

**EXPLORING THE REPRESENTATION OF CULTURE,
SEXUALITY AND GENDER IN TWO LITERARY TEXTS
PRESCRIBED FOR KWAZULU-NATAL GRADE TWELVE
LEARNERS**

BY

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EDITOR'S NOTE

To Whom Concern

Dear Colleague

This is to certify that I, Agbomeji Ayinde Mojeed Oladele, PhD final Student University of Kwa-Zulu Natal Edgewood Campus, did language editing, proofreading and typesetting of this thesis. The content is Mr. S.Z Sibisi's original work.

Regards

Signature

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Declaration

I would like to declare that this thesis is my own original work and has not been submitted previously to any university for degree purposes. Where other people`s works have been used (either from a printed source, internet or any other source), this has been carefully acknowledged and referenced accordingly.

Samuel Zama Sibisi
30 NOVEMBER 2015

Dedication

I dedicate this study first to the kith and kin of my family for standing by me through, at times, turbulent journey towards the compilation and completion of this study. Secondly and finally, the study is dedicated to all Professional Public Educators who have embraced and carried not only the yoke and joys of educating an African Child, but who also embrace and carry the socio-economic condition of an African Child as their everyday struggle.

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Acronyms

AIDS	Acquired immune deficiency syndrome
ATR	African Traditional Religion
HIV	Human immune virus
OBE	Outcomes-Based Education
UNO	United Nation Organisation
USAID	United Nations Programme on HIV and AIDS

Abstract

This study systematically analysed two literary texts of contemporary and historical fiction prescribed for grade twelve learners. In the context of an increasingly multiracial and multicultural society, this study was primarily concerned with the question of culture, sexuality and gender representation of male and female in literary texts. The following research question was explored:

- How are female and male characters portrayed in the two literary texts prescribed for grade twelve learners in KwaZulu-Natal schools, in relation to culture, sexuality and gender?

The two selected literary texts were evaluated with respect to the criteria of the categories. The two literary texts were selected for deep literary analysis, demonstrating the ways in which historical perspectives about culture, sexuality and gender of male and female inform contemporary learners' literature. The study used critical literacy theory as an analytical framework. Content analysis methodology, particularly relational content analysis, was used to analyse the selected texts. Four thematic categories were created to frame the findings based on historical paradigms about culture, sexuality and gender. The themes that emerged from the two literary texts are:

- I. *Recycled social scripts and stereotypes,*
- II. *Power, powerlessness and resistance,*
- III. *Institutional and systemic fallacy and*
- IV. *One best model.*

The four themes of the findings indicate broad trends in representations of culture, sexuality and gender in learners' literature with the two selected literary texts falling almost equally between the four thematic categories.

The study argues that literary texts in the multicultural/racial in/visibility category depict stereotypically traumatic experiences for multicultural/racial characters and provide little or no opportunity for critique of racism. Literary texts in a mixed cultural, sexuality, and gender blending category feature characters whose mixed cultural and racial profile is descriptive but not functional in their lives. Multicultural/racial awareness in literary texts represent a range of possible life experiences for bicultural/racial characters who respond to social discomfort to their cultural, sexuality and gender in complex but credible ways.

Recommendations include, but not limited to, that teachers need to be sensitive to the literary texts as teaching materials so that they do not easily fall into a passive acceptance of everything literature presents to them. Teachers should then engage in vigilant and critical reading practices rather than dominant or conventional and conformist reading practices to help learners uncover, if any, the gender inequalities, sexuality biases and cultural misrepresentations that might be present in the texts. A further study is encouraged in analysing the ideological disposition and trends for the publishing houses whose texts get to be prescribed in schools for learner consumption.

Chapter One

Background to the Study and introduction to the Thesis

“.....for the child was made through texts and tales” Seth Lerer (2008)

1.1 INTRODUCTION

Worldwide interest in children’s literature is as old as the idea of childhood itself. Research has shown evidence and has made public awareness of the mutual relationship between reader and text. Moreover, literature has come under the scrutiny regarding who regulates, prescribes, censors, and advocates the content and quality of literature that ends up in the hands of young readers. Regardless of the ideological spectrum, adults working with children all agree that stories can have an impact on emerging identities. The literate child, as Lerer (2008, p.1) points out, is “made through texts and tales”. This (inter) national awareness of the shaping powers of literature and the political, financial and ideological interests of the publishing world are intricately related (Marcus, 2008). Thus, it is not surprising that as in the realms of art, film, and music, literature, too, tends to reflect dominant cultural sentiments.

Therefore, my study in the field of literary studies in education explores the representation of culture, sexuality, and gender in two literary texts prescribed for KwaZulu-Natal secondary schools. To some teachers, literary texts may be taken as just books that learners have to be subjected to, to fulfil curriculum requirements.

However, representations of culture, sexuality, and gender in learners' textbooks are more than just simple reflections, and the politics of representation makes it highly unlikely to maintain a neutral teaching and learning environment that does not transmit sub-text biases.

Of significance with literary texts, is the embedded representations, in this case; of culture, sexuality and gender dispositions and the ideological effects such representations have in the moulding of young learners as men and women as well as their subjective understanding of issues relating to social identity, sexism, social class, pedagogies of emancipation and social oppression. To explore these critical phenomena, the ensuing chapter, gives an elucidated contextual background to the study and research problem, the rationale for the study, the critical research questions, research objectives, significance of the study and the outline for the dissertation.

1.2 RATIONALE FOR THE STUDY

My study explores the representation of culture, sexuality, and gender in two literary texts prescribed for KwaZulu-Natal grade twelve learners. My experience as a learner and as a teacher of English literature motivated my research interest in literature studies. For the past nine years, I taught English second language in more than three KwaZulu-Natal secondary schools, and in this subject, I also taught English literature. From this experience of teaching English literature, I increasingly developed further interest in literary texts and the way representations of various phenomena such as gender, race, class, culture, sexuality and others were manifested in literary texts. The power of a written word was evident to me as I observed my grade twelve learners' attitudes towards Shakespearean literature, in particular. Boys would normally identify with the heroism associated with characters such as Julius Caesar and Macbeth, whilst in most instances the girls in class would identify with women characters such as Lady Macbeth or Culphurnia, Caesar's wife.

Classroom debates would even ensue over how characters were represented in a particular book. As a teacher, I would derive topics for the class debates in oral work from some of the prescribed literary texts. Interestingly, most topics for class debates would include aspects of sexuality, culture, and / or gender as portrayed through characters in a given text. The class debates based on prescribed literary texts did not only capture learners' interests as they engaged with the texts and identified with the characters, therein, but also inspired me to explore further and critically the field of literary texts representation in my research.

However, reflections on literary texts representations were not new to me because during my schooling days, we were largely influenced by the way characters were portrayed in prescribed literary texts. For instance, while I was doing grade eleven (11) I got exposed to a novel titled *Nervous Conditions* (1989). The novel provoked huge interests and which resulted in robust classroom discussions on issues of culture, sexuality, and gender. This was because that book, which was based on a true story, a character named Tsitsi Dangarembga, portrayed the common struggle of women in Africa who not only had to liberate themselves from the influences of colonial rule, but had to also fight the effects of patriarchal traditions embedded in the traditions of their culture.

Tsitsi Dangarembga's portrayal of five women in her novel *Nervous Conditions* is a striking reminder that African women are under a double yoke with regards to making their voices heard, first as African and secondly as women. Uwakweh (1995), in her paper, "*Debunking Patriarchy: The Liberational Quality of Voicing in Tsitsi Dangarembga's Nervous Conditions*," proposes three categories of women characters: "the 'escaped' females, the 'entrapped' females, and the 'rebellious' females.

To illustrate this characterization of females, Tsitsi Dangarembga's *Nervous Conditions* highlights the struggle that individuals face in defining their personal identities within a multinational, multi-ethnic environment as well as in relation to culture, sexuality, and gender. *Nervous Conditions* is a novel about culture, conflict, displacement, sexuality, consciousness, and emancipation. The novel illustrates that individual changes are directly or indirectly linked to their socio-cultural dispositions. Tsitsi's experiences of her adolescent stage, as illustrated in the book, could be attributed to her culture, sexuality, and gender orientation. Of significant though, is how Tsitsi overcomes her cultural *entrapment*, *escapes* from the stereotypes of gender and *rebels* against being looked at as an inapt sexual being because of her socio-cultural background. As learners, this character fascinated us, and we would identify and nicknamed certain girls, Tsitsi, in our class whom we thought their characteristics and qualities matched those of the character, Tsitsi Dangarembga.

1.3 PROBLEM IDENTIFICATION

As argued by researchers such as Wasserman & Stern (1978) Schlossberg & Goodman (1972); Weitzman, Eifler, Hokada & Ross(1972), texts play a critical role in gender socialisation of learners and entrenching of attitudes and perceptions relating to how learners view themselves as human beings, as social beings and most importantly as males and females. According to a research conducted in Nigeria Mustapha (2012) stated that texts play an important role as they reflect certain ideological values that society holds or a subversion of the cultural norms. Lacey (2009) argues that texts cannot show reality as it is, by their nature, they mediate. To her, realism is a form of representation that has a privileged status because it signs itself as being closer to reality than other forms of representation such as genre texts.

Children's knowledge of gender begins at an early age; by the age of three, children are able to distinguish between themselves and the other sex (Jacklin & Maccoby, 1978; Wasserman & Stern, 1978).

By age five, many children have already formed rigid stereotypes (Schlossberg & Goodman, 1972). As children develop, they learn their own gender assignment and come to understand the ways certain behaviours and activities are associated with gender categories. Children learn to assign certain personality characteristics to girls and boys. Howarth (2006) opined that we must see social, gender and cultural representations as influencing and constituting socio-cultural practices. Representations are products of many internal and external agents.

Thus collective representation is a social fact imposed on learners, difficult to challenge, static, uniform in its effect; while individual representation are the personal interpretations of distinct individual (Mustapha, 2012 & Howarths, 2006). Yaqin (2002) further comments that texts, as well as being reflections of socio-cultural influences, also tend to expand, reproduce, and strengthen society's gender biases and perceptions, all of which may affect the way children identify with and subject themselves to the gender role which they belong. As texts are often viewed by students as authoritative, and therefore have the potential to influence a significant large and impressionable audience (Robson, 2001). Nimechisalem (2008) noted that the texts children focus on repeatedly during the classroom practice; follow up assignments and preparation for examination exert influence on the learners in terms of the quality of education they receive, their understanding of social equality and national unity.

In fact, Sileo and Prater (1998) noted that texts serve as a means to facilitate, construct and mould perceptions be it ethnically, sexually, racially or culturally. Mustedanagic (2010) explains how this is done. Whenever a text is read, an interpretation is made by the reader and meaning is constructed. The development of gender, culture, and sexual identity is shaped by shared beliefs of society and by oversimplified gender role stereotypes. These affect a child's self-concept, his or her interaction with peers and adults, expectations that society has for their behaviour, and expectations for reciprocating behaviour (Kortenhaus & Demarest, 1993).

Globally, there has been arguments that many learners model themselves after characters they study in literary texts (Nielsen, 1977; Fox, 1993; Singh, 1998; Buthelezi, 2003). As Fox (1993, p.656) puts it, "Texts are important influences that shape us by reflecting the politics and values of our society". Texts are highly interactive; they mould and construct gendered beings by representing images of humans.

Texts have a potential to define what it means to be female or male in societies. Books provide role models; and from this, children learn what behaviour is acceptable for them, for their peers, and for adults around them (ibid, 1993). They learn what to say and do, they learn what is expected of them, and they learn right from wrong. Texts have often served as a vehicle for the acquisition of gender stereotypes. For many years, authors of children's literature have portrayed females with narrow characteristics. They are often secondary characters; are regularly found in domestic settings; and are often in need of rescue by male characters. Male characters are also presented in stereotypical roles, but these roles are positive and sought-after (McArthur and Eisen; 1976). For example, boys and men more often serve in central roles (as protagonists); are portrayed as leaders, decision-makers, and heroes; and are often involved in occupations and roles outside of the home.

In agreement with Fox (1993), Buthelezi (2003) discovered that there was the '*othering*' of female characters in some of the texts. This concept, '*othering*', refers to the representation of female characters as subordinate to males, as mere objects and passive characters in the texts. This representation in texts underscores the role of the woman by the insistent emphasis on the man's qualities, actions, and characteristics. As McArthur and Eisen (1976) points out, female readers of children's literature must identify with the male characters in these stories if they are to gain any sense of achievement from literary role models.

Hence, many teachers across the world tend to employ picture books, chapter books, and fairy tales because they think these teaching materials can help learners build a repertoire of narratives and create a world of their own while improving their literacy.

However, many researchers, for example, Fried, 1982; Garner, 1994; Narahara, 1998; Christensen, 2001; Louie, 2001; Buthelezi, 2003 point out that biases are still prevalent in contemporary children's and young adult's literature and continue to fuel hot debate.

Narahara (1998) stated that gender and cultural scripts affect how children perceive themselves. Not only adults, but also children, have difficulty in disentangling themselves from gender and cultural scripts. Children's books have the potential of altering perceptions and possibly helping to change lives. The literature reveals that children's identity and self-esteem could be affected by negative portrayals of their gender, sexuality and culture. Fried (1982) asserted that the point of departure in improving equity for women is by reducing sexism and gender biases or stereotypes in children's reading materials.

Books are often the most frequent interaction that young children have with others. Turner-Bowker (1996) noted that language is often utilised as a media tool to maintain the gender and culture status of individuals in society. Therefore, the language in books can be used to encourage or eliminate stereotypes. Kortenhaus & Demarest (1993) affirm that oversimplified gender role stereotypes affect a child's self-concept, expectations for return behaviour and interaction with peers and adults. The literature selected for this study reflects the possible effects of representations in literary texts on learners. As young children are developing their sex identity, they may be learning or adding to preconceived notions about their gender identity while reading picture books (LaDow, 1976). One of the most critical parts of the learning experiences of young children is gender development.

The actions of parents, teachers, and siblings often influence young children's perceptions of gender roles. Literature is often the primary source for the representation of societal values to the young child (Arbuthnot, 1984). Bender & Leone (1989) argue that although literary texts provide numerous hours of enjoyment, they are also a powerful vehicle for the socialisation of gender and roles. Therefore, illustrated books, in particular, tend to significantly affect gender development. The development of pre-schoolers' sexual identities often occurs concurrently with their desire to repeatedly view and read their favourite picture books (Easley, 1973).

According to Peterson and Lach (1990) literary texts offer learners a macrocosmic resource through which they can discover worlds beyond their own life-space. Literary texts also encourage learners to learn about the lives of those who may be quite different from themselves. Other research, as also argued by Schlossberg and Goodman, (1972) that by age five many children have come to believe that men go out and earn more money and women do the housework. In other words, most of the research regarding gender and age has shown that the concept of gender roles gets formed at a very young age. Therefore, this brief historical context is meant to describe the way children's literature has responded to national events and shifts in cultural attitudes.

However, while much work has been done to explore gender representation in children's and / or school books; there is still limited research that explores gender representations together with how culture and sexuality are represented in school books. My study therefore intends to contribute to this knowledge gap with regard to literature prescribed in schools. The existence of identity, culture, sexuality, and gender categories is equally useful and problematic at the same time. Although they serve to validate, include and assert a presence, they also replicate the model of 'othering' established by ubiquitous whiteness.

My interest in children's literature lies on those margins where new identity categories are only just emerging, specifically to shed light on ideological stances reflected by contemporary authors and publishers in regard to mixed culture, sexuality and gender identity in children's literature

1.4 STUDY PURPOSE

Considering the effect of literary texts on learners' education, this study explored the representation of culture, sexuality, and gender in two literary texts prescribed for grade twelve learners. Literary texts used in school classrooms take up a significant role in educating learners; they are sources of information and at the same time create an image of what is acceptable in a society. According to Sumalatha (2004, p.57), literal texts are the most prospective instruments, which help in building up the desirable attitudes in children. This assumption about literary texts makes us understand that everything presented in literary texts learners are mostly exposed to, will affect their beliefs about certain things and make them behave in a way that is considered to be the most appropriate one, for the reason that daily they come across 'acceptable' images created in the books they read. In that light, literary texts are considered the major sources in schools where children learn how to conduct themselves. Thus, it is important to explore the ways males and females are presented in books used in schools, because they contribute to how learners form their own images as males and females in society.

Therefore, my study analysed literary texts prescribed for grade twelve (Matric) learners in KwaZulu-Natal (KZN) public schools: An IsiZulu novel *Umthathe Uzala Umlotha* (1996) and prescribed short stories in the anthology, *Sounding Wings* (1999). Both texts are prescribed for grade twelve learners who take IsiZulu as a first language and English as their second language. I have the view that culture, sexuality, and gender can best be studied in a prose (novel and short story) as it offers a protracted storyline, allowing for an intense, focused, and effective investigation and measurement of representations.

Studying different short stories written by different authors, offers an even broader perspective as different authors cover a wide range of discourses and milieus, allowing my study to measure representations across discourses and different settings.

Studying texts that are written in both languages (English and IsiZulu) is important as this might uncover differences and similarities in how language influences the representation of culture, sexuality, and gender in the two books, since culture is a phenomenon closely linked to language. However, it is important to state here that my study is not a comparative study of the two texts and / or two languages used in the texts. The two selected texts are taken as one set of readings that learners are exposed to in schools.

1.5 STUDY OBJECTIVE

My study is designed to explore how males and females are represented in literary texts with regard to culture, sexuality and gender. Thus, the main objective of this study is:

- To explore how culture, sexuality, and gender are portrayed in two literary texts prescribed for grade twelve learners in KwaZulu-Natal schools.

1.6 RESEARCH QUESTION

Cohen, Manion and Morrison (2000) stipulate that it is important for any research in education to clearly and unambiguously define the research question(s) for which the researcher intends to bring about the answer(s). In terms of this perspective, this study provides a response to the following critical research question:

- How culture, sexuality, and gender are portrayed in two literary texts prescribed for grade twelve learners in KwaZulu-Natal schools?

1.7 STUDY SIGNIFICANCE

In the context of an increasingly multiracial, multicultural and social diversity in society, which are discourses that find their practical expression in schools, this study is primarily concerned with the question of identity representation in primary materials used in schools, text books. Amongst others, the study sought to provide a critical and researched opinion on what contemporary children's literature textbook portray about culture, sexuality, and gender in an evolving, modern and multicultural society?

My study aims to contribute to the body of knowledge within the discipline of language and literature, particularly literary studies. It intends to increase our understanding of how gender, culture, and sexuality are portrayed in schoolbooks. Furthermore, the study aims to assist language teachers and educationists, as practitioners, to consider the portrayal of gender, culture and sexuality in books when recommending literary texts to be prescribed for learners by the Department of Education. Fox (1993, p.86) argues that teachers need to be sensitive to their teaching materials or they will easily fall into "a passive acceptance of everything literature presents to learners".

Furthermore, the study presents a researched literary criticism opportunity for practitioners in the field of education to understand what literary texts are, and the purpose of teaching them in the schools' curriculum. Selden and Widdowson (1993), state that we read literature to understand human experience across time and place.

1.8 LIMITATIONS OF THE STUDY

Qualitative researchers do not intend to generalise the findings from their research because by its very nature, qualitative research studies phenomenon within its specific context. Qualitative research is not based on random samples and statistical controls, and is not based on quantitative facts and randomised sampling. In this study, the two set works studied are prescribed specifically for grade twelve learners in KwaZulu-Natal schools, and the results cannot be generalised to other provinces in South Africa. The results cannot also be generalised to other set books of other genres such as poetry, drama, and other languages. This is a limitation of the study because the results are applicable only to the two specific books under study.

1.9 ARRANGEMENTS OF CHAPTERS

Chapter 1 explains the background to the study, which highlighted my own personal motivation for the study stemming from my own experiences as learner and later on as a teacher in the subject field of languages, where I specialised in literature. I have also given the basis and the need for my study, in relation to studies that already exist and the gap or limitations both in the studies as well as in the specific body of research around representation in literary texts. Many researchers, scholars, and linguists were cited to ground the epistemological perspective this enquiry will move from as a premise. Finally, I gave an illustrated focus of the study, its key research questions, purpose, literary texts that are to be used as artefacts and as a structural layout of the thesis.

Chapter Two discusses the review of local and international literature. The literature discusses the concepts of culture, gender, and sexuality as well as how these are portrayed in children's literature and schoolbooks. The review of literature also covers a discussion on literary texts. The literature cited in this chapter is critically to strengthen the literary criticism, theoretical framework, methodology, and conceptual

understanding, which permeate from the research purpose to the analysis of the research findings.

Chapter Three discusses the theoretical framework of the study. The critical literacy theory is discussed in relation to the concepts of culture, sexuality, and gender to develop an analytical framework for the findings.

Chapter Four discusses the research methodology employed in this study. It gives a critical understanding, relevance in use and applicability of qualitative methodology as an approach, critical paradigm as an epistemological basis of the study, research design as well as qualitative content analysis as the main research methodology the study uses to analyse the selected books.

Chapter Five discusses the findings of the study, which are presented in themes that emerged from the study. Each theme is discussed with a chain of evidence from the analysed books to substantiate the arguments.

Chapter Six discusses the analysis of the findings, conclusion and recommendations. In the recommendations, I present areas of further research that I have identified through my critical engagement with the content of this study.

1.10 CONCLUSION

In this first chapter I have, with some critical detail, discussed the background to my study which was informed by the problem statement as clearly explained. I further presented a clear discussion of the purpose of the study, the research objectives and the research question that guided the study. The chapter also presented the significance of this study and the limitations, which in itself, further provides for the justification of my study. I then end the chapter by providing a concise outline of the arrangement of chapters, giving a brief expansion on the topical statement of what each chapter discusses.

Chapter Two

Literature Review

2.1 INTRODUCTION

This chapter presents a selection of scholarly literature that provides knowledge and context for this study. It also positions the work in the space where literature research has set a precedent but left a gap. Since the study is a literary analysis examining culture, sexuality and gender in selected learners' literature books prescribed for secondary schools in KwaZulu-Natal, this chapter discusses an overview of studies that have analysed the concepts of culture, sexuality and gender in school books. The chapter begins by discussing the concepts of gender, culture and sexuality. This is followed by a discussion of the concept of '*literary text*' as a genre in the language field and the perspective in which it is used in this study. Next, I discuss an overview of literature relating to the portrayal of culture, sexuality and gender in school books.

2.2 CULTURE, SEXUALITY AND GENDER CONCEPTS

Culture is a dynamic phenomenon encompassing the totality of attitudes, behaviours, beliefs and world-views. It is an integral part of every human society and all social groups are characterised by it. In other words, it is that "complex pattern of behaviour and material achievement, which are produced, learned and shared by members of a community" (Ameh, 2002, p.165). Most social scientists define culture as primarily consisting of the symbolic, ideational, and intangible aspects of society; the values, symbols, interpretations, and perspectives that distinguish one group of people from another (Banks, 2001).

Despite the shared patterns and experiences within cultural groups, cultures are always dynamic, complex, and changing and must be viewed as wholes, rather than as composed of discrete parts (Banks, 2001). From the above, culture then is part of the fabric of every society. It shapes the way things are done, and people's understanding of why this should be so. Culture is the entire complex of distinctive spiritual, material, intellectual and emotional features that characterise a society or a social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs. According to Eckert and McConnell-Ginet (2003) gender and sexuality are embedded so thoroughly in social institutions, community actions, cultural beliefs and people's desires and it appears to society as completely natural.

The concept of culture representation in texts, though under-researched, plays an important role. Culture dictates and reproduces social norms. But it also provides opportunities for subverting, resisting, messing with social norms. It is important to recognise how this works in terms of gender: dominant cultural norms, expectations are important, but even more important are how individuals interpret those norms, bend the rules of those norms in their everyday life. In this instance, the learners' view of who they are in terms of their identity, ethnic and socio-historical background is integral. This view may be embedded, amongst other factors, in the manner in which culture as an important aspect of one's identity is represented in curriculum units such as literary texts. In a school situation, to a very large extent, learners' understanding of who they are is attributed to what they read. Therefore, since culture informs one's behaviour and is a way of life, provides grounds for contents, materials, practical situation in language teaching and learning. It is clear that culture has conditions of living, certain objects of possession, and certain characteristics of personality, as more desirable than others (Cruz, 2010 & Mahmood, Asghar & Hussain, 2012). These desirables are seen as motivating to behave in acceptable and worthwhile ways, as underlying complex and highly specific manners and customs.

