

A PSYCHOANALYTICAL EVALUATION OF C.T. MSIBU
NOVEL BUZANI KUMKABAYI

BY

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KUMKABAYI

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DECLARATION

I declare that A PSYCHOANALYTICAL EVALUATION OF C.T. MSIMANG'S NOVEL BUZANI KUMKABAYI is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

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DEDICATION

This dissertation is dedicated to my mother, Gerda Mollema, for her many years of encouragement and support and her unfailing belief in me.

SUMMARY

The aim of this study is to critically examine the place and value of psychoanalytical literary theory for applicability to African literature. In the second chapter of this study, consideration will be given to diachronic and synchronic perspectives on psychoanalysis, which is necessary for a complete understanding of the utilization of this theory on the text. The third chapter deals with the problems encountered with psychoanalysis, within African languages, as well as beyond African languages. The main chapter of this study is the fourth one, where a detailed examination of the psychoanalytical concepts will be applied to the selected novel. The fifth and last chapter is the general conclusion in which main observations are summarized and important aspects highlighted.

A PSYCHOANALYTICAL EVALUATION OF C.T. MSIMANG'S NOVEL
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CHAPTER ONE

INTRODUCTION

1.1 Aim of study

"Freud, the very name's a laugh ... the most hilarious leap in the holy farce of history."

-Jacques Lacan, "A love letter", in Écrits, a translation.

"Psychoanalytic literary criticism has always been something of an embarrassment. One resists labelling as a 'psychoanalytic critic' because the kind of criticism evoked by the term mostly deserves the bad name it has largely made for itself. ... In general, I think we need to worry about the legitimacy and force that psychoanalysis may claim when imported into the study of literary texts. If versions of psychoanalytic criticism have been with us at least since 1908, when Freud published his essay on 'Creative writers and daydreaming', and if the enterprise has recently been renewed in subtle ways by post-structuralist versions of reading, a malaise persists, a sense that whatever the promises of their union, literature and psychoanalysis remain mismatched bedfellows - or should I say playmates."

-Peter Brooks, in Discourse in Psychoanalysis and Literature (1987:1).

Much negativity exists around psychoanalytic literary criticism, as can be seen from the excerpts above. The cynical attitudes surrounding the subject seem to stem from the belief that psychoanalysis has no role to play in literature. Many literary scholars tend to avoid psychoanalysis because it seems to them to lead the study of literature outside the domain of that specifically literary. Psychoanalysis does, however, have a role to play in literature, even if it is a limited one. This can be seen in the renewed interest in psychoanalysis nowadays, in an attempt to go beyond Formalism without abandoning the formal aspects of literature.

Terry Eagleton (1983:158) writes as follows concerning the value of psychoanalysis:

The aim of psychoanalysis is to uncover the hidden causes of the neurosis in order to relieve the patient of his or her conflicts, so dissolving the distressing symptoms.

The term is also used in literature. Psychoanalytic theories of literature proceed from the assumption that the discipline of psychoanalysis can be elucidatory and informative in the study of literature - that psychoanalysis can provide the key to an informed interpretation of literary texts.

The value of psychoanalysis is thus that it is not merely the discovery of the unconscious, but that it offers a theory and a method for studying how the mind works - for understanding another human being and his fictional world as he tries to describe this world in words and to draw on all resources, both conscious and unconscious, in doing so. The value of psychoanalytic textual examination will effectively be demonstrated later on.

In his psychoanalytical study, De Januskop van Oedipus, Han Verhoeff (1981:1) amply asserts:

Eigenlijk zijn er vandaag aan de dag twee klimaten. Je hebt literaire studies zonder Freud en je hebt ze met Freud, en in landen waar ze beide voorkomen (...) hebben zij te vaak te weinig met elkaar te maken.
(Actually, nowadays we find two climates. You have literary studies without Freud and you have them with Freud, and in countries where both appear, they often rarely have anything to do with one another).

Within African literature theory, much less exists concerning this subject. No material could be found regarding any literary study in African languages concerning either Freudian applications or even any of the post-structuralistic psychoanalysts' work. The assumed reasons for this situation will be discussed in a further chapter.

The aim of this study is to critically examine the above situation concerning psychoanalysis in African languages, in an attempt to show the value of psychoanalytical theory for these languages. Furthermore, I will also describe or paraphrase a psychoanalytic model, while practically applying this information to a selected Zulu text in order to demonstrate the use and value of psychoanalysis.

1.2 Psychoanalysis and literature

Psychoanalytic criticism of literature is hardly new. The history of the relationship between literature and psychoanalysis is already very old, perhaps even older than that of literary theory (Van Zyl, 1990:1). Plato and Aristotle once engaged in an ancient argument about the value of myth and drama, which is seen by many theorists as fundamentally a conflict between psychological assumptions about mimesis. Freud himself explained more than once that:

The poets and philosophers discovered the unconscious before I did (Spector, 1974:33).

From the time that experiences were being communicated to man through literature, experiences were evoked in man through his immediate involvement in the literary work itself. Although the language, plot, tone, atmosphere or setting contribute to the success of a literary text, they alone cannot elevate the work of art to an organic whole. The final touchstone of greatness for a literary text is the immediate, intimate experience of man. In psychoanalytical terms, outstanding literature stirs within the reader or critic a conscious response to unconscious experiences present within him but never fully expressed and unfolded. Psychoanalysis is thus present in literature in its most basic level of interpretation.

The relation between psychoanalysis and literature is marked by different phases and models. It is possible to distinguish the development from the classical Freudian phase to the Post-Structuralistic models of Jacques Lacan. In this sub-division of literary theory Sigmund Freud, Carl Jung, Barthes, Kristeva and Jacques Lacan are important names.

Susan van Zyl (1990:1) describes the historical relationship between literature and psychoanalysis as follows:

Until very recently, the relationship between the two fields has been of the traditional kind, one best described in a more or less productive exchange primarily on the level of contents. Recent accounts (Kaplan, 1990) point out that the early history of this exchange displayed two identifiable stages determined by whether psychoanalysis or literature was seen to have priority.

As can be seen from the excerpt above, confusion reigned in the earlier stages about the object of psychoanalytical literary studies. The first phase was initiated by Freud, and continued by his followers with either none or some alteration to his main theories. Since Freud, psychoanalysis has assumed an inevitable place in the reading of literature.

Sigmund Freud was a practising psychiatrist who first coined the term *psychoanalysis* in 1896. He used the term to describe a new type of therapy calculated to recall to consciousness what has been relegated to the unconsciousness and to verbalise what has been repressed by the conscious mind. Unconscious language utterances, he claims, can be studied by examining dreams, wordplay and slips of the tongue. His work was predominantly psychoanalytical in character and emphasis, and he made use of literature to explain certain psychoanalytical concepts. Some of his best work is based on literature. Freud regards literature, with its ambiguities resulting from the use of figurative language, as an important gateway to the

unconscious. However, because this approach used literature (its themes, characters, and even authors) to elucidate the theory, objections were made especially by the New Critics. Van Zyl (1990:1) comments:

The New Criticism in particular, its most rigorous form being incompatible with psychoanalysis, argued that the interest of what is literary in the text could not be represented by way of so external, so reductionist an approach, one in addition tainted by its association with pathology.

Psychoanalysis did not have the beginnings of a purely scientific literary discourse, but it developed from these conceptions. However, general perplexity dominated the scene, with even the believers of the approach discarding it fully, or only using it as an aid to character or thematic study. Nonetheless, through diverse styles of acceptance and dissidence, Freudian psychoanalysis has effected a revolution in the ideas about it.

Some followers of Freud, however, endeavored to develop the theory further. In his discussion of psychology, Carl Jung, a student of Freud, defined the term as the ascertaining of "knowledge of the psyche", and observed that it can be applied to the study of literature because the creation of art is a psychological process (Read, 1959:30). He used the term to mean the

personality, which includes the conscious and unconscious behaviour, thoughts, and feelings of each individual.

The psychoanalytical approach returned though at a certain stage to emphasizing literature again, looking at the role of the text, especially the use of language thereof. Jacques Lacan was the initiator of this stage. Traditionally, psychoanalytic interpretations of literature found latent in a literary text have meanings which correspond to the "content of the unconscious". Working with Freud's texts, Lacan denounces psychoanalysts' fascination with the significations revealed in the unconscious and considers that psychoanalysts have mistakenly attributed the effects of the psychoanalytic "dialectic" to "these significations" because the "dialectic seemed to be immanent in them" (Gallop 1985:25). Any reading that loses the specific dialectic of a text, in favour of a fascination with its hidden significations would not be Lacanian.

The point of contact between psychoanalysis and literature must obviously be the nature of certain *language utterances*. Pure medical psychoanalysis relies on the utterances made by the patient or rather the subject, and also that which is purposely left

away. Without the subject of this analysis, and subsequent interpretation thereof, there would be no analysis. These processes of interpretation also make psychoanalysis relevant to the study of literature. Almost all psychoanalytic approaches to literature to date have been based solely on interpretation. The earlier Freudian and the more sophisticated Lacanian readings share an undeniable application of interpretation to literature. Freudian readings interpret literary texts to show, for example, anal drives or negative oedipal complexes, while Lacanian readings show symbolic fathers and signifying chains. Certain models of the psyche, certain psychological truths discovered in psychoanalysis operate as the revealed latent content of a work of literature.

Psychoanalysis and literature enlighten and complement each other. Both reveal the depths of human experience; both reveal the meaning of human existence. In this revelation, reference is made to the awareness of a wide variety of human feelings, attitudes, intentions and defences perceived in ourselves and in others. Our experience of man also implies a deeper kind of understanding which flows from our grasp of the unity of personality. Once this unconscious underlying project of existence is understood, all appearances of behaviour begin to have meaning. Literature describes

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this experience in an immediate and moving way, and psychoanalysis expresses its underlying structures conceptually.

Psychoanalytical studies can be described as a "hermeneutic of suspicion" (Eagleton 1983:181), because it does not accept the text at sight value. Just as the analyst is set on parapraxes (slips of the tongue), an inability to remember, misrepresentations, and so forth, in the analysand's story, so also the psychoanalytical critic is aware of concealed and distorted intentions. In this approach, as Eagleton (1983:182) sees it, the text is not only read -

but to uncover the processes, the dream-work, by which that text was produced. To do this, it focusses in particular on what have been called "symptomatic" places in the dream-text - distortions, ambiguities, absences and elisions which may provide a specially valuable mode of access to the "latent content", or unconscious drives, which have gone into its making.

As seen above, the relation between psychoanalysis and literature is not simple, but is encapsulated in different models and has progressed through different phases, as will be explained in more detail shortly.

1.3 Psychoanalysis in African literature

Psychoanalysis is a concept rarely, if ever used, in African literary theory. As previously stated, no works concerning psychoanalytical examinations could be found for use in this study. The main problem concerning the adoption of this approach into African literature, is confusion about the subject. This bewilderment is seen not only in African languages, but in the Western world as well. It took a long time for America and Europe to receive Lacan - not only to receive, but quite relevantly to ask how his work might be applied to literature. The long processes of questioning the use and value of the approach seem to be at an end in these countries, while here in African Languages the questioning has not yet begun, or has begun in a very limited way. Ignorant statements that psychoanalysis has nothing to do with literature, that it is pure psychology, seem to exacerbate the situation. The object of analysis is here principally misunderstood, an error that dates back to the earlier history of psychoanalytical literary theory.

The main obstacle in employing these conceptions appear to be that psychoanalysis is regarded as a foreign Western concept, an idea applicable only to Western culture and symbolism. This is only partly true -

culture does play a role - but in analyzing a text psychoanalytically, the interpretation of certain symbols is universal. Psychoanalytical literary theory in African languages needs to be thoroughly discussed in order to find any differences or similarities in the employment thereof. At this time it is urgent in African languages to indicate how especially Lacan might intervene and disrupt our reigning orders of knowledge, our disciplinary arrangements. In analysing an African text, the emphasis on the process draws attention to psychoanalysis as a method rather than as a body of knowledge, as a way of interpreting rather than as a specific product or interpretation. In the analysis, I am interested in psychoanalysis not so much for what it reveals about human nature as such, but for the way in which it reveals anything at all.

Another misunderstanding regarding this approach is that the literary analyst needs to be an expert in psychology before even attempting to analyze a literary text psychoanalytically. It is believed that Freud asserted that only after years of experience with psychoanalytic theory and practice, the analytic candidate is considered to have authority to apply this knowledge to the interpretation of literary texts. This intimidates and discourages potential psychoanalytical literary scholars in African

languages. However, this is proven wrong by Lacan, who argues that "Freud constantly maintained ... literary training as the prime requisite for the formation of analysts, and ... he designated the eternal *universitas litterarum* as the ideal place for its institution"(1977:494). Armed with a basic background on modern psychoanalysis, the potential researcher can scrutinize literary texts from the beginning, developing his knowledge as he goes.

The value of psychoanalysis for African Literatures is the assistance it provides with the study of literary texts on the most basic level. Psychoanalysis supplies an answer to the question of how the literary analyst discovers the crucial passages in the work he is interpreting. A novel is a fictional embodiment of the motivational life of man, of its crises and its development. The critic who attempts to uncover the fundamental meaning of a novel therefore traces the motivational development of its characters. While interpreting, he does not experience a detached observation, but he constantly attempts to participate in the motivational movement of the characters. This intense experiential participation enables the critic to know which moments are crucial in the development of the characters. These decisive moments usually reflect

the basis of the whole meaning of the work of art, a fact illustrated verily in the novel Buzani kuMkabayi.

1.4 Scope of this study

As previously stated, the aim of this study concerns the place, value and practical application of psychoanalysis in African literary studies. In the second chapter consideration will be given to diachronic and synchronic perspectives on psychoanalysis. This is necessary for a understanding of the principal part of this study, namely the analysis of the literary text, Buzani kuMkabayi. Particular attention will be given to the studies of Lacan, because his ideas seem to allow for the best evaluation of the text.

The third chapter will deal with the problems encountered with psychoanalysis, within African languages as well as beyond African languages.

