje, avuma noma yini eyethulwa kuwo ngabaphathi bezwe.

Yikho inguquko ingasheshi nje lapha ezweni".

"Noma kunjalo Baba intsha inibuka njengabantu abangaleya kothango, abangahambisani nayo kulomzabalazo".

"... Kodwa thina abadala asiboni ukuthi kuyiwa enkukukekweni uma intsha ingafundi, ishisa izikole, ithi abantu ababulalane, bashiselwe nezindlu njengoba kwenziwa nje. Hawu, kube lula nje ukushisa umuzi nebhizinisi lomuntu izinto azakha emva kokujuluka!"

"Ngoba uma ungayeki, singase sife sonke. Lo muzi ungase uhlaselwe. Isitolo salapha

*ekhaya singase sishaywe ngamatshe
noma sishiswe naso".*

*"Basuke bezincokolela nje mntanami.
Ngeke ngiyeke ukuqhuba umsebenzi wami
wokusiza abantu. Ngeke".*

Izizenze 1986:38,39

*(In fact, Mshengu, they say that you also
accept things that are done by the
government as if they are accepted to
people, and yet they now want a new
government that will govern according to
their will. That is why they say quit your
positions, that is why they always say they
will burn you.)*

*(I do not know. There are those who say
the councillors are the puppets of the
government, they just accept anything they
are told by the governors. That is why
transformation is not that fast on earth.)*

*(Even if it is like that, Father, the youth look
upon you as people who are fence-sitters,
who do not want them on this struggle.)*

*(Because if you do not quit your position,
all of us may get killed. This home may be*

attacked. Our shop may also be stoned or burnt down.)

(They are just joking, my child ... I will not leave my work of helping people. I will not.)

Sithembiso and his mother are advising Shabalala, who is a councillor to resign because people, especially youth, within the society see them as the government's puppets who accept anything that is said by the government without questioning it. They promote the injustices of the apartheid government.

Shabalala is adamant that he does not take advice from either his wife or his son. On the other hand the youth resort to violent or destructive behaviour because they believe that they can bring amore immediate change to the world than their parents who always listen to and obey the rules of the government, which does not deliver. The councillors do not care about the needs of the poor people because they are better remunerated. They are "exploiters by class," as Ake calls them (Amuta 1989:68).

The privileged slaves (as they are called by Soyinka), in this case the councillors, believed that negotiations would serve their purpose. On the other hand the youth did not believe in negotiations that is why they even went to the extent of burning down the houses and business premises of the people they targeted as puppets, or of any person whom they associated with

the government and hence they can be called a revolutionary group.

In this text, Ntuli is suggesting the interrelationship that exists in the social relations. This shows the effects of the injustices imposed by the dominant ideology of the ruling class, i.e. the apartheid regime, which have forced the frustrated youth to oppose the regime and resort to violent behaviour.

(40) *"Baba asizele yona intshumayelo
lapha. Umbuzo uthi uyasiyeka yini
isikhundla noma qha?"*

"Ngeke ngiyeke ..."

*Kwabe akalikhiphile, kwehla imvula
yamatshe ezimbokode. Ubuphohlophohlo
emawindini. Ubuphohlophohlo ophahleni.*

*Uma ephakamisela amehlo akhe laphaya
esitolo sakhe, abone kusuka omkhulu
umlilo.*

Izizenze 1986:44-45

*("Father we are not here for a sermon. The
question is are you quitting the position or
not?")*

("I will not quit ...")

(After uttering those words, they threw tones at windows and on the roof.)

(When he lifted up his eyes and looked at his store, he saw big flames.)

Ntuli's character, Shabalala, who does not want to abandon his councillorship, experiences the hardship that his house is stoned and his shop burned down. His text is reflecting, and at the same time responding to, both the ideology of domination and the subordination within which it occurs, because literature exists within society and its history.

4.2 CONCLUSION

The discussion above demonstrates vividly that Ntuli writes about things he has experienced. The economic depression experienced by his people (Blacks), who sometimes have to leave their birth places for greener pastures, the conflicting ideas that exist within himself as a writer because of foreign interference and political oppression, are all supporting the initial sentence of the conclusion.