In literary texts, culture is one of the main affected constructs in the area of literary representations. The colonisation of Africa saw a number of cultural distortions, misinterpretations, influences, assimilation and disassociation, and to some extent indoctrination of minority or oppressed groups in particular (Giroux and McLaren, 1989). Radithlalo (2004) argues that, since most pre-colonial African societies were oral ones, there was a tendency by colonial authorities to document their culture as inferior, primitive and backward. Therefore, whilst it cannot be openly claimed that it is the purposeful objective to cultural misrepresentations in literary texts, it is, nevertheless, evident that in some instances the sub-texts embedded in literary texts on the aspect of culture do have an influence in how learners think of themselves as cultural beings.

Often, certain authors use the terms ‘sexuality’ and ‘gender’ interchangeably, but scholars have since established the clear dichotomy between both terms. While the term sexuality is the “biological characteristics that define humans as female or male”, gender is the “economic, political and cultural attributes and opportunities associated with being male or female” (USAID, 2007). Sexuality refers to the anatomical difference between man and woman. It is the biological distinction made between male and female based on six major components such as chromosome make-up, reproductive organs, external genitals, hormonal state, internal genitals, and secondary sex characteristics. By contrast, gender refers to the “social aspect of differences and hierarchies between male and female” (Macionis & Plummer, 2005, p.309). Sexuality is interplay between body image, gender identity, gender role, sexual orientation, eroticism, genitals, intimacy, relationships, and love and affection. A person's sexuality includes his or her attitudes, values, knowledge and behaviours. Families, culture, society, faith and beliefs influence how people express their sexuality.

Gender is evident through the social world shaping how we think about ourselves, and it guides our interaction with others and influences our work and family life. While “sexuality may be male or female; gender refers to the social naming of masculinity and femininity” (Macionis and Plummer, 2005, p.309). This simply implies that the term gender deals with the social roles assigned to men and women in the society. It is associated with the socialisation process, which leads to gender identity, role and performance (Amore, Bamgbose and Lawani, 2011).

The broader definition of sexuality that this study uses, though not limited to, is the one found in the South African Department of Health teachers’ resource guide (1999, p.66), which defines sexuality as the totality of a person’s inherited characteristics, knowledge, attitudes, experience and behaviour as they relate to men and women. In essence, therefore, this definition suggests that in many ways sexuality is the force that empowers us to express and display strong, emotional feelings, attitude and knowledge towards ourselves and for another person. Parker & Aggleton (1999) extend on this understanding by claiming that sexuality is the realm of an individual’s nature and of biology. Both Parker and Aggleton (1999) claim that sexuality tends to be identified more with homosexuality, bisexuality and heterosexuality and that these may be manifested in a biased manner in literary texts.

Foucault (1978) regards sexuality as a social construction, which is a major characteristic of society; it is a complex aspect of one’s personality and identity. Learners begin to develop a strong sense of their sexuality whilst in schools, particularly in secondary schools. This sense is not only moulded or influenced by individuals in the school setting but most importantly, it is further strengthened by what the curriculum content, such as literary texts, imposes on the learner’s view of who they are as boys and as girls. If this phenomenon is left to chance, there is a risk of learners becoming intolerant towards anyone who was not of the sexual 'norm', and this could cause others to repress their real sexuality.

A general observation into contemporary discourse nowadays particularly in South Africa is that various prejudices—against race, colour and religion have softened over the last 20 years. However, prejudices over sexuality and sexual orientation have remained hard-line and continue to be entrenched in our societies and schools in particular. Discourses of rape and sexual abuse are manifestations of sexuality. As Heath (1983) points out, literary texts and the curriculum in general are not neutral; this necessitates a critical and closer look at how concepts such as sexuality are represented.

Equally important is the concept of gender. The UNO office for gender issues (2000) defines gender as socially constructed attributes and opportunities associated with being male and female and the relationships between women and men; girls and boys. These attributes are context and time-specific and are changeable. For instance, gender determines what is expected, allowed and valued in a woman or a man in a given context. In most societies there are differences and inequalities between women and men in responsibilities assigned, activities undertaken, access to and control over resources, as well as decision-making opportunities. This, therefore, becomes critical because, amongst other factors, schooling plays an important role in the socialisation of learners.

The concept of gender, however, goes beyond learners in a schooling context. Connell (1987) further argues that schools themselves, are places where social practices are gender structured. In practice, schools provide two types of curricula; the formal and the hidden. Concerning the hidden curriculum, schools indirectly, transmit messages about notions of femininity and masculinity. In schools, gender is a major organising principle, applied to uniforms, curricular subject choices, administrative practices, classroom activities and even the use of space within and around the school (Acker, 1994, p.93).

As these factors play themselves out in the schools' contextual set ups, it cannot be expected that learners would be passive recipients of such overt or tacit manifestations (Freire, 1987). Gradually, learners' attitudes, knowledge and experience would become engendered. This has a potential effect on learners' view of themselves as men and women or their view towards species of opposite gender and their understanding of gender based social roles. Therefore, as these gender elements are evident in the school setup, they are also very much prevalent in literary texts and subtexts.

When studying literary texts in schools, learners are involved in their self-studies, trying to identify who they are and trying to affirm who they know themselves to be. Inevitably, like gender and sexuality, the way culture is represented in texts has the power to influence how learners view themselves. To this end, Ngwenya (1998) alerts literary scholars to the danger of ignoring the challenge of fostering cultural understanding and tolerance amongst social groups, in this case learners, which constitute the emerging South African nation. Therefore, literary texts at least, should be agents of a new era of Cultural Revolution promotion and must evidently shift from the old order perspective of some cultures to the more inclusive, transformative, progressive and democratic view and critical understanding of culture as a dominant element in learners' understanding of their identity.

It is in the nature of the interrelatedness of the three concepts, sexuality, gender and culture, as discussed above, that the study will use all three of them as concepts of analysis. Sexuality and gender characterisation is inherent to culture and they are codified by tradition, and improvised in daily life (Grobman, 2001). Inextricably, it is these three concepts, which inform the way learners formulate knowledge on who they are as social beings, human beings, sexual beings and cultural beings. Therefore, any question that touches on gender must reflect on sexuality and culture since learners have diverse perspectives and background in relation to these concepts.

2.3 LITERARY TEXTS

Literary texts are a unit within a broader language field literary criticism. Literary criticism is a vast field of discourse, which includes three separate but related fields of inquiry: literary history, literary theory, and evaluative criticism. Literary history views literature as part of historical processes. Literary theory, or poetics, describes the principles of literature, its genres, techniques and functions. Literary criticism relates to studies and analysis of works and their authors, often from specific theoretical approaches. Literary texts are read to understand human experience across time and place. They provide a space in which our essential assumptions about culture and sexuality are intensively and productively challenged (Bennet and Rolye, 2004). Therefore, they should be understood as agents of transmitting certain social messages for the broader educational purpose of the socialisation of learners and the entrenching of attitudes of how learners view themselves as males and females (Selden and Widdowson, 1993). The social messages may be distorted or biased as a result of the author's convictions as well as time and place (milieu) of his/her writing.

To that end, literary texts, like schools and curriculum, cannot and should not be taken as neutral and value free. They are arenas where learners' values, skills and knowledge—whether in relation to sexuality, gender or culture—are influenced and sometimes changed (Freire, 1987). Equally so, however, literary texts, curriculum and schools may be sites for reinforcement of inequalities and biased perceptions in terms of how learners view culture, sexuality and gender and social phenomenon. Instead of looking and focusing at how representations influence learners, learners can be engaged into rethinking their reading of literary texts so as to empower them not to be passive consumers of knowledge in literary texts but active participants in the process of literary criticism (Futtermann, 2000) et al.

2.4 ISSUES RELATING TO CULTURE, SEXUALITY AND GENDER IN SCHOOL BOOKS

This study emphasises how literary texts differentiate between female and male and the difference that prevents women and men from participating equally in social, political, economic and cultural life activities. Stanley (quoted in Jackson & Scott, 2002, p.31) states that gender refers to culturally ascribed notions about “femininity” and “masculinity”. Gender is used as a basic category, and once people decide what they are, they interpret everything you do in the light of that. Gender means the socially defined capacities and attributes assigned to persons based on sexual characteristics. People make gender attributes; they decide whether someone is male or female when they see them. These gender attributes form the foundation for understanding other components of gender such as gender roles (behaving like a female or male) and gender identity (feeling like a female or male).

Numerous studies signify that gender stereotyping has an influence on children’s performance. “The basic argument has been that parents, teachers, schools and societies treat boys and girls differently, and as a result, children learn to ‘do’ gender” (Lippa, 2002, p.145). This is understandable, because as long as we raise children by presenting them to male and female characteristics, their minds will nurture by recognising those distinctions and they will classify themselves to one or the other sexual category. However, it is important to take into account how these classifications negatively impact learners’ development. Egan and Perry (2001) argue that “feeling strong pressure for gender conformity is generally harmful (rather than beneficial) to mental health because of the limitations that are imposed on possibly fulfilling opinions, which weakens feelings of autonomy and puts children under stress” (as cited in Franz, 2009, p.6).

For instance, if girls tend to act in a different way from expected female behaviour, they may stop and feel under pressure because they might not express themselves freely, or vice versa. Let us assume that the stereotype that girls play with dolls does not have any negative label, it still prevents boys from playing with these toys. Hence, if a male person likes playing with dolls, his personality orientation may be questioned because of the existing belief that “dolls are only for girls”. In spite of classifying stereotypes into positive and negative elements, we should keep in mind that “adolescents become increasingly sensitive to others’ opinions and standards and use them as information sources for developing their own attitudes” (Harter 1999, as cited in Martinot & Desert, 2006, p.458). The stereotypical characteristics assigned to different culture, sexuality and gender need to be discussed when considering school literature textbooks.

Since each student conveys different values, understanding, opinions and patterns of behaviour, it is crucial for the teacher to create equality between genders in the classroom. Many theoretical agreements by scholars suggest that gender stereotypical images can, and do influence children and their reading improvement. According to Sternberg and Williams (2009) cultural and social attitudes and gender stereotypes that shape how a girl grows into a woman and how a boy grows into a man are everywhere in our society and also included in literary texts. Patriarchy is also very important in the discussion of gender issues. Pilcher and Wheelehan (2004, p.93) state that patriarchy literally means “rule by the male head of a social unit” (a family or tribe). It also refers to the elder who has power over others in the social unit including other men, women and children. Feminists have used the term to refer to the social system of male domination over women. Biko (1986, p.41) asserts, “One of the most fundamental aspects of our culture is the importance we attach to man. Ours has always been a man-centred society”.

Male domination is pervasive in many literary texts and it influences these young learners either positively or negatively. Women are regarded as “honorary children”. The female is not regarded as a “whole” being; she is viewed as unfinished, physically mutilated and emotionally dependent. On the other hand, men are designed to be dominant. Whether or not it is true that females are soft, dainty, nurturing creatures, we know that this is the cultural version of what it means to be feminine. It is rather unfortunate that most literary texts promote the cultural status-quo about sexuality and gender roles. The female gender often experiences inhumane acts such as girl-child discrimination, forced marriage, retention of a girl in her paternal family for procreation, widowhood practices, genital mutilation, rape and sexual abuse, wife battering, lack of right to inheritance, leadership discrimination, physical abuse, purdah, and marginalisation in education and employment opportunities (Bamgbose, 2010).

The advent of colonialism further valorises this patriarchal order, which cast women into total obscurity. According to Uko (2006, p.82):

Colonisation had little or no place for women. The positive [aspects] of British colonisation in particular, were largely targeted towards men. Men served as assistants to the colonial offices, interpreters in courts, workers in the churches, while women were condemned to domestic chores and featured only as shadowy beings that served the sexual and other needs of the man.

This maximum utilisation of men in the colonial scheme renews their sense of superiority over women. The colonial value system prioritises and recognises men and condemns women to the domestic sphere, where she is neither seen nor heard. Hence, women are excluded from the centre and confined to the margin (Uko, 2006, p.85). Religion, which is an important aspect of culture, also furthers patriarchal oppression.

In African Traditional Religion (ATR), women in most cases are marginalised in some aspects. According to Omoyajowo (1991, p.80), quoted in Okunola, (2001, p28), in ATR:

There are many rituals women are not allowed to watch or witness just as there are secret societies the membership of which is reserved exclusively for men. Where both sexes share membership of a society, the woman so allowed must have passed childbearing age and therefore becomes ritually acceptable to the gods. Similarly, women, from the impurity associated with menstruation are not usually "called" by the gods.

This shows that the anatomical configuration of women put them in a disadvantaged position in the sacred order of ATR. Even, in Islamic and Christian doctrines, women still face the same marginalisation. Although, Islam considers men and women as equal as far as the basic human rights are concerned, Muslim women in different parts of Africa often suffer different kinds of neglect (Adekunle, 2004). The purdah practice has been seen as means of secluding women from public contact and therefore enhances their invisibility through the politics of the veil (Opara, 1987). This has been the practice, although, as Adesina (2000, p.88) pointed out, the "Quran itself does not mandate that women should be completely veiled and secluded. "This practice is prevalent in the Northern part of Nigeria where women experience double invisibility and double repression" (Raji-Oyelade, 2004, p.4). Moreover, Christian doctrines also encourage women to be docile and be redundantly submissive under the rule of men, particularly their husbands. Women are, however, not given a space for performance in the fundamental aspects of the Christian religion. Anyanwu (2000, p.122) submits that "women [were] not ordained into priesthood by the mainline churches." They [were] usually banned from religious leadership roles. This is what Makinde (2007, p.287) refers to as "sectional religious dogma against the opposite sex." However, such practices may be slightly changing in some societies / countries.

These stereotypes, through which gender inequalities are justified, that have tarnished the image and self-esteem of women and reduced them to insignificant beings assigned insignificant roles in the order of affairs in society have spurred the women to challenge the male hegemony and assert their humanity. This is the major preoccupation of 'feminism'. Some writers argue the African feminism is different from the Western feminism. Kolawole (2000, p.116) opines that feminism "is a controversial concept on the African cultural arena." African critics and women writers often reject the term 'feminism' because of its western bias, which they find inappropriate for African socio-cultural reality. Emecheta (1998, p.345) relates that:

Being a woman, and African born, I see things through an African woman's eyes. I chronicle the little happenings in the lives of the African women I know. I did not know that by doing so I was going to be called a feminist. But if I am now a feminist then I am an African feminist with a small f. In my books, I write about families because I still believe in families.

From Emecheta's statement, it is evident that there is an African brand of feminism different from the Western brand. Davies (2007), notes that African feminist criticism, which grapples with the politics of male literary domination, is both textual and contextual criticism. It is textual in the sense that it engages "close reading of texts using the literary establishment's critical tools" and it is contextual in the sense that it locates the text in "the world with which it has a material relationship." He submits that African feminist criticism engages such critical activities as developing the canon of African women writers and examining stereotypical images of women in African literature. Chukwuma (2000, p.101) explains that:

"The men wrote about themselves, their wives, homes, their ideals, aspirations and conflicts, their confrontation with the white man and his ways, in sum, their society at large. They were the masters and the traditionally accepted mouthpiece of their women folk. But did they say it all?"

Can any being overtake the place of another? Can a male writer feel the depth of a woman's consciousness, sensibilities, femininity, impulses and indeed her weaknesses?"

Chukwuma's provocative questions counter the male domination of the literary canon. She sums that such a literature is imbalance in nature. If female writers could feel the impact of male hegemony in literary texts books, then it is, however, not surprising that female learners in the classroom attach themselves to female characters in literary texts and male learners ascribe to male characters. In most literary texts, men are the main characters while women play the minor roles; this has resulted in problematic representations of women in literature. One of the earliest and most famous African works of literature, *Things Fall Apart* (1958) by Chinua Achebe, emphasised macho heroism and masculinity in an attempt to recapture the strength of the African past. In such a scenario, the depiction of female experiences and perspectives was limited, and thus, as Strong-Leek (2001) argues, women were indoctrinated to view the world from a patriarchal perspective. For example in *Things Fall Apart* (1958, p.138) Okonkwo is said to "vent his anger on his son Nwoye, for preferring to listen to his mother's tales rather than to his father's masculine stories of violence and bloodshed"

Most often men use literary texts to misrepresent women, but recently, women are beginning to also use literary texts as a medium to speak up for themselves and other women in the society. For example, contemporary African female writers such as Flora Nwapa, Ama Ata Aidoo, Yvonne Vera, Tsitsi Dangarembga, Mariama Bâ and Buchi Emecheta, among many others, have sought to remedy the one-sided presentation of the African women in African literature. Many prominent writers and critics have drawn attention to the way in which women have been silenced, stereotyped and marginalised in literature. As Fonchingong (2006) has observed, many literary texts are replete with writings that project male dominance and inadequately pleads the case of African women.

Literature textbooks used in schools provide a great possibility to influence children's thoughts since as children start going to school the teacher and the literature textbooks are the first resources from which they get information and develop. A huge number of gender stereotypes are introduced in literary textbooks and they create beliefs that are learned as early as a child starts going to school. In view of that, the purpose of teachers in a school environment is not just to teach about the different subjects, but also to evaluate the literature they use with learners; choose the one that does not promote gender and sexuality stereotypes. If they do not have rights to change the literature they use, at least, they should give children more knowledge about existing gender stereotypical issues and their relatedness to their future. Silber (2007, p.74) points out that:

“Gender fairness is as important to a girl who dreams of becoming an astronaut as it is for a boy who wants to be an elementary school teacher. It reduces the gender disparities that are detrimental to classroom interactions and in testing; it encourages all students to pursue a variety of school subjects, putting no limit on what they can accomplish”.

Gender and sexual inequality is prevalent as a result of various factors, some of which may be related to cultural traditional beliefs and practices in the society. This is often interconnected with forms of racial and economic oppression. This is evident not only in African and Western societies, but also in African and Western literatures, which reflect these features of these societies. However, men still tend to dominate the African literary sphere, leading Omolara Ogundipe-Leslie (2001, p.139).to ask the following question: “Are African women voiceless or do we fail to look for voices where we may find them, in the sites and forms which these voices are uttered?” This gender and sexuality inequality deployment in male's literary textbooks makes Ama Ata Aidoo (2007, p.514) asks the provoking question: “Did we not all suffer the varied wickedness of colonialism, apartheid, neo-colonialism and global imperialism and fascism

together?” The cultural heritage is one and the biggest reason for gender and sexuality inequality in the society and as portrayed in literary texts. I shall therefore endeavour to discuss how culture, gender and sexuality are represented in other literary texts books in the next subheading.

2.5 GLOBAL PERSPECTIVES RELEVANT TO THE STUDY

In countries abroad research into gender stereotypes in children’s literature began with the seminal study of Caldecott winners, Newberry books, the Little Golden books, and etiquette books performed by Weitzman et al. (1972). The Caldecott Medal is the most prestigious American children's book award, awarded annually to the artist of the most distinguished American picture book for children published that year. Their study focused on the Caldecott winners and runners-up from 1967 to 1971, along with samples from those other aforementioned awards, in which they concluded that women are practically invisible in children’s books. Women were underrepresented in titles, pictures, and as central characters. They found that one third of the Caldecott books had no women at all, and in the Newberry sample there were three males shown in the illustrations to every female (ibid, 1972). Since this particular study was done on award winning literatures, it further denotes that misrepresentation and under-representation of women in literature was not found and perceived abnormal, otherwise the books selected would not have won.

Gooden & Gooden (2001) followed up this research, but instead looked at eighty-three Notable Books for Children from 1995 to 1999 from the American Library Association website rather than Caldecott winners. This study like all the others since Weitzman et al. (1972) found that the prevalence of gender stereotypes decreased slightly but the stereotyped images of females are still significant in Notable Children’s picture books. Still, they concluded from their results that authors have become more aware over the years of gender issues when writing their works.

Meanwhile, Collins et al. (1984) found that books in the 80s exhibited a greater amount of sexual equality, with more females present in titles, featured as main characters, and represented in the illustrations, even while problems of under-representation still occurred overall. They found that prior to 1970; children's literature contained almost four times as many boys as girls in titles, more than twice as many boys in central roles, almost twice as many boys in pictures, and nearly four times as many male animals as female animals. However, they also found like many other studies that children's literature published after 1970 shows a more equitable distribution of male and female characters in all categories (ibid, 1984). Whilst this study records a paradigm shift in the manner in which women were then represented in literature, the most significant question remains; if the shift is global and if the same shift can be traced in representations of sexuality and culture. These are other key phenomena in the development of the learners' self-concept, identity and their view of themselves as males and females.

In another study on representation in literature, Diekman & Murnen (2004), focused on sexism with the aim of determining if so-called non-sexist books and sexist books would portray similar levels of sexism in female-stereotypic domains; believing that the positive image of females in non-sexist books might be overrated due to them conforming to a traditional feminine ideal rather than being non-sexist. They studied books feminists and reviewers had labelled as egalitarian in gender roles. The study found that sexist books more likely than non-sexist books portrayed a traditional division of labour in both male-stereotypical and female-stereotypical domains (ibid, 2004). Sexist and non-sexist books showed similar levels of sexism in female-stereotypic domestic chores and female-stereotypic leisure activities. Despite their expectations, the study found that the traditional feminine ideal was far more pronounced in sexist books than non-sexist books (Ibid, 2004).

Largely the study proves that literary texts continue to represent characters in sexual binaries. Whether women or men are represented as a better sex, is another phenomenon, representation of sexuality and sexism still leaves a lot of research desirable value.

Ly Kok & Findlay (2006) also avoiding Caldecott winners wanted to find out if gender stereotypes in Australian children's picture books have decreased since the 1970s. They analysed each illustration to determine the frequency of male-to-female characters, and record the sex and status of the central character that is typical of most studies. They also assessed instrumental-independent activities and passive-dependent activities using the definitions of these categories adopted from a study by Kortenhaus and Demarest (1993) to determine character traits by gender (ibid, 2006). The findings discovered that most modern Australian picture books have a high level of equality between men and women in just about every category they studied, disagreeing with the results of almost every other study on this topic (ibid, 2006). One reason for these disparate results might be that they compared their findings to 1970s studies done on American texts rather than Australian texts.

Paterson & Lach (1990) also wanting a different sample than Caldecott winners decided to select half the picture books featured in The Horn Book from 1967, 1977, and 1987 for 136 books. They found that male and female main characters are nearly equal in representation frequency (ibid, 1990). They found that girls are just as likely to have adventures as they are to be shown in a domestic role, a major change from twenty years ago (ibid, 1990). They point out, however, that the Horn Book selectors are likely to be sensitive to gender issues when selecting books (ibid, 1990).

Narahara (1998), however, took a different approach from most studies. Instead of looking at award-winning books, the researcher wanted to find the gender representation in the books teachers actually read. She sampled four Kindergarten teachers in an Anaheim school. The study found that gender representation has improved from earlier studies conducted in the seventies.

She found, however, that gender bias still exists: there were twice as many masculine pronouns than female nouns, pronouns, and possessives. There were more males than females in central roles in a 3:1 ratio. Male images appeared in books twice as often as female images. On the other hand, there were nearly twice as many female authors as male authors.

Teper & Cassidy (1999) examined the differential use of emotional language by gender in children's picture books. They wanted to measure if males and females are associated with types and amounts of emotional language since it is a common stereotype that females are more emotional than males. Instead of analysing award-winning books, they asked forty-seven pre-schoolers' parents what books their children had read or were read to them within a one-week period, which allowed the researchers to compile a list of books that pre-schoolers were actually exposed to rather than studying what book experts believed to be popular. Despite their expectations, they found males and females were associated with emotions at equal amounts (ibid, 1999).

Anderson & Hamilton (2005) looked more specifically at depictions of fathers and mothers in children's books rather than just broad categories of sexism. They discovered from their sample that fathers were absent significantly more than mothers were and that mothers were portrayed as nurturers that are more affectionate. Like Teper and Cassidy (1999), they found no significant differences between the frequency fathers and mothers expressed emotions in general. They also noted there was no difference between mothers and fathers in how often they mentioned money, or were disobeyed (ibid, 2005). In fact, the study found that mothers were depicted as disciplining and expressing anger significantly more than fathers were. The study concludes that mothers were shown more often than fathers as caring nurturers who discipline their children and express a full emotional range (ibid, 2005). However, this cannot be said to be an improvement in the representation of female characters, having more female characters as compared to their male counterpart is not necessarily gender balance or a signifier of unbiased representation.