The main chapter of this study is the fourth one, where a detailed examination of the psychoanalytical ideas will be practically applied to the selected text, Buzani kuMkabayi. First, a short historical background of the main character will be given,

followed by a short synopsis of the character, Mkabayi, as found in the novel, Buzani kuMkabayi. The psychoanalytical survey of the selected text will then follow. This assessment will proceed along the lines of thematic analysis.

The fifth chapter will be the general conclusion in which the main observations will be summarized and important points highlighted.

1.5 Approach

In most of the studies on psychoanalysis, problems were experienced because the object of the studies has been mistaken. Therefore this predicament should be explained and highlighted. Traditional psychoanalytic criticism tends to fall into three general categories, depending on the object of analysis: the author, the reader, or the fictive characters in the text. I have omitted from consideration all purely biographical studies of the author and all psychoanalysis of individual eccentric readers. I, however, will concentrate on the text (i.e characters) itself, for I think that psychoanalytic criticism can and should be textual. Jane Gallop (1985:23) contends:

Psychoanalysis is usually considered to have some association with clinical psychology, that minoritized edge of the social sciences, where science and non-science do not meet. Yet Lacan, from the beginning of his work, has declared psychoanalysis a science. He has also constantly disdained and decried psychology, made every effort to distinguish psychoanalysis from psychology. He locates the downfall of American psychoanalysis, its betrayal of Freud, in its willing assimilation into a general psychology.

Gallop disputes that as long as the object of psychoanalytic knowledge is considered to be Man (object of Humanities), psychoanalysis remains a branch of psychology. Lacan propositioned psychoanalysis as a regional branch of literary studies, rather than teaching psychoanalysis as a basis for understanding literature. According to Gallop (1985:23) Lacan has shifted the object of psychoanalysis:

The object of psychoanalytical study reveals itself as "style". This has tremendous relevance to the question of the relationship between Lacan and literature, and of the relationship, post-Lacan, between psychoanalysis and literature.

In view of this shift of emphasis, the traditional method of application of psychoanalyses to literature would here be in principle ruled out. The notion of application would be replaced by the radically different notion of implication: bringing analytical questions to bear upon literary questions, involving psychoanalysis in the scene of literary analysis, the interpreter's role would here be, not to apply to the

text an acquired science, a preconceived knowledge, but to act as a go-between, to generate implications between literature and psychoanalysis - to explore, bring to light and articulate the various (indirect) ways in which the two domains do indeed implicate each other, each one finding itself enlightened, informed, but also affected, displaced, by the other.

Psychoanalysis - post-Lacan - is the science not of the psyche (object of the Humanities) but of the letter. The famous Freudian slip was Freud's discovery revealing that that what interrupts the speaker's intentions has deeper and more shocking truth effects than the intended thought. Lacan says of this that Freud discovered that truth manifests itself in the letter rather than the spirit, that is, in the way *things are actually said rather than in the intended meaning*. When reading literature, the question is not as such what was in the mind of the author, but what is the experience communicated to the reader as it is actually present to the text. In this study, I see my task as not merely to make the critic aware of the intention of the author, but, more importantly, to help the critic to be present to the experience evoked by the immediate involvement in the literary work. This experience communicated by a literary text is embodied in the total unity of the literary work.

It is through the letter that the critic experiences all these. A skillful author, like Msimang, possesses a mysterious power to make transparent what each person could become, what every person potentially is. He knows the psychological secret of confronting a person with reality.

Literary critics learn how to read the letter of the text, how to interpret the style, the form, rather than just reading for content, for ideas. The psychoanalyst learns to listen not so much to her patient's main point as to odd marginal moments, slips of the tongue, unintended disclosures. Freud formulated this psychoanalytical method, but Lacan has generalized it into a way of receiving all discourse, not just the analysand's. This study will be based on a mixture of psychoanalytical theories, but in the application of the selected text, mostly Lacan's directions for analysis will be made use of. Rather than dealing with each analysts' work seperately in my assessment, I have chosen to combine them, only pointing out where they may differ. This is done because so many of these theories and ideas overlap and a repetition thereof will be tedious.

The application of psychoanalysis to any literature requires a basic knowledge of a number of concepts which will be briefly introduced in this study. Obviously, it is impossible to interpret an entire work in every detail. Rather, I will concentrate on certain key passages on which to concentrate my interpretation. Psychoanalytical reflection leads to the realization that certain textual passages are so central to the work in meaning that they are clues to a deeper understanding of the human meaning of the whole. A detailed understanding of the central passages does not mean that I disregard the remainder of the text - secondary events give actuality and life to the central meaning which is revealed in the key experiences. However, the most crucial scenes in the text condense within themselves the main themes of the story and therefore illuminate the text in its more peripheral aspects. Such key passages are essential to the text as a whole; it seems crucial that my analysis of central passages in which the essential meaning of the whole text is concentrated.

This analysis can only be regarded as a preliminary experimentation with the theory. In order to apply such a process to a literary text, one will have to regard only the most basic elements in the text for analysis. Because literature and psychoanalysis overlap each other, the same problems and con-

oedipus complex, role of the phallus, individuation, condensation, symbol, identification, etc. - will appear repeatedly in the application chapter, as the frame of the present proposition is constantly viewed and reviewed.

CHAPTER TWO

DIACHRONIC AND SYNCHRONIC PERSPECTIVES ON PSYCHOANALYSIS

2.1 Traditional views on psychoanalysis - Sigmund Freud

The best way of understanding psychoanalysis is by tracing its origin and development. Familiarity with Freud's theory of the unconscious and of the ways in which the unconscious can influence the production and reception or experiencing of a work of art is indispensable for an understanding of psychoanalytic approaches to literature. However, all of Freud's theories cannot be explained here in detail - only those thought applicable to the study will be examined.

Freud was the first person to pair literature and psychoanalysis. By doing so, he observed that the creative faculty draws on drives and fantasies buried in the unconscious, and that they provide the clue to understanding the imaginative mind as well as individual works. Thus he began a new world of research and theory.

Freud's first psychoanalytic studies, from the early 1890's, were analyses of people, not phenomena, published in Studies on Hysteria (1893-95). These led Freud to become interested next in certain recurrent phenomena from the cases, particularly in the role of daydreams and other fantasies in hysteria.

In these studies, Freud noted parallels between literary composition and such common activities as children's play and daydreaming, and between literature and myths, which reveal the fantasies of entire communities and nations and even of the whole of early humanity.

Freud primarily focussed on the centrality of sexuality and of the Oedipus complex, and began by analyzing the Greek tragedy Oedipus Rex, to show how a strong experience (usually in childhood) precedes a wish which finds its fulfillment in creative work. The Oedipus complex comprises of, for example, in the case of a boy, someone who experiences very early sexual impulses toward his mother and feelings of hatred toward his father, which either can be realized or repressed.

Innumerable personality factors may be interpreted psychoanalytically: childhood memories and traumas,

relations to favorite and hated relatives, influences of nurses, congenital defects and attributes, narcissistic and other personality traits, hetero- and homosexuality, birth order and sibling rivalry, and others.

The primary concepts of Freudian psychoanalytic theory basically consists of psychic models, the case history, the concept of repression, the role of sexual instincts or drives, fantasy, dreams and transference phenomena. Distinguishing between the different types of psychic models, Freud claims that the human mind can be studied from three perspectives: the "dynamic" (interaction between forces in the mind), the "economic" (adaption of pleasure to the demands of reality) and the "topographic" (the subdivision of the mind into the conscious, the preconscious and the unconscious. Consciousness consists of the ability to perceive and govern external reality, while the preconscious comprehends elements of experience that can easily be extracted on the conscious level. The unconscious regards everything that has been rejected by the preconscious and the conscious mind). These three models all provide insight into the definitive part played by the needs of the body in the character of the unconscious.

For Freud, the driving force in all forms of life is instinctive; a libido which of itself is undifferentiated and not moral, the seed of every virtue and of every act which deserves punishment. Freud believes that the first bond observable between individuals is a sexual bond. Regarding instincts, he says (Bowie 1988:38):

I have proposed that two groups of such primal instincts should be distinguished: the ego, or self-preservative instincts and the sexual instincts... at the root of all affections like hysteria and obsessional neurosis, there is to be found a conflict between the claims of sexuality and those of the ego.

The ego is for Freud a "split subject" because of the conscious and unconscious components in which it is grounded. His id (unconscious) is controlled by the ego (conscious) and superego (morality) in order to be accepted in the community. The id accounts for the instinctive drives that originate from the needs of the body; the ego develops from the id, and governs and opposes the instinctive drives; and the superego represents the parental and social influences on the basic drives.

Stuart Schneiderman remarks in Returning to Freud (1980):

For the psychoanalyst the important object is the lost object, the object always desired and never attained, the object that causes the subject to desire in cases where he can never gain the satisfaction of possessing the object. Any object the subject desires will never be anything other than a substitute for the object.

In the literary text this desire is also relevant, as will be explained later. Freud regards the Oedipus complex as the centre of desire, repression and sexual identity. The female's supposed wish or desire for a penis is one of these hypotheses.

The ego compensates for the inaccessible in the following manner: desires or longings are repressed, and in Freud's terms the "pleasure principle" changes into a "reality principle" (Skura 1981:131-132). The ego sublimates unconscious and conscious desires in something outside the self. The notion of repression is directly related to the strong conflict between the various components of the human psyche. Whereas the id strives for satisfaction of basic drives regardless of their congruence with external claims, the ego feels threatened by the pressure of such experiences, which consists of images and ideas associated with them, is charged with disagreeable feelings and is therefore averted by the conscious mind.

The paradoxical character of the compilation of a literary text, i.e. that on the one side it functions consciously, and on the other side it contains unconscious utterances, makes it equal to the structure of the dream. In The interpretation of dreams (1900) Freud distinguishes between the "latent content" of the dream and the "secondary revision" thereof. (Skura 1981:142). The "latent content" (the raw material) of the dream is impressions, impulses, unfulfilled wishes, and so on which are transformed or symbolically translated in the dream process (the "dream-work" or the language of desire). This process adds elements (disparate or identical) together or changes even the original impulse. The operations of the dream-work are condensation (i.e. the manifest dream has a smaller content than the latent one, and is thus an abbreviated translation of it) and displacement (i.e. elements in the latent dream-thoughts are replaced via a chain of associations with elements in the actualised dream), which are prevalent in literary works.

What the ego (who "stays awake" during dreaming and interprets) actually remembers, is not the "latent content" of the dream, but the "manifest content". Between the unconscious and the dream a transformation process takes place, and this is what the person remembers:

The "essence" of the dream, Freud considers, is not the raw material or "latent content", but the dream-work itself: it is this "practice" which is the object of his analysis (Eagleton, 1983:180).

In the same manner, the psychoanalytical critic will not only look at the raw material or influences, but also look at how these influences are worked out and transformed in the text.

Regarding fantasies, Freud discovered that they served a function in the psychic economy:

They created a psychic reality which broke away from the reality principle in order to fulfill wishes or to allay fears (Skura 1981:10)

Fantasies were, according to him often expressed in a kind of natural language of symbolism and exaggeration which correspond to the psychic reality. The dream, he uncovered, is a cryptically coded version of the fantasy, of the psychic reality.

Freud later modified some of his earlier views, by placing more emphasis on literary talent and skill. His greatest contribution was probably in the subtle application of his theories and discoveries to individual writers and artists. Freud's original remarks have, since then, been expanded, developed,

modified, and transformed, in an enormous mass of writing, turned out by psychoanalysts of various schools and by very different kinds of critics.

Freud's work was taken up by his student, Carl Jung. His theories almost coincide with Freud's, and thus will be discussed henceforth.

2.2 Jung's studies

After Freud, mayhem prevailed as many critics sought psychoanalytic explanations for almost everything in literary works. In an attempt to bring some order to the confusion, Carl Jung (1963:298) suggested that psychological research about the formation of a work of art had to be separated from the factors that make an individual artistically creative:

In the case of the work of art we have to deal with a product of complicated psychic activities - but a product that is apparently intentional and consciously shaped. In the case of the artist we must deal with the psychic apparatus itself. ... Although these two understandings are closely related and even interdependent, neither of them can yield the explanations that are sought by the other.

In his illuminative Man and his symbols (1983), Jung discusses his most important psychoanalytic opinions.

He differs from Freud in that he rejects ready-made theories that want to solve and remedy every problem. For him the answer lies in myths, symbols and archetypes. Jung's advice (1983:42) to his students was to:

Learn as much as you can about symbolism; then forget it all when you are analyzing a dream,

or in our case, a literary text. This contradictory view accentuates that the analyst has to know and study symbols\archetypes\myths, but when it is applied, the analyst has to stay conscious of the unique presentation of these symbolic structures.

Jung's theory is sometimes called archetypal criticism. This type of criticism solicits for the existence of universal symbols, specific neither to the individual nor to his immediate cultural setting. Whereas Freud's symbols had to be interpreted within a specific cultural context, Jung's symbols are universal. Jung thus invented the phrase "collective unconscious", which signifies a deeper layer than the personal unconscious, in being a psychic disposition shaped by the forces of heredity. It has cosmic or universal origins, and to it belong the common stock of myths and fables. The images used in myths are sometimes magnanimous and remote from experience. In these there

is overwhelming support for the magical power of words to attract and convince.

Jung's special field of research was individuation, the psychology of personality. He raised the status of the unconscious mind from a depository of unfulfilled wishes to an instrument of creativity, which tends to free the conscious mind of its mechanisms. To him the unconscious seems to be the source of imaginative activity. This has an important bearing on the persona (the mask or facade) that every individual sets up to conceal his true nature. The persona is a distorted image of the self that one attempts to create in the minds of others, it is distorted by the suppression of qualities that nevertheless continue to exist, and to affect the individual in his decision making, which takes place in the conscious mind. By "individuation" Jung meant the discovery of one's inner nature, and learning to regulate one's life by it. Life is the energy that results from the conflict of antithesis in man's mental habits.