Having discussed ideology in Ntuli's short stories, we now move to chapter 5, the conclusion of this dissertation.

CHAPTER 5**CONCLUSION****5.0 INTRODUCTION****5.1 OBSERVATIONS AND RECAPITULATIONS****5.2 CONCLUSION**

The study aimed to analyze short stories regarding the two aspects of the Marxist Theory, that is, influence and ideology. Examples which form part of the Marxist Theory were described with the theoretical background and the founding fathers of the Marxist theory were highlighted with special reference to the three models, Marxist and African theories were not discussed because it forms the basis of our discussion as we are analyzing African literature. Lastly, Marxism was done to show Marxist theory could be applied to the selected short stories.

The symbols in *Miguel* in the works are culturally bound and confined to the setting and the language used, thus reflecting the history, context and culture. This depicts the influence exerted by historical context on the writer.

CHAPTER 5

CONCLUSION

5.0 INTRODUCTION

This dissertation concentrated on a Marxist critique of D. B. Z. Ntuli's short stories from the anthologies *Uthingo Lwenkosazana*, *Amawisa* and *Izizenze*. We focussed on influence and ideology. Assertions and findings of the foregoing discussions will be recapitulated in this chapter.

5.1 OBSERVATIONS AND RECAPITULATIONS

This study aspired to analyze short stories regarding the two aspects of the Marxist Theory, that is, influence and ideology. Concepts which form part of the Marxist theory was described and the historical background and the founding fathers of the Marxist theory were highlighted with special reference to the three models. Marxism and African literature was also discussed because it forms the basis of our discussion as we are analysing African literature. Lastly analysing was done to show Marxist theory could be applied to the selected short stories.

The symbols by Ntuli in his stories are culturally bound and conform to the setting and the language used, thus reflecting his history, society and culture. This displays the influence exerted by traditional matters on Ntuli as a writer.

In the story Uthingo Lwenkosazana, which reflects traditional setting, history and culture, he used a snake to make Mpiyakhe confess all the wrongs he did to Sinqindi. According to Zulu culture, there are types of snakes, which symbolise “amadlozi” (ancestors). What is special or remarkable about his signs is that they are cross-cultural because they do not reflect the culture of the Zulus only. For example, he used the symbol of “ukushona kwelanga” (the setting sun), “uthingo lwenkosazana” (the rainbow) etc.

(a) *Lashona ilanga*

(b) *Laphuma ilanga*

Uthingo Lwenkosazana 1986:52,60

(a) *(The sun sets)*

(b) *(The sun is rising)*

People of all nations when one talks of the setting sun symbolically know that something bad has befallen the family (such as death). And if a person refers to the rising sun, it is known that something good has happened or is about to happen.

(a).....*sekukhona olunye uthingo*

lwenkosazana.

Uthingo Lwenkosazana1986: 12

(b) *(....there is another rainbow)*

Everybody knows that a rainbow is a sign of hope, so as it manifested itself everybody began to hope that Mpiyakhe was going to survive death.

His work is appropriate for his audience because it specifies our relationship with our ancestors and the universe in general. In the story *Iziqongo zezintaba*, Mampungose, a diviner, used ancestral powers given to her by her ancestors to cure her critically ill son, Misumuzi, who did not believe in ancestral spirits. This exercise shows the relationship that exists between Mampungose and her ancestors, i.e. between the living and the dead. On the other hand, Misumuzi's illness can be regarded as a punishment from his ancestors for forsaking his mother and not believing in them.

It was also discovered that our writer Ntuli was influenced by traditional practices. Examples were cited from the stories *Uthingo Lwenkosazana*, *Intando KaMufi* and *Isithembu*. These practices are ancestral praise, traditional healing, burial and polygamy. All these practices involve traditional religion where *Umvelinqangi* is seen as the mysterious personage and the *amadlozi* (the department heads of the families), as the spirits that act as mediators with Him, for death was supposed to bring them nearer to Him.

Traditional narratives were also seen playing an important influencing role. Names given to certain characters had an impact on their personality. Examples were taken from the stories *Uthingo Lwenkosazana* e.g. Dunguzela, Mpiyakhe, etc.