Furthermore, the portrayal of women in a more positive light, caring, sensitive and supportive, equally cannot be said to be a paradigm shift. Such character traits are, in any case, stereotypical of women. It is the notion that women are merely caring, sensitive, supportive, and emotional beings that literary texts should begin to de-emphasise in their portrayal of female characters.

Similarly, several South African researchers have studied the portrayal of men and women in schoolbooks. For example, Singh (1998) studied the teaching of gender in South African English set works, focusing on the literary texts prescribed for grade ten learners. Amongst his findings, is that literary texts represented male figures as heroes and female characters as passive subjects. Similarly, Singh (2004) analyzed the construction of gender and literacy practices in a primary school; also found that learners (boys and girls) accepted the gendered characterisation in literary texts as normal and natural. Singh (2004) further claims that learners tend to 'share' identities with characters from the texts and construct their attitudes from personal identification with these characters.

In Buthelezi's analysis of OBE language books for South African primary schools (2003), she also came to the same conclusion. In addition, her findings report on the gendered social and professional roles of female and male characters in texts. In the analysed texts, males were depicted in various and diverse social and professional roles whereas females were depicted in traditional, reserved and gendered roles. Evidently, texts prescribed for primary schools in the new South African school curriculum still carry gender subtexts, which might influence the way learners view themselves.

In his paper, Junmin Kou (2005) states that the persistent imbalance of gender representation in children's literary texts highlights the importance of children's literature in greatly shaping many children's minds and consistently influencing different cultures in the world.

For example, numerous children in many countries grow up exposed to American culture, which is mostly composed of various fairy tales, such as *Snow White*, *Cinderella*, *The Little Mermaid*, and *Sleeping Beauty*, none of which is American in ultimate origin (Christensen, 2001). These fairy tales are also the main source of the animated movies that have been present in our lives for so many decades. Therefore, if we understand that fairy tales are one of the major categories in children's literary texts; we shall realise that children's literature is probably the most influential genre read among learners of different levels. Kou (2005), argues that examples of stereotyped representations can be seen in the fairy tales of *Snow White*, *Rapunzel*, *Cinderella*, *Sleeping Beauty*, and *The Little Mermaid*. As Moon (1999) indicates, female protagonists in children's stories merely become the obstacles or prizes, which the male characters encounter in the narratives.

Although there has been many studies of children's books, the limitations of these studies is in the manner in which they exclusively focus on gender and sexuality representations in texts with limited, or no regard for the representations of culture. Grobman (2001) argues that gender characterisation is inherent to culture. Miller (as cited in Grobman, 2001), also adds that 'hyper-conformity' of students in terms of accepting the traditional and stereotypical gender reorientations in texts, could be attributed to culture. For example, while it might be regarded as a gender stereotype for girls to be reserved and modest (Singh, 1998), it could be a good character trait in a particular culture.

Equally important is the issue of sexuality. In their study on culture, society, and sexuality, Parker & Aggleton (1999), claim that sexuality is the realm of nature, of an individual and of biology. They further claim that sexuality tends to be identified closely with the female and the homosexual misrepresentation, while the public sphere is conceived as male and heterosexual. This claim reveals that character traits, which might be narrowly explained as gender issues could also be sexuality issues.

For instance, in some literary texts young boys or girls would be represented as petite egocentric, shy or even somehow rude. This particular representation may have nothing to do with their gender or cultural characters but more to do with the sexual stage they are or may just be a reflection of their sexual orientation or concept. In agreement with this view, Bennet and Rolye (1995) in their literary criticism, assert that texts can also be described not only in terms of traditional gender roles, but also through notions of biological difference. In some texts, there are certain connotations presented about having breasts and being childbearing or about having a penis or beard.

In view of the above discussion, it is clear that literary texts have sub-texts in them, which have the potential to influence learners' view of themselves as gendered subjects. Heath (1983) reiterates, and points out that literary texts and curriculum in general cannot be taken as neutral and objective arenas in entrenching particular values and attitudes on culture, sexuality, and gender. As Short (2001) observes, teaching resembles a political agenda. Literary texts like any form of media, whether textual or visual, are not gender-neutral. They either conform or challenge the status quo through the ways they construct or fail to construct images of femininity and masculinity (Weeden, 1987). Tannen (1991) and Lakoff (1990) have the same view that attitudes towards gender and sexuality are culturally embedded and engendered at a very young age. Since we read literature to understand human experience across a range of human and social aspects, a critical and a closer look at representations in literary texts is essential in helping both learners and educators to increase their perspectives and enlarge their interpretive abilities.

While many studies have focused on the investigation of gender representation and to a limited extent, on culture, sexuality representations in school and in children's books, the focus has largely been on English literary texts that are prescribed for elementary classes and primary schools. Limited studies have been done on literary texts prescribed for secondary schools as well as texts written in other South African official languages.

2.6 CONCLUSION

In this chapter, I discussed the review of local and international literature. The literature discussed the concepts of culture, gender, and sexuality as well as how these are portrayed in children's literature and schoolbooks. The review of literature also covered a discussion on literary texts. The literature cited in this chapter is critically to strengthen the literary criticism, theoretical framework, methodology, and conceptual understanding, which permeate from the research purpose to the analysis of the research findings.

Chapter Three

Theoretical Framework

“... textbooks are considered as the repository of knowledge that the schools communicate. It is a basic tool for teaching and learning (Dreyfus, 1992).”

3.1 INTRODUCTION

This chapter discusses the theoretical framework that forms the analytical frame for the study. It discusses in detail the critical literary theory as a commonly used linguistic theory that is relevant to studies like this where qualitative content analysis is used as a research methodology to analyse literary texts (Babbie and Mouton, 2001).

Nodelman’s (2005) study titled “decoding the images: how picture books work” is enormously compelling in the issues raised about representation. While Nodelman targets images in the picture book, and this study focuses on text, I believe the message is very relevant. The point he stresses is that in order to understand images (that is, make meaning) the viewer must be equipped with a pre-existing set of notions about the objects and their relation to each other in order for the whole to make sense. He calls this “culture and gender-bound chauvinism” (p.129). Nodelman gives the example of how even the most basic exposure to perspective in art will facilitate a viewer to understand that a large figure in a picture is in the foreground and not a gigantic structure. Cultures and gender in which art forms have different conventions would read the image differently. In the same way, learners’ understanding of culture and gender identity construction in a text is dependent on “culture bound discrimination.”

This chapter outlines salient principles of critical literacy as a theory, as well as its applicability and relevance to the study. Therefore, the chapter discusses in details how critical literacy theory has been used to analyse constructs of culture, race, sexuality and gender to reveal oppressive elements and opportunities for revising them.

3.2 CRITICAL LITERACY THEORY IN CHILDREN'S LITERATURE

Critical literacy theory places culture, sexuality, and gender at the center of analysis. It is based on the notion that sexism is ever-present and must be revealed as such. Literary analysis that uses critical literacy theory highlights, analyses, and describes the numerous ways in which gender, culture and sexuality operates in the texts, language, character portrayal, and creation of a book. Brooks' (2009) article, "*An Author as Counter-Storyteller: Relating Critical literacy Theory to a Coretta Scott King Award Book*," demonstrates in detail how critical literacy was used to deconstruct culture and gender identity in Mildred Taylor's (2001) *The Land*. Brooks (2009) combines the three principles of critical literacy described above, with examples in the literature texts and analyses them in light of each other. The focus of her article is on how ideological constructs such as institutionalised culture, racism and gender are maintained over time. Analysis such as this are valuable tools on how literature texts are discussed with children. Brooks (2009) argues *The Land* is a counter story that makes an important contribution, adding to the diversity in the narrative of people's representation experiences.

Jani Barker (2010) uses critical literacy in Racial Identification and Audience in *Roll of Thunder, Hear My Cry* and *the Watsons Go to Birmingham – 1963* to show how the acclaimed authors of these books use text strategies that enable readers to align themselves with anti-gender perspectives.

Similarly, McNair (2007) writes about the use of humour in *The Watson's Go to Birmingham—1963* as a form of resistance against gender, culture, language, and racism. The currently available quantity of children's books with culture-gender content tends to reveal culture-gender in less degree ways, so Barker's and McNair's method of analysis using critical literacy is not directly applicable. Nevertheless, the aforementioned articles exemplify the use of critical literacy in children's literature with direct implications for educators. My hope is that soon quality literature with multiculturalism characters will appear that contribute to the work of exposing and ending chauvinism.

This study is located within a broad critical paradigm, which aims at breaking down structures that reproduce oppressive ideologies (Henning, 2004). Research paradigms address the philosophical dimensions of social sciences. A research paradigm is a set of fundamental assumptions and beliefs as to how the world is perceived, which then serves as a thinking framework that guides the behaviour of the researcher (Jonker and Pennink, 2010). Therefore, a research paradigm in the study serves as a lens to understand ontological and epistemological position of the nature and development knowledge in literal text research.

Critical literary theoretical perspectives give us tools with which we can hold life (in the form of text) at arm's length, tear it apart and put it back together once we have understood it. Thus, literary theory is less an object of intellectual enquiry in its own right than a particular perspective in which to view the history of our times (Eagleton, 2008, p.170). This makes the paradigm even more relevant in my study because, if unexplored, literary texts would continue to reproduce biased oppressive and stereotypical representations on discourses such as gender, culture and sexuality. Eagleton (2008, p.128) reminds us that this is ultimately a political act, an attempt to dismantle the logic by which a particular system of thought, and behind that a whole system of political structures and social institutions maintains its force.

The idea of taking literary texts as value-free is not only dangerous but also misleading. I share the view that, like other curriculum documents, literary texts are not value-free; they cannot be said to be isolated from the domain of social values or removed from the ideological inscriptions. The critical paradigm is also compatible with the content analysis methodology to be used in this enquiry, as it allows for the deconstruction of knowledge represented in texts with the intention of understanding and explaining variables or concepts studied (Henning, 2004).

Since one of the roles my study will play is an educative and ultimately transformative one based on the findings, learners and teachers who can access the study, will be educated on the possible biases of literary texts so that they explore them with a more critical and open-minded manner. Once we uncover the biases in texts, teachers and learners, can then struggle to free themselves from them and consequently, they can think of transformative pedagogy, as Freire (1987) points out in his *Pedagogy for Liberation*. Attitudes, perceptions and interpretations of gender, culture and sexuality as social elements can be oppressive and prejudicial. Therefore, exploring representations in texts can liberate the mind and create a paradigm shift in how teachers and learners look at texts as social constructs. It is through the knowledge that the study will produce, that social power relations regarding sexuality, gender and culture as represented in literary texts under investigation will be explained and is one of the principles of the critical paradigm (Babbie and Mouton, 2001).

Within the broad critical research paradigm, the study further draws from a theoretical framework of enquiry commonly used in literary studies within the critical paradigm, which is the critical literacy theory. As the term suggests, critical literacy theory emanates from a language genre known as critical literacy. The definition of critical literacy can be quite malleable; however, critical literacy is the "use of language in all of its forms, as in thinking, solving problems, or communicating" (Venezky, 1982).

More generally, critical literacy is an approach to literacy, which emphasises the external context of the learner and the learner's relationship to that context. Simply put, this means that the learners' social context and socialisation affect how s/he embraces the curriculum. Representations in literary texts, as curriculum units also have implications on how learners view themselves as girls and boys. Critical literacy often embraces themes of confrontation, power, control, domination, self-construction, awareness, and topics of political and economic analysis. Strong forms of critical literacy equate literacy to understanding the external world. Reading understands that world; writing is reshaping it (Venezky, 1982).

The premise of a critical literacy theory is that we do what we say and say what we do. The way we speak and are spoken to, helps shape us into the people we become in future. Through words and other actions, our identities get constructed moulded differently as men and women. Yet, though language is faithful in teaching us what kind of people we can become and what kind of society we can be part of, language itself as a discourse, is not a destiny. We can re-define ourselves and re-make society, if we choose to, through alternative rhetoric and dissident projects. This is where critical literacy begins, by questioning power relations, discourses, and identities in a world neither yet finished, just, nor humane (Worth and Guy, 1998).

Critical literacy is an instructional approach that advocates the adoption of critical perspectives towards text. Critical literacy encourages readers to actively analyse texts and it offers strategies for uncovering underlying messages. It further involves an active, challenging approach to reading and textual practices. Critical literacy involves the analysis and critique of the relationships among texts, language, power, social groups, and social practices. It shows us ways of looking at written, visual, spoken, multimedia and performance texts to question and challenge the attitudes, values, and beliefs that lie beneath the surface (Tasmania Department of Education, 2006).

Critical literacy thus challenges the status quo in an effort to discover alternative paths for self and social development. This kind of literacy words rethinking worlds, self-dissenting in society connects the political and the personal, the public and the private, the global and the local, the economic and the pedagogical, for rethinking our lives and for promoting justice in place of inequity. Critical literacy, then, is an attitude towards history, as Burke (1984) might have said, or a dream of a new society against the power now in power, as Shor & Freire (1987) proposed. Furthermore, different scholars have defined critical literacy differently. For example, Foucault (1980) defines it as an insurrection of subjugated 'knowledges'; Williams (1977) theorises it as a counter-hegemonic structure of feeling; Anzaldua (1990) imagines it as a multicultural resistance invented on the borders of crossing identities; and Rich (1979) defines it as language used against fitting unexceptionably into the status quo.

According to proponents of critical literacy, it is not simply a means of attaining literacy in the sense of improving the ability to decode words, syntax. In fact, the ability to read words on paper is not necessarily required in order to engage in a critical discussion of "texts," which can include television, movies, web pages, music, art and other means of expression (Burke, 1966). From this perspective, literacy is understood as social action through language use that develops us as agents inside a larger culture, while critical literacy is understood as "learning to read and write as part of the process of becoming conscious of one's experience as historically constructed within specific power relation. Within this view, it can be claimed that words do shape learners and their reaction to various encounters, therefore language is a force that has a potential of constructing learners (Burke, 1966).

If literary texts were unbiased and neutral, public schools would display different stories on how boys and girls engage and are engaged in the school set up, they would have had equal access and treatment, which would extend to broader societal values. All in all, perhaps these are a few good reasons to question the status quo, including the myth of education as a "great equaliser".

Critical literacy is pedagogy for those teachers and learners morally bound to critique and challenge representations or 'inequalities' in literary texts (Kozol, 1991). According to Chaudhri (2012), critical literacy theory is a more recent derivative of post-structuralism, also with the urge to dismantle constructions of culture, language, sexuality, gender, race, and the power dynamics that are embedded in them.

Luke (1993) argues that critical literacy theory encourages us to reflect upon literary texts as they are much about ideologies, identities and values as they are about codes and skills. Amongst other factors, critical literacy theory includes examining meaning within texts considering the purpose for the text and the composer's motives. For instance, understanding that texts are not neutral, that they represent particular views, silence other points of view and influence people's ideas as well as questioning and challenging the ways in which texts have been constructed. This may also involve analysing the power of language in contemporary society, emphasising multiple readings of texts. Because people interpret texts in the light of their own beliefs and values, texts will have different meanings to different people.

The concept of a text raises some questions in this enquiry. The way texts are regarded in schools also poses some concerns. From my experience as a language teacher texts tended to be treated as representing 'the meaning'. This flawed view of texts then results in teachers teaching the content in texts as representing the way of life and consequently leading to learners regarding such a content as representing what is 'normal' and socially 'acceptable' (Robinson and Robinson, 2003). Critical literacy believes that interpreting literature is more than simply decoding the words of a text. It is necessary to understand that a text is a social construct and that it is never neutral. It is used to inform, entertain, persuade and manipulate. According to De Man (1979), critical writing such as literary texts conforms essentially to the literary figure called 'allegory' which allows writers to say one thing but mean something else, through the use of tropes.

Therefore, the content in literary texts should merely be taken as signs, which learners and teachers should be encouraged to deconstruct, interrogate, question and attach their own signified meanings independently from the author's and relative to their contexts.

It is through (literary) texts and documents that power relations in the society intersect with the lived experiences of ordinary men and women, of learners in particular. Thus, one must inevitably view texts as acting as mediating instances between the external abstract and social critical knowledge. Texts mediate the author's time, space and setting of writing and that of readers (Morgan, 1996). Therefore, texts should be adapted from the author's space to that of the reader. The conceptual understanding of my study is that social reality in texts is constructed and that no independent, social reality exists outside of human reflection and enquiries. These positions are inline and are compatible with what the critical paradigm and critical literacy theory posits.

3.2 CONCLUSION

This chapter discussed the theoretical framework of the study. The critical literacy theory was discussed and its definitions from different perspectives were highlighted. The chapter argued for the importance of the use of critical literacy in understanding different texts. Critical literacy, compared with other approaches to literacy theory and instruction, involves a fundamentally different view of text and the world. This chapter has further contributed in the ongoing conversation about critical literacy; what it necessarily is and is not, and how it looks in classrooms interactions. While I do not want to over essentialise critical literacy, I do however fear that, in the absence of critical literacy and teaching for social justice; concepts of Culture, Sexuality and Gender in literary texts could be left unchallenged. It is for the discussions that ensued in this chapter that I still emphasise that there are no neutral, disinterested, or even naturally superior instructional practices. Instead, all practices are laden with assumptions about the world, society, and educational outcomes. Critical Literacy Theory is therefore a useful and relevant frame to use in this context.

Chapter Four

The Explication of Research Design and Methodology

4.1 INTRODUCTION

The purpose of this study is to explore culture, sexuality and gender construction in selected learners' prescribed literature textbooks used in high schools in KwaZulu-Natal, in South Africa. Essentially, this is a descriptive and interpretive study using theoretical lenses to explore the culture, sexuality, and gender issues in selected literature books. In this chapter, I therefore discuss briefly the selected texts, the research design, and the qualitative content analysis that is a methodology that was used to analyse the selected texts.

4.2 THE SELECTED TEXTS

Most social research enquiries are based on interviews, involving human subjects as participants in their study. Qualitative researchers would ask people about their age, belief, perspective on a particular social phenomenon. As people can express their views in talk or words during such interviews, or in writing, they do so without the confines, manipulations and influences of responding to pre-conceived questions (Bauer & Gaskell, 2000). Therefore, texts as is the case in spoken words are about people's thoughts, feelings, beliefs, and perspectives on a range of social discourses. This study does not source out data from human subjects, but artefacts, the written literary texts.

While a qualitative approach is mostly applied virtually to any form of communication, in my study I will apply it to texts as artefacts and as my units of analysis (Babbie & Mouton, 2001).

The qualitative approach will allow my study to reconstruct and deconstruct representations through inferring expressions of, the appeal in and across content and context. Most literary studies use this method for its compatibility with literary discourses. I will use the two literary texts prescribed for grade twelve in KwaZulu-Natal schools as data sources. In selecting the two texts, I was influenced by Babbie & Mouton's (2001) view that one should focus on the possible specific sources that could be analysed within a given period. They argue that attempting to analyse everything would not be possible and one's brain would probably short-circuit before one could get close to discovering the phenomenon investigated. Thus, the two texts seemed appropriate to sample.

My study uses purposeful sampling in terms of the texts that I have selected to analyse. I have not used random sampling as it would not have worked effectively, as some of the literary texts may not produce the relevant data for my topic as I was targeting prescribed texts in KwaZulu-Natal secondary schools. Specifically, I was also targeting locally produced texts that would provide more about culture, sexuality, and gender issues. I therefore selected an isiZulu prescribed novel, *Umthathe Uzala Umlotha* (Kubheka, 1996). IsiZulu is the most spoken language in the province and arguably, in the country and offered as a subject in most schools in KwaZulu-Natal. I have the view that sexuality, culture, and gender would best be studied in a novel as it offers a protracted storyline, allowing for an intense, focused, and effective investigation and measurement of representations.

The second literary text is an anthology of short stories prescribed for English First Additional language learners in KwaZulu-Natal secondary school. The anthology is titled, *Sounding Wings* (Gray and Finn, 1999), and I analysed eight prescribed short stories from this book.

Studying short stories offered an even broader perspective as they are written by different authors covering a wide range of discourses and milieus, which allowed my study to measure representations across discourses, perspectives and settings.

Equally important is the need to analyse literary texts from both English and isiZulu, which are two of the eleven South African languages, was important as the study would uncover differences and similarities in how culture, sexuality and gender are represented by literary texts from different linguistic perspectives and backgrounds.

4.3 RESEARCH DESIGN

The choice of a research design is determined by the research topic and the kind of data the study hopes to achieve (Hitchcock and Hughes, 1995). This study explored how culture, sexuality and gender are represented in two literary texts prescribed for grade twelve in KwaZulu-Natal schools. In view of this critical research topic, the most suitable research design, which the study uses is a qualitative research model used in many social inquiries.

A qualitative research design does not rigidly structure the direction of enquiry and is open to different research strategies within one study (Oakley, 2004). Therefore, the use of books as artefacts, and as sources of data (Babbie & Mouton, 2001), whilst taking into account the context within which the texts are read and were authored fits in well with this model. The qualitative approach is also relevant to the paradigm and theories selected for this study.

This study is embedded within the field of languages and in a specific disciplinary field of literature and this dictates that the study uses theories and methods suitable and embedded in the field. Of advantage with the qualitative research is that it has “no theory, or paradigm, that is distinctly its own” (Guba and Lincoln, 1994, p.26).

Therefore, the critical literacy theory that is used as a theoretical frame in the study, as explained in chapter three, is a theory widely used in language and literary studies and is applicable within the qualitative research model. The study also uses content analysis as a method of data collection and analysis without any hesitation or fear of contradiction with broader research model.

Unlike other studies that use human as subjects of data sources, this social enquiry is of a critical and challenging nature as it exclusively uses books, thereby relying on the language content in the books to generate and analyse data. In many cases, language provides a far more sensitive and meaningful way of recording human experiences. Literary texts are a record of such experiences, which may range from the author's perspective of society to readers' perceptions of the world. In these cases, words and sentences are used to qualify and record information about the world or social views. Therefore, the qualitative research paradigm allows for a critical analysis of textual data to understand the world (Bless and Smith, 2000). The qualitative research paradigm allows for exploration, description and understanding data, and social reflections in its original form (Babbie and Mouton (2001). This aspect makes the use of this paradigm even more appropriate, as the study uses original content as found in the selected texts. Texts used in the study are not edited or summarised versions of the original texts.

Henning (2004) points out that a qualitative study usually aims for in-depth rather than quantity of understanding and this paradigm is best suited for my study as the content analysis of literary texts is, by its very nature, an in-depth view of literature. Most content analysis studies are done on just one text through the lens of just one critical concept. This study not only analyses eight short stories and a novel it analyses them through the lens of three critical concepts that is culture, sexuality and gender. This therefore, shows how in-depth the study goes with the phenomenon of representations.

As Henning (2004), further asserts a qualitative paradigm also allows for a critical examination of qualities, characteristics, elements, and properties of social reflections.

4.4 RESEARCH METHODOLOGY: CONTENT ANALYSIS

As stated before, this study focuses on the representation of culture, sexuality and gender in literary texts, the research methodology selected is discussed in this subsection. The two literature textbooks selected for analysis in this study were constrained within three parameters: period (space and time of use), genre (prose), and age of intended readership (secondary school learners). According to Russell (1997, p.190), literal realism is governed by the laws of the natural world as we understand them, and intended to provide a believable verisimilitude to life as we experience it. Botelho and Rudman (2009, p.2) write of the significance of literature as a vehicle of cultural meaning established through representation embedded with discourses.

In general, literature writers tend to pay close attention to features such as complexity of character, description and language. These three features in particular allow for theoretical analysis because of the personal connections readers can make. In doing critical analysis, Botelho and Rudman (2009, p.5) assert that the very word critical implores us to pay attention to the social work of language, sexuality, gender and culture because how we use these concepts shapes perceptions, cultural and social processes. The way an author uses culture, language, race, sexuality and gender can influence a reader's understanding of an issue.

Content analysis provides a method for systematically identifying and coding specific traits in a body of work. Literary text analysis enables a close look at the elements such as theme, symbolism, character, stylistic devices, language, and so on.

According to Galda, Ash & Cullinan (2000, p.362) these analyses “may be historical accounts of changes in the field, may focus on one text or many, within or across genres, or may focus on the work of individual authors”.

With qualitative research paradigm being used for the study, the ‘*qualitative content analysis*’ is relevant as a research analysis method in this study. Content analysis is one of the most used research methods in social science enquiries. Researchers such as Krippendorff (1980) and Marying (1983), amongst others, offer different but un-contradictory definitions of qualitative content analysis as a methodology as well as ‘*content analysis*’ as a method. Marying (1983), defines qualitative content analysis as an approach of empirical, methodological controlled analysis of texts within their context of communication, following content analytical rules and step by step models, without rash quantification. The important part with this perspective is what distinguishes my study from other content analysis studies. This study does not put emphasis on quantifying units under analysis but rather on qualifying it through critical and thick descriptions.