For Jung each concept carries a certain psychological association. This association may differ from person to person, and can vary in intensity, depending on the other ideas of neuroses with which it is associated in

the unconscious. This is why the "normal" meaning of a concept may change (1983:29).

Jung asserts that each individual is born with a complete personality. The concept of the original wholeness of the personality of Jung leads to an identification of three levels of the psyche. Both Freud and Jung identified the first level as consciousness, and asserted that it is the only level of the mind of which an individual is directly aware. This is the level at which a person goes through the process of individuation, which simply means that he achieves ultimate self-awareness by thinking, feeling, sensing, and intuiting. Since consciousness houses only that psychic material that is needed for the moment, it requires an organizer which can call forth and store ideas and memories of experiences, and it needs a repository where unneeded psychic material may be stored. Jung called the mind's organizer the ego (like Freud), placing it within the realm of consciousness, and providing it with a second psychic level known as the personal unconscious - where ideas, memories, and feelings may be stored for future reference. He came to a conclusion that the ego is fragmentary, because it is unaware of what goes on in the unconscious mind. The ego may even deny the

existence of the unconscious, and repress its disagreeable content defensively.

Jung's belief that individuals possess a number of instinctive traits - such as fear of the dark or of certain animals - also led him to conclude that a third level of the psyche exists which does not originate from personal experiences. He called this level the collective unconscious because the material within it is identically reproduced in every man. This third realm of the psyche is made up of archetypes, potential images which each man inherits from his ancestral past and which enable him to respond to certain experiences in the same way that his forebears did.

Jung specifically isolated four archetypes which are of prime significance because they shape the personality: the shadow (or image of man's basic moral nature); the anima (male's image of the female); the animus (female's image of the male), and the Self (centre of the collective unconscious). Of these, the shadow is the simplest of archetypes to experience because its essence can be derived from those materials housed in the personal unconscious. The shadow becomes almost inaccessible, however, when an individual suppresses the positive aspects of the psyche, an action which forces the ego to assume a detrimental role.

In addition to devising concepts about the three levels of the psyche, Jung formulates several concepts that describe the developmental process which leads to psychic harmony, the first being the aforementioned process of individuation which is a continuous method of what Jung referred to as "self-realization". By self-realization, he meant transformation of the personality so that the attitude is altered, not the "hereditary disposition".

In addition to the concept of individuation, we may consider Jung's views of the libido, personality types, and the four stages of life. In referring to the first of these, Jung used the terms psychic energy and libido interchangeably to describe all of the work performed by the human psyche. In his discussion of personality types, Jung noted that each individual has within him two psychological mechanisms, or general attitudes, and performs four basic psychological functions. In terms of general attitudes, each person is both an introvert, (or a subjective or self-orientated being); and an extrovert, (an objective, or object-orientated being). Even though both attitudes exist within every individual, environment and personal temperament cause one of these psychological mechanisms to predominate. Thus, one becomes basically an introvert or extrovert,

but never entirely one or the other because the less significant mechanism continues to exist.

Of the various states of life, Jung noted that the first - childhood - spans from birth to puberty, when the personality is basically controlled by the child's instinctive nature. The second stage is that of youth and young adulthood, middle age follows at thirty-five to forty-five years and the last stage is that of old age.

The value of Jung's researches lay in his demonstration that most disturbances of the mind in modern society come from the conscious mind. The unconscious mind is morally and aesthetically neutral. If a man represses the evidence of the unconscious, he becomes untrue to his nature.

Although a student of Freud, Jung differs extensively from the first-mentioned. Freud confined his theories largely to instincts and their satisfaction or repression. The events of psychic life were for Freud the result of environment or chance. The pleasure principle was directed to material ends, because, as he saw it, human beings are basically enemies of civilized life, since it puts restraints on their sexual and animal urges (or libidos). Jung thought

that psychic energy results from a tension between the two poles of man's natural instincts and traditional religious principles. Whereas Freud regarded the unconscious as the dustbin of unfulfilled desires, Jung saw it as an instrument of creative personality, liberating the psyche from the domination of the conscious mind. The chief criticism of Jung is that in making the unconscious the mother of consciousness he opened the door to determinist psychology. However, this is a problem that can easily be overcome.

All of these concepts are, in varying degrees, relevant to an understanding of the text.

2.3 The psychoanalytic theories of Jacques Lacan

Jacques Lacan is generally counted among the major influences in poststructuralist literary criticism. Lacan is probably the most important interpreter of Freud's texts, and according to many modern theorists, he is the "French Freud". He initiated a return to Freud's theories of the unconscious; but has also reformulated the theory.

Malcolm Bowie (1988:116) discloses that:

Lacan reads Freud. This is the simplest and most important thing about him.

But Lacan reads Freud in a manner shaped by the structuralist linguistics of Saussure and Jakobson, who afford a framework whereby Lacan can assert that the unconscious is structured in the most radical way like a language.

Lacan's psychoanalytic theory declares that the operation and effect of the text is determined by the unconscious. The unconscious is for Lacan more than the source of primal instincts that are casually connected to ideas and images. The unconscious is structured in the same way as literary language, and at the same time it is the product of language. Language usage is therefore actually a translation of hidden discourse. The source for searching and understanding of the meaning is thus situated in the desire or longing of the subject to know and understand his own unconscious and suppressed messages.

In his book Écrits - A selection (translated by Alan Sheridan), the most represented Lacanian principles can be found. The principles concerning literature will be used here.

Lacan's work, the Écrits in particular, can be read as a "translation" of Freud's theories in terms of the Saussurian model. Hereby, the unconscious is to Lacan the so-called "floating signifier", of which the definitive meaning cannot be determined. As Selden (1985: 82) puts it:

In Lacan's version of the sign, the signified "slides" beneath a signifier which "floats".

Lacan accepted from Saussure the distinction between language (as structure) and speech (as act), the distinction in a linguistic sign between the signifier (speech sound) and signified (mental image), and the arbitrary nature of the relation between the two. Moreover, he insisted on this arbitrariness to such an extent that, for him, individual signifiers refer not to individual signifieds but rather to other signifiers under which the signified "slides".

Mieke Bal (1984:288) distinguishes between different poststructuralist Lacanian models. Lacanian models include the analogical, the specifying, the medical and the hermeneutic approaches to the relationship between psychoanalysis and the literary object. In my analysis of the literary text, a combination of all four these models will be made use of.

According to the *analogical model*, psychoanalysis and literature combine forces so that literary texts are explained in terms of psychoanalytic guidelines as to discover (literary) psychic variations and their motives. Numerous "case studies" are undertaken of neuroses attributed to the Oedipus complex, a syndrome which is characterised as a suppressed incestuous desire conceived in infancy by a child for its mother, and the accompanying sense of the jealousy felt by the child's father (Bal, 1984:283).

A deviation on the *analogical model* is the *specification model*. The *specification model* considers the use of psychoanalysis as a

searchlight theory, allowing specific features of texts or readings to be illuminated, sometimes explained, by means of psychoanalytic concepts (Bal 1984:284).

The objective of this type of interpretation is to explain how the existence of the subject, its coming into being, hinges on problems peculiar to psychoanalytic theory, its motive is thus not merely to confirm the psychoanalytic content of the material.

By examining literary devices like metaphors and their grouping in a literary text, for example, psychoanalysis can contribute towards an illuminating

analysis without reducing the literary text. For Bal (1984:285) the matter of not reducing the literary text makes the vital distinction between the analogical and the specification models:

The specification model protects hermeneusis against reduction, while... the analogy model rather encourages the latter. Analogy is a summarizing procedure, while specification is an extending one.

Bal regards the extending facet of the specification model as very important, because it allows for the use of psychoanalytic concepts to enhance literary theory through hermeneutic specification. This extension serves as a portal to certain literary characteristics like metaphor and character:

hence to inform concepts of literary theory without losing sight of the literary object itself (Bal 1984:286).

The specification model guarantees protection against unrestrained interpretation.

The *medical model* is a next distinction on the analogical model wherein the information relation is reversed: psychoanalysis is the informed discipline rather than the informant. In other words, the literary text is used as a document for psychoanalysis (Bal 1984:285). From information contained in the

text, the literary critic tries to build up as complete a picture as possible of a particular divergence.

Unlike the specification and medical variants of the analogical model, the *hermeneutical model* does not use the content of psychoanalysis to provide information on literary studies. Instead basic psychoanalytic presuppositions, theorising about the unconscious, and notions about language, the subject and the relation between language and subject, are used as keys to and descriptive concepts for interpretation. According to Bal (1984:287), this model has certain possibilities:

If carefully used, it can yield surplus information, it can relate to traditionally acknowledged literary problems, and it can contribute to the rethinking of the subject in the socio-cultural sciences.

Lacan views desire as another important psychoanalytical concept. With Lacan, we find the "desire for the Other". The unconscious, as we know lies *outside* us and the formation of the ego is determined by factors *outside* us. Eagleton (1983:174) puts this as follows:

We desire what others - our parents, for instance - unconsciously desire for us; and desire can only happen because we are caught up in linguistic, sexual and social relations - the whole field of the "Other" - which generate it.

Lacan's theory comprises of various stages of development. The development begins at birth, and then moves in turn through the mirror stage, access to language, the development of desire, and the Oedipus complex. A notion important to this development is that of self-loss or lack. Loss is always connected to deeper unconscious losses. Eagleton (1983:185) explains how Freud and Lacan's interpretations differ:

In Lacanian theory, it is an original lost object - the mother's body - which drives forward the narrative of our lives, impelling us to pursue substitutions for this lost paradise in the endless metonymic movement of desire. For Freud, it is a desire to scramble back to a place where we cannot be harmed, the inorganic existence which precedes all conscious life, which keeps us struggling forward: our restless attachments (Eros) are in thrall to the death drive (Thanatos).

To give a clear explanation of all the nuances of Lacan's theories is impossible, because Lacan does not always indicate when and how he differs from Freud.

CHAPTER THREE

PROBLEMS ENCOUNTERED WITH PSYCHOANALYSIS

3.1 Subject-specific problems

The principal dilemma regarding psychoanalysis is a general cynicism to interpret and appreciate it as a fully fledged literary theory. Verhoeff (1981:2,3) aptly summarizes the general scepticism of certain literary scholars who claim that:

Psychoanalyse gaat over mensen, literatuurwetenschap over werken, teksten. Psychoanalyse is medisch, literatuur is esthetisch. Psychoanalytische studies over literatuur herleiden deze tot een symptoom, en dat beschadigt de Autonomie van het literaire kunstwerk. Ze behandelen de schrijver als een neuroticus. (...) Psychoanalyse is deterministisch, psychoanalyse is diep, psychoanalyse is rigide: ze komt altijd met haar oedipuscomplex aanzetten. (...) En tenslotte, wat moeten wij aan met de wetenschappelijke status van de psychoanalyse, die eenmanschepping: die van de literatuurwetenschap zelf geeft ons al moeilijkheden genoeg.

(Psychoanalysis is about people, literary theory about works, texts. Psychoanalysis is medical, literature is aesthetical. Psychoanalytical studies about literature convert these to a symptom, and that damages the autonomy of the literary work of art. They treat the writer as a neurotic. (...) Psychoanalysis is determined, psychoanalysis is deep, psychoanalysis is rigid:

it always comes forward with the oedipus complex. And lastly, what can we do with the scientific status of psychoanalysis, this creation of only one person: those of the literary science self gives us enough trouble already).

Most of the above objections will be discussed here.

The question to be asked first is whether psychoanalysis can be used in literature. When examining psychoanalysis, one immediately detects similarities. The story, text, associations and their thematic implications: everything reflect literature. Indeed, from the very beginning, literature has been for psychoanalysis not only an adjacent discipline of external confirmation in which to test its hypotheses and to confirm its findings, but also the original texture of its conceptual framework.

The key concepts of psychoanalysis are references to literature, using literary "proper" names - names of fictional characters, e.g. Oedipus complex, Narcissism, or of historical authors like masochism or sadism. Literature, in other words, is the language which poststructural psychoanalysis uses in order to speak of itself, in order to express itself.

Literature is therefore not simply outside psychoanalysis, since it motivates and inhabits the

very names of its concepts, and since it is the inherent reference by which psychoanalysis names its findings. There are no natural boundaries between literature and psychoanalysis, which clearly define and distinguish them; the border between them is indistinct since they are really traversed by each other.

The relationship between literature and psychoanalysis reflects upon the textual and theoretical encounter between literature and psychoanalysis not an answer, but a question, questioning at once its possibilities and its limits.

But does psychoanalysis have quality and is it esthetically justified? It is ironical that these same questions were asked about literary theory at its conception. Because of psychoanalysis we discover that dreams with their often surrealistic images, their multivalency, their hidden but inexorable logic, their dramatisation, are creations. Psychoanalysis tells us that fantasy is a fiction, and that consciousness is itself, in a sense, a fantasy-effect.

Psychoanalysis is not determined, it avoids it. What is determined and inevitable in an literary psychoanalysis is the limited horizon of possibilities

in a text revealed by every new path which the character self has chosen.

A further problem, the most basic, is that psychoanalysis in literary study has over and over again mistaken the object of analysis, with the result that whatever insights it has produced tells precious little about the structure and rhetoric of literary texts (Brooks 1987:1).

When examining the mutual relationship between literature and psychoanalysis, literature is normally viewed as a body of *language*, to be interpreted, while psychoanalysis is considered as a body of *knowledge*, whose *forte* is called upon to interpret. Psychoanalysis seen in this light occupies the place of a *subject* while literature fills that of an *object*. This is a unhealthy connection for although such a relationship may be satisfactory for psychoanalytical theory, the literary critic is often left frustrated. Viewed in this traditional manner, the feeling is that literature is in effect *not recognized* as such by psychoanalysis; that the psychoanalytical reading of literary texts precisely *misrecognizes* their literary distinctness.

In the literary critic's perspective, literature is a subject, not an object; it is therefore not simply a body of language to interpret. Psychoanalysis is itself equally a body of language, and literature also a body of knowledge (even though the mode of that knowledge may be different from that of psychoanalysis). We have to consider the relationship between psychoanalysis and literature *from the literary point of view*. Both literature and psychoanalysis are interdependent on each other for a thorough analysis.