In our research we also realized that Ntuli was influenced by Christianity: *Uthingo Lwenkosazana*, *Iziqongo Zezintaba* and *u-Esther Sokhulu* show that he is a Christian. In both the initial stories he talks of reconciliation and forgiveness. MaMpongose was rejected three times by her son, Misimuzi. This similarly happened to Jesus Christ, who was also rejected three times by his disciple, Simon Peter (Matthew 26:69-74).

The story *Umhlalaphansi* shows that the writer was influenced by the economic situation within his society where we find an old man (priest) who did not want to retire because he had nothing to live on after working hard for so many years.

(a) "... Ngifisa ukukwazisa ukuthi
uMkhandlu weBandla uthi sekumele ukuthi
usale usuphunyuzwa emsebenzini
wobufundisi njengoba usufinyelele
ebudaleni izisebenzi ezinikwa kubo
umhlalaphansi."

(b) *Enzenjani kwami kodwa ngoba
ukuyeka kwakhe umsebenzi kungafana
nolufa kuyena? ... NeBandla leli alikenzi
malungiselelo okuba labo abafikelwe
isikhathi sokuhlala phansi babe nendawo
abazophumulela kuyo.*

Amawisa 1986:49-50

(a) (*...I wish to inform you that the church Parish says that you should be rested from priest work since you have reached the pensionable age in which workers are given retirement*).

(b) (*What should he do because if he leaves the work it can be like death to him. ... Even the church have not made any arrangements for those who have reached retirement age to have a place to stay to rest.*)

In chapter 4 we dealt with the worldviews found in Ntuli's work. It was observed that most of his stories cited in this chapter originate from the dominant ideology under which we discussed economic, conflicting and political ideologies.

We have also noticed that in chapter 4, Ntuli is defending women against misrepresentation and stereotyping in fiction. His characters are conducting a political struggle to raise consciousness among the oppressed and to effect a radical change in the power relations between the oppressor and the oppressed.

Men use gender to oppress women. Ntuli's character, Mbuthuma, in the story *Ngumbuthuma-Ke Lowo* made his wives his instruments for the production of milk. He expected them to do whatever he wanted without questioning it. They were abused verbally and physically. This led to their rebellion, which resulted

in transforming their husband, thus bringing change into their lives. This is twofold. Ntuli, as the master of his language, is highly symbolic in this story. Mbuthuma represents the apartheid government, which oppressed Blacks (his wives) who were the producers of labour (milk), which in turn made them fight for change.

In our discussion we also discussed conflicting ideologies which resulted from Westernization. He showed the conflicting ideas, which exist between Christians and traditionalists. Europeans have tried to westernize Blacks in many different ways. They succeeded in some cases. In the story *Isithembu*, Nomusa wants to marry Sibanyoni, who is already married. Her father is against this idea because he is a priest and according to Christian values, polygamy is not acceptable. She quoted her grandfather, who was a polygamous man, which made her father change his mind. The author is transcending and preserving culture through writing. He indicates to us that we should return to our tradition and value it.

The western doctors are not able to cure epilepsy and we know this from experience. Ntuli was cured by a traditional healer from this disease as is indicated in chapter 3. This event is also evident in the story *Iziqongo Zezintaba*. This is a living proof that Ntuli is a realist writer.

Amuta (1989:46) agrees with the above discussion when he says:

A modern African culture, whatever else it might be, must be a continuation of old African culture. Whatever else it includes, it must include seminal and controlling elements from the African tradition, elements, which determine its tone, hold it together, and give it a stamp of distinctness.

The writer denounces political oppression through revolution. This was indicated by boycotts in the townships and the burning down of homes and business places of those people whom the protesters thought were perpetrators of apartheid, which is found in the story *Amalangabi*.

5.2 CONCLUSION

Ntuli's stories reflect his experience as well as the places he has lived in. This is supported by Wellek and Warren (1963:79), when they say that what is written by the author reflects his personal associations, his travels, the landscape and cities he was and lived in.

Ntuli's work really proves or reflects what the Marxist theory is all about, i.e. that of aiming to explain literature in relation to society, that ideology signifies the way people learn roles in society and that it is revolutionary theory of the practice of social and political transformation.

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