Content analysis examines essential textual units of analysis, coding and statistically analysing them, and presenting the analysis as concisely and succinctly as possible (Cohen, Manion and Morrison, 2011). According to Lal Das & Bhaskaran (2008), content analysis understands the changing in cultural symbols. They further state that broadly, content analysis may be seen as a method where the content of the message forms the basis for drawing inferences and conclusions about the content. As per Krippendorff’s (2004) definition, this study is a literal text driven analysis (p. 341). The stages described below follow the steps Krippendorff outlines:

- a) Accumulation of texts
- b) Identifying textual and intertextual features, and
- c) Reading texts for what they denote, connote, or suggest (p. 341).

Krippendorff (2004), defines content analysis as a systematic, replicable technique for compressing many words of text into fewer content categories based on explicit rules of coding. This definition raises important keywords, which are also key in this study.

The first one is '*systematic*'. This implies that a text is not just invaded and content-analysed without applying systematic and critical research imperatives such as, the selection of such a text, the description of scope and focus under analysis and coding of content under analysis. These are some considerations that were considered in this study and are elaborated further in the data collection and analysis sections, respectively. The other terminology Krippendorff uses is '*replicable*'. Since my study uses texts for analysis it allows for replication, as this applies to data that are durable in nature as texts are.

The content analysts view data as representations not of physical events but of texts images and expressions that are created to be seen, read and interpreted and acted on for their meaning and must therefore be analysed with such use in mind (Krippendorff, 2004). Analysing texts in the context of their uses distinguishes content analysis from other methods of enquiries. Some methods in natural enquiries are hardly concerned with meaning, intentions, content, inferences and references. Reflecting on the researcher's own experiences is narrowly dismissed as being subjective in contrast to a detached but involved objective measurement.

Therefore, content analysis is not only a research method that takes meaning seriously it is a method that is powerful but unobtrusive. It makes sense of what is mediated between people—textual matter, images, mass media content and social interactions without perturbing the authors and consumers of the content under scrutiny (Krippendorff, 2004).

Content analysis is used for different applicative purposes. Amongst others, it can be a powerful tool for determining authorship. For instance, one technique for determining authorship is to compile a list of suspected authors, examine their prior writings, and correlate the frequency of nouns or function words to help build a case for the probability of each person's authorship of the data of interest.

Recently, Foster (1996) used a more holistic content analysis approach in order to determine the identity of the anonymous author of the 1992 book *Primary Colours*, which the study found to be Joe Klein. Content analysis is also useful for examining trends and patterns in documents. For example, Stemler and Bebell (1998) conducted a content analysis of school mission statements to make some inferences about what schools hold as their primary reasons for existence.

Additionally, content analysis provides an empirical basis for monitoring shifts in public opinion. Data collected from the mission statements project in the late 1990s can be objectively compared to data collected at some point in the future to determine if policy changes related to standards-based reform have manifested themselves in school mission statements. The content analysis approach used in this study is also phenomenon and trend based. The study looks at three phenomena, that is, gender, sexuality and culture. It further explores the trends in the use of these phenomena across selected textual data; and how such trends could have an effect on how learners view themselves as boys and girls or men and women.

4.5 RESEARCH ANALYSIS METHOD

Content analysis has two broad data analysis methods; the conceptual and the relational. At a glance, one would easily associate this study with the conceptual analysis method because of the three critical concepts the study uses to analyse representation in texts.

However, since this study will not be quantifying, or tallying the presence of certain concepts (Carley and Dale (1997), this study uses relational content analysis method for data analysis.

Relational analysis, like conceptual analysis, begins with the act of identifying concepts present in a given text or set of texts. However, relational analysis seeks to go beyond the mere presence of concepts by exploring the relationships between the concepts identified.

Relational analysis has also been termed semantic analysis (Palmquist, Carley and Dale, 1997). In other words, the focus of relational analysis is to look for semantic, or meaningful relationships. Individual concepts, in and of themselves, are viewed as having no inherent meaning. Rather, meaning is a product of the relationships among concepts in a text. Carley (1992) asserts that concepts are "ideational kernels;" these kernels can be thought of as symbols, which acquire meaning through their connections to other symbols. The perspective of analysis I used in this study remains linguistic in nature, where the actual content (textual data) of the literary texts is put under scrutiny in order to establish a matrix of representations (Carley, 1990).

The first phase of content analysis involved reading the books and identifying specific elements and recurring features worth exploring to describe the overall quantity of two books. Then, meanings as applying to culture, sexuality and gender were decoded from relational concepts and coding of this data was done. Patterns were then identified and re-coding was done to develop categories. Later themes emerged and these are discussed in chapter five.

4.6 CONCLUSION

This chapter discussed the sampling criteria and the actual samples of the literary texts that were analysed. It further discussed a critical account of a broad research paradigm which is a qualitative research paradigm within which the study is framed. Further to that, a discussion of a qualitative content analysis research methodology ensued. Within that discussion methods and approaches underpinning the method of analysis were also outlined, those being relational content analysis approach. The discussion thus gave a critical account of the research design and methodology employed in this study.

Chapter Five

Presentation and Analysis of Findings

5.1 INTRODUCTION

This chapter presents findings on how the concepts of culture, gender and sexuality are represented in selected literary texts prescribed for grade twelve in KwaZulu-Natal schools. These findings were gathered through a qualitative content analysis methodology discussed in chapter four, applied on two set works; a novel (Kubheka (1993) and a collection of short stories (Gray & Finn, 2008). For the purpose of presentation, clarity and coherence the findings have been classified into four main themes; *Recycled social scripts and stereotypes*, *Power, powerlessness and resistance*, *Institutional and systemic fallacy* and lastly *One best model*.

5.2 RECYCLED SOCIAL SCRIPTS AND STEREOTYPES

Stereotypes based on sexuality, gender and culture are not new in this modern era we live in and they have been there since time immemorial. Under this particular theme I discuss old stereotypes that are recycled and are prevalent and are represented in literary texts studied by learners currently.

5.2.1 Gendered social and occupational roles

Social and occupational roles and positions, which are made to appear as though they are a preserve for either of the two genders, were found in literary texts. For example; the study shows that the male characters were doing more active jobs while, female characters were doing passive jobs as would be expected of females by gendered society.

For instance, in a short story titled; *Crimes of Conscience* (Gordimer, 2008), two main characters, Aly a female and Derek a male, are portrayed in stereotypical roles. Derek had worked in an advertising agency in the UK, did computer science studies, and was now working as a private investigator for the State's internal security agency. On the other hand, Aly worked as a teacher for a correspondence college, 'teaching people she never sees', as the story describes her work (Gordimer, 2008). Implicitly and unintentionally, maybe, this representation entrenches occupational and professional stereotypes that males are more suited for scientific and complex occupations compared to their female counterparts who are more suited for vocational and social sciences.

Similarly, in Kubheka's (1993) novel, there is a vivid trend of career-pathing based on gender. Mr Zwane is adamant that his son Mandla has to become a reverend, though he would not wish the same for her daughter, Thokozile. While teaching is a common career to both genders, to be in a management post is still a privilege for men. In this instance, Thokozile who is older than Mandla starts teaching earlier than Mandla but Mandla becomes the principal first soon after his qualification as a teacher. For example, Mr Zwane states,

Noma ayengakaze aphimisele nje kodwa wayesebonile ukuthi ukhona umfundisi kulomfana; kanti uma kungenjalo ukhona uthisha. Njengomuntu wenkonzo wayethanda ukuchumisa indaba yobufundisi (p.05)

(Though his father had never said it out in the open, he always knew that he was either going to become a pastor or a teacher, and would have more preferred him becoming a pastor as he grew up in the church himself)

In another short story, titled *Mamlambo* (Maseko, 2008), Sophie sees two traditional doctors in an attempt to get some ‘*muthi*’, a herbal potion, to make her boyfriend love her forever and consults another one to help her get rid of ‘*muthi*’, which has become a problematic snake. Stereotypically, both traditional doctors are males, Baba Majola and a Nyasa doctor whose name we are not told. Though the name is not told for the second doctor, pronouns used in the story reveal his gender. For instance,

*The indigenous doctor began to moan as if **he** were speaking to gods... Oh!’ **he** shuddered. ‘What you have in your room is Mamlambo (Maseko, 2008)*

In six of the eight short stories there are characters that portray security, justice, law and order related careers. Among others are, prison warders, policemen, prosecutors, lawyers, magistrates occupational positions. Stereotypically, all these characters are played by males, which further entrenches gender stereotypes. For example, in a short story titled *The Trial* (Essop, 2008), two occupational positions of authority, both played by males are prosecutor and magistrate. In the short story titled; *The prisoner who wore glasses* (Head, 2008) a male warder replaces a male departed one.

***He** was a new warder, named Jacobus Stephanus Hannetjie Head (2008).*

Similarly, in *Sunlight in the Trebizond Street* (Paton, 2008), a short story with almost the same political prisoner’s theme, as shown in the prisoner who wore glasses, major and warder occupational positions are represented by male characters. The warder’s name is Casper and in following extracts both the warder’s and the major’s gender is revealed.

*I have been watching Casper for a long time, and I have come to the conclusion that **he** has a grudging respect for me. If the major knew **his** job, **he**’d take Casper away... (Paton, 2008).*

In another short story titled; *The name of Patrick Henry* (Cope, 2008) there is a portrayal a policeman, a lawyer and an inspector from the home affairs department all these characters are males. In the case of a policeman the confirmation of gender is not only in the story line but also in the word ‘polic**man**’ itself. On the other hand the lawyer is referred to as ‘**Mr.** Beaumont’. In this instance the character’s title reveals his gender. Lastly, on this story is the occupational position of an inspector that is stereotypically male. While the name is not told but the story line reveals his gender.

*The inspector from the Pass Control was in the front seat at his side, a big **man** with a blue-veined nose and a hat down over **his** ears Cope, (2008).*

One of the remarkable findings by Al-Ghafari (2006), in his series of interviews on the role played by literature in the socialisation of women in Syria, was that gender differences are not natural, but they are seen as such by cultural components of society. He further asserts that from the moment children are born and wrapped in pink (if they are girls) or blue (if they are boys) blankets, their world are prepared along gender-related rules. As the children grow up they continue to be bombarded with gender rules and regulations. Consequently, adults expect young girls to change diapers for their babies in the future, to learn manners, to obey their parents, to marry a man, to take care of children and to stay at home. However, boys are encouraged to excel in male-dominated professions and to remain detached from the private sphere that is treated as a feminine domain.

Therefore, in order to examine the process by which male and female children (learners) become men and women in the traditional sense of the word, it is necessary to examine the representations of gender roles in literal texts. Literary texts play a major role in constructing gender roles and in presenting the image girl as a woman, and the boy as a man that have different roles.

The above findings and evidence show across stories that, indeed, old occupational positions are still engendered and are recycled in the representations found in literary texts under scrutiny.

5.2.2 Male heroism

Another phenomenon which is also a gender recycled script is that of representing males as heroes. This is one of the old gender stereotypes, which is still found widely recycled and represented in the literary texts analysed in this study. Political prisoners are widely regarded as heroes in the eyes of the society or at least to those communities who share the same plight for which they are prisoners. In two short stories (Paton, 2008 and Head, 2008), which have the portrayal of political prisoners; all prisoners cited in the stories are males. Head (2008) tells of a group of prisoners known as Span One of which the name of one was Brille. All Span One members were men, for example,

*This particular work span was known as Span One. It was composed of ten **men** and they were political prisoners (Head, 2008).*

In Paton (2008) though prisoners were not grouped the names of the individual stories suggest that men were more in number as well. Some of the names found in the story, among others, include;

Rafael Swartz, John Forrester and the doctor (Paton, 2008).

Even though, we are not told the name of the doctor, his gender is revealed when the major threatens to torture the doctor in his sexual organ, as part of their truth extracting mechanisms on prisoners.

*We can break you doctor, ' he said. 'We don 't need to give you shock treatment, or hang you up by the feet, or put a vice on your **testicles**'*
(Paton, 2008).

Heroism is also best depicted in a war or fight situations. In two other short stories about a fight and war, respectively, men are also represented as heroes.

In a short story titled *Funeral Earth* (Bosman, 2008), a war is fought between two tribes, the Boers and the Mtosas. The regiments of both factions not only are they exclusively composed by men they are also heroically led by men. The Mtosa tribe is led by Ndambe and the Boers led by both Joubert and Combrinck (Bosman, 2008). When women appear in the war zone for peace offering, the story refers to their appearance as strange and unusual, as follows,

*It was then that an **unusual thing** happened...we realised, from the heavy look of those burdens, that the carriers must be **women***
(Bosman, 2008).

In the short story *The Dube train* (Themba, 2008), it takes a huge and hulky man to fight and overpower a tsotsi who is abusive in the train,

*With a demoniacal scream, the big **man** reached out for the crudely... then he hurled him... through a panelless window...*
(Themba, 2008).

The same aspect of heroism manifests itself in a novel, '*Umthathe Uzala Umlatha*' (Kubheka, 1993). In this novel, no less than three fights are found in the storyline.

Stereotypically, they all involve men or boys to be specific. In all of the fights Mandla, a male character, is at the centre. The first fight involves a tradition of a boy coming of age and ‘eqhathwa’, fighting with his peers to measure his strength. The other fight is with a boy from Ndaba clan over a girl, Nomusa Ntuli, who is implicitly regarded as some kind of a trophy to be fought for, and she eventually becomes Mandla’s wife. The next fight is when Mandla discovers his sporting talent in boxing. It is in this instance where Mandla gets to be nicknamed as ‘destroyer’.

The other fights are later in the novel, which are fuelled by tribalism between Xhosas and Zulus (Kubheka, 1993). In all these fights, man bravery, power and heroism is represented strongly.

The trend in the literary texts selected for this study is that male characters are represented as main characters that play epic heroic roles. Not only do males generally play heroic roles, they are represented in gendered character traits as well. Male characters portray certain virtues such as strength, courage, bravery, intellect and nobility. The significance of this representation stems from the fact that most readers tend to identify with characters of their own sex in books. Therefore, the relative lack of active, independent, and strong female characters in texts can limit the opportunity for girls to transcend the imposed gender roles or to validate another desired place in society. In other words, gender representation subtly conditions most boys and girls to conform to the social norms, without providing them with alternative role models.

5.2.3 *The Lady Eve’s stereotype*

Based on the biblical story of Adam and Eve, wherein Eve, who was female, is the one portrayed as the weakest link, through whom the temptation to sin entered and impacted on Adam as well as the rest of humankind, . This biblical story has given rise to a concept called, the ‘Lady Eve’ stereotype which presupposes that a woman is sexually gullible, eternal temptress and seductress, *The Lady Eve and Sullivan’s Travels*

(Martha 2002). This phenomenon manifests itself in different representations across a number of short stories and a novel under scrutiny. For example, in *Mamlambo* (Maseko, 2008), it is Sophie, a woman, who approaches a traditional doctor just to keep Jonas as her male life partner. Earlier in the story, we are told of how she got herself hurt by sleeping with a married man who eventually dumped her. As if that experience is not enough, she continues on a spree of changing boyfriends until she meets Jonas (Maseko, 2008), for example,

After Elias, Sophie never again had a steady boyfriend. They deserted her after two or three months... until Jonas came into her life... a thought came to her mind. She must consult a traditional doctor for help. She wanted to keep Jonas forever (Maseko, 2008).

In the novel (Kubheka (1993), Mandla is already married to MaNtuli, when he goes to further his studies at the University of Fort Hare. A Xhosa woman by the name of Nomvuyo seduces Mandla by using all the tricks she knows. This, becomes suicidal decision for his marriage. He is seduced by Nomvuyo and yields to the seduction to a point where Mandla ends up deserting his wife for Nomvuyo, for example,

Waphinde walingeka njenge ndoda wabamba etiyeni lamadoda... wavuka phakathi kwamabili eselele ebhedini enofonofu angawazi ukuthi ufike nini kuwo... wathi ukuba abone uNomvuyo ukuthi uMandla usephapheme wambamba wamsondeza emzimbeni wakhe othambile...' Wayesethi uNomvuyo, '... Eyonanto iyiyo eyokuba wena nami sikunye apha ebhedini, kwaye mna andikuthandi ndiyaphambana luthando (Kubheka, 1993, p.152).

(She got tempted and after having few glasses she found herself in bed with Mandla. She held him tight against her body and professed her undying love for him)

In another short story titled *Crimes of Conscience* (Gordimer, 2008), a woman easily falls in love with a man who is spying on her. The story even details how women could not resist the looks of Derek. It further says the night Derek helped Aly moves from a flat to a small house they make love. This implies that women are sexually loose or are sexual beings who are morally loose and thus cannot take appropriate responsibility for protecting men's infidelity. The worst is when Derek has confessed to spying on her, instead of feeling betrayed, Aly shuffles across the bed on her haunches and takes his head in her hands holding him (Gordimer, 2008).

5.3 POWER, POWERLESSNESS AND RESISTANCE

Life can be viewed in binary comparisons and contradictions of a down group and up group, under-dog group and top-dog group, impoverished and affluent, as well as superior and inferior. In this instance one group would be more powerful than the other.

To this point, the tendency is to discuss contradictions one at a time as if each contradiction functions in isolation from the interplay of other opposite binaries, *Relating Dialogues and Dialects* (Baxter and Montgomery, 1996).

5.3.1 The powerless resisting the powerful

The Power of the Powerless is a concept largely used in socio-political contexts (Havel, 1985). This concept is used to describe the relational juxtaposition of those with and in power against those on whom power is exercised. However, in the context of this study the concept of *Power of the Powerless* is applied in view of the representation of men and women in literary texts. Women are generally and stereotypically regarded as powerless, voiceless, vulnerable, lowly inferior, and susceptible to different forms of subjugation and manipulation while males are mostly dominant in several occurrences and are regarded as powerful. Culturally, it can be proven that some literary texts still

dictate that women should be beneath men that are powerful. Here, the literary text has not changed the biased representation of culture, sexuality and culture. However, in some areas of the selected texts, we find the powerless resisting the oppression by the powerful group. That power shift represents a potential that texts have in portraying the powerless as capable to transcend and overturn their stereotypical identity as constructed by culture and society in general.

As a woman Mrs Parvena (Essop, 2008), is presented as resistant to her subdued social position. The first resistance is towards a local municipality, which wants to force her to plead guilty in not informing the municipality that the municipality had changed her street name. As a result the municipality takes her to court. Generally courts are male dominated, from magistrates to prosecutors.

However, Mrs Parvena, despite her powerless social position as a woman, she resists being easily persuaded by the magistrate and prosecutor to plead guilty.

She powerfully and assertively argues her views, speaking truth to power as a woman, a phenomenon that left the male dominated court rather, baffled. (Essop, 2008).

In two short stories about prisoners and prison authority (Paton, 2008) and (Head, 2008), we also see resistance from prisoners, who by virtue of them being prisoners, are subdued and subordinated therefore powerless. In Head (2008), a group of prisoners referred to as Span One, find themselves under a heavy handed and strict warder, by the name of SJ Hanneljie, whose presence the text describes as follows:

His eyes were the colour of the sky but they were frightening... he is not human (Head, 2008).

Even though at first they live under the warder's power, towards the end of the story, Span One finds their power beneath their powerless position as prisoners. This happens through Brille, one of Span One members, who discovers that warder Hanneltjie is stealing the prison's fertilisers. Brille, together with Span One use that knowledge to blackmail warder into submission. Suddenly, tides and power positions are changed (Head, 2008).

In another one (Paton, 2008), a prisoner who is only referred to as the doctor in the text also finds power within himself to resist the authority despite his subdued and powerless position as a prisoner. The text describes his powerless position as follows:

You lose your certitude. You're like a blind man who falls over a stool in a well-known house. There is no birthday, no trip to town, no letter from home... (Paton, 2008).

In this instance, the authority uses all the power and means they have to extract the truth out of him. Despite this state he is still stubborn, assertive, the power beneath powerlessness results to the prison authority having no choice but to release him from jail. When he is released he still has not spoken out, he resists right to the end.

Finally, in a short story titled, *The name of Patrick Henry* (Cope, 2008), a character, referred to as Patrick Henry, finds himself with a questionable identity. This emanates from his cultural background which, according to authorities, precludes him from having a name resembling another culture. He is of African descent but with a western name. He is from an oppressed and powerless group. However, despite that subordinated position he finds himself in because of his culture and race, he can still manage to politely resist the anger and might of the policemen or authority. To soften the power of a policeman he addresses him as 'baas'. This is a gesture of subordination, but Patrick Henry uses it diplomatically to escape the authority or being arrested by the

policeman. When a policeman finds him stranded along the street and wants to arrest him, as the text states,

He touched his forehead and murmured a respectful greeting... I am looking for something my baas (Cope, 2008).

He got off so lightly from a powerful policeman being down and powerless.

Many scholars (for example, Havel, 1978; Fragale, 2006; Parton, Silternan, Hosman and Langeerdefer, 2006), among others, have written substantively on this phenomenon of power for the powerless. One common thread which is salient in their writing is a caution that most authors were males. Thus, inevitably the representation of the discourse of power either in the texts or in character portrayal is at times, more often, subjective and inclined towards male heroism, dominance and hegemony.

5.3.2 *Voice of the voiceless*

Within this frame of analysis we encounter the phenomenon of the ‘down group’ which is normally the voiceless group, a group whose position in the social, gender, sexual and cultural ladder level is low and inferior. African tribes as compared to western ones would resemble a voiceless group. Women as compared to men would be regarded as a voiceless group. This frame looks at the critical aspect wherein popular and most often, the dominant voice orchestrates the discourse. (Holder, 2007)

In a short story titled, *funeral earth*, (Bosman, 2008), an African tribe, known as Mtosas were fighting with the Boers who thought they were better off than Mtosas, they who were uncivilized. When they suggested that the war should stop to observe the sowing season as part of their cultural ritual, the Boers dismissed that as ignorance. It was coming from the Mtosas, a down and voiceless group. Mtosas were using an argument based on their ‘low’ and ignorant culture, as Boers. Nevertheless, the Mtosas insisted on their position on the respect of the soil and could find inner strength to defend their

cultural belief, despite being powerless. Eventually the Boers realised what Mtosas meant when they were burying one of their soldiers, killed in a war with English whites. The funeral soil was damp and fertile for sowing, they could relate to the Mtosas' argument about sowing, because they were also farmers. Mtosas' voice prevailed. (Bosman, 2008).

On the other hand in, *The name of Patrick Henry* (Cope, 2008), despite being a nobody, with an identity crisis and therefore voiceless, Patrick Henry was able to defend his cultural heritage. He defended his name Patrick Henry despite it being a white name and him being black. There are dialogues in the text that show his inner intellectual power, despite his socio-cultural adversities and misfortunes. When Mr. Beaumont, his white lawyer friend, asked him to just get rid of the name Patrick Henry and get a common name that would fit into his culture, he said:

No sir, I stick to my name. Honestly, I can't eat it or buy bread with it... any other name is dishonest... my name is my spirit (Cope, 2008).

Even Mr. Beaumont and his white counterpart from pass control, said that was very rich, coming from *him* (Cope, 2008). '**Him**' in this instance refers to his voiceless and down group social status.

In the novel by Kubheka (1993), MaNtuli who was married to Mandla, also found herself in a voiceless position in two-fold. One position is her wifhood, in a Zulu culture, which accords less recognition on the voice of a wife in a marriage. The other position is her womanhood, which by virtue of her gender she was from a down socio-cultural group. Mandla wanted to further his studies at the University of Fort Hare, which would took him to be away from home for three years. He took this decision without consulting his wife, of which she was angry about.

*Yise ka-S'bongile, yilona thando lwakho lolu ongithanda ngalo,
ukuthi ungenza izinto uze uziphethe ngihlezi nawe
ungasangincinzanga (Kubheka. 1993, p.88).*

*(Sbongile's Dad is this you're the kind of love I am supposed to be
content with, that you would plan such a big decision alone without
even hinting an idea with me)*

As they continue to argue about this, MaNtuli reveals that may be the other problem was that she was not educated enough. She, however, admits that her position as a woman would not have allowed her to voice an opposing opinion to Mandla as he was a man.