I would like to suggest, and demonstrate in the following analysis, that in much the same way as literature falls within the realm of psychoanalysis, psychoanalysis itself falls within the realm of literature, with its specific logic and rhetoric. Instead of literature being, as is usually the case, submitted to the authority and to the knowledge of psychoanalysis, psychoanalysis itself would then here be submitted to the literary perspective.

All psychoanalytical theorists draw one's attention to the fact that while the reader interprets the text, one experiences a sort of "stream of unconsciousness". Verhoeff (1981:66) maintains that:

Het verleden en ook het onbewuste is niet alleen een krachtenreservoir, maar ook een gevangenis. Bovendien is de autoanalyse ook weerstand. Het cultiveren van onbewuste fantasieën kan ook betekenen dat je eraan vasthoudt.

(The past and also the unconscious is not only a reservoir of power, but also a prison. Moreover, autoanalysis is also resistance. The cultivating of unconscious fantasies may also mean that you are holding on to them).

Psychoanalytically speaking, the "I", the object, is a source of creativity, but also a prison. ~~Ksd~~ The reader can NEVER read or interpret outside of his own experience (fantasies). This produces problems for not only the non-mother tongue reader, but also the mother-tongue reader when analysing an African language text, an issue which will be explained shortly.

3.2 Problems within African literature

The reader's view in a psychoanalytic frame of reference is always *per se* coloured subjectively, because all interpretations go from the subject. The subject of this study is an African literary text, the Zulu novel Buzani KuMkabayi. African literature is seen as that which is written

in an African Language, in English, French or Portugese by Africans. It is written out of the emotional, intellectual and physical experience of an African people, fashioned by their cultures. (Chaphole 1984:105).

This can create its own set of problems. Difficulties may be experienced when African literature is examined in the light of a new "Western" literary theory.

With a psychoanalytic assessment of any text, one encounters specific cultural symbol problems. The interpretation of symbols of a distinct culture (Freud's view) can be difficult to trace, while the universal symbols of Jung are more available.

When analyzing a text, Western or African, the critic is acquainted not only with the essential structure of human motivation and its inherent conflicts, but also with the rich motivational superstructure which has been developed during its cultural history. The critic's emotional responses are not always so natural and spontaneous as they may be, for his motivational life has grown from a matrix of values which he has in common with mankind as it has developed within the tradition. In other words, any critic's personal existence is embedded in a larger existence. The values and motivations common to his world are realized, to be sure, in different degrees in various personalities.

Interpreting African texts psychoanalytically from either an African or a Western perspective may seem

arduous. Chaphole (1984:107) also experiences problems in this regard:

Jabbi suspects that a critic better informed in Western literature than in traditional African forms may see modern African writing as emerging mainly from Western forms; another critic, more nostalgic towards African traditions, may see things the other way round. Then there is the cautious critic who is hesitant to be caught out. We must all consider and accept our individual limitations in the presence of the vast complexity of cultural factors. Any bias of knowledge will always involve a degree of covert ignorance or overt indifference to certain relevant cultural considerations. African literature cannot afford prematurely rigid alignments in criticism and scholarship in the early stages of its development.

But in the sharing of value, meaning, and motivation, literature is a principal instrument. Our involvement in the experience evoked by literature is also a communion in the values discovered by the minds and hearts that have created a common culture. One of the aims of great literature is to evoke attitudes, emotions, and motivations which enable any critic to participate deeply in the life of any civilization.

Literature leads us to look at the world from quite a different viewpoint, to see objects as symbols which express deep emotional attitudes common to the people of a certain culture.

When analyzing a text, the reader is confronted with a crisis that emerges at crucial moments of human existence as lived in a certain culture. All that is asked of him is to be open to the work of art without prejudice and without repression of any of the responses awakened in him. Sincerity is needed, which will increase his appreciation of the possibilities of life in his own milieu and help him to motivate himself in the light of true insight. At the same time, he will participate in that part of his cultural tradition which through art and literature order the emotional dimensions of his own life.

The novelist of the selected text, C.T. Msimang, possesses the fascinating power of words through which he embodies the value of his culture in language which evokes an emotional experience similar to his own. This genius for communicating the cultural heritage does not mean, to be sure, that the same response is evoked in every reader. The level of response will vary with each person, depending upon the degree of complex understanding which he is able to bring to the work of it. If the reader is open to his own feelings, however, he will discern spontaneously the images and symbols which call forth in him a response to both the intimate experiences of his own life and the common experiences of his culture.

The mother-tongue reader has an obvious advantage on the non mother-tongue reader, however, this is a historical novel, and Msimang (a modern writer) makes use of Zulu culture of olden times, which can also bring problems to the uninformed modern mothertongue reader. Irele points out that African literature enjoys an ambiguous critical position. First, the African critic draws from an indigenous oral tradition and a Western tradition. These two traditions combine to provide a background of responses which forms the basis for judgement (Chaphole 1984:107). In my analysis, I will draw from my knowledge of these two resources.

The questions Chaphole (1984:107) asks regarding critical standards for African literature holds true to the question of applicability of psychoanalysis to an African literary text:

- i. Do we continue to employ Western standards as if nothing has happened? OR
- ii. Do we develop brand new African standards to handle the new literature that clearly shows influences of both traditions?
- iii. Do we modify existing critical procedures in order to make honest, informed judgements about African writing; bearing in mind that what functions as criticism for one literature may not necessarily function

for another?

I do not think that a different set of criteria should be evolved for the criticism of African literature. An adaption in the way of appending African requirements on to the existing psychoanalytical theories, will be more feasible. This is, however, no small task.

Verhoeff (1981:71) contends:

Bij literatuur en ook bij psychoanalyse is een model vaak vooral interessant door de problemen die het oplevert. Zijn nut bestaat niet in het oplossen, maar in het scherper stellen daarvan. (With literature and with psychoanalysis a certain model is frequently interesting through the problems it has in store. It's worth doesn't lie in the solving of the problems, but in the sharper outlining thereof).

In my following analysis, I will attempt to do this. The basic problem that I as critic of an African literary text have, is how the question of the relationship between African literature and psychoanalysis might be articulated, or otherwise: how psychoanalysis and African literature might begin to be rethought, both in their otherness and in their common wisdom.

CHAPTER FOUR

A PSYCHOANALYTICAL ASSESSMENT OF BUZANI MKABAYI

4.1 Mkabayi as a historical figure

The novel Buzani Mkabayi is a historical novel, a novel which deals with historical times, characters and places. The historical novel usually reveals the life history of prominent historical figures, or sometimes events like war which left a particular impression on the lifestyle of a community. According to Allen a historical novel is

in effect ...simply a door through which the novelist leads his readers into times other than their own. But it is not a door to a storehouse of records and specimens of the past. The novelist's door is the portal of a theater. Once the reader passes it, what he sees going on is not the actual past. (McCalmon and Moe 1965:4).

Because Mkabayi is a historical character, it is necessary for a psychoanalytical evaluation to delve into historical facts about her to see how they differ

from the fictional character. However, this seems to be a difficult objective, for no or little factual particulars regarding the main character could be found. There are no written records in the form of history texts where research can be done. D.B. Ntuli in Race and Literature (1987:127) gives the following reason:

It is common knowledge that black tribes in South Africa did not have an advanced system for recording their ideas. Their oral literature was found particularly in prose and poetry. The written form of these languages developed mainly in the nineteenth century through the initiative of missionaries (Malan 1987:127).

Sometimes traditional oral poetry and prose were narrated as a means of recording an historical event; sometimes they simply functioned to amuse. The Zulus had no means of conserving these fascinating relics other than by word of mouth, passed down the ages from one generation to another. When Zulu was first written down in the middle of the nineteenth century, these histories were eventually recorded, and has thus been preserved for all time.

As seen from the above excerpt, traditional poetry or *izibongo* was present during the oral stage, which subsequently have been recorded. Traditional praise poetry could be seen as a somewhat true reflection of

character during the praised person's era. Msimang, however, remarks in his article on *izibongo* (1980:233), that the praise poem cannot be viewed as a strict biographical account of an individual. It can also not be considered as furnishing accurate historical records, as many historical allusions are made up without any explanatory details. Nevertheless, Mkabayi's praise poem is essential for an evaluation of the historical novel, Buzani KuMkabayi. Her praise poem is also incorporated as part of the novel (Msimang 1982:165,166) which gives the text more validity as a historical novel. In her praise poem, Mkabayi is addressed as 'USoqili' (Father of Guile). She is addressed as a man, as the prefix *uso-* indicates a male. This is significant as a reflection of her character. She is described in her praises as a cunning person, a dangerous morass, who destroyed many people. Cope (1968:110) relates the following regarding her praise poem:

She is supposed to have encouraged the ambitions of Shaka, which resulted in the murder of his brother Sigujana, to have inspired the plot against Shaka in the conspiracy with his brothers, Dingane and Mhlangana, which resulted in the assassination of Shaka, and to have supported the claim of Dingane, which brought about the murder of Mhlangane.

A very dangerous woman, indeed. Also in her praise poem reference is made to the fact that she refused to

marry, a very uncustomary circumstance for Zulu traditional times:

*Intomb' ethombe yom' umlomo,
Zase ziyihlab' imithanti ezawonina.*
(Maid that matured and her mouth dried
up,
And then they criticized her amongst the
old women.) (Cope 1968:173)

Although this praise is extremely obscure, and interpretation can be at random, it seems to refer to her rejection of men and marriage. It is also said in her praise poem that she determined the course of Zulu history. If it wasn't for her ruthless political ambitions and shrewdness, Zulu history would have looked different today.

Raymond Kunene gives a short summary regarding Mkabayi kaJama's life history in his master's thesis An analytical survey of Zulu poetry, both traditional and modern. Mkabayi was the sister of Senzangakhona, daughter of Jama and his chief wife, Mntaniya. She played a very important role in shaping Zulu history. When Jama died, it was she, as the crown-princess, who along with her cousin Mudli, looked after the kingdom whilst Senzangakhona was still a minor. She is very often described as the terrible woman of antiquity. She, together with her nephews, Dingane and Mhlangane, planned the murder of Shaka. Desirous to put Dingane

on the throne, she later devised the murder of Mhlangane. She is described as a crafty, powerful woman, who had her own district called eBaqulusini (Mkabayi's followers were called the *abaQulusi* - meaning: those people who reject determinedly). She built her own house from which she wielded great influence in the affairs of the country. She detested being controlled and especially her masculinity drew admiration from the poets. She died aged about 95 in the year 1825, having survived five Zulu kings.

4.2 The main character Mkabayi as portrayed in Buzani Makabayi

Msimang's historical novel Buzani kuMkabayi is based on the above history. He however attempts to justify Mkabayi's conduct by delineating her as a woman shaped by her circumstances, taken in by the unscrupulous, calculating Dingane. It is said however, that in reality, it was she who manipulated Dingane, as Magema Fuze explains in his book Abantu abamnyama lapha bavela ngakhona (1922, reprinted 1979).

The fact that Msimang depicts Mkabayi as the older of the twins is nowhere to be validated in any sources.

Magema Fuze, however, says that Mkabayi was Jama's principal daughter, she was followed by Mawa and Mmama, who were possibly twins (1979:62). He further describes Mkabayi as a person with a violent temper, often putting people to death, a trait not directly illustrated in the novel.

Mkabayi in the novel Buzani kuMkabayi is delineated as a physically striking woman, and when she rejects all men, the feeling of tragedy is further enhanced. However, whereas women in Zulu society were normally praised because of their physical attributes, like large firm buttocks, none of these qualities are even mentioned in Mkabayi's praise poem. Msimang (1981:66) has explained that the reason for this might well have been that Mkabayi did not have any exceptional physical features, and therefore it is omitted from the poem. One also has to consider that Mkabayi was never really considered as being a woman in the general sense of women in Zulu society of the time. She was addressed as 'Baba' (Father) by all her nephews and subjects, and her praises are very similar to the *izibongo* written in honour of men. This is clearly delineated in the novel as well.

Msimang reflects in his novel, Buzani kuMkabayi, how a certain fundamental choice of the main character,

Mkabayi, of not marrying but to dedicate herself to her father and the Zulu nation, initiates disparate development. She devises a political career for herself, and in doing so, influences all the Zulu kings and their decisions during her life time, which is sometimes not to their advantage. This novel attempts to explain Mkabayi's choices and behaviour; the last chapter "*Ukushona kwelanga*" (the setting of the sun) being a summary of this rationale. This concluding chapter appears in the form of an inquisition; where Mkabayi endeavours to exonerate herself from the deeds she has committed. Siwangu, a headman from ebaQulusini, questions her about her justifications for her mode of conduct, questions that the reader as well as Zulu historian already have asked. With this final chapter, a last attempt is made to clear Mkabayi's name.

Msimang is a master in the gradual unveiling of the structure of human personality in his novel. He possesses a powerful ability to confront the reader with a unique plan of existence lived by the main character in his novel. He reveals how Mkabayi, through the influence of certain external and internal circumstances, chooses to be what she is, and how this fundamental choice determines the tragic life she lives. Msimang leads his reader through a variety of

critical situations to which the protagonist responds by self-orientation of her life. The fascination of the novel is not only in these situations in themselves, however, but in their relevance and revelation in the life of the main character. The reader is drawn into Mkabayi's life; he participates in the unfolding of her life; from this novel he tries to understand her complex personality from its most intimate roots.

The historical and tragic theme Msimang has chosen for his novel also carries a symbolic quality. He uses the perennial theme, perhaps unconsciously, as a symbol for crucial recurrent life situations in which all mankind may find themselves. The concrete content of the individual situation may be different, but the fundamental structure of any experience may be very much like that of the protagonist, Mkabayi, in Buzani kuMkabayi.

Although this novel gives an artistic impression of the historical facts, the novelist, Msimang does not only communicate his own individual thoughts, sentiments or motivations in Buzani kuMkabayi, he also shares his personal expression of Zulu historical incidents with an entire tradition and contributes an important link to the culture of the future.

4.3 An application of the main psychoanalytical approaches

Freud works from the premise that all that appears is a sign, that all signs are subject to interpretation and that they speak of messages that ultimately tell stories that contain the same *dramatis personae* and the same narrative functions for all of us. Lacan again believed that psychoanalytic perspectives in literary study must ultimately be derived from the conviction that the materials on which they exercise their powers of analysis are in some sense the same: that the structure of literature is in some sense the structure of the mind. In the following psychoanalytic evaluation of Buzani kuMkabayi, a combination of these two approaches is followed.

According to Lacan's psychoanalytic theory which declares that the operation and effect of the text is determined by the unconscious, and that the unconscious is structured in the same way as literary language, a scrutiny of the text itself is cardinal. For Lacan every single linguistic expression, whether written or spoken, is influenced by the unconscious, which implies

that the unconscious is present in *all* language utterances. Style is very important to Lacan. Msimang's involvement in the motivational development of the Zulu culture through this historical novel is closely related to language because of the connotation of the words and metaphors he uses. Certain basic cultural symbols used by him assimilate strength and intensity when looked at psychoanalytically. A good example in the novel is found for instance when Shaka is about to be murdered (Msimang 1982:151), and Mkabayi is troubled that Shaka might know about the plot:

*Bagcine bevumelene ngokuthi nebala imamba
yalukile. Kazi uchakide uhlolile na?*
They ended up agreeing that indeed the mamba was
away (the coast was clear). But is the weasel
at ease?

The above direct translation also includes a hidden proverb "*Uchakide uhlolile; imamba yalukile*" (The weasel is at ease, the mamba has gone out foraging, i.e. when the cat's away, the mice do play). This proverb reveals at once the plot the assassins are setting for Shaka. But through the use of the words "*mamba*" and "*chakide*", one finds even deeper associations. The mamba has specific connotation with the forefathers and their appearance on earth; while "*uchakide*" is the eternal man-weasel folktale character; whose mischievous escapades always go

unpunished. It is also ironic that Mkabayi chooses these words to voice her uncertainty; for although she thinks Shaka might not expect anything about the plot; and nobody will see them murdering him, the forefathers see and hear everything. In these two sentences alone, one not only find a proverb and two metaphors, but hidden significances as well. Striking symbols have been chosen in this novel, which will be analysed.

This novel was chosen on the grounds that it can be seen as a case history, as a case study of the effects of psychosis on the female subject, Mkabayi. Furthermore, the configurations of the story would seem to yield to a Lacanian study where *imagos*, dreams and visions are utilised as instruments of psychic recovery.

4.3.1 Circumstances surrounding Mkabayi's birth - the initial problematic situation

The first two chapters are dominated by King Jama and the Queen. Both are delineated as caring, complaisant parents. In the short exposition which also includes a praise poem, the principal story-line is introduced.

The novel starts dramatically with Jama waiting for his child to be born. Jama has not yet attained any successors for his throne, and he desperately needs a son to manage the Zulu government after his death. However, when the Queen's messenger arrives, his first concern is for the Queen; which illustrates the strong bond between them. Only when he is satisfied that she is in good health, does he ask about his child, and when the messenger hesitantly keeps quiet, he forces the answer out of him:

"Ngitsbele libelinye mfokazana, ngumfana noma yintombazana?"

"Ndabezitha! Kakusiyena umfana."

"Pho nxa kungeyena umfana wehlulwa yini ukuthi yintombazana? Wehlulwa yini ukuphendula umbuzo wami, Mswelazonke?"

"Umbuzo wakho unzima, Mageba! Nami ngilahlwe ngabaphansi ukuba kube yimina engijutshelwe ukuletha lombiko ezindlebeni zenkosi. Mageba, kakumfana, kakuntombazana, kepba ngama... ngama.. ngama... ngamantombazana....e...e..."
Waphelelwa ngamazwi uMswelazonke.

"Just tell me in one word, my man, is it a boy or a girl?"

"Your worship! It is not a boy."

Then if it is not a boy, why don't you say that it is a girl? What makes it so difficult for you to answer my question, Mswelazonke?"

"Your question is difficult, Mageba! And I am the unfortunate one who was chosen by the ancestors to come and convey this message to you. Mageba, it is not a boy, it is not a girl, but it is... it is... it is... it is girls...e...e..."

Mswelazonke had no more words left.

Through this report the reader already experiences the prevalent attitude towards the girls, especially Mkabayi. They are seen as beings without identity, the doom of the nation. This can clearly be seen in the statement that they are "neither a boy nor a girl". According to Lacan, an individual is not born human but only becomes so through incorporation into a social and cultural order. It is her full incorporation into the Zulu social and cultural order that Mkabayi falls short. Mkabayi, according to Zulu customs, being the older of the twins, must die, or catastrophe will befall her parents and the nation. She is seen from the start as a detrimental, unwanted individual, a predicament which will cause her great suffering in the future.

After the birth of the twins, both parents disregard custom out of love for the children. They succumb to the domineering parental-love drive which completely subdues and then crushes the royal patriotic love. From her birth, Mkabayi is placed in an antagonistic situation. She was born first of twins, and according to custom, should die.

When twins were born, one of them was killed by having a lump of earth placed in his throat. It was believed that if this was not done, someone in the family would die (Krige, 1988, p.75).

The parents refuse to 'silence' the senior twin and insist that both girl-twins are royal and should not die:

"Elami lithi kanginaye umntwana engizomginyisa igabade, uMkabayi no Mmama bazophila bobabili".
("My final word is that no child of mine will be killed by swallowing a clod. Mkabayi and Mmama shall both live".)

This custom is inserted here, although Masizi Kunene (1981, p.xxii) argues that:

Twins are highly regarded in Zulu society. They are known variously as 'royalty', 'the excellent ones', *amakhosi* (literally those who sheltered in the creative womb), or as *amawele* (those who helped each other cross the river), or as *amaphahla* (those who give us shelter or stand on each side of us). There is a mistaken belief that the Zulus have always chosen to kill one of the twins. This however was only a rule applied (and not always adhered to) during the period of the great seventeenth-century famine (*indlala kamadlantuli*).

This is done in order to highlight Mkabayi's initial problematic situation. Jung maintains that every man has a complete personality the day he is born, and because of this inherent wholeness of personality, any psychological development depends on personal experiences. If these experiences produce an extreme state of psychological disharmony, the individual's

personality could become distorted. Mkabayi is born "wrong", her "complete personality" is immediately damaged. Further personal experiences; her mother's death, the endured hatred of the nation towards her, her father's disillusion and gradual withdrawal, her continued rejection by Shaka, Dingane and Mpande, etc. cause her to have an incoherent personality which affects the course of her behaviour.

4.3.2 The role of the "supernatural"

After hearing that he had twins, Jama's initial reaction is one of fright, and he thinks the ancestors have done him wrong:

UJama waphendula amehlo wabhaka emseleni, watsaka amathe. Wabuyela esigqikini sakhe wahlala wathi khehlehle. Wasbo ngeliphansi wathi: "Wo! Bala! Ngiyezwa, mfokazana ndini... Usho ukuthi abaphansi bangi... bangi... bangi...". Wayefuna ukuthi, "Abaphansi bangishwabulele ngamawele". Nokho ayemesinda lawamazwi. Abaphansi kabejeziswa.

Jama turned his eyes and looked at the edge of the hut inside, he then spat. He returned to his wooden chair and sat down down-beartedly. Somberly he said:

"Alas! Indeed! I hear, you poor man... You said that the forefathers have.. I have been... I have been..". He wanted to say "The forefathers have burdened me with twins". Yet those words were too difficult. The forefathers are not punishable.

The traditional belief in 'abaphansi' (those under the earth) plays a very important role in the Zulu nation's and especially Mkabayi's life. The Zulu nation feared and respected the forefathers, and complied with their every law. It is psychologically very important that conflict especially between the natural and the supernatural is inserted as early in this novel as the first chapter. According to Lacan, the supernatural is more emotionally diverse than the sublime; it adds more extensive possibilities of terror and awe as well as exaltation. Not only is Jama and the Queen's messenger terrified and apprehensive about the consequences, but when the news reaches the nation emotional terror reigns. All Zulus are aware of the importance of the direct and indirect intervention of the *abaphansi* in one's life. There are four distinct and definable rites which are related to the brooding of the *abaphansi*. All four are to be found in rituals connected with the times of crises in life; i.e. birth, puberty, marriage and funerals (Berglund, 1976:129). At first Jama experiences the birth of the twins as a punishment, a burden. Not only did he not get the successor he longed for, but he got twin daughters - a double affliction.

The ancestors or "supernatural" are moreover for Lacan "still by-products of the process of alerting us to a

different world, one that surrounds and contains our own limited, familiarized, post-linguistic consciousness, and thereby exposing us to the relativity of what we had thought all-inclusive." (1977:372). It serves to make the reader/critic aware that there is a third force in the story; and to remind Jama that a super-normal reality extends beyond his own. The ancestors serve as symbol of Jama's and especially Mkabayi's consciousness. The ancestors are prevalent in the first chapter of this novel; thereafter it is only Mkabayi who constantly mentions the forefathers. She considers herself an agent of the ancestors on the one hand; on the other she unconsciously uses the ancestors as tools to manoeuvre her own decisions. Every adverse choice she makes; e.g. to plot the death of Sigujana, Shaka, Mbopha, Mhlangana, she justifies with the defense that she is doing the work of the ancestors. She tells Mhlangana:

"Ukhumbule, Mhlangana, ukuthi uShaka kazibekanga kepha konke kwenzeka ngentando yabaphansi...Mina ngiyisandla sabaphansi, Mhlangana, ngakho kungumsebenzi wami ukuba ngingudluze" (1982:150).

You remember, Mhlangana, that Shaka was not self-appointed, however all this happened according to the will of the ancestors....I am the hand of the ancestors, Mhlangana, therefore it is my duty to have him removed (killed).

According to Zulu beliefs, Mkabayi can be seen as a vehicle of the ancestors. The dreams that Mkabayi has of her mother shows that she has contact with the forefathers; Berglund states that "dreams are a very important instrument through which the shades call their servants"(1976:136). At the end, Mkabayi realises that she was wrong:

*Konke bekufanele ngoba mina ngamsusa owayebekwe
ngabaphansi esihlalweni ngabeka owami
(1982:197).*

All this was fitting because I had killed him (Shaka) who was installed by the ancestors and enthroned someone of my own choice.

Jung sees ancestors as part of the collective unconscious which each man inherits from his ancestral past and which enables him to respond to certain experiences in the same way that his forebears did. When Jama receives the news of the twins, he spits. Unconsciously, spitting is done by him to rid him of the evil he had just been burdened with. This is something he does without knowing it, an action his forefathers have also done. When Shaka and Mpande confront Mkabayi, they also spit (1982:132,189) for the above same reason. This is also a sign of rejection. Jung also believed that psychic energy results from a tension between the two poles of man's natural instincts and traditional religious principles. This was the direct problem that Jama encountered. He

naturally chooses to spare both children, but is insecure about his decision:

Abone ngamanye amehlo manje uJama. Acabange ngempilo yakhe nangempilo yesizwe. Abuye emqondweni wakhe amazwi kaNkwelo, lana asebukwezwa yiNdlunkulu, kodwa yona iwabeka ngolunye ulimi. Ulimi lwayo luyeluleka lube luncenga. Alubhozomeli njengolukaNkwelo. Ngabe kuliqiniso? Uma kungekho wele elendiswayo ngabe unina noma uyise wawo uyafa ngempela? (1982:15)
Then Jama rethought the situation again. He thought of his life and that of his nation. He remembered Nkwelo's words, those which are now being repeated by the king's wife, but she phrases them differently. Her utterances are of an advisory nature and they also plead. They are not as direct as those of Nkwelo. Could it be true? If no twin is killed, could either their mother or father indeed die?

An important symbol in this novel is the hut, a symbol found throughout the text. The hut can be seen as a symbol of the womb. The birth of Mkabayi and her sister takes place in a hut; the hut as symbol of the womb thus producing negative results. The entrance and exit into the hut seem to produce definite change in people's lives. Mkabayi is present with her mother in her hut, when her mother dies instantly in front of her, a circumstance which changes her whole life. She also plots the killings of Sigujana, Shaka, Mbopha and Mlangana in her hut. The hut has distinct associations with the *abaphansi* as well. Jama's disrespect for the forefathers has resulted in a string of misfortunes for Mkabayi. The forefathers have focussed their rage on her. The way in which Mkabayi experiences her mother's

death transposes her incontrovertibly; she emerges from the hut a different, "changed" person. With the death of her mother, she takes over her role, and later that of her father. It is significant to note that all important confrontations and decisions that alter Mkabayi's life take place in a hut.

4.3.3 Mkabayi's entrance into the symbolic order of language and culture

While Mkabayi is still with her mother, she is still in the "imaginary phase", a term coined by Lacan to signify the harmony of child and mother, the mother representing external reality for the child. This concurrent scene is disrupted when the father enters into her life. De Beer (1987:13) contends:

The father signifies the Law, the symbolic law of culture, which is in the first place the *social taboo* on incest: the child is disturbed in its relation with its mother, and must begin to recognize in the figure of the father that the wider *familia and social network* exists of which it is only part. The symbolic order opens a world of meanings, giving a child a name whereby it can situate itself with respect to its mother and father(my underlining). Its identity, or place in culture is inevitably allotted by "the Law of the Father". The appearance of the father divides the child from the mother's body and drives its desire underground into the unconscious.