*Ngangingeke ngikushayele umthetho emzini wakho, ngikwenqabele
uyindoda, ngingawathaphi amandla okushayela **indoda**
umthetho (Kubheka, 2008, p.89).*

*(I wouldn't have dared gone against your authority as a man of the
house. I know I don't the authority to tell a man what to do)*

Despite her position as a woman, MaNtuli goes ahead to tell Mandla about her worst fears. That he would abandon her and the kids and that Xhosa girls would trick him into loving them more than his family. All those warnings coming from MaNtuli, Mandla does not heed them, because at the end of the day MaNtuli is just a woman. Eventually it is MaNtuli's voice that proves to be true. Indeed Mandla is seduced by Xhosa women, he leaves his wife and family. Unfortunately for him, it all backfires. MaNtuli's voice prevails at the end (Kubheka, 2008). Ironically, the name Mandla means 'power' but at the end there is nothing powerful with him, neither in his education nor his manhood.

5.4 ONE BEST MODEL

Flowing from the binary perspective concept, there is a tendency to view one aspect at play as the best model when compared to the other. The best model would be represented as ideal which must be followed, with all *others* conforming. *Othering* consists in objectification of another group which puts aside the relational complexities of the other. This phenomenon leads people towards a widespread tendency to differentiate in-group and other group in a way that promotes and reinforce the in-group against the other, (Dervin, 2015). In the context of this study, *Others* would be that which is less ideal, inferior and powerless. In this instance I found that there appears to be a trend of a binary super comparison of the two social aspects in the literary texts herein analysed, with one being a *best model* (superior, dominant and powerful) to the *other* (inferior, dominated one and sub-ordinate). These elements would manifest themselves both in relation to culture, gender and sexuality (Baxter and Montgomery, 1996). Trends of this aspect of representation could be traced right through from the short stories to the novel.

In a short story titled *Funeral earth* (Bosman, 1994), the white culture is portrayed as the best model compared to the black culture. This goes as far as de-valuing a life of a black person almost to a level of being sub-human. In a war that the whites (Boers) are fighting with the black (Mtosas) one of the motivations for the war according to Oom Schalk Lourens, is that they have a duty to teach blacks to become civilised (Bosman, 1994). In this case civilisation means blacks assimilating to the white ‘best model’ of a lifestyle. Whites go as far as burning down the Mtosas huts, which are homes to them and further refer to the Mtosas as unenlightened (Bosman, 1994). The implication here is that the Mtosas are unenlightened because they do things differently from the Whites. Enlightening blacks would entail making them do and live in a manner acceptable to whites, as a ‘best model’.

When Ndambe, the leader of the Mtosas, speaks to whites about peace-making, he uses the kind of language that elevates whites to this nation they think they are. He refers to them as kings amongst kings; elephants amongst elephants (Bosman, 1994). The text even states that they know they are being complemented, impliedly, meaning that that is how they view themselves as well. As a motivation for a truce Ndambe uses the cultural beliefs of Mtosas on the significance of soil during the sowing season. Blacks believe that during the sowing season the soil is the spring of life and therefore would not engage in a war whose casualties would have to be buried in the very same soil they expect life (food) from (Bosman, 1994). This is their argument, but because the Whites cannot relate to it, as whites, they rubbish it as just ignorance. Instead they continue to think that blacks were just admitting defeat by them (Whites) as conquerors and as the 'best model' (Bosman, 1994).

In another short story titled, *The name of Patrick Henry* (Cope, 1994), a life of a young black man is made miserable by his failure to produce a White men's best model of proof of identity. Not only is he expected to produce an identity document and work permit, he is expected to bear a name that reflects his cultural belonging.

Since his name sounds like that of a white person, Patrick Henry, yet he is black his identity is disputed (Cope, 1994). A perfect best model scenario would for a black person to have a matching name and live in a matching residential area. Since his name does not fit into this model they do not even refer to him by his real name, he is called anything from Tom, Jim, Mahleka to Noah (Cope, 1994). Strangely he has to prove his birth place, show proof of his relatives and prove that he was indeed born. At some point when it is seemingly becoming impossible to fit into the 'best model' he comes to a realisation that he has to be *a nobody*, even though he used to be *a somebody* (Cope, 1994).

In the novel (Kubheka, 1993) the ‘best model’ is manifested on the aspect of sexuality. In this text anything else other than being heterosexual is abnormal. The Zwane families are very much concerned about their son’s (Mandla’s) sexual orientation. When he grows up and is at an age in which he is expected to have a girlfriend, they become very concerned. They begin labelling him as girlish or needing some ritual (Kubheka, 1993). While the text doesn’t say anything about homosexuality, by way of an inference, they fear that their son could be homosexual. This is clearly seen in the manner in which they appreciate the news that there is a girl in his life. The news are met with not only excitement but also relief that there is nothing ‘wrong’ with their son, he is normal because he is heterosexual and is interested in opposite sex (Kubheka, 1993).

The same applies to the girl, Nomusa, in the Ntuli family. Nomusa’s father is also concerned that he has not seen any boy or heard anything about his daughter’s love life (Kubheka, 1993). This is up to a point when her father finds Nomusa being cornered by a boy. He scolds at the young lad, but deep down, as the text states, he is happy to see that his young girl is attracting the opposite sex. While his excitement could also be associated with eagerness for *ilobolo*, the text states clearly his happiness was on the basis of him seeing his daughter with a boy (Kubheka, 1993). This, therefore, suggests that being heterosexual is the best model and anything else is abnormal.

5.5 INSTITUTIONAL AND SYSTEMIC FALLACY

On this last aspect of representation, in the literary texts that I analysed, there was a vivid fallacy by the government systems and socio-cultural systems, which tended to either privilege or prejudice people on the basis of either their gender, culture or sexuality.

In the novel, Kubheka (2008), marriage as a cultural institution is represented as somehow fallible because of the way it privileges a man over a woman. For instance, MaNtuli is described as good woman, because she is less educated, house bound and childbearing. Her character epitomises what a good married woman should be like. Because of these traits in her role as a woman and wife in the Zwane family, she is endeared by her in laws (Kubheka, 2008).

On the other hand Mandla, her husband, appears content with being the breadwinner at home, the only one working. He believes it is his duty and responsibility to do that. However, in turn he also thinks that as a man he could decide unilaterally as he pleases although his decisions can even affect his family. He decides to go and further his studies for three years without even telling his wife (Kubheka, 2008). Even when he decides to abandon MaNtuli for a Xhosa girl, Nomvuyo, the institution of marriage according to the Zulu culture dictates that MaNtuli, is married to the Zwane clan not necessarily to Mandla as an individual. Therefore, as a good wife MaNtuli is expected to remain loyal to her in-laws as a wife, which she does (Kubheka, 2008).

In the other short story, *The prisoner who wore glasses* (Head, 2008), Martha, who is a wife to Brille, a political prisoner, has twelve children with Brille. We hear nothing about her job, except that of her husband Brille, who used to be a teacher. The only reasoning to account for so many children could be on the basis of her matrimonial duty as a wife to Brille (Head, 2008). Once again, a fallible matrimonial institution that lets women down.

In a short story titled, *Sunlight in the Trebizond Street* (Cope, 2008), a political prisoner is kept in prison without trial. He has even forgotten what day it is, yet the police as a system are still verifying if he is guilty. Most of the political prisoners would be males. When asked if he knows how many days he has been in the prison, he replies:

I don't know anymore, it feels like something gone from you that you will never find (Cope, 2008).

After torturing him and failing to link him to any crime, he is released, just like that. This is the rare form of prejudice against males, which I found (Cope, 2008).

In a short story, titled, *The Dube Train* (Themba, 2008), the conditions under which train commuters travel are inhuman. Most train commuters are Africans, which inevitably gets associated with the culture of the commuters. The text describes the conditions as:

Debilitating interest, sour smelling humanity, congested... all was wrong with the world' (Themba, 2008).

In a short story titled, *Funeral Earth* (Gray & Finn, 1994), men are represented as warriors and brave fighters in a war involving Boers and an African tribe, Mtosas. No mention is made of the women's role during the war. The only moment they are featured in the story is when the Mtosa tribe parades them as a sign of peace and truce, as the Mtosas do not want to continue with a war during a sowing season. That on its own could imply that they are only useful when there is less danger, no fighting because they are powerless. Even when the Boer fighters realise that what they thought was an Mtosa tribe regiment, was in fact women, they think they are going to record the easiest victories, because women are powerless.

Since it was women, we were naturally prepared for the lowest form of treachery (p.20).

Despite that perception, a critical analysis of the story reveals that ending the war is the most powerful act and it is what ultimately both parties wanted. Therefore, it took women the ones regarded as powerless to stop a war that was proving to be fatal. It has to be women who are to be used as a sign of peace.

While their representation is that of a powerless and insignificant role, in actual fact they are the ones who decide the fate of the war and indeed play a powerful role in bringing the war to an end.

On the same short story, we find an African Mtosa tribe against supreme and all-knowing Boer warriors. Due to the general perception that Africans are powerless thinkers and inferior to their white counterpart, all what the Mtosas state about the importance of the soil is rubbished as ignorant thinking. For example, a white state:

Can you beat the Mtosas for ignorance (p.21).

The Mtosas have argued that they suspend the war temporarily because it is a sowing season. Culturally, according to the Mtosas, it is a taboo to fight and bury people in the very same soil which is expected to produce food.

At the end of the story it is the not so powerful tribe, the ignorant culture whose reasoning and knowledge proves to be the powerful and correct. The perceived supreme and powerful white tribe of the Boers is forced by factual and instinctive realisation that their reasoning power is not so powerful after all. Eventually, not only do they concede that Mtosas were correct in their reasoning about the significance soil during the sowing season, they also learn from their reasoning and model their behaviour on farming.

And I remembered that other war, against the Mtosas... I understood then how, in an earlier war, the Mtosas had felt, they who were also farmers (p.22).

The phenomenon of powerlessness beneath power also plays itself out in another short story titled, *The Dube Train* (Gray & Finn, 1994). In this short story which documents activities on a journey by the Dube train a Tsotsi (young township boy) is abusive to a young lady whom he is courting, though in a strange and forceful manner. It is clear that the Tsotsi feels powerful and untouchable and the young lady must have been feeling powerless and vulnerable.

After noticing the girl he greets her by saying, “Hi, rubberneck!” then clutched at her pear-like breast jutting from her sweater. This is merely an expression of arrogance of a powerful male figure over a powerless female one. Since the story indicates that they are both young almost of the same age, the only reason that could be attributed to the Tsotsi feeling that powerful was because he was a boy. Clutching her breast, which is one of the girl’s ultimate sexual identities, was also a sign of belittling ‘girlhood’ thus confirming their powerlessness. Even her reaction does not warrant a different analysis.

She looked around in panic... (p. 97).

The young lady is not the only victim of an expression of the Tsotsi’s power and arrogance. A woman, not coincidentally female as well, who was trying to defend the young lady also suffers a humiliation which renders her powerless. Not only is she verbally abused by the young boy, her sexual feature is also used or should I say abused verbally.

He turned around, scowled at the woman, and with a cold calculation cursed her anatomically, twisting his lips to give the word the full measure of its horror (p.99).

Insulting someone with a female anatomy is not just derogatory but belittling of a female as a sexual being.

Interestingly, though, it is the powerlessness of the two women which serve as a powerful tool in provoking a hulk of a man who is also a commuter to join the fray in defence of the two women. Their powerlessness evoke sympathy, pity and support. Their powerlessness is so powerful that the hulk of a man dares a knife-wielding Tsotsi and risks his life in order to affirm the dignity of the two ladies but this also inevitably affirms the position of men as more powerful than women.

The Tsotsi lifted the blade and plunged obliquely... with a demoniacal scream, the big man reached out for the boy crudely... he hurled him... the flight went through a panel-less window....

The same factor of powerlessness beneath power also is evident in a short story titled, *The prisoner who wore glasses* (Gray and Finn, 1994). The story documents political prisoners, all of whom are Africans, and a white warder whose duty is to look after this group, commonly known as Span One, like a hawk. His name is Jacobus S. Hannetjie. He comes with a colonial and apartheid mentality that blacks are culturally inferior, sub-human and not worth any respect. The power positions of the two in the story affirm his attitude, as white and warder he is powerful and supreme. By the virtue of Span One as not only African but also prisoners, they are powerless, subdued and inferior. It is in statements like these that this claim is vividly evident across the story:

Look 'ere," he said. "I don't take orders from a kaffir, I don't know what kind of kaffir you think you are. Why don't you say Baas? I'm your Baas. Why don't you say Baas, hey?"(p.74).

The warder just cannot tolerate and comprehend anybody of an African cultural descent being assertive and thoughtful. At the worse level of their powerlessness Span One remain powerful in their mind and in their resolve. Occasionally they show this in some of their conversations with the warder, as in the following evidence shows:

But nothing in the regulation says I'm your servant, Hanneltjie," Brille said, one of the Span One members... "I will tell you something about this Baas business... One of these days we are going to run the country. You are going to clean my car. Now, I have a fifteen year old son and I'll die of shame if you had to tell him I called you Baas (p.77).

Through such expressions of assertiveness despite their predicament, the power that lay beneath their powerlessness begins to dominate. Span One discovers Hanneltjie, is a fallible human, as they catch him on the wrong side of the law. All of a sudden his power diminishes, he eventually realises that Africans are worth something and human as well. At some point in the story he states:

This thing between you and me must end. You may not know it but I have a wife and children... I can give you anything you want," Warder Hanneltjie said in desperation (p77).

Interestingly enough, the same trend of power relations on gender, sexuality and culture issues is evident in the analysis of an IsiZulu novel *Umthathe Uzala Umlatha*, (Kubheka, 1993). In this heart-breaking novel a woman, MaNtuli, who cannot continue with her education partly because of her gender and cultural imperatives is dumped by her husband, Mandla, who is more educated. In this instance MaNtuli is powerless both because of her level of education or lack of education and because of her gender. However, in the life fate finds Mandla in a bad way. He ends up in a hospital bruised as a result of boozing and betrayal in his love life. When all else fails, it has to be his dumped, uneducated and powerless wife who comes to his rescue. She is the one who picks him up from the hospital, nurses him, feeds him and looks after him, a clear shift in power relations. This power shift is also evident in the language used by MaNtuli in the earlier parts of the story when her powerlessness is more dominant than the power beneath it:

Konje usuqhuba ungibukela phansi na ntombi? ...Cha Zwane ngangingeke ngikushayele umthetho emzini wakho...ngingawathathaphi amandla okushayela indoda umthetho... (p.89).

(I wouldn't have dared gone against your authority as a man of the house. I know I don't the authority to tell a man what to do)

Konje ingabe usuzama ukusibalekela yini...ngiyazisa wemama umuntu uyothi angafunda asibukele phansi, sigcine sesimnukela nokumnukela (p.91).

(Are you trying to run away from us as they say that once a person gets educated he looks down upon his family as they are a stinking bunch)

There is a sharp contrast in MaNtuli's expression at the end when she is in control and with her power more to the fore.

Engifisa ukukwazi kumyeniwami ukuthi yilona yini athi esishiyanezingane wathi uzolifuna...khuluma Zwane wathulanje. Usho ukuthi awuselona igagu lokuqeketha ukuthi awungifuni kangakanani... (p.215).

(What I want to know is whether you are the same outspoken and confident person I first met. If you are, you should be confident enough still to tell if you no longer want me)

Coincidentally, as expressed earlier the name Mandla means 'power' but at the end there was nothing powerful with him, neither in his education nor his manhood.

The preceding presentation of the findings demonstrates continued manifestations of biased portrayal of male and female characters in literary texts, particularly in relation to gender, culture and sexuality. Through the themes used in the analysis, it is overtly clear that these biased representations are not just minute elements prevalent in literary texts, but are deeply entrenched in texts, making it almost impossible for teachers and learners alike to consume the message and moral intended by the texts without an influence of these sub-texts elements. This indeed renders schools as sites for the reproduction of biased and engendered roles (Gilbert and Taylor, 1991).

5.6 CONCLUSION

This chapter discusses the findings of the study, which are presented in themes that emerged from the study. Each theme is discussed with a chain of evidence from the analysed literary texts provided. The following chapter analyses the findings and elaborate on the alluded analysis. It also presents conclusions that can be drawn from the findings presented.

Chapter Six

“The atmosphere and way of thinking in the classroom is often a reflection of what goes on in the world outside; therefore it is important to bring issues of gender biases to the surface in the classroom. Teachers must be aware of their huge responsibility when it comes to their choice of textbooks and other materials, because the teaching materials used will influence learners” (Toçi and Aliu, 2013).

Analysis, Conclusions and Recommendations

6.1 INTRODUCTION

Through content and literary analysis this study sought to explore the representation of culture, sexuality and gender in contemporary two learners’ literary texts. The following key research question guided the study:

- How culture, sexuality, and gender are portrayed in two literary texts prescribed for grade twelve learners in KwaZulu-Natal schools?

To address this question successfully, a descriptive, qualitative, content analysis research design and critical theory was used. This content analysis approach was found to be the most appropriate methodology for addressing the concerns identified by the researcher. Collection of the required data to answer the research questions was through the analysis of the two selected literary texts. The two literary textbooks for the analysis in this study were constrained within three parameters: publication date, genre, and age of intended readership in order to explore culture, sexuality and gender representation in learners’ literary text. Literary realism, according to David Russell (1997, p.190) is governed by the laws of the natural world as we understand them, and intended to provide a believable verisimilitude to life as we experience it.

This study draws on critical theory because it places gender, race, sexuality, and culture at the centre of examination. The theory is based on the belief that sexism is ever present and must be known to us. It also highlights, analyses, and describes the numerous ways in which gender, sexuality, race, and culture operates in the texts, language, character portrayal, and creation of a book. Further, critical theory gives this study explanatory and analytical tools with which texts can be held together at arm's length, tear it apart and put back together because it is less an object of intellectual enquiry in its own right than a particular perspective in which to view the history of our time (Eagleton, 2008).

Thus, this makes critical theory more relevant in my study because it explores how literary texts reveal biases, oppressive and stereotypical representations on discourses such as gender, culture, race, and sexuality. Eagleton (2008) reminds us that this is ultimately a political act, an attempt to dismantle the logic by which a particular system of thought, and behind that a whole system of political structures and social institutions maintain its force. Critical theory serves as mirror or lens for this study to enable the work of other scholars to be compared with the data that was collected and recommendations, thereof.

This chapter elaborates on the findings presented in chapter five and presents conclusions that can be drawn from the presented findings. This is done by critically looking at how male and female characters are portrayed in relation to culture, sexuality and gender in the two analysed texts. A further critical look at the key concepts is also done underpinned by scholarly literature to justify or explain any recorded representation of male and female characters in literary texts. The analysis and conclusions reached, as a result, are not meant as a critique of the author's writing or of the literary texts itself, but are based on the portrayal of male and female characters in relation to gender, sexuality and culture.

The main measure will be of these texts as currently prescribed for 21st century generation in a country embroiled with agendas of gender inequities and cultural marginalisation as well as intolerance of sexual orientations.

6.2 ANALYSIS OF FINDINGS

Cultures are not static and that the cultural discourse does not always accord with the discourse of political transformation (Ackerly, 2001). Therefore, any representation of characters in relation to culture should strike a balance between a transforming cultural era and globalising cross-cultural society. Therefore, the education system in general but teachers in particular, both as transmitters and facilitators of knowledge and knowledge production in class must be conscious of values embedded in the literary texts they teach. Clearly, in the analysed novel (Kubheka, 1993), the concept of culture is represented in a rigid manner. Representing a phenomenon of cultural suppression on women as acceptable and as a norm, even if for a particular cultural group, may be counter-productive to the national and international strides towards the emancipation of women and men from cultural dominion. Whilst the milieu of the text is a vital factor to take into account, the overarching factor is the current time, context and audience to whom the literary text is presented.

To illustrate the above point, we can look at the cultural stereotype of women as housewives. In Kubheka (1993), it is represented as a norm that womanhood is actualised by having a husband, staying at home as a housewife and bearing children. Men are culturally represented as chauvinistic, dominant, and having to work hard for theirs and their families' livelihoods. This is a stereotypical representation of culture through the male and female characters. In teaching such a text, a great deal of caution should be taken in ensuring that learners do not think that anything contrary to the above is a deviation from the norm. A contrast of eras must be done so as to allow learners to distinguish what is norm from what is deviance.

The way the novel represent the role of women within the cultural institution of marriage is also an unfortunate scenario in the current era. Any form of literature being studied by 21st century learners should be able to balance both what could be regarded as our history and heritage together with the transformational agenda grounded within the contexts of human rights, women empowerment and feminism. Kubheka's (2008), narration of the role of women within the institution of marriage as a cultural construct, seems to portray submissiveness and passiveness as heroic traits of a good wife within an African cultural setting. In contrast, males are portrayed as having absolute authority over wives who are more like 'commodities' bargained for through the cultural process of *ilobolo*. The novel suggests this portrayal as norm in an African culture.

Equally misleading in this day and age is the representation of women, in prescribed literary texts, as species who are edu-phobic or meant to be uneducated. Kubheka (2008), goes as far as portraying education itself as corrupting. All (educated) women Mandla dated at the University are portrayed as being badly mannered, promiscuous and lacking integrity. Whilst this may not be a complete untruth, however, if such biased portrayal is made to justify why it is good for women of a particular culture not to be educated, this study finds that to be more of a misrepresentation in relation to culture within the context of the current era. It is always important to note that while culture dictates and reproduces social norms, it also provides opportunities for subverting, resisting, messing with social norms.

A similar trend is also observed in the anthology of prescribed short stories (Gray & Finn, 1994). The colonisation of Africa saw a number of cultural distortions, influences, assimilation and disassociation, to some extent indoctrination of minority or oppressed groups in particular (Giroux and McLaren, 1989). Radithlalo (2004) argues that, since most pre-colonial African societies were oral ones, there was a tendency by colonial authorities to document their culture as inferior, primitive and backward.

A clear example of is in Bosman (2004), where an indigenous African culture is presented as inferior and is marginalised by the so-called superior and civilised white culture. In this short story African women are represented as just mere subjects of manipulation by men. This is demonstrated in the manner in which Ndambe a strong African leader of a regiment, commands women into doing as told without questioning. In this story African males and females are used to portray a marginalised cultural group, who are at war with white people solely because of their state of marginalisation. It took the death of a white person for the white group in the story to realise the worth of an African culture.

To this end, Ngwenya (1998) alerts literary scholars to the danger of ignoring the challenge of fostering cultural understanding and tolerance amongst social groups, in this case learners, which constitute the emerging South African nation. Therefore, literary texts, at least, should be agents of a new era of Cultural Revolution promotion and must evidently shift from the old order perspective of some cultures to the more inclusive, transformative, progressive and democratic view of critical understanding of culture as a dominant element in learners' understanding of their identity. Therefore, since culture, at times, informs one's behaviour and is a way of life, it is clear that culture has conditions of living, certain objects of possession, and certain characteristics of personality, as more desirable than others. These desirables are seen as motivating people to behave in acceptable and worthwhile ways, as underlying complex and highly specific manners and customs.

In recent years, humanities curricula have placed an increased emphasis on the notion of "critical thinking" with the aim that students might develop the skills to decode the assumptions underlying a text. However, there seems to have been an omission of the corresponding requirement that readers decode their own assumptions.

By paying attention to the ways in which students read and respond to representations of women and cultural minorities in history and social studies textbooks, teachers have access to a variety of readings that interact with the often singular perspective of a given text. And by privileging multiplicity over singularity, teachers and students have critical guards against the dangers of the often limited understandings of gender, culture and identity presented in curricular materials.

My study of prescribed literary texts in the KZN public schools as well as literary theory have brought me to realise that the portrayal of women and men in these literary texts in relation to culture is unable to conceptualise the notion of culture as a dynamic, non-static phenomenon. The portrayal represents males and females as individuals who inhabit a 'marginal space' of the old era. Part of my findings have discovered that the problem also lies in the simple cultural reality that most of the literary texts, particularly short stories, are written by writers who are not of the same cultural background. Without delving into the politics of cultural appropriation, I think it is a valid vantage point to investigate the role of authors in misrepresenting male and female characters in relation to culture. Again, to look into the concept of marginalisation as a set of specific political and cultural practices regulated, governed, and normalised through modes of representation, because representation, even in fiction, matters. In addition, of course before we pick up any literary text, we need to critically examine the history and present of the power structures that have allowed oppression to develop.