Jama's presence withdraws Mkabayi from her mother's natural omnipotence. There is an immediate special bond between Jama and Mkabayi which is continued throughout the novel:

Isukume iNdlunkulu iye enkosini, yelule izandla isilungisela ukumthatha umntwana lokhu useliqanjiwe igama; kepha uJama amgomoshele umntwana, kube sengathi ulalele imfuchumalo yakhe. Kubenzima ukwehlukana naye. Amehlo omntwana ayizimbulanga asuke abuyise emgqondweni kaJama umfanekiso kayise uNdaba, yena owayenamehlo akhanya inhlansi yomlilo. Nangaso lesisikhathi ingane isalokhu imqolozele uyise, imbuka khona kanye ezinhlamvini zamehlo. Amehlo kaMkabayi ayexoxa indaba, uJama wakuphawula lokhu, kuphela wayeswele ozomchazela noma amhumushele leyondaba.(1982:7)

The Queen stood up and went to the King, she held out her hands, ready to take the child since she has already been given a name, but Jama gripped the child tightly, as though he was listening to her warmth. It was difficult to be separated from her. The child's round, bulging eyes were removed from Jama's mind, instead he had a picture of his father, Ndaba, he who had eyes which gleamed with a spark of fire. And all this time the child kept on staring at her father, she looked him straight in the eyes. Mkabayi's eyes told a story, Jama noticed this, but he did not have anyone who could reveal or interpret that story for him.

Mkabayi is later on called by her father's name "Jama", as if she had transposed into her father's image. Even in old age, she wishes to be reunited with her father, by going back to his kraal (1982:193). Being driven away from her father's village, she dies.

Lacan also contends that entrance into a symbolic order constitutes a child's acquirement of language. The

child's first step towards gaining language and personality is the first scream or crying at birth and infancy. Mkabayi, however, through all her experiences, does not make a sound; she acts like a small adult - looking Jama straight in the eyes. Mmama, though, cries all the time (1982:8). It is only at the end, when Mkabayi has full knowledge of her misconception, that she truly weeps:

Wezwa efikelwa yizinyembezi uMkabayi. Akazange azibambe, waziyeka zageleza. Akazange futhi azesule, waziyeka zayimvula, zathi mi.... okwemvula yovimbi, zehla ngezihlathi, zehla ngentamo, zaye zehla ngesifuba. Wayefisa ngalowomzuzu sengathi angakbala adazuluke. ... Wazibuka izinyembezi zakhe seziqathakela phansi. Yebo, konke kwakunjengamanzi. Pho izwi kaliphumi ngani lidazuluke na? Nokho izwi kaliphumanga, wachiphiza zona izinyembezi kwaba kuphela. Izinyembezi zaphenduka amanzi. Impilo yakhe yaphenduka amanzi. Umbuso kayise-mkhulu waphenduka amanzi. Yebo, amanzi achithekile.

Mkabayi felt the tears coming. She did not even restrain herself, she just let them flow. She also did not wipe them off, she let it pour down like a continuous heavy rainfall, they rolled down her cheeks; they poured down her neck, they went down her chest. She desired at that moment to cry out loud. ...She watched her tears fall down. Yes, everything was like water. Why wasn't the voice screaming out loud? Yet the voice did not come out, she only shed tears. Tears turned into water. Her life turned into water. The government of her grandfather turned into water. Yes, water was already spilled.

This recognition completes her circle of entrance and exit into and from the symbolic order.

4.3.4 Mkabayi's loss - the mirror stage

Lacan asserts that with the birth of a person, one forthwith experiences a "loss". He says that this sense of loss is occasioned by the impossibility of being male and female simultaneously. Mkabayi is born a female, but her whole life through she acts, talks, behaves as a male. By giving her male names; e.g. "Baba" (father), "Jama", "Mageba", etc. she is accepted as a male in the Zulu society. Shaka declares to her:

"Noma ngingaze ngibe yinkosi pbezu kwesizwe sikaMalandela, kangiyona inkosi pbezu kwakho, Mageba. Wen' ungubaba uSenzangakhona kanti futhi ungubabamkhulu uJama. Empeleni ungukhokho wami uNdaba...Nguwena uyise wesizwe, nami ngethembele kuwe." (1982:132)

Even if I eventually became king of all the clans of Malandela, I am not king over you, Mageba. You are my father Senzangakhona, but furthermore you are my grandfather Jama. Truly, you are my greatgrandfather, Ndaba.... It is you who are the father of the nation, and I rely upon you.

Lacan says that the only way to compensate for this loss at birth is by fulfilling its biological destiny in the heterosexual role culturally assigned to it. By means of unions with the opposite sex, the subject comes closest to recovering its lost wholeness. Mkabayi rejects all lovers, she refuses to marry. The second loss suffered by the Lacanian subject occurs after birth, prior to the acquisition of language.

Long after its birth, the child does not differentiate between itself and its mother. The partitioning of the subject begins when the child moves through a mirror stage, during which the child identifies itself with its mirror image. Mkabayi sees herself in the following way:

Wabe azi uMkabayi ukuthi abantu kabamthandi. Wayazi futhi ukuthi nalabo abasinekayo nxa bembona, babhuqubhuquze phansi sengathi bayayithanda inkosazana babengabazenzisi, ngakho wayengenasikhathi sabo. Nguyise nonina kuphela ababazi izinyo lakhe. (1982:19).

(Mkabayi then knew that the people did not like her. She further knew that those grinning when they saw her, they rolled on the ground and pretended they like the girl, they were hypocrites, therefore she didn't have time for them. Only her father and mother knew her love.)

Lacan says that one can only become human when incorporated into a social and cultural order. Specifically human subjectivity comes into being through subjection to the Symbolic Order, the order of "Otherness", in which we can distinguish ourselves from others and refer to ourselves as "I". Access to the Symbolic Order proceeds by way of the "mirror stage", in which the child assumes itself to be the "other" it sees reflected, and models itself upon its image. Mkabayi has experienced a lot of hatred towards her; this leads to uncertainty. With her mirror image, she

decides to reject people, to model herself on the image of someone who does not need anybody else.

Mkabayi initially experiences herself as a disintegrated whole, a disintegration that becomes unified only in the mirror stage. She derives her identity not from herself but from the difference of the image. It is from within this imaginary state of being that Mkabayi's first development of an ego takes place, that an integrated self-image, begins to happen.

The mirror image is still, however, an alienated one: the unity that develops is split unity; the child "misrecognizes" itself in it. The child can never fully coincide with the image by which it derives its unity. The imaginary for Lacan is precisely this realm of images in which we make identifications, but in the very act of doing so are led to misperceive and misrecognize ourselves. Mkabayi experiences everybody as antagonistic, except for her mother and father, and decides that only these two will know her love. She misrecognizes herself in the way that she needs other members of her culture to form complete unity of personality. This she only realizes after her mother's death, when she decides to devote herself to the Zulu people she initially disavowed. This misrecognition of Mkabayi forms the fundamental structure of the

mirror image. Lacan says that the ego is just a narcissistic process whereby we bolster up a fictive sense of unitary selfhood by finding something in the world with which we can identify. This is exactly what Mkabayi has done. This moment of self-identification is crucial because it represents a permanent tendency of the individual which leads her throughout life to seek and foster the imaginary wholeness of an "ideal ego". Mkabayi's whole life revolves round seeking this wholeness of the "ideal ego". She believes this to be the calling of "mother/father of the nation", steering the kings politically and dabbling in all important affairs. But her ego is in need of acceptance, for time and time again she is rejected - even after her death. This invented unity, and her ego as product of successive inventions, are attempts to find ways round certain inescapable factors of lack, absence and incompleteness in human living. The inevitable implication is the denial by Mkabayi of her essential split character.

4.3.5 Role models in Mkabayi's life

The Zulu nation, gripped with fear, hates the twins, especially Mkabayi, whom they suspect to portend a national calamity, which they believe will befall them as punishment by the ancestor-spirits against an impudent and errant royal family. This restrained catastrophe is released in the summer season, ironically the season of "fruitfulness". She "bears" the "fruit" of her mother's passing, rotten fruit which makes her personality suffers.

The child's ideal model at this stage is the mother. As soon as Mkabayi realizes others' attitudes towards her, her mother, the one with whom she identifies at this stage, dies in front of her. Mkabayi is the sole spectator of this sudden death. She is now five years old, and already she experiences a foretaste of later rejection. Mkabayi's behaviour with her mother's death is described:

Nxa zingena emnyango zethuke zishoqongane, nxa zelamela iNdlunkulu igobodise pbezu kweziko. UMkabayi olokhu ehlezi ngezansi kukanina, azi-bheke ngokumangala(1982:21).

(When they came into the hut, they were startled to find the Queen in a bending position on the fire place. Mkabayi was just sitting there below her mother, looking at them with wonderment).

Freud believed that all change, either progressive or regressive, is caused by frustration or tension. The nature of man's moral ideas depends on the nature of his relations with his parents. At the root of all disease and sin is a sense of guilt. Cure consists in taking away the guilt feeling, in the forgiveness of sins, by confession, the re-living of the experience, and by absolution, understanding its significance. By increasing the knowledge of good and evil and by making people able to choose, they become increasingly morally responsible for their destiny.

Mkabayi is accused of her mother's death. The community hates Mkabayi, and blames her for every calamity that befalls the chief's kraal. She has to endure constant insults being hurled at her. The nation's tension because of their unfulfilled wish, causes Mkabayi to change - regressively because she suppresses her true feelings of loneliness and rejection. This early rejection by the tribesmen affects the course of Mkabayi's life. She feels guilty of her mother's death; she even blames herself:

*Sengazi namhlanje ukuthi ukuba omnye wethu
wagingiswa igabade ngabe umama usawadla amabele
(1982:66).*

(I know today that if one of us had swallowed
the clod, maybe mother would still be living).

Because of the early separation of Mkabayi's parents, her "moral ideas" are incomplete, and in a way the ancestors substitute her morals; her moral decisions are justified by the ancestors. On the surface, Mkabayi accepts what happens to her, and tries to put these bad ordeals behind her. Lacan says that the unconscious means that man is inhabited by the signifier. Even if Mkabayi forgets what happened to her, the experience does not forget her, for it transforms her, unbeknown to herself, in the "image" of a power-lusting male.

4.3.6 Abandonment

Mkabayi is abandoned by her mother through death. This abandonment, she faces with unusual coldness for a five year old. She is the sole witness of her mother's death, and when the women start to lament loudly, she does nothing:

Akubuke konke lokhu okwenzekayo uMkabayi kodwa yena angaze athi shu (1982:21).
(She looked at all what was going on, but Mkabayi was absolutely silent).

Confused and bewildered by those pointing fingers at her, she turns to Jama for help:

Angene uMkabayi elawini likayise, uJama, inkosi yakwaZulu. Amehlo akhe omile sengathi yena akakaze akhale. Khona empeleni ubezobe ekhalelani? Ingane engangaye ngabe yazini ngokufa? Uma kuthiwa umuntu ufile kusuke kuthiwa wenzenjani? Isondele ingane ifike ihlale ngezansi kukayise. Ayibheke uJama ashaywe wuvalo. Phela unembeza usuyamkhumbuza ukuthi lengane ubesefisa sengathi ngabe wayibulala. Konje ngabe yicala layo yini leli? Ngabe yiyona umbulali obulale unina? (1982:22,23)

(She then went into her father's hut, Jama, king of the Zulus. Her eyes were dry as if she had not cried at all. Why should she really cry? What does a child of her age know about death? If it was said that a person had died, what does it mean? The child approached and sat below her father. Jama looked at her and was filled with fear. His conscience reminded him that it was desired that this child should have been killed. Could this be the child's fault? Could she be the murderer who killed her mother?)

Even though only five years old, Mkabayi senses her father's uncertainty. She finds him unable to act. She is already, according to Lacan, initiated into the symbolic order, and she now experiences an awareness of deficiency or lack. At this stage, she has to encounter the societal imperatives and taboos - the Father's rules, laws and definitions, among which are those of "child" and "father" or "mother". Jama partly withdraws from the scene, she partially formulates her own rules. When Jama does contribute, he creates

blunders in his effort to be assertive, in Mkabayi's eyes.

Mkabayi's first experience of life is felt when her father's holds her:

Inkosi imemikele, imbheke. Umntwana eqala ukuzwa izandla zikayise naye abhekise amehlo akhe kuleliphevu, babbekane...Muhle umntwana lona, ubuso yisimomondiya, amehlo aqhakazile kuhle kwezinkanyezi kepha akhanya inhlansi yomlilo. Imbheke ingane uyise ingathi cwayi, kuze kucwayize yena (1982:7).

(The king held out his hands to receive her, he then looked at her. The child began to feel her father's hands, and she also turned her eyes to this person, they then looked at each other...This child is beautiful, the face is round, her eyes are bright like stars and gleam with a spark of fire. The child looked at her father without blinking, until he blinked).

Although this initial experience is one of love, when both her parents die, she does not experience love in the same way anymore. After her mother's death, Jama is shelved and appears only as Mkabayi's puppet. Mkabayi develops in an atmosphere of hate and revenge so that she can later on return hate and revenge. Being rejected herself, she again rejects. She yearns for love, but hardens her youthful will to love so that she is icy against suitors. Mkabayi yearns for this lost object - love and acceptance, which she only experienced for a short while, when both her parents had lived. She always desires this lost object, but can never attain it, even after her death. Her ego

compensates for this unobtainable love, by repressing this desire. She throws herself into the socio-political issues of the Zulu nation, and hardens herself against everybody.

4.3.7 The phallus as signifier and male qualities

Lacan's assumption that the unconscious is structured like language and that a signifier indicates the absence of a desired object, led to his definition of the phallus as a signifier, that is, he defined it in discursive rather than anatomical terms. As a female, Mkabayi is "castrated", however, by lacking the phallus, she desires it. Freud called this penis envy. When the young daughter finds that she does not have a penis, and thus subsequently sees herself as an incomplete person, she becomes dissatisfied with her mother and breaks the strong mother-daughter bond. In certain terms, Mkabayi, because she is a female, breaks the bond with her mother. She is her "father's child" (*umntakaJama*). The end of this is that she turns to her father as the object of love and affection, and with trepidation at first he answers this call:

Uyazi, mtanami, ukuthi uligugu nethemba lami, uludondolo engidondolozela ngalo ngakho ngiba lula nxa ungekho. Kangangcono ngingahamba kunokuba ngishiye wena ngemuva, ndodakazi (1982:49).

(You know, my child, that you are my treasure and my hope, you are the walking staff on which I lean. I become agile when you're not here. It is not right for me to go and leave you behind, my daughter).

In his Three Essays on the theory of sexuality, Freud examines obtrusively the question of female sexuality and he comes to the conclusion that the female sees herself until puberty as a little male. When the daughter turns to the father as an object of love, she is not only hostile towards the mother, but she also transfers her wish to have a penis with the desire to give birth to her father's child (Wright 1984:15). The only way in which the daughter can overcome her inferiority, is as Storr alleges to realize that other men are potential impregnators, who can give her a child (1989:24). Mkabayi rejects all men as potential sexual partners; she "attains" a child through other means.

Throughout the text, Mkabayi is mainly seen exhibiting male qualities in action, in thought and in personality, yet she is physically a beautiful woman. She herself makes an issue about her femininity (1982:95,104,131,132,149, 160,173) demanding to be seen

and treated as an equal, a male. Before her death, she is seen as follows:

UMkabayi babemthatha njengomuntu onenhliziyoyetshe, umuntu ongenayo imizwa yobuntu neyobufazi (1982:193).

(Mkabayi had been perceived as a person with a heart of stone, a person with no womanly feelings).

Everything in this text seems to make a statement about the nature of Mkabayi's femininity and seems to corroborate the theory about the role of the phallus as a signifier in the sexual differentiation of the subject. There is a correlation between Mkabayi as woman and her infatuation or fetish. Her obsession, as replacement for the missing maternal phallus, at once masks and reveals the scandal of sexual difference. At issue here, of course, is not simply the phallus but the imaginary loss of it, that is, castration, where the absence of penis is actual. Her yearning for the symbolic phallus is

canalized in an articulated labyrinth of signifiers which both promise substitute objects by making them present in words and render indestructible the original desire (Muller 1980:151).

She abandons her youth, maidenhood, marriage, lovers, etc. in order to labour for her people (traditionally a man's task). Her male qualities are reflected par

excellence when she undertakes to arrange and select a wife for her father, or when she summons and addresses the tribesmen. She is the one who installs the new kings on their thrones. She desires the symbolic phallus, which she will, however, never attain. Her political involvement in traditional manly affairs becomes the equivalent of and assumes the place of the phallus.

We also have to remember that penis envy does not always imply the anatomical organ, but also ideas of it that people hold and live by within a general culture. It can also imply that women feel insecure about their sexuality in a male orientated world. Mkabayi can also be seen as discontented with her biosocial fate, and consequently she sees her father as a love-object having authority. As a little girl Mkabayi identifies with him instead and regresses to her pregenital stage when realistic penis-envy was dominant. Her feelings about him (and all subsequent men) will retain simultaneously a remnant of love, a vehement wish for revenge and disappointment at having been turned down and a good deal of guilt on account of her incestuous desires (Mitchell 1974:126).

Mkabayi sees the loss of her father's fallocentric powers which then activates a powerplay between her

and her father. She connects the phallus with power, and realises that she can and has to take the power from him, because he appears unstable. It is only then that he sees her as a potential sex object : she can marry and give birth. However, she doesn't want to marry and stays with her father:

Ugubuzele nje uJama, uyacabanga. Igazi lomzimba lithe tsha, lapha enhliziyweni kuthe cosololo. Weneliswe wukuthi seziyamkhanyela manje izinto. Phela ubengaqondi ukuthi injongo yokuvakasha kukaJobe yini. Useyaqonda manje. UJobe ukhangwe yimbali yakwaNobamba. Ukhangwe nguMkabayi. Akukho futhi okunye. Kube sengathi kuyamkitaza lokhu. Awubone umbuso wakwaZulu usuboshwe sithungu sinye nombuso wakwaMthethwa, uboshwe ngosinga olungagqashukiyo. Usinga lolo nguMkabayi. Alale sibe sinye uJama (1982:42).
 (Covered in this way, Jama is thinking. The blood is spurting through his body, there is satisfaction in his heart. It satisfies him that he now understands things. He did not understand what the aim of Jobe's visit was. He now understands. Jobe was attracted by the flower of Nobamba. He was attracted by Mkabayi. There is nothing else. This seems to tickle him. He saw the Zulu kingdom being bound together in one bundle with the kingdom of the Mthethwas, tied by a rope which cannot be broken. That rope is Mkabayi. He slept through the night).

She is in complete control over the situation. By allowing her to choose his wife, he gives her complete power, he appoints her as carrier of the phallus. It is important to note that the only other woman than her mother that she loves (1982:78), and who loves her too (1982:83), is Mthaniya. Mkabayi endorses this woman's marriage to her father. This can suggest that either

this woman is a replacement for the dead mother as she herself states (1982:81), or even a partner for Mkabayi self, who has taken over the role as phallus-carrier. It is from this woman's womb that Senzangakhona evolves - the son Mkabayi never had and whom she influences from birth and shapes after her own image. It is as if Senzangakhona is her own son, and although Jama had an older son to take over his reign, Mkabayi desires Senzangakhona to be king after Jama's death.

4.3.8 Desire

Lacan concludes that in the signifying network of the unconscious every word indicates the absence of what it stands for. The expression of a desire in language is at the same time an admission of deficiency or lack because the absence of satisfaction has to be accepted. Mkabayi displays a love for her nation with much patriotism. According to her own confession, though, everything is a means to repay the love of her parents:

*Ngizobudela ubuntombi bami nezinjabula zobusha
ngibe wumlingaziko wakwaNobamba njengoba nobaba
nomame badela impilo yabo nezinjabulo zayo
ngenxa yami... (1982:68).*

(I shall forfeit my maidenhood and the pleasures of youth and become a spinster of Nobamba, just

as my father and mother sacrificed their lives
and its pleasures for my sake...).

She desires to give up her youth and maidenhood, and she desires to toil for her nation, but what she really desires is the love that she has lost and acceptance by her people. In Lacan's terms, the subject is continuously deferred from one signifier to the other so that the absence of one can only be replaced by another that again signifies absence. Another misplaced signifier of desire for Mkabayi is the place itself, kwaNobamba (1982:58), which again is just a substitute for her lost object, acceptance and love.

She rearranges her life as political manipulator, first of Senzangakhona, then Shaka and lastly Dingane. And while she is working for apparent peace and political reconstruction she, inadvertently, brews social ferment and political unrest. She engineers destruction of the kingdom she has arduously laboured to preserve.

4.3.9 Introvert vs extrovert

When interpreting the character of Mkabayi, one has to consider the complexities and subtleties of her

character. Freud declared pertinently that the personality is bisexual and there is a duality in each subject. Jung's anima and animus deals with exactly the same matter.

Mkabayi is represented as a male genius in martial and state affairs, but at certain times she can also be as gullible as a little girl. In terms of psychological mechanisms, Mkabayi is both an introvert and an extrovert. But even though both these traits exist within her, her environment and personal temperament causes her extrovert trait to predominate. Mkabayi acts as an agent of androcentrism, she shows and regulates peoples lives, showing the subjects how they have to conduct themselves in a patriarch. She is the exploiter, if she cannot manipulate any longer, she rejects the person, which according to her moral rules means planning his death. This happens to Sojiyisa, Shaka, Mbopha, Mhlangana, even Dingane (who is not killed by her; but is renounced). The first sign of their rejection of her is found in *language*, they do not want to do as she says (1982:133,168). She then repudiates them in turn.

Even though she is described as an extrovert in her actions, she never is entirely an extrovert, her introvert trait still exists. It is this split

personality that Dingane greedily exploits for his own preferment and cheats her to agreeing that Shaka must be murdered. Of all the characters in the novel, it is Dingane who understands her intricate character the best. He exploits her weakness to manipulate and control every situation by implying Shaka's involvement in Nandi's death; and waits for the fish to bite. Mkabayi immediately falls into the trap; she takes over the role of protector and enforcer; while Dingane slyly sits back and watches. Msimang portrays Mkabayi as a woman of male strength and woman weakness.

Mkabayi represents the type of person whose active energy is paralyzed by excessive intellectual activity. Mkabayi's fantasies involve exclusively "masculine" ambition and conduct in accordance with the definitions of masculinity Freud provides in the Three Essays on the Theory of Sexuality. She is the quiet, domineering woman behind the scenes - administering all that goes on.

4.3.10 The Oedipus/Electra complex

Freud, Jung and Lacan contend that within the second realm of the psyche (the unconscious), related groups of thoughts, feelings, and memories sometimes lump together and acquire an autonomous power which enables them to control the thoughts and behaviour of the individual. When this happens, the individual is said to have a complex, e.g. Electra or Oedipus.

Sharing the belief of the Freudian school, Jung believed that such complexes are formulated in the personal unconscious as a result of an individual's traumatic experiences in early childhood. Mkabayi loved both her parents greatly, but being a girl (according to the psychoanalytic theory), her father was the main object of her love. This is already seen at birth, when Jama holds her, as previously described. A special relationship can distinctively be felt between Mkabayi and Jama, whereas the relationship between her and her mother is not frequently mentioned. The description of Jama at the naming ceremony affirms this assumption; he is pictured as a Male Madonna with twins.

Freud explains his conception of the Oedipus complex, by showing that boys inevitably perceive their fathers as a rival for the love of their mothers and hence experience fantasies about killing their fathers and possessing their mothers. The Oedipus complex is overcome by the son's fear of castration, which eventually activates his identification with his father so that by this means he reconciles biological sexuality with his social role. In these terms, Mkabayi will perceive her mother as competition for her father's love. This can partly explain her strange behaviour when her mother dies. She is the one who is with her mother when she dies, yet she does nothing, and symbolically it can be said that she indirectly "killed" or wished for the death of her mother. She herself affirms this:

"Okunye okubhulungu, baba," kuqhuba yena uMkabayi, "ukuthi umama ufa nje ubulawa yimi."
 (1982:23)
 "Another thing which is painful, father", Mkabayi proceeded, "is that mother died and was killed by me".

Hereafter, she has no female role model to identify with. Her father cannot help her, and she is left to overcome her struggle alone. For Freud, the Oedipus complex is the centre of desire (Mkabayi desires the phallus and her original loss "love"), repression, and sexual identity (which Mkabayi has a problem with).

Her struggle to overcome her complex is never completely resolved, and this is the cause of her neurosis. The wish in Mkabayi remains repressed, and we learn of its existence, as we discover the relevant facts in a neurosis, only through the inhibitory effects which proceed from it.

4.3.11 Dreams

Freud defined the dream as a "disguised fulfillment of a repressed wish". In *"The interpretation of dreams"* Freud argues that the relation of the dream as "latent" content to "manifest" content takes the form of a picturing of the wish as proposition; the dream itself is thus a picture-puzzle or to use Freud's term, a "rebus", and "the interpretation" of the dream is therefore not an interpretation in the usual sense but rather a solution. On the surface, it seems as if Mkabayi wishes for approval from her mother of her actions. It is as if she needs her mother to reassure her and approve her actions. Her "wish" is related to an unconscious infantile experience of pleasure and security or satisfied desire. These are the memories Mkabayi has of her mother. Thus her wish represents a

memory - it is an imagined restoration of a prior relationship or condition. In both dreams, Mkabayi sees her mother, but they do not utter a word, they do not speak, they just look at one another. As Freud notes, the eye is an important substitute for the phallus. The belief that "dream, phantasy and myth" somehow speak a truer language than rational discourse also enters Freud's argument:

We may try on rationalistic grounds to deny that fears about the eye are derived from the fear of castration...But this view does not account adequately for the substitutive relation between the eye and the male organ which is seen to exist in dreams and myths and fantasies (1980:231)

Thus in her dreams the only action is that of looking, the function of the eye, it is in her dream that Mkabayi's true feelings come to the front. Freud declared that the id strives for the satisfaction of basic drives regardless of their compatibility with external claims; the ego feels threatened by the pressure of unacceptable desires. The remembrance of such experiences which consists of images and ideas associated with them, is charged with unpleasant feelings and is therefore deflected by the conscious mind. Wishes charged with guilt feelings are likewise rejected by the conscious mind. Manifestations of repressed desires appear in veiled, allegorical forms in dreams. Mkabayi's latent content of her dreams is

her unfulfilled wish, and this is symbolically translated in the dream process. This dream of hers is condensed and replaced via a chain of associations about her mother, etc. Mkabayi's fantasy of governing is accomplished in order to fulfill wishes or to allay fears. According to Freud, the wish which creates the dream always springs from the period of childhood; and it is continually trying to summon childhood back into reality and to correct the present day by measure of childhood. This shows that although Mkabayi puts up a bravade, she does feel insecure about her position and longs back to the days of security with her mother. The dream is a cryptically coded version of the fantasy, of the psychic reality. Significant is that she still is not able to communicate (in the sense of *speaking*) with her mother, the loss of speech experienced in the dream. In the first dream (1982:75) Mkabayi's mother only smiles at her; in the second dream (1982:83) Mthaniya is also present and Mkabayi's mother smiles at both of them, as if she was giving her her blessing. The question now is what she was giving her blessing to - Jama and Mthaniya's union, or Mkabayi and Mthaniya's relationship?

Berglund (1976:97) says that:

the important role played by dreams in Zulu thought-patterns cannot be overstressed. Without dreams true and uninterpreted living is not possible.

Dreams are seen as a channel of communication between those still living on earth; and the ancestors, the *abaphansi*. In dreams, the ancestors become very real, intimate and concrete. The eyes again are a very important factor in a Zulu dream. According to certain Zulu traditionalists, seeing your father/mother/ancestor in a dream, always brings good news. They feel that the ancestor "always brings the things we want. It brings happiness" (Berglund 1976:99).