As Short (2001) observes, teaching resembles a political agenda. There are no such things as politically innocent books for learners. Moreover, it should be noted that a classroom is always laden with different values and perspectives introduced by teachers, learners and the literary texts. On entering a classroom and beginning a discussion, we have no choice but to become political. Teachers should empower learners with critical thinking by utilising resistant or oppositional reading practices. Teachers and learners should expect their own stances, their values, and ideas to be investigated and challenged.

Furthermore, of significance to reiterate at this stage is a reality that learners learn and develop their values and beliefs of their culture, gender, and sexuality through literary texts. As a result, when learners access any text that is problematic in terms of biases on the bases of gender, culture, and sexuality, teachers need to help them make better sense of the text by approaching the text from multiple perspectives and with alternative attitudes.

6.3 RECOMMENDATIONS

The following are the recommendations based on the findings of this study:

- There should be in-service courses for teachers and all stakeholders involved in education to empower them to bridge the gap between learners' knowledge, life experiences and textbooks in diversity context and to deal with biases (in class) portrayed in prescribed literary texts;
- Teachers need to be sensitive to their literary texts teaching materials so that they do not easily fall into a passive acceptance of everything literature presents to us.
- Teachers should take on resistant or oppositional and critical reading practices rather than dominant or conventional and conformist reading practices to help learners uncover the gender inequalities, sexuality biases and cultural misrepresentations that might be present in the text.
- Further research should be done:
 - I. To investigate the kind and extent of teacher knowledge relating to gender, sexuality and culture as they are portrayed in literary texts.
 - II. To determine the teacher strategies in dealing with gender, culture and sexuality when teaching literary texts in the classroom.
 - III. To determine the extent to which the Department of Education and schools consider gender, sexuality and culture as portrayed in literary texts when prescribing these texts for learners in schools.

- IV. To determine the ideological disposition of Publishing Houses towards matters of Transformation, Gender, Sexuality and Culture.

6.4 CONCLUSION

This study has found that the two texts prescribed for grade 12 learners in KwaZulu-Natal schools that were analysed portray sexuality, culture and gender in traditional stereotypical ways. In the novel, the ‘good’ woman is an uneducated wife who accepts her powerlessness and is submissive to her husband. She is loyal to her in-laws and stays with them to raise and take care of the family despite her husband having abandoned her for educated, women. The educated woman is portrayed as seductive, sexually loose, lacks moral values and preys on a married man. The man is sexually vulnerable and succumbs to the power of the seductress woman.

In short stories, men dominate as characters and are portrayed in more demanding professions such as doctors, police, and so on. They are also portrayed as more brave to an extent that they fight sometimes over women or to rescue women. The superior white culture is also evident where for an example, the Mtosa tribe is at war with the white Boers. Similarly, categorisation of people in terms of race is also shown in the subtext of *The name of Patrick Henry* where a young African man’s life is made miserable by the fact that his name (Patrick) falls into a white category yet his person (physical appearance) falls in the black category. This results in his identity being always questionable as in a context where this racial and cultural categorisation is fixated; he cannot prove that his name, Patrick Henry, is actually his real name.

The subtext of hetero-normativity is evident where parents worry about their children not having heterosexual relationships, and later becoming relieved when such relationships begin.

The institution of marriage is presented as a context where gender role relationships with differential balances of power for men and women where a man has clearly decision-making powers and a woman acknowledges her powerlessness in contributing to decision-making in the home and her good virtues are measured by the extent of her submission and conformity to the men's power.

Though some social stereotypes are still found in many societies, the representations of culture, gender and sexuality in the analysed texts do not reflect the changing gender and sexuality role relationships, as well as transformative cultures prevailing in the modern and post-apartheid societies. The study therefore argues that it is imperative that this disjuncture between what is portrayed in literary texts, and what prevails in our transforming societies is considered when prescribing and teaching literary texts in schools.

It should be clearly noted; that it is recommended that all the study suggestions be adhered to because the data have shown that, it has implications for research and pedagogy in the fields of education and learners' literature as they expand to become more inclusive of diversity and the transformation agenda of the democratic dispensation.

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Appendixes 1-8

Short Stories

- APPENDIX 1: FUNERAL EARTH
- APPENDIX2: THE NAME OF PATRICK HENRY
- APPENDIX3: SUNLIGHT IN THE TREBIZOND STREET
- APPENDIX4: THE PRISNOR WHO WORE GLASSES
- APPENDIX5: THE TRIAL
- APPENDIX6: THE DUBE TRAIN
- APPENDIX7: MAMLAMBO
- APPENDIX8: CRIMES OF CONSCIENCE

APPENDIX 1

Herman Charles Bosman

Funeral earth

We had a difficult task, that time (Oom Schalk Lourens said), teaching Sijefu's tribe of Mtosas to become civilized. But they did not show any appreciation. Even after we had set fire to their huts in a long row round the slopes of Abjaterskop, so that you could see the smoke almost as far as Nietverdiend, the Mtosas remained just about as unenlightened as ever. They would retreat into the mountains, where it was almost impossible for our commando to follow them on horseback. They remained hidden in the thick bush.

'I can sense these kafirs all around us,' Veldkornet Andries Joubert said to our sekse of about a dozen burghers when we had come to a halt in a clearing amid the tall withaaks. 'I have been in so many kafir wars that I can almost smell when there are kafirs lying in wait for us with assegais. And yet all day long you never see a single Mtosa that you can put a lead bullet through.'

He also said that if this war went on much longer we would forget altogether how to handle a gun. And what would we do then, when we again had to fight England?

Young Fanie Louw, who liked saying funny things, threw back his head and pretended to be sniffing the air with discrimination. 'I can smell a whole row of assegais with broad blades and short handles,' Fanie Louw said. 'The stabbing assegai has got more of a selons-rose sort of smell about it than a throwing spear. The selons-rose that you come across in graveyards.'

The veldkornet did not think Fanie Louw's remark very funny, however. And he said we all knew that this was the first time Fanie Louw had ever been on commando. He also said that if a crowd of Mtosas were to leap out of the bush on to us suddenly, then you wouldn't be able to smell Fanie Louw for dust. The veldkornet also said another thing that was even better.

Our group of burghers laughed heartily. Maybe Veldkornet

Joubert could not think out a lot of nonsense to say just on the spur of the moment, in the way that Fanie Louw could, but give our veldkornet a chance to reflect, first, and he would come out with the kind of remark that you just had to admire.

Indeed, from the very next thing Veldkornet Joubert said, you could see how deep was his insight. And he did not have to think much, either, then.

'Let us get out of here as quick as hell, men,' he said, speaking very distinctly. 'Perhaps the kafirs are hiding out in the open turf-lands, where there are no trees. And none of this long tamboekie grass, either.'

When we emerged from that stretch of bush we were glad to discover that our veldkornet had been right, like always.

For another group of Transvaal burghers had hit on the same strategy.

'We were in the middle of the bush,' their leader, Combrinck, said to us, after we had exchanged greetings. 'A very thick part of the bush, with withaaks standing up like skeletons. And we suddenly thought the Mtosas might have gone into hiding out here in the open.'

You could see that Veldkornet Joubert was pleased to think that he had, on his own, worked out the same tactics as Combrinck, who was known as a skilful kafir-fighter. All the same, it seemed as though this was going to be a long war.

It was then that, again speaking out of his turn, Fanie Louw said that all we needed now was for the commandant himself to arrive there in the middle of the turf-lands with the main body of burghers. 'Maybe we should even go back to Pretoria to see if the Mtosas aren't perhaps hiding in the Volksraad,' he said. 'Passing laws and things. You know how cheeky a Mtosa is.'

'It can't be worse than some of the laws that the Volksraad is already passing now,' Combrinck said, gruffly. From that we could see that why he had not himself been appointed commandant was because he had voted against the President in the last elections.

By the time the sun was setting not more than about two Cape feet above a tall koppie on the horizon. Accordingly, we started looking about for a place to camp. It was muddy in the turf-lands, and there was no firewood there, but we all said that we did not mind. We would not pamper ourselves by going to sleep in the

thick bush, we told one another. It was wartime, and we were on commando, and the mud of the turf-lands was good enough for us, we said.

It was then that an unusual thing happened.

For we suddenly did see Mtosas. We saw them from a long way off. They came out of the bush and marched right out into the open. They made no attempt to hide. We saw in amazement that they were coming straight in our direction, advancing in single file. And we observed, even from that distance, that they were unarmed. Instead of assegais and shields they carried burdens on their heads. And almost in that same moment we realized, from the heavy look of those burdens, that the carriers must be women.

For that reason we took our guns in our hands and stood waiting. Since it was women, we were naturally prepared for the lowest form of treachery.

As the column drew nearer we saw that at the head of it was Ndambe, and old native whom we knew well. For years he had been Sijefu's chief counsellor. Ndambe held up his hand. The line of women halted. Ndambe spoke. He declared that we white men were kings among kings and elephants among elephants. He also said that we were ringhals snakes more poisonous and generally disgusting than any ringhals snake in the country.

We knew, of course, that Ndambe was only paying us compliments in his ignorant Mtosa fashion. And so we naturally felt highly gratified. I can still remember the way Jurie Bekker nudged me in the ribs and said, 'Did you hear that?'

When Ndambe went on, however, to say that we were filthier than the spittle of a green tree-toad, several burghers grew restive. They felt that there was perhaps such a thing as carrying these tribal courtesies a bit too far.

It was then that Veldkornet Joubert, slipping his finger inside the trigger guard of his gun, requested Ndambe to come to the point. By the expression on our veldkornet's face, you could see that he had had enough of compliments for one day.

They had come to offer peace, Ndambe told us then.

What the women carried on their heads were presents.

At a sign from Ndambe the column knelt in the mud of the turf-lands. They brought lion and zebra skins and elephant tusks, and beads and brass bangles and, on a long mat, the whole

haunch of a red Afrikaner ox, hide and hoof and all. And several pigs cut in half. And clay pots filled to the brim with white beer. And also – and this we prized most – witch-doctor medicines that protected you against goil spirits at night and the evil eye.

Ndambe gave another signal. A woman with a clay pot on her head rose up from the kneeling column and advanced towards us. We saw then that what she had in the pot was black earth. It was wet and almost like turf-soil. We couldn't understand what they wanted to bring us that for. As though we didn't have enough of it, right there where we were standing and sticking to our veldskoens, and all. And yet Ndambe acted as though that was the most precious part of the peace offerings that his chief, Sijefu, had sent us.

It was when Ndambe spoke again that we saw how ignorant he and his chief and the whole Mtosa tribe were, really.

He took a handful of soil out of the pot and pressed it together between his fingers. Then he told us how honoured the Mtosa tribe was because we were waging war against them. In the past they had only had flat-faced Mshangaans with spiked knobkerries to fight against, he said, but now it was different. Our veldkornet took half a step forward, then, in case Ndambe was going to start flattering us again. So Ndambe said, simply, that the Mtosas would be glad if we came and made war against them later on, when the harvest had been gathered in. But in the meantime the tribe did not wish to continue fighting.

It was the time for sowing.

Ndambe let the soil run through his fingers, to show us how good it was. He also invited us to taste it. We declined.

We accepted his presents and peace was made. And I can still remember how Veldkornet Joubert shook his head and said, 'Can you beat the Mtosas for ignorance?'

And I can still remember what Jurie Bekker said, also. That was when something made him examine the haunch of beef more closely, and he found his own brand mark on it.

It was not long afterwards that the war came against England.

By the end of the second year of the war the Boer forces were in a very bad way. But we would not make peace. Veldkornet Joubert was now promoted to commandant. Combrinck fell in the

'All right, then I shouldn't have shouted at you from my car. But it was our business what we were doing with that piccanin, especially as we weren't going to hurt him. It was only a bit of sport.'

'Not a very nice sport,' my mother called out. We seemed to be winning all the way down the line. The big son had moved away and was being ignored by everybody. The other two continued their laboured explanations, struggling for English words to express themselves in. Once the other veered towards an aggressive tone, and then, as though remembering the faces in the car, closed and hostile, with the struggling black body in his son's arms, as guilty as blood, he became defensive again.

So a sort of peace did come, and we got back into the car. No one shook hands with anyone, there had been no reconciliation to warrant that. But no blows had been struck, and no one had called anyone a bloody Dutchman or a bloody Jew, so everything was as well as could be expected. Better really, for us, because we still despised them. We despised that family: it is not our fault they misinterpreted it. And they should have known that we were as frightened of them as they were of us. We left them there, outside their white-washed shop with the house behind it, that looked across the sand road to the railway line and the railway paddock where one chestnut horse was growing thin in transit between two lost farms.

It was a quiet journey home. Everyone was feeling depressed and beaten, though, as I have explained, the victory was ours. But we had lost, so much, somewhere, farther back, along that dusty road.

APPENDIX 2

ack Cope

The name of Patrick Henry

He called himself Patrick Henry, but nobody believed it and he had begun to feel that was the reason: it must be his own mistake and he could blame nobody else. With a name like Jim or John he might have got by. Plenty of people would say: Hey Jim, carry that bag. And in the shops: what do you want, John? They did not greet him with 'Good morning Mr Patrick Henry,' or even 'Patrick', or 'Mr Henry'. Something always seemed to stick in their throats and they could not say it. His own people either spoke to him as Brother, or used a nickname like Mahleka because of his tendency to laughter. He enjoyed a laugh, of course, though not about this.

If I start eating my feet I could end up swallowing myself. He crouched over his knees in the sand and the sun plumb above him bored a hole in his back. He could see his toes inside his boots through the cracked uppers. Once they were new boots bought at an Indian store, but since his misfortune he had not been able to afford another pair, and now there was hardly any life in them at all. People admired their own feet, he had noticed. Still, it was undeniable that his feet were good, broad and strong. They had carried him wherever he went and would not willingly desert or betray him. They were one thing he could trust. He took the boots off to have a better view of his feet and began rubbing comfortably between his toes. A shadow fell across him and at the same time a voice that filled the air and seemed to come from the sun demanded what he was doing there.

'I am thinking how I can swallow myself,' he answered without further thought. A heavy kick in the small of the back made him look up and then jerk to his feet. A man stared into his eyes so close that he lowered his glance after noticing the peak cap and pale blue uniform of a policeman not to mention the holster and revolver. He knew it was a bad thing to raise the temper of the police and he touched his forehead and murmured a respectful greeting.

'You have not said what you are doing here.'

'I am looking for something, my baas.'

'What?'

'For myself, baas.'

The policeman said: 'Well, get moving or you may find something else. Get moving.'

Patrick Henry started walking along the sandy edge of the road. He had a suspicion that he had been too lucky to get off so lightly and might feel any moment now a blow on the nape of the neck. But he kept walking and did not look round and the sand was hot under his bare feet and the hotter sun pounded his shoulders. The policeman passed him riding slowly on a bicycle, and at that moment he remembered his boots. He turned and started walking back. Though the policeman saw this he took no more notice. As long as he was walking, moving on, it did not matter which way.

This was the luckiest thing to have happened to him in a long while. Anything might have come out of that encounter; he could have been asked to present his papers, a pair of bright steel handcuffs snapped on his wrists, a tooth or two dislodged. But here he was a free man with the sun shining through the lidless top of his hat. Ahead, he could see his boots still at the roadside; nobody had thought of taking them. He decided happily to eat half of the bread he had over in his pocket. While he munched at the crust and slipped on his boots he glanced now and then up the road for his friend, the lawyer Beaumont.

At last Mr Beaumont pulled up in his car and Patrick Henry took off his hat and raised one arm in a fine old-fashioned salute. Beaumont nodded back glassily and licked dry lips; sweat stood out all over his very red face, gathering in the greyish unshaven bristles. From the creases and bits of fluff of his suit he could have slept in it. The Inspector from the Pass Control office was in the front seat at his side, a big man with a blue-veined nose and a hat down over his ears. Patrick Henry got in the back and seeing there was no room on the seat among the books and bags and spanners and old inner tubes he squatted on the floor.

He had not been back for years, but he remembered well the shack where he was born. He was going to point it out to them; and there would still be people in the bush, he was sure, and out across the dunes who remembered his parents - his mother at

least. He himself did not remember his father or anything about him. And his mother: he was so small at the time that he got her confused with Ma-Sarina, the auntie who brought him up. Ma-Sarina was a beer-brewer, big and gay and she could strike with her fist like a man. She had a gold ring in one ear and a tooth missing in front. It was she who had pointed out the shack of his birth, only he was not interested then who his parents were - she was enough for both. You took it as a matter of plain sense that at some time you had a father and a mother. But suddenly they had become important to him. He had to prove they existed once; he had to prove where he had been born; he had even to prove he had been born at all.

These past years he had got along without any trouble under whatever name people chose to use for him; though in his own mind he clung to the conviction that he was Patrick Henry. Perhaps his mother had named him, or Ma-Sarina, or some bush-preacher. Children like him had never been registered, so it was useless, of course, to have a search made at the Registry. It was possible he had found the name for himself because he had been called all sorts of things as a child like Sa-Sa and Lam and Boetie and he had rolled them all up one day and thrown them off at a time when he knew they were babyish. From then he was to himself Patrick Henry just as a tree could not be anything else but a tree. Secretly he was proud and sometimes wrote the two names in his careful and practised script, turned the paper and examined it from all angles as if searching there for the very essence of himself.

He could put this skill of his with a pen to many uses and helped people with their identity papers, passes, tax receipts, work tickets and the different documents which allowed a man to exist. He copied handwriting and with blue or purple endorsing-ink and a soft pen he could make a perfect impression of any official rubber stamp. Patrick Henry's passes were the best on the market and he charged only a modest fee to cover his time and materials and enough, say, for a meal with a litre of beer and a four-ounce packet of Boxer tobacco.

He had not at any time made documents for himself and got through without them, or at least with only a second-hand

registration book in reasonable condition and a bundle of papers in a greaseproof packet that he traded from a man who had no more use for them, having changed his identity. He had got through until his misfortune. During a police raid for dynamite saboteurs or unlawful societies or something else that was equally no concern of his, Patrick Henry had been drawn into the net. He realised that his second-hand papers were not going to help with these people and he quickly lost them. But from that moment his real troubles began. He cleared himself, after four months, of any complicity in the revolutionary underground. But he lost his job meanwhile as a clerk in Beaumont & Ditchwell's law office. Endless complications followed for him. Twice he was sent to prison and for six months he worked as a convict labourer hired to an apple farmer far out in the country. In his red shirt and canvas shorts he soon was a trusted foreman, kept the records and was a weigh-clerk and dispatcher in control of the big export crop. The farmer called him Noah and wanted him back in a full-time job. But this was not allowed by law and he was returned to prison, released and rearrested the same day.

Now he had to prove who he was, he had to prove he had been born in the city district, he had to show when and where and how he was born and what he was, what tribe and who was his Chief. After all the years of his life (he was not sure how many) he had to be given his place, his hole in the wall. If he was not born in the city he could not stay. He would be ordered home and not allowed back. But in that case he had to know where 'home' was, which reserve and Chief and headman. To all these questions he had one answer: he was Patrick Henry. Nobody believed him. For one moment he played with the idea of making a set of papers going back to his birth and inventing a father for himself and maybe a grandparent or two. So he would be the father of his own father. But he knew at this stage it was too late. They were watching closely; they checked numbers and dates and finger-prints and his papers were not likely to convince. He had appealed to his old employer, Mr Beaumont, and the lawyer had him released from the police cells. His money was finished, his clothes were worn out and his boots split. He had lost his room and blankets and tin box and also his woman whose name was Fidelity. Thinking of it as he drove along in the car behind the two silent men he reckoned up

and found he had actually nothing left. Nothing, that is, except his name. The more he turned this over the stranger it became, and soon he started the two with a surge of laughter. With one hand he quickly stifled the sound but his body went on shaking and his neck felt like bursting. The men did not condescend to him, but after a minute the lawyer said severely: 'George, were you laughing or breaking wind?' 'My name is not George, sir. It is Patrick Henry, and I was laughing.'

'What at?'

'At that, at my name.'

'Well, don't splutter down my neck. Your name is no laughing matter, it's a handicap. I can't do anything for a boy with a handle like that. It's absurd, nobody can take it. Why don't you get rid of it and call yourself something plain like Tom Mabom?'

'No sir, I stick to my name. Honestly, I can't eat it or buy bread with it, and I can't smoke it in my pipe. But it is all I have got left. No sir, any other name but Patrick Henry is dishonest.'

'That's rich, coming from him,' the Inspector said. 'A fraud and a faker; I've seen some of his forgeries, I believe.'

'I did not forge my name, sir,' he said. 'I am not ashamed. I never stole six cents. I don't lie. I never swallow another man's bread. I never swallow another man's country.'

'Shut your mouth, Tom, you're talking out of turn,' Mr Beaumont warned.

They went on and Patrick Henry directed the lawyer until they left the tarmac and got on to a dirt road between ragged portjackson wattles. A few trees were a grimy yellow with fading blossom. In a gap on one side they saw a stagnant swamp, then a straggle of tin shanties and a burnt-out brick church with a blackened cross still tilted on the gable. Children and chickens and dogs raced in front of the car.

'Should run a few over,' Mr Beaumont said.

The Inspector nodded a silent approval.

Patrick Henry's heart was beating up hard. Everything was not only changed but seemed to be the shadow of skin of itself. He wanted to shout to them to wait so he could rush out and get his arms round a tree-trunk and stop it from shifting about. But there

were too many and he could not hold everything down. An old wrecked car lay upside-down, twined with purple blooming morning-glory. He had seen it before, he knew, but when? Was it the same wreck they had passed a mile back along the road, or years back in his life? It was all slipping and only he remained where he was. Yet at any moment he expected to see Ma-Sarina's pondok with the yellow-and-blue door, and across the dip where the sand-dunes started the very shack where he had given his first lusty howl.

'Where's this goddam place?' Mr Beaumont said.

'Very near.' He felt desperate looking out eagerly on both sides for a landmark. 'Not ten minutes.'

'Better be, because if it's not I'll drop you overboard and let you look for yourself.'

'I paid you, sir.'

'You paid - does that make you think you bought me?'

'Not at all, sir.'

'You're damn right, Jim. You shouldn't be getting ideas like that. It's not good for your soul.' He glanced across at the Inspector who had fallen asleep. 'You must understand who are your friends.'

Patrick Henry had paid the lawyer nearly five pounds for this friendship, the last money he had collected and saved over years against the day of his death to buy his body a coffin. But he did not grudge it and he considered it a fair price to pay to find himself. Any thinking man would do the same. Without the help of Mr Beaumont he would not be there and the Inspector would never have raised one finger in his defence.

'Stop!' Patrick Henry called at last. 'Sir, stop here please, for goodness sake.'

The car squealed to a halt in a cloud of dust and, trembling, he got out. Every nerve and vein of his body was filled with a wildness beyond speech and his heart was jolting so that he felt he was being struck in the side. As the dust dispersed through the tops of the nearest wattles he turned slowly round trying to penetrate the skin of time and change that covered it all over. Of one thing he was utterly positive - this was the place. Here he had played a thousand times in the dust and sand, had picked marigolds and pink madonna lilies for Ma-Sarina. Here he had watched the sun

rise and set and clouds gather on the haze-blue mountain and the treetops waving in the summer winds. His feet seemed to strike root deep into the soil and his arms were fixed with a terrible weight to his sides. No shadow of doubt, this was where he had lived as a child, where he had been born. Or was it? He saw not a trace of anything he could recognise. No shacks and mud puddles, no trading store. No sand-dune, even, on which Ma-Sarina's place had once stood with its bright yellow-blue door. Where the ground used to fall away below the road towards the foot of the first dune there reared now a vast municipal rubbish-dump. Across the road on the North side a brick and iron building appeared to have been pushed over backwards and lay in a heap. He had never seen it before, either standing or fallen.

Some way ahead, looking up the road, was an embankment of whitish sand and a half-built bridge for a new railway crossing. Naturally he had not seen this either. You could expect new things. He stared at the nearby piles of tipped rubbish, glints of tin cans and broken glass, paper, rotting stuff, bottomless pails, red-brick dust. Further off, smoke from smouldering parts of the dump drifted over and darkened it and made all the hills and pits of refuse look like kind of hell or a battlefield or a nightmare. In the smoke Patrick Henry saw hunched figures moving or crawling slowly about, and as they blundered over the garbage, black carrion birds and grey gulls flew up, circled noisily and settled elsewhere. One of the figures straightened up and faced towards him, a woman in search of food or usable things. She quickly turned back to her task, driven by competition from other women and ragged men and scavenging birds.

'Things have changed,' Patrick Henry said to the lawyer and shook his head.

'Is this the place, or isn't it?' the lawyer demanded in his rasping gravelly voice.

'This is the place, but the place is not the same.'

'Come on Percy, I'm not here to waste time. Either it is or it isn't the right place. And if it is, show us the bloody shanty where you had the misfortune to be born and where we can find a witness or two and take sworn affidavits. But this yes-and-no-business - what's the gentleman here going to say if that's the best you can do?' He glanced at the Inspector who was asleep with his

head back and the hat over his eyes and black worn-off teeth showing in his open mouth.

Patrick Henry spread wide his hands in a sign of terrible uncertainty. The lawyer could not understand the agony in his breast and the doubts swarming and fluttering up in him – the final disbelief that he was there at all or that he existed as a man. What was he – a scribbled name on a piece of paper? Did God know about him? And if there was no God there was no Patrick Henry. So it did not matter; there was no point trying to find the place or proving that he had been born. Because there was nobody to prove it and Beaumont did not exist either, or the Inspector with his black tooth-stumps and blue-veined nose and the gurgles and rattling in his throat.

'It's funny,' he said and turned to hide his smile.

'Damn funny,' the lawyer said. 'What do you mean to do about it?' He began unscrewing the stopper to a half-jack of brandy and looked his client half kindly and half mockingly in the eyes.

'Sir, I'll go and talk to those women over there.'

'Don't go treading in any muck or I'll not have you back in the car. I don't want to be stunk out.'

He thought the car was dirty enough and stank as it was but he did not wish to quarrel with Mr Beaumont. 'Sir, how can I walk on a muck-heap without treading in the muck?'

'Take your boots off, and clean your feet before you put them on again – hell, is that all you have in the way of boots? You might find a better pair out there.'

'I was thinking that myself, sir.'

'Well, step on it, man. Our friend will be waking up any minute.'

He went across the first hills of the dump, picking his way carefully. From the crest of the higher ridges of rubbish he thought he might get a view over to the old sand-dune where Ma-Sarina used to point out his birthplace. When he reached the first of the women scavengers he greeted her and she raised herself and glared at him with an angry scowl.

'What do you want? There are enough of us already.'

'I don't want anything, mother, unless it's a decent pair of boots.'

'Boots! Are you daft? The council rubbish-men get those.'

The smoke and stench made him cough, and he could see there were a good many pickers and gatherers who were concealed from the road by the ravines and clefts in the great dump. A good part of them were children, each with a small sack slung over one shoulder. The birds whickered and yacketed above his head.

'Mother, do you remember Ma-Sarina that lived in a house in these parts with a yellow-and-blue door just about where we are standing now? She's dead, but she used to live here with a young boy and everyone knew her and they used to call out to her: "Ho, mother, how's the brew?" And she . . .'

The woman stared at him wide-mouthed as if certain now that he was off his head.

'I never knew her, I don't come from here.'

'Where do you live?'

'Paradise Park, over there – ' She pointed high in the sky to show it was a long way off. 'A place in the bush.'

'Did people move from here to Paradise Park?'

'Maybe . . . Yes, some might come from these parts.'

'Who takes your rent, mother?'

'A lawyer-man in town, but we never see him. We deal with his servant – the Devil.' She spat.

'You are hard up, I see.'

'Yes, but there are poorer than us.'

He smiled and went higher up the ridge. From the top he could get a view through the smoke and murk of some open grey patches in the sand where a bulldozer had knocked off the tops of the dunes. Beyond them was a high wire fence stuck all over in a made pattern of windblown scraps of paper and trash. If ever his birthplace had stood there, which he could hardly imagine, not the slightest sign remained of it, nothing, no mark or shape or hint to bring back any memory whatever, except only the far-off blue outlines of the mountains. But they were wrapt to themselves and did not speak to him. Other scavengers appeared and told him people had been thrown out to make way for the garbage, and they had built shacks in the bush wherever they could. Some might be at Paradise Park, if they were not dead. His only hope, he felt, was to go there and look for older people to identify him.

When he got back to the car the bottle was empty. The Inspector had climbed into the rear seat to continue his sleep and Mr Beaumont, whose eyes seemed smaller, looked at him from the driver's seat like a stranger. 'Who the bloody hell are you?'

He was dazed by this. Surely the lawyer had not forgotten him – or was it true that he had slid out of the day, out of himself, and was no more real than the smoke that blew about and was gone? He looked to make sure if he cast a shadow, and seeing that he did he answered stubbornly, taking hold of the door-handle, 'Sir, you know I am Patrick Henry.'

'Who? Oh ja, that godawful name. Well, did you find anything?'

'The place where I was born is perhaps just over the top of the rubbish. But to tell you the truth, it is not there any more.'

'You mean to say it does not exist?'

'That's correct, sir.'

'Then that proves you weren't born.' He guffawed.

'No sir, the place has been – what shall I say? – wiped out.'

'You can't tell them that. Nobody is going to swallow such a story.'

'I will produce the witnesses. I found out where they might have gone, sir. To Paradise Park. Can we go there now?'

The name had a bad effect on the lawyer as if it was more familiar to him than he commonly cared to admit. 'Paradise Park! Not a damn. That's the other side of nowhere. You don't see me going there. You can go yourself, Jack, if you think you'll find anything.'

'What about him?'

Mr Beaumont tried to examine the sleeping Inspector. 'Forget about him. Push off quick before he wakes again or he won't let you go. But you better be back at my office tomorrow with or without your witnesses. If you try to decamp the police will pick you up and you'll spend a year this time in jail.'

'Where would I decamp to?' he demanded, indignant. 'I have got nowhere to go. I am not here, I'm not there, I'm not anywhere or anyone. How would you like to be like that, sir?'

'Don't be crazy. There's no comparison. I know who I am.'

'Do you really, sir?'

'What do you mean?'

'I am only asking, sir. And him – is he God or something? – does he decide who I am, does he know who he is himself?'

'Look here, Archy. Better take my advice and get moving.'

He raised his hat, said goodbye and walked off along the road trying to think out this thing and keep calm. He wanted to laugh; and then the blood beat up into his head and he felt blinded and mad. Behind him he heard the car turn and drive off. He walked quietly on and soon he had a feeling that he would like to eat the rest of his bread. But he could still smell the acid dirty smoke from the smouldering fires in the great dump and that put him off. He passed the embankment and railway building works which he noticed on closer view had been abandoned and left partly finished. Coarse grass stood on the earth-fills and the blade of a broken-down machine was dark with rust. The road became narrower and the bush closed in more and it was strange to him though also slightly familiar and his nerves sang with ripples of sensation as things he hardly understood groped at and faintly touched him. The sun shone full and hot and the air, free at last of the least taint from the dump, rustled among the wattles carrying scents of herbs and wild flowers. Near the fringes of the first trees at the roadside he passed numbers of deserted shacks. Some had been knocked over or robbed of sheet-iron, and others made of less durable stuff like tarred paper and hessian and pulpboard were simply sinking into decay and were already half overgrown. He tried to think if he had seen any of them before in any shape, but they meant nothing. Only they made him uneasy and after a rapid glance he did not look back in case they might have disappeared in the interval.

Then he saw something that fixed him with so deep a stab of recognition that for a long minute he could not move. Standing in a grass patch, balanced on three legs, was a grey, almost white, donkey; one long ear fell loosely forward over its drooping head and the other, lop-ended, hung back towards the scraggy mane. Ten, maybe twenty years ago he had seen this, the same donkey, standing in the same way with exactly the same ears. It was the day he left, but it might as well have been yesterday. He wanted to rush and fling his arms around the dusty, familiar neck, to jump on the animal's back and ride it like a boy about the tree chumps. But he

stood there with bulging eyes and pulse strong in his neck. This was the same donkey, the same place, the same - time. Nothing had happened. Ma-Sarina had not died and he was back where he had started. He had not been awake, had not even lived until the moment of his misfortune. And he had simply come round to this place and all the years and sunsets, the money and women, Fidelity included, were like things that flitted past on the roadside. The donkey belonged to Ma-Sarina's cousin Josef, he would find Ma - and, back just a little, his mother.

He went close to the donkey and it moved a step away, turning to stare at him. There was no doubt. He clapped it on the rump and shouted in the old way: 'Home you! Tru - tru.' The animal moved off and he followed, waving his arms and hailing delightedly, feeling he was almost a boy again, but not quite.

A man stepped out of the trees and called to him: 'Brother, what's this? Where are you off to?'

He felt caught out but he said: 'I'm driving it home.'

'Where to?'

'Oh, to Josef's - isn't this Josef's donkey?'

'You are trying to make out I stole it.'

'I don't know you, brother; I only think this is Josef's old donkey. If you don't think so, ask Ma-Sarina.'

'And where will I find her place to ask?'

'That is what I want to ask you - where?'

'You mean you don't know.'

'I am looking for her place but things have changed, and ...'

The man had come up close and he looked very friendly with clear broad features and gentle eyes and his skin very black.

'There's no Josef or Ma-Sarina around here. You made a mistake about the donkey.'

'Yes, I think I made a mistake.'

The man laughed amicably and without a taunt and Patrick Henry laughed too.

'Who are you, brother?'

'I am nobody,' Patrick Henry said. 'I used to be someone, but now -' He shrugged his shoulders and they both laughed again.

'I understand,' the man said. 'Unless you have a full stomach, come and share a pot with me.'

The stranger took him deeper into the bush to a small shanty carefully hidden in a dense thicket. 'No houses are allowed here, but a man must live. I am also a nobody.' They both rocked with amusement and they felt they had been old friends.

They ate their meal out of a pot in the open, in the sun with their backs to a tree. The grass was still green and flecked with wildflowers, white daisies and blue irises and here and there the sweet-smelling death-flowers with their curling rosy petals freckled with black at the throat. The onionlike roots were a strong poison. There were other kinds like the star-shaped yellow gazanias that children ate and he could remember the sweet taste of the flowers and their stalks from his own growing days. He told the other man how he had made the mistake about the donkey.

'We can all make mistakes,' he remarked at the end.

'I think my name must have been one.'

'No then - your name is you and you are your name.'

'Ah, that is a way of saying it.'

'You can't swallow your name, or your spirit.'

'No -' He scratched with a stick in the sand and looked sideways at the stranger, and he was not altogether convinced.

Later, following the road, he came to a cluster of shacks near the bank of a deep pan that looked as if it had once been a sea-cow pool. In the grass that ran up to the edge of the bush were more flowers and among them the dark-spotted reddish lilies with the lingering sweet scent and poison roots. He thought of the power they held under the shallow earth. Yet they could not touch him if he did not have a real life, or if he did not want to. He pulled up a handful of the bulbs and walked on. At the edge of the pan he sat on the bank above the stones where the women came to fill their pots. Children were playing in the grass. Some boys approached him and asked to use his knife for cutting sticks. He said he had no knife. Then they asked mischievously if they could borrow his hat or his boots. An old woman stood listening, and thinking the jibes had gone far enough she chased them away.

'I see you are very tired,' she said to him.

'Something in me is tired, but not my heart or my body,' he said. 'How did you know?'

'It is your face. And I saw you pulling the roots. Who are they for?'

'Myself.'

'Is this over some fool of a woman?' she asked.

He only laughed.

'Ah, you can laugh!' She shook her head and went on down the stones. Towards sunset he was still in the same place above the rim of the water. People stood near their shacks and he could feel they were talking about him and were afraid. The old woman came and stood behind him some distance off.

'Speak to me, my child,' she said.

'A long time ago where the rubbish is now there was a house and a woman in it called Ma-Sarina.'

'Sarina - a big woman - she wore a gold ring in one ear and had a gap in her teeth.'

He nodded without turning, his chest flooded with pain.

'And Sarina had three children - one died,' she went on.

'Did she have a boy?'

'Yes, a small boy.'

'What was his name?'

'Ha! It is a long time ...'

'You have forgotten?'

'Yes, yes - I am old ... I might remember.'

'Do you know anyone else who was there?'

'They are all scattered. I left when my man was sent to prison.'

He got up and stood in front of her, smiling. It was his last chance. 'Mother, do you remember if the boy's name was Patrick Henry?'

He could see before she said anything or made a movement - the blank in her eyes, the utter lapse from the past. 'It is a long time,' she repeated, looking down. The sun was setting and she asked him to go back with her. But he did not move.

'I could be that boy,' he said.

'You?' she sounded alarmed. 'Ah, did everyone forget you, my child?'

'Yes,' he said. 'Everyone.'

APPENDIX 3

Alan Paton

Sunlight in Trebizond Street

Today the lieutenant said to me, *I'm going to do you a favour. I don't answer him. I don't want his favours. I'm not supposed to do it, he said. If I were caught I'd be in trouble.* He looks at me as though he wanted me to say something, and I could have said, *that'd break my heart*, but I don't say it. I don't speak unless I think it will pay me. That's my one fast rule.

Don't you want me to do you a favour? he asks. *I don't care, I said, if you do me a favour or you don't. But if you want to do it, that's your own affair.*

You're a stubborn devil, aren't you? I don't answer that, but I watch him. I have been watching Caspar for a long time, and I have come to the conclusion that he has a grudging respect for me. If the major knew his job, he'd take Caspar away, give me someone more exciting, more dangerous.

Don't you want to get out? I don't answer. There are two kinds of questions I don't answer, and he knows it. One is the kind he needs the answers to. The other is the kind to which he knows the answers already. Of course I want to get out, away from those hard staring eyes, whose look you can bear only if your own are hard and staring too. And I want to eat some tasty food, and drink some wine, in some place with soft music and hidden lights. And I want . . . but I do not think of that. I have made a rule.

How many days have you been here? I don't answer that, because I don't know any more. And I don't want Caspar to know that I don't. When they took away the first Bible, it was 81. By an effort of will that exhausted me, I counted up to 105. And I was right, up to 100 at any rate, for on that day they came to inform me, with almost a kind of ceremony, that duly empowered under Act so-and-so, Section so-and-so, they were going to keep me another 100, and would release me when I 'answered satisfactorily'. That shook me, though I tried to hide it from them. But I lost my head

a little, and called out quite loudly, 'Hooray for the rule of law.' It was foolish. It achieved exactly nothing. After 105 I nearly went to pieces. The next morning I couldn't remember if it were 106 or 107. After that you can't remember any more. You lose your certitude. You're like a blind man who falls over a stool in the well-known house. There's no birthday, no trip to town, no letter from abroad, by which to remember. If you try going back, it's like going back to look for something you dropped yesterday in the desert, or in the forest, or in the water of the lake. Something is gone from you that you'll never find again.

It took me several days to convince myself that it didn't matter all that much. Only one thing mattered, and that was to give them no access to my private self. Our heroic model was B.B.B. He would not speak, or cry out, or stand up, or do anything they told him to do. He would not even look at them, if such a thing is possible. Solitude did not affect him, for he could withdraw into a solitude of his own, a kind of state of suspended being. He died in one such solitude. Some say he withdrew too far and could not come back. Others say he was tortured to death, that in the end the pain stabbed its way into the solitude. No one knows.

So far they haven't touched me. And if they touched me, what would I do? Pain might open the door to that private self. It's my fear of that that keeps me from being arrogant. I have a kind of superstition that pride gets punished sooner than anything else. It's a relic of my lost religion.

You're thinking deep, said Caspar, I'll come tomorrow. I expect to bring you interesting news.

Caspar said to me, *Rafael Swartz has been taken in.* It's all I can do to hide from him that for the first time I stand before him in my private and naked self. I dare not pull the clothes round me, for he would know what he had done. Why doesn't he bring instruments, to measure the sudden uncontrollable kick of the heart, and the sudden tensing of the muscles of the face, and the contraction of the pupils? Or does he think he can tell without them? He doesn't appear to be watching me closely. Perhaps he puts down the bait carelessly, confident that the prey will come. But does he not know that the prey is already a thousand times

aware? I am still standing naked, but I try to look as though I am wearing clothes.

Rafael Swartz. Is he brave? Will he keep them waiting 1,000 days, till in anger they let him go? Or will he break as soon as one of them casually picks up the poker that has been left carelessly in the coals?

He's a rat, says Caspar. He has already ratted on you. I say foolishly, How can he rat on me? I'm here already.

You're here, Caspar agreed. He said complainingly, But you don't tell us anything. Swartz is going to tell us things that you won't tell. Things you don't want us to know. Tell me, doctor, who's the boss?

I don't answer him. I begin to feel my clothes stealing back on me. I could now look at Caspar confidently, but that I mustn't do. I must wait till I can do it casually.

I don't know when I'll see you again, he said, quite like conversation, I'll be spending time with Swartz. I expect to have interesting talks with him. And if there's anything I think you ought to know, I'll be right back. Goodbye, doctor.

He stops at the door. *There's one thing you might like to know. Swartz thinks you brought him in.*

He looks at me. *He thinks that, he says, because we told him so.*

John Forrester always said to me when parting, *Have courage. Have I any courage? Have I any more courage than Rafael Swartz? And who am I to know the extent of his courage? Perhaps they are lying to me. Perhaps when they told him I had brought him in, he laughed at them and said, It's an old trick but you can't catch an old dog with it.*

Don't believe them, Rafael. And I shan't believe them either. Have courage, Rafael, and I shall have courage too.

Caspar doesn't come. It's five days now. At least I think it's five. I can't even be sure of that now. Have courage, Rafael.

It must be ten days now. I am not myself. My stomach is upset. I go to and fro the whole day, and it leaves me weak and drained. But

though my body is listless, my imagination works incessantly. What is happening there, in some other room, like this, perhaps in this building too? I know it is useless imagining it, but I go on with it. I've stopped saying, *Have courage, Rafael*, on the grounds that if he has lost his courage, it's too late, and if he hasn't lost his courage, it's superfluous. But I'm afraid. It's coming too close.

Who's your boss? asks Caspar, and of course I don't reply. He talks about Rafael Swartz and Lofy Coombe and Helen Columbus, desultory talk, with now and then desultory questions. The talk and the questions are quite pointless. Is the lieutenant a fool or is he not?

He says to me, *You're a dark horse, aren't you, doctor? Leading a double life, and we didn't know.*

I am full of fear. It's coming too close. I can see John Forester now, white-haired and benevolent, what they call a man of distinction, the most miraculous blend of tenderness and steel that any of us will ever know. He smiles at me as though to say, *Keep up your courage, we're thinking of you every minute of the day.*

What does Caspar mean, my double life? Of course I led a double life, that's why I'm here. Does he mean some other double life? And how would they know? Could Rafael have known?

Can't you get away, my love? I'm afraid of you, I'm afraid for us all. What did I tell you? I can't remember. I swore an oath to tell no one. But with you I can't remember. And I swore an oath that there would never be any woman at all. That was my crime.

When I first came here, I allowed myself to remember you once a day, for about one minute. But now I am thinking of you more and more. Not just love, fear too. Did I tell you who we were?

Love, why don't you go? Tell them you didn't know I was a revolutionary. Tell them anything, but go.

As for myself, my opinion of myself is unspeakable. I thought I was superior, that I could love a woman, and still be remote and unknowable. We take up this work like children. We plot and plan and are full of secrets. Everything is secret except our secrecy.

What is happening now? Today the major comes with the lieutenant, and the mere sight of him sets my heart pounding.

The major's not like Caspar. He does not treat me as superior or inferior. He says *Sit down*, and I sit. He says to me, *So you still won't co-operate?* Such is my foolish state that I say to him, *Why should I co-operate? There's no law which says I must co-operate. In fact the law allows for my not co-operating, and gives you the power to detain me until I do.*

The major speaks to me quite evenly. He says, *Yes, I can detain you, but I can do more than that, I can break you. I can send you out of here an old broken man, going about with your head down, mumbling to yourself, like Samuelson.*

He talks to me as though I were an old man already. You wouldn't like that, doctor. You like being looked up to by others. You like to pity others, it gives you a boost, but it would be hell to be pitied by them. In Fordsville they thought the sun shone out your eyes. Our name stinks down there because we took you away.

We can break you, doctor, he said. *We don't need to give you shock treatment, or hang you up by the feet, or put a vice on your testicles. There are many other ways. But it isn't convenient. We don't want you drooping round Fordsville. He adds sardonically, It would spoil our image.*

He looks at me judicially, but there's a hard note in his voice. *It's inconvenient, but there may be no other way. And if there's no other way, we'll break you. Now listen carefully. I'm going to ask you a question.*

He keeps quiet for a minute, perhaps longer. He wants me to think over his threat earnestly. He says, *Who's your boss?*

After five minutes he stands up. He turns to Caspar. *All right, lieutenant, you can go ahead.*

What can Caspar go ahead with? Torture? for me? or for Rafael Swartz? My mind shies away from the possibility that it might be for you. But what did he mean by the double life? Their cleverness, which might some other time have filled me with admiration, fills me now with despair. They drop a fear into your mind, and then they go away. They're busy with other things, intent on their job of breaking, but you sit alone for days and think about the last thing they said. Ah, I am filled with fear for you. There are 3,000 million people in the world, and I can't get one of them to go to you and say *Get out, this day, this very minute.*

Barbara Trevelyan, says Caspar, it's a smart name. You covered it up well, doctor, so we're angry at you. But there's someone angrier than us. Didn't you promise on oath to have no friendship outside the People's League, more especially with a woman? What is your boss going to say?

Yes, I promised. But I couldn't go on living like that, cut off from all love, from all persons, from all endearment. I wanted to mean something to somebody, a live person, not a cause. I am filled with shame, not so much that I broke my promise, but because I couldn't make an island where there was only our love, only you and me. But the world had to come in, and the great plan for the transformation of the world, and forbidden knowledge, dangerous knowledge, and . . . I don't like to say it, perhaps boasting came in too, dangerous boasting. My head aches with pain, and I try to remember what I told you.

You are having your last chance today, says Caspar. If you don't talk today, you won't need to talk any more. Take your choice. Do you want her to tell us, or will you?

I don't know. If I talk, then what was the use of these 100 days? Some will go to prison, some may die. If I don't tell, if I let her tell, then they will suffer just the same. And the shame will be just as terrible.

It doesn't matter, says Caspar, if you tell or she tells. They'll kill you either way. Because we're going to let you go.

He launches another bolt at me. You see, doctor, she doesn't believe in the cause, she believes only in you. Tomorrow she won't even do that. Because we're going to tell her that you brought her in.

Now he is watching me closely. Something is moving on my face. Is it an insect? or a drop of sweat? Don't tell them, my love. Listen my love, I am sending a message to you. Don't tell them, my love.

Do you remember what Rafael Savaris used to boast at those meetings in the good old days, that he'd follow you to hell? Well, he'd better start soon, hadn't he? Because that's where you are now.

He takes off his watch and puts it on the table. I give you five minutes, he said, and they're the last you'll ever get. Who's your boss? He puts his hands on the table too, and rests his forehead on them. Tired he is, tired with breaking men. He lifts his head and puts on his watch and stands up. There is a look on his face I haven't seen before, hating and vicious.

You're all the same, aren't you? Subversion most of the time, and women in between. Marriage, children, family, that's for the birds, that's for our decadent society. You want to be free, don't you? You paint FREEDOM all over the damn town. Well you'll be free soon, and by God it'll be the end of you.

Lofty and Helen and Le Grange. And no Rafael. Is there anyone they can't break? Does one grow stronger or weaker as the days go by? I say a prayer for you tonight, to whatever God may be . . .

Did I say Rafael's name? I'm sorry, Rafael, I'm not myself today. Have courage, Rafael. Don't believe what they say. And I shan't believe either.

5 days? 7 days? More? I can't remember. I hardly sleep now. I think of you and wonder what they are doing to you. I try to remember what I told you. Did I tell you I was deep in? Did I tell you how deep? Did I tell you any of their names? It's a useless question, because I don't know the answer to it. If the answer came suddenly into my mind, I wouldn't know it for what it was.

Ah, never believe that I brought you in. It's an old trick, the cruellest trick of the cruellest profession in the world. Have courage, my love. Look at them out of your grey honest eyes and tell them you don't know anything at all, that you were just a woman in love.

Casper says to me, You're free. What am I supposed to do? Should my face light up with joy? It might have done, only a few days ago. Do you know why we're letting you go? Is there any point in not answering? I shake my head.

Because we've found your boss, that's why. When he sees I am wary, not knowing whether to believe or disbelieve, he says, John Forrester's the name. He doesn't know what to believe either, especially when we told him you had brought him in. Doctor, don't come back here any more. You're not made for this game. You've only lasted this long because of orders received. Don't ask me why. Come, I'll take you home.