To Freud, however, dreaming about her mother is the "recollections of early childhood" because of a negative aspect. In the less relative world of Mkabayi as infant, the paradise of early existence may instantly change to hell, without bridge or intervention. So according to Freud, an inexplicable state of repetition may tap the character into the recollection of her earlier life. These early memories of Mkabayi are not simply forgotten, but repressed by her grown-up consciousness, then, according to Freud, it must have some vested interest in their non-appearance, which it may find threatening to the rational ordering of its daily life and sense of self-

preservation. But although Mkabayi's "sense of self-preservation" may be threatened; she experiences these dreams as positive; as a sign of goodwill.

4.3.12 The use of names in Buzani kuMkabayi

Mkabayi's relationship with her parents is critical for her attainment to sexual maturity. Sexual development problems are caused from the outset by the child's total dependance on its mother/father. Mkabayi is given her name by her father, he names her sister Mmama. Mkabayi represents her father (1982:7), while Mmama represents her mother (1982:8).

The name "Mkabayi" contains the possessive formative "-mka-", meaning "the wife of-" (presumably her father). This is significant, in view of the fact that Mkabayi's name already shows her identification problem. Kunene (1981:xxxv) says:

Names.. have a close relationship to the meaning of their functions. This is common in the Zulu tradition where the meaning of a name is often an expression of a wish that an individual will meet an ideal. Names are thus more than labels; they are in themselves part of a socialization

process.

As a child, Mkabayi has a special relationship with her father, and this is already shown in her name. In her adult life, Mkabayi is also identified with male names, which also supports the sexual identity crisis theory.

4.3.13 Mourning

While not entirely degenerated, Mkabayi is morally shattered and ruined by the bitter weather of the rough environment of KwaNobamba, ironically the place where she is now trapped by her feelings of guilt:

Ukuba wonke umuntu uyafa wuvalo ngabe wafa uMkabayi ngalolosuku...Wayethukele umbuso kaNdaba. Ngabe sekufezeka isifungo esenziwa nguShaka? Ngabe ngempela selizobuswa yizinyoni zezulu? Inhliziyo kaMkabayi yagcwala usizi... Okubuhlungu kakhulu kuye ukuthi umbuso ufa nje ubulawa ngumuntu obekwe nguye esihlalweni..(1982:176).

(If a person could die of fright, Mkabayi would have died that day. She was frightened for Ndaba's kingdom. Could it be that Shaka's prophesy is being accomplished? Could it be that the birds of the sky (Europeans) are indeed going to reign? Mkabayi's heart was full of sorrow. Something which caused her great pain was that the kingdom was dying because of a person whom she installed...).

Her pro-patria feelings are warped and twisted by plotting males and she was completely unaware of this. By contriving Shaka's death, she denounces and disintegrates the Kingdom for which she has renounced all. By killing Shaka, who symbolizes what she desires, she actually destroys herself. She had unconsciously identified with Shaka.

At the end, Mkabayi is grief-stricken because she discovers what errors she has committed religiously and politically (1982:192,193). The discovery has a cathartic effect. She becomes remorseful and repentant. Her greatest pain, however, comes when she realises that by allowing Dingane to murder Shaka, she presided over the dissolution of the Zulu Kingdom. She feels cursed and curses herself. This is significant, for she was cursed already at her birth, she has come to the realization of her guilt and has accepted it.

She mourns for the death of Shaka. Lacan provides a most illuminating discussion of the function of mourning in a text. He observes that mourning causes identification with the lost object which leaves a gap or lack in the real. The rituals of mourning must serve as compensation for the loss represented by the gap in reality. While mourning for Shaka, Mkabayi

openly identifies with Shaka's leadership qualities, thus revealing her desire; the phallus and ultimately her lost object. She acknowledges that Shaka is the only king who was able to achieve her main aim, building the mighty Zulu empire.

This situation helps to create the impression of inevitability or even fatality so striking. Reality is given to the immediate crisis with which Mkabayi is confronted when she faced the necessity of decision within the limits of her situation. Once Mkabayi had decided to murder Shaka, she initiated a chain of events which presented her with a series of new choices arising from the murder. Mkabayi's total situation creates a psychological tone of fatality at the very core of the tragedy (1982:191). Her suffering caused through her erroneous choices, and her misrecognition engages her in the deepest and most tortured conflicts of all mankind.

4.3.14 The process of individuation

The feeling of guilt and despair breaks her down. Confessing her sin, she dies. Death, for Lacan is the

ultimate sign of limit, experienced profoundly at the moment of symbolic castration when the subject submits to the law of the signifier in primary repression. Mkabayi wishes herself dead, this death wish is according to Lacan who recognizes its functioning as an effect of the frustrated desire for the "Other". She leaves the onlooking male-councillors astounded by her majestic yet impotent realisation that she has laboriously contrived her own annihilation by murdering the "kingdom" she had so jealously nurtured. This process of individuation is not only desirable, but indispensable. Mkabayi's persona, her mask that she wore to conceal her true nature has dropped off. Her persona was a distorted image of herself, which she attempted to create in the minds of others, her subjects, the councillors. Her persona was distorted by the suppression of qualities that nevertheless continued to exist, and which affected her in her decision making. Through this process of individuation, Mkabayi discovered her true inner nature.

Jung noted that an individual can do things sometimes or encounter situations which cause psychological disharmony. For instance, she may find herself surrounded by an environment which causes her to behave unconsciously in ways which are contrary to her nature,

like Mkabayi. She feels degraded, and finds that her immediate environment seems steeped in immorality, yet she is trapped because she is unable to handle the situation responsibly. Mkabayi experiences this time and time again, for example after Mudli's murder (1982:131). Such a state is a neurotic one, and the individual can free himself from it only when she seeks to couple attainment of self-awareness with acting in a manner that is true to her nature. At the end, Mkabayi unshrouds her true nature. She attains this selfhood by taking a realistic view of her conscious thoughts and actions. She becomes aware of the unconscious contents of her psyche which were manifested in her deep-down dreams and fantasies. Jung referred to this stage of awareness as experiencing the unconscious.

In Lacan's terminology, individuation means that man is eternally bound to pursue "the Other", that seductive completing presence which seems to lie by its very nature always tauntingly beyond the reach of his linguistic rationality; and yet that is all that he desires. Indeed, Mkabayi's life could be interpreted as a parable of the ego's painful discovery of the reality principle, in that the cosmic results of her mistreatment by Dingane impressed upon her her relative subordination to the universe's more powerful ego, where once she supposed herself omnipotent. Through

these experiences she thus comes to some awareness of the demands of "other", an "other" still partially conceived of as a division in, and hence a projection of, the self. Insofar then, as it imitates the formation of the super-ego the novel Buzani kuMkabayi becomes a universal parable of the arrival of guilt.

4.3.15 Stages of life

Buzani kuMkabayi is a text which shows a chronological line of the development of the main character delineated from birth, childhood to her adult life and her subsequent agedness, decay, and rebirth. Especially the reference to rebirth is significant, because this implies that the text works with introspection, renaissance of the infantile stages and the replotting of the psyche with the aid of external and internal stimuli. In her rebirth she rediscovers language and truth, and relives subjects in a new framework.

In Jung's stages fo life (based on Freud's) the second phase is very important. The second stage of life, that of youth and young adulthood, is one in which the

psyche begins to mature just as the body undergoes various physical changes. If a youth should refuse to make the psychological transition from childhood to young adulthood, or if he makes this transition too soon, he may encounter numerous mental frustrations. Mkabayi is forced into young adulthood too soon, her later actions show definite mental frustrations. This stage ends when the individual is thirty-five to forty-five years old - then middle age begins. One of the prime characteristics of this third period is that the individual is often depressed with his present state of affairs and begins a search for new values. During this time Mkabayi was disillusioned with Shaka's domination over the Zulu nation, and she planned to get rid of him. This stage continues in Dingane's rule.

The final stage is old age, which marks a period when an individual appears to revert to his childhood state. He appears to accept death quietly, gradually loses hold of conscious awareness, and finally dies. Mkabayi has survived five Zulu kings, she returns to eBaQulusini a distressed and remorseful old woman. She comes to terms with herself, and after confessing her sins, she welcomes death. She has grown a full circle. The Zulus regard the circle as one of the most sacred symbols. The circle is a symbol of growth and the universe. Mkabayi has completed hers, therefore she

has grown psychologically, and she is free to enter the great universe.

4.3.16 The role weather plays in Buzani Mkabayi

Lastly, it is important to note that weather scenes are woven through the most important scenes. The text opens where the writer describes a cold and chilly day - the birth of the twins. The book ends with the abandoned old woman dying alone, with a wintry sunset. In a very important scene, the death of her mother, the setting is described as follows:

*Empeleni lalibalele licoba ilanga.
Kwakungabuzwa ukuthi lingahle line. Kusenjalo
liqale ukuhloma. Libuyise amafu amnyama.
Ngokuphazima kweso kundize amahlolamvula...
Lidume lindindizele liphinde lidume liqaqambe.
Kube kubi impela, izinyanga zikhiphe abafana
bezulu sekuxega amabheshu.. (p.20).*

(It was indeed a hot, weary day. There was no doubt that it was going to rain. Suddenly dark thunderclouds started to accumulate. Black clouds were gathering. Immediately, swifts came flying...It thundered and rumbled, again it thundered and throbbed. It started to get very bad indeed, the diviners took out the sticks to ward off lightning with their buttock-coverings shaking..)

This painting in words, can be according to many psychoanalytic critics, symbolism in a 'visual art'.

The weather is used as a type of barometer to measure various pressures of character, of mood and temper, etc. It is in the dark, violent day, that Mkabayi loses her mother. When Shaka is killed, it rains uncontrollably:

*Kuwo lowamzuzu liwukhombé phansi liwukhombé
phezulu izulu umbani. Lidume laphe
lingqangqazele. Kube moyama kuthi khuhle, usude
ubona ngobunyampunyampu bombani kuphela.
Uhyampuza qede ukhangwe yigazi esibayeni
kwaNyakamubi. Yigazi likaShaka, uNodumehlezi
kaMenzi, iLembe eleqa amanye amalembé
ngokukhaliphha. Liyithele izulu imvula...
Lidume izulu (1982:154)*

(At that moment lightning flashed down and up through the sky. It thundered and trembled with anger. Then the sky became thick with darkness, for a long time only lightning was seen. When it flashed blood was visible in the kraal of kwaNyakamubi (bad year). The blood of Shaka, he who is famous as he sits, son of Menzi, axe that surpasses other axes in sharpness. The heavens poured down rain.. The skies thundered).

The heaven's weep and mourn his death. At the end, however, it is Mkabayi who weeps for Shaka.

Mkabayi repeats in her development the history of man, she is expelled from the original paradise of infancy, she learns about good and evil, she discovers the two sides of her personality, - and finally resolves her inner conflicts through a new awakening.

CHAPTER FIVE

GENERAL CONCLUSION

5.1 Introduction

In this study, the contributions of Freud, Jung and Lacan were primarily looked into. Freud is the sub-text, actually the original text of this study. Every theorist's views were time and again postulated against this Freudian discourse. The place of psychoanalysis in literary criticism and relevance for African literature was also contested in this study, and the findings were applied to the novel Buzani kuMkabayi. An attempt was made to show that African texts can be subjected to the psychoanalytical theory.

5.2 Main observations

Objections which were raised at the beginning of this study to traditional analysis of literary texts, which proceeded from the assumption that the text is the analysand and the reader the analyst, are largely disarmed by views that the text may affect the reader. Wright (1984:17) puts it:

Readers do not only work on texts, but texts work on readers, and this involves a complex double dialectic of two bodies inscribed in language.

Readers can also identify with the characters in a text for it is..

..impossible to identify oneself with an abstract structure or with elements of this structure; the process of identification involves real human beings (Verhoeff 1984:262).

This argument implies that a psychoanalytic interpretation of literary texts is justifiable in terms of either the literary text or the reader's experience of it.

This more differentiated conception of the value of psychoanalysis for literary interpretation reflects later developments in psychoanalytic approaches; it signifies the shift of emphasis from a Freudian

concentration on the psyche of the writer and the character, to a Lacanian focus on the reader's share in the uncovering of meaning in the text. This information was elucidated and the differences and similarities were pointed out.

In the Western world, countless books and essays have dealt with the creative process of psychoanalysis, the relation of literature to psychoanalytic theory, the links between writers' neuroses and their work, the neurotic elements of writers' lives, the parallels between popular myths and unconscious motives. Recently, under the influence of the new theories of structuralism and deconstruction, there have been many attempts at a kind of psychoanalytic reconstruction of the literary text. Also with the new idea of the reader as an accomplice of the author, some analysts and critics have tried to assimilate literary works to the psychic make-up of the ideal, or imaginary reader. However, none of these studies in any form whatsoever can be found in African literature. There is indeed a void needed to be filled through thorough investigation.

The problems concerning the introduction and development of psychoanalytic literary theory was discussed, and some general misconceptions regarding

the theory were disclosed. Since no psychoanalytic examination of texts in African literatures exists, I have tried to provide an adequate framework for such a study. The novel was chosen for its textual significance as a record of psychosis, as well as for its formal similarity to more conventional psychoanalytic case-histories. Through a study of Lacan's developmental stages I have attempted to explain the female protagonist's resistance to language and struggle for acceptance and her consequent failure to achieve symbolism, resulting in psychotic delusions.

The study has revealed that psychoanalysis can be applied to African literary texts; even though it seems as if some adaptability concerning cultural symbols are necessary. Lastly, the argument must be stressed that even if a psychoanalytic approach to literature is not necessarily pure literary criticism, it may provide many beneficial insights into the analysis of any literary text. Psychoanalysis can be useful and can contribute towards greater understanding of literature as Brooke (1987:17) stresses:

Psychoanalysis is not an arbitrarily chosen intertext for literary analysis but rather a particularly insistent and demanding intertext, in that mapping across the boundaries from one territory to the other both confirms and complicates our understanding of how mind reformulates the real, how it constructs the necessary fictions by which we dream, desire,

interpret, indeed by which we constitute ourselves as human subjects.... Psychoanalysis matters to us as literary critics because it stands as a constant reminder that the attention to form, properly conceived, is not a sterile formalism but rather one more attempt to draw the symbolic and fictional map of our place in existence.

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