Outside in the crowded street the sun is shining. The sunlight falls on the sooty trees in Trebizond's Street, and the black leaves dance in the breeze. The city is full of noise and life, and laughter too, as though no one cared what might go on behind those barricaded walls. There is an illusion of freedom in the air.

APPENDIX 4

Bessie Head

The prisoner who wore glasses

Scarcely a breath of wind disturbed the stillness of the day and the long rows of cabbages were bright green in the sunlight. Large white clouds drifted slowly across the deep blue sky. Now and then they obscured the sun and caused a chill on the backs of the prisoners who had to work all day long in the cabbage field. This trick the clouds were playing with the sun eventually caused one of the prisoners who wore glasses to stop work, straighten up and peer short-sightedly at them. He was a thin little fellow with a hollowed-out chest and comic knobby knees. He also had a lot of fanciful ideas because he smiled at the clouds.

'Perhaps they want me to send a message to the children,' he thought, tenderly, noting that the clouds were drifting in the direction of his home some hundred miles away. But before he could frame the message, the warder in charge of his work span shouted: 'Hey, what you tink you're doing, Brille?'

The prisoner swung round, blinking rapidly, yet at the same time sizing up the enemy. He was a new warder, named Jacobus Stephanus Hanneljie. His eyes were the colour of the sky but they were frightening. A simple, primitive, brutal soul gazed out of them. The prisoner bent down quickly and a message was quietly passed down the line: 'We're in for trouble this time, comrades.'

'Why?' rippled back up the line.

'Because he's not human,' the reply rippled down and yet only the crunching of the spades as they turned over the earth disturbed the stillness.

This particular work span was known as Span One. It was composed of ten men and they were all political prisoners. They were grouped together for convenience as it was one of the prison regulations that no black warder should be in charge of a political prisoner lest this prisoner convert him to his views. It never seemed to occur to the authorities that this very reasoning was the

strength of Span One and a clue to the strange terror they aroused in the warders. As political prisoners they were unlike the other prisoners in the sense that they felt no guilt nor were they outcasts of society. All guilty men instinctively cower, which was why it was the kind of prison where men got knocked out cold with a blow at the back of the head from an iron bar. Up until the arrival of Warder Hannejtje, no warder had dared beat any member of Span One and no warder had lasted more than a week with them. The battle was entirely psychological. Span One was assertive and it was beyond the scope of white warders to handle assertive black men. Thus, Span One had got out of control. They were the best thieves and liars in the camp. They lived all day on raw cabbages. They chatted and smoked tobacco. And since they moved, thought and acted as one, they had perfected every technique of group concealment.

Trouble began that very day between Span One and Warder Hannejtje. It was because of the shortsightedness of Brille. That was the nickname he was given in prison and is the Afrikaans word for someone who wears glasses. Brille could never judge the approach of the prison gates and on several previous occasions he had munched on cabbages and dropped them almost at the feet of the warder and all previous warders had overlooked this. Not so Warder Hannejtje.

'Who dropped that cabbage?' he thundered.

Brille stepped out of line.

'I did,' he said meekly.

'All right,' said Hannejtje. 'The whole Span goes three meals off.'

'But I told you I did it,' Brille protested.

The blood rushed to Warder Hannejtje's face.

'Look 'ere,' he said. 'I don't take orders from a kaffir. I don't know what kind of kaffir you think you are. Why don't you say Baas? I'm your Baas. Why don't you say Baas, hey?'

Brille blinked his eyes rapidly but by contrast his voice was strangely calm.

'I'm twenty years older than you,' he said. It was the first thing that came to mind but the comrades seemed to think it a huge joke. A titter swept up the line. The next thing Warder Hannejtje whipped out a knobkerrie and gave Brille several blows about the

head. What surprised his comrades was the speed with which Brille had removed his glasses or else they would have been smashed to pieces on the ground.

That evening in the cell Brille was very apologetic.

'I'm sorry, comrades,' he said. 'I've put you into a hell of a mess.'

'Never mind, brother,' they said. 'What happens to one of us, happens to all.'

'I'll try to make up for it, comrades,' he said. 'I'll steal something so that you don't go hungry.'

Privately, Brille was very philosophical about his head wounds. It was the first time an act of violence had been perpetrated against him but he had long been a witness of extreme, almost unbelievable human brutality. He had twelve children and his mind travelled back that evening through the sixteen years of bedlam in which he had lived. It had all happened in a small drab little three-bedroomed house in a small drab little street in the Eastern Cape and the children kept coming year after year because neither he nor Martha ever managed the contraceptives the right way and a teacher's salary never allowed moving to a bigger house and he was always taking exams to improve his salary only to have it all eaten up by hungry mouths. Everything was pretty horrible, especially the way the children fought. They'd get bold of each other's heads and give them a good bashing against the wall. Martha gave up somewhere along the line so they worked out a thing between them. The bashings, biting and blood were to operate in full swing until he came home. He was to be the bogeyman and when it worked he never failed to have a sense of godhead at the way in which his presence could change savages into fairly reasonable human beings.

Yet somehow it was this chaos and mismanagement at the centre of his life that drove him into politics. It was really an ordered beautiful world with just few basic slogans to learn along with the rights of mankind. At one stage, before things became very bad, there were conferences to attend, all very far away from home.

'Let's face it,' he thought ruefully. 'I'm only learning right now what it means to be a politician. All this while I've been running away from Martha and the kids.'

And the pain in his head brought a hard lump to his throat. That was what the children did to each other daily and Martha wasn't managing and if Warder Hanneltjie had not interrupted him that morning he would have sent the following message: 'Be good comrades, my children. Co-operate, then life will run smoothly.'

The next day Warder Hanneltjie caught this old man of twelve children stealing grapes from the farm shed. They were an enormous quantity of grapes in a ten gallon tin and for this misdeed the old man spent a week in the isolation cell. In fact, Span One as a whole was in constant trouble.

Warder Hanneltjie seemed to have eyes at the back of his head. He uncovered the trick about the cabbages, how they were split in two with the spade and immediately covered with earth and then unearthed again and eaten with split-second timing. He found out how tobacco smoke was beaten into the ground and he found out how conversations were whispered down the wind.

For about two weeks Span One lived in acute misery. The cabbages, tobacco and conversations had been the pivot of jail life to them. Then one evening they noticed that their good old comrade who wore the glasses was looking rather pleased with himself. He pulled out a four ounce packet of tobacco by way of explanation and the comrades fell upon it with great greed. Brille merely smiled. After all, he was the father of many children. But when the last shred had disappeared, it occurred to the comrades that they ought to be puzzled. Someone said: 'I say, brother. We're watched like hawks these days. Where did you get the tobacco?'

'Hanneltjie gave it to me,' said Brille.

There was a long silence. Into it dropped a quiet bombshell.

'I saw Hanneltjie in the shed today,' and the failing eyesight blinked rapidly. 'I caught him in the act of stealing five bags of fertilizer and he bribed me to keep my mouth shut.'

There was another long silence.

'Prison is an evil life,' Brille continued, apparently discussing some irrelevant matter. 'It makes a man contemplate all kinds of evil deeds.'

He held out his hand and closed it.

'You know, comrades,' he said. 'I've got Hanneltjie. I'll betray him tomorrow.'

Everyone began talking at once.

'Forget it, brother. You'll get shot.'

Brille laughed.

'I won't,' he said. 'That is what I mean about evil. I am a father of children and I saw today that Hanneltjie is just a child and stupidly truthful. I'm going to punish him severely because we need a good warder.'

The following day, with Brille as witness, Hanneltjie confessed to the theft of the fertilizer and was fined a large sum of money. From then on Span One did very much as they pleased while Warder Hanneltjie stood by and said nothing. But it was Brille who carried this to extremes. One day, at the close of work Warder Hanneltjie said: 'Brille, pick up my jacket and carry it back to the camp.'

'But nothing in the regulations says I'm your servant, Hanneltjie,' Brille replied coolly.

'I've told you not to call me Hanneltjie. You must say Baas,' but Warder Hanneltjie's voice lacked conviction. In turn, Brille squinted up at him.

'I'll tell you something about this Baas business, Hanneltjie,' he said. 'One of these days we are going to run the country. You are going to clean my car. Now, I have a fifteen year old son and I'd die of shame if you had to tell him that I ever called you Baas.'

Warder Hanneltjie went red in the face and picked up his coat.

On another occasion Brille was seen to be walking about the prison yard, openly smoking tobacco. On being taken before the prison commander he claimed to have received the tobacco from Warder Hanneltjie. All throughout the tirade from his chief, Warder Hanneltjie failed to defend himself but his nerve broke completely. He called Brille to one side.

'Brille,' he said. 'This thing between you and me must end. You may not know it but I have a wife and children and you're driving me to suicide.'

'Why don't you like your own medicine, Hanneltjie?' Brille asked quietly.

'I can give you anything you want,' Warder Hanneltjie said in desperation.

'It's not only me but the whole of Span One,' said Brille, cunningly. 'The whole of Span One wants something from you.'

Warder Hanneljie brightened with relief.

'I tink I can manage if it's tobacco you want,' he said.

Brille looked at him, for the first time struck with pity, and guilt.

He wondered if he had carried the whole business too far. The man was really a child.

'It's not tobacco we want, but you,' he said. 'We want you on our side. We want a good warder because without a good warder we won't be able to manage the long stretch ahead.'

Warder Hanneljie interpreted this request in his own fashion and his interpretation of what was good and human often left the prisoners of Span One speechless with surprise. He had a way of slipping off his revolver and picking up a spade and digging alongside Span One. He had a way of producing unheard of luxuries like boiled eggs from his farm nearby and things like cigarettes, and Span One responded nobly and got the reputation of being the best work span in the camp. And it wasn't only take from their side. They were awfully good at stealing certain commodities like fertilizer which were needed on the farm of Warder Hanneljie.

APPENDIX 5

Ahmed Essop

The trial

Mrs Parvena was on trial in court 'for failing to pay the electricity bill, for having wilfully broken the lock of the electricity meter box after it had been duly locked by municipal officials, and for switching on the electric current in contravention of municipal regulations'.

The public prosecutor read the charge against her and then asked four officials to enter the witness stand. Four tall men in black suits, white shirts and black ties took their position. As the witness stand was small, they stood crushed against each other so that they seemed like some strange species of man with four heads.

'Now,' said the begowned prosecutor, 'you were instructed by your chief officer to go to Mrs Parvena's house in Lenasia to switch off the electricity current and lock the meter-box.'

'That is correct,' the four men chorused.

'Will only one of you speak,' the magistrate said to them.

'Now you went to her house on the instruction of the chief officer who represented the Electricity Department of the Municipality of the City of Johannesburg?'

'That is correct,' the one nearest to the prosecutor answered.

'And you carried out your instruction?'

'That is correct.'

'When the municipal authorities discovered, after a lapse of three months, that the electricity bill had not been paid you were sent to investigate?'

'That is correct.'

'And what did you find?'

'The lock had been removed and the electricity current switched on.'

'That is all, gentlemen,' the prosecutor said.

The four men filed out of the witness stand.

Mrs Parvena was then ordered to enter the witness stand. She

rose from a chair and went to take her position. She was five feet tall in her high-heeled shoes. She was over fifty years in age, thin, with frizzy grey hair appearing along the edge of her dark blue scarf. She wore a light blue dress and matching pants. Her face was a dark tan.

'Mrs Parvena,' the prosecutor began, 'do you admit to breaking the lock of the electricity meter-box?'

'Yes, I had it cut.'

'And you switched on the current?'

'Yes.'

'So there is no question of your guilt.'

'I am not guilty.'

'Will you explain that to the court please.'

'I did not pay as I had not received an account from the municipality. Then four men were sent to cut the current and lock the meter-box.'

'The municipality admits that. But then you had refused, although you had been informed to come to the offices in Market Street to fill in an official form that a change had been made in the name of your street, that Fifth Street was now Falcon Street.'

'I refused because I was not prepared to support municipal stupidity.'

'Be careful of what you say. What do you mean?'

'Who changed the name of the street?'

'The municipality changed it.'

'Then why should I fill in a form stating that it had been changed? Don't they know what they are doing?'

'Municipal regulations require a householder to inform the municipality that a change has been made in the name of the street, otherwise correspondence cannot be sent to the householder.'

'They change it and I must inform them that they have changed it?'

'Precisely.'

Mrs Parvena's two sons and their wives sitting at the back laughed. The magistrate looked frowningly at them and said, 'If you show disrespect to this court again I shall ask you to leave.'

The prosecutor turned to the magistrate.

'Your worship, I submit that Mrs Parvena is guilty of flouting

municipal regulations, guilty of having the lock of the meter-box cut and using electricity without paying.'

The magistrate asked Mrs Parvena what she had to say to that.

'I am prepared to pay for the electricity used, but I am not prepared to pay for the lock nor will I support municipal stupidity.'

'Your worship,' the prosecutor said, 'on her own evidence Mrs Parvena is guilty. She had the lock cut and switched on the electric current unlawfully.'

'Yes, I did have it cut,' she said. 'The municipality sent four big men to put on one lock on the meter-box. I say that that was misusing tax-payers' money.'

'I warn you, Mrs Parvena,' the magistrate said, 'not to make derogatory comments about the municipality and its officials.'

'I am not making derogatory comments. I am stating the facts. The four men have given evidence.'

'Your worship,' the prosecutor said, 'we are now entering the realm of futile debate.'

'This is not a futile debate,' Mrs Parvena said vehemently. 'I am defending myself against stupid bureaucracy wasting public money.'

The magistrate looked sternly at Mrs Parvena and said:

'I find you guilty of wilfully and deliberately opposing municipal regulations, destroying municipal property, and using municipal electricity without paying. You are fined a sum of fifty rands or one week in prison.'

'I will not pay the fine,' Mrs Parvena said, stepping down from the witness stand with a determined look on her face.

APPENDIX 6

Can Themba

The Dube train

The morning was too cold for a summer morning, at least, to me, a child of the sun. But then on all Monday mornings I feel rotten and shivering, with a clogged feeling in the chest and a nauseous churning in the stomach. It debilitates my interest in the whole world around me.

The Dube Station, with the prospect of congested trains filled with sour-smelling humanity, did not improve my impression of a hostile life directing its malevolence/plumb at me. Despairing thoughts of every kind darted through my mind: the lateness of the trains, the shoving savagery of the crowds, the grey aspect around me. Even the announcer over the loudspeaker gave confusing directions. I suppose it had something to do with the peculiar chemistry of the body on Monday morning. But for me all was wrong with the world.

Yet, by one of those flukes that occur in all routines, the train I caught was not full when it came. I usually try to avoid seats next to the door, but sometimes it cannot be helped. So it was on that Monday morning when I hopped into the Third Class carriage. As the train moved off, I leaned out of the paneless window and looked onto the leaden lacklustre platform churning away beneath me like a fast conveyor belt.

Two or three yards away, a door had been broken and repaired with masonite so that it could no longer be opened. Moreover, near the door a seat was missing which transformed the area into a kind of hall.

I was sitting opposite a hulk of a man; his hugeness was obtrusive to the sight when you saw him, and to the mind when you looked away. His head tilted to one side in a half-drowsy position, with flaring nostrils and trembling lips. He looked like a kind of genie, pretending to sleep but watching your every nefarious intention. His chin was stubbed with crisp, little black barbs. The neck was thick

and corded, and the enormous chest was a live barrel that heaved back and forth. The overall he wore was open almost down to the navel, and he seemed to have nothing else underneath. I stared, fascinated, at his large breasts with their winking, dark nipples.

With the rocking of the train as it rolled towards Phefeni Station, he swayed slightly this way and that, and now and then he lazily chanted a township ditty. The titillating bawdiness of the words incited no honour of lechery or significance. The words were words, the tune was just a tune.

Above and around him, the other passengers, looking Monday-beared, had no enthusiasm about them. They were just like the lights of the carriage – dull, dreary, undramatic. Almost as if they, too, felt that they should not be alight during the day.

Phefeni Station rushed at us, with human faces blurring past. When the train stopped, it stepped a girl. She must have been a mere child. Not just *petite*, but juvenile in structure. Yet her manner was all adult as if she knew all about 'this sorry scheme of things entire' and with a scornful toss relegated it. She had the precocious features of the township girls, *pert*, *arrogant*, *live*. There was that air about her that petrified any grown-ups who might think of asking her for her seat. She sat next to me.

The train slid into Phomolong. Against the red-brick waiting-room I saw a tsotsi lounging; for all the world not a damn interested in taking the train, but I knew the type, so I watched him in grim anticipation. When the train started sailing out of the platform, he turned round nonchalantly and tripped along backwards towards an open door. It amazes me no end how these boys know exactly where the edge of the platform comes when they run like that, backwards. Just at the drop he caught the ledge of the train and heaved himself in gracefully.

He swaggered towards us and stood between our seats with his back to the outside, his arms gripping the frame of the paneless window. He noticed the girl and started teasing her. All township love-making is rough.

'Hi, rubberneck!' – he clutched at her pear-like breast jutting from her sweater – 'how long did you think you'd duck me?'

She looked round in panic; at me, at the old lady opposite her, at the hulk of a man opposite me. Then she whimpered, 'Ah, *Aziboni*, I don't even know you.'

The tsotsi snarled, 'You don't know me, eh? You don't know me when you're sitting with your student friends. You don't know last night, too, né? You don't know how you ducked me?'

'Some woman, reasonably out of reach, murmured, 'The children of today . . . ' in a drifting sort of way.

Mzimhlope, the dirty-white station.

The tsotsi turned round and looked out of the window on to the platform. He recognized some of his friends there and hailed them.

'O, Zizagza, it's how there?'

'It's Jewish!'

'Hela, Tholo, my ma hears me, I want that ten-'n-six!'

'Go get it in hell!'

'Weh, my sister, don't listen to that guy. Tell him Shakespeare nev'r said so!'

The gibberish exchange was all in exuberant superlatives.

The train left the platform in the echoes of its stridency. A washerwoman had just got shoved into it by ungallant males, bundle and all. People in the train made sympathetic noises, but too many passengers had seen too many tragedies to be rattled by this incident. They just remained bleared.

As the train approached New Canada, the confluence of the Orlando and the Dube train lines, I looked over the head of the girl next to me. It must have been a crazy engineer who had designed this crossing. The Orlando train comes from the right. It crosses the Dube train overhead just before we reach New Canada. But when it reaches the station it is on the right again, for the Johannesburg train enters extreme left. It is a curious kind of game.

Moreover, it has necessitated cutting the hill and building a bridge. But just this quirk of an engineer's imagination has left a spectacularly beautiful scene. After the drab, chocolate-box houses of the township, monotonously identical row upon row, this gash of man's imposition upon nature never fails to intrigue me.

Our caveman lover was still at the girl while people were changing from our train to the Westgate train in New Canada.

The girl wanted to get off, but the tsotsi would not let her. When the train left the station, he gave her a vicious slap across

the face so that her beret went flying. She flung a leg over me and rolled across my lap in her hurtling escape. The tsotsi followed, and as he passed me he reeled with the sway of the train.

To steady himself, he put a full paw in my face. It smelled sweaty-sour. Then he ploughed through the humanity of the train, after the girl. Men gave way shamelessly, but one woman would not take it. She burst into a spitfire tirade that whiplashed at the men.

'Lord, you call yourselves men, you poltroons! You let a small ruffian insult you. Fancy, he grabs at a girl in front of you - might be your daughter - this thing with the manner of a pig! If there were real men here, they'd pull his pants off and give him such a leathering he'd never sit down for a week. But, no, you let him do this here; tonight you'll let him do it in your homes. And all you do is whimper, "The children of today have never no respect!" Sies!'

The men winced. They said nothing, merely looked around at each other in shy embarrassment. But those barbed words had brought the little thug to a stop. He turned round, scowled at the woman, and with cold calculation cursed her anatomically, twisting his lips to give the word the full measure of its horror.

It was like the son of Ham finding a word for his awful discovery. It was like an impression that shuddered the throne of God Almighty. It was both a defilement and a defiance.

'Hela, you street urchin, that woman is your mother,' came the shrill voice of the big bulk of a man, who had all the time been sitting quietly opposite me, humming his lewd little township ditty. Now he moved towards where the tsotsi stood rooted.

There was menace in every swing of his clumsy movement, and the half-mumbled tune of his song sounded like under-breath cursing for all its calmness. The carriage froze into silence.

Suddenly, the woman shrieked and men scampered on to seats. The tsotsi had drawn a sheath-knife, and he faced the big man.

There is something odd that a knife does to various people in a crowd. Most women go into pointless clamour, sometimes even hugging fast the men who might fight for them. Some men make gangway, stampeding helter-skelter; but with that bulk of a man, the sight of the gleaming blade in the tsotsi's hand drove him

* Black city slang: fancy clothes

berserk. The splashing people left a sort of arena. There was an evil leer in his eye, much as if he were experiencing satanic satisfaction.

Croesus Cemetery flashed past.

Seconds before the impact, the tsotsi lifted the blade and plunged it obliquely. Like an instinctive, predatory beast, he seemed to know exactly where the vulnerable jugular was and he aimed for it. The jerk of the train deflected his stroke, though, and the blade slit a long cleavage down the big man's open chest.

With a demoniacal scream, the big man reached out for the boy crudely, careless now of the blade that made another gash in his arm. He caught the boy by the upper arm with the left hand, and between the legs with the right, and lifted him bodily. Then he hurled him towards me. The flight went clean through the paneless window, and only a long cry trailed in the wake of the rushing train.

Suddenly passengers darted to the windows; the human missile was nowhere to be seen. It was not a fight proper, not a full-blown quarrel. It was just an incident in the morning Dube train.

The big man, bespattered with blood, got off at Langlaagte Station. Only after we had left the station did the stunned passengers break out into a cacophony of chattering.

Odd, that no one expressed sympathy for the boy or the man. They were just greedily relishing the thrilling episode of the morning.

APPENDIX 7

Bheki Maseko

Mamlambo

Mamlambo is a kind of snake that brings fortune to anyone who accommodates it. One's money or livestock multiplies incredibly.

This snake is available from traditional doctors who provide instructions regarding its exploitation. Certain necessities are to be sacrificed in order to maintain it. Sometimes you may have to sacrifice your own children, or go without a car or clothes. It all depends on the instructions of the doctor concerned.

The duties involved are so numerous that some people tend to forget some of them. A beast must be slaughtered from time to time. And failure to comply with the instructions results in disaster.

It is said that this monster can kill an entire family, always starting with the children and leaving its owner for last.

Getting rid of this fortune snake is not an easy task after one has had enough of luck and sacrificing. Some say a beast must be slaughtered. Then the entire carcass must be enfolded with the skin and thrown away. This is done in the presence of an indigenous doctor who performs the necessary ritual.

Another will come along, pick up a shiny object – and Mamlambo is his.

Many stories have been told about this monster. Here is one about how Sophie acquired Mamlambo and what happened to her.

Sophie Zikode was a young, ebony faced, beautiful woman with a beautiful body; neither slim nor fat.

She worked in a Johannesburg suburb and lived in the servant's quarters attached to the white family's house.

Before coming to work in the Golden City Sophie had never had a steady boyfriend. But one man remained her lover for longer than the others. His name was Elias Malina from Ermelo. He was the first man she met in Johannesburg and the only man she truly loved.

So besotted was she with this man that she readily discarded any possessions or habits that Elias disliked. Elias was a married man and loved his wife and children who stayed in Ermelo. Sophie was aware that her lover had a family but this did not matter to her.

One day Sophie and Elias had a quarrel. Elias got up and walked out on her. A few days went by. A week. Sophie could bear it no longer. She phoned his place of employment and asked to speak to him. A friend came to the phone and told the distraught woman that Elias had had enough of her. She never heard from him again.

After Elias Sophie never again had a steady boyfriend. They all deserted her after two or three months. But this did not hurt the unfortunate woman. The only name that haunted her day and night was 'Elias'.

Since her love affair with Elias Sophie never really loved another man. All she wanted now was a husband she could be loyal to. But she could not find one.

Until Jonas came into her life.

Jonas was a tall, well-built Malawian. He was considerate and responsible. And this set him apart from the other men.

For the first time in her life a thought came to her mind. She must consult a traditional doctor for help. She wanted to keep Jonas forever. She must see Baba Majola.

One morning Sophie set off to see Baba Majola. He was a street cleaner. The old man listened sympathetically to her problem while he swept rubbish out of a gutter. He told her to return to him at 4 pm that afternoon. Sophie was there on time.

Baba Majola gave her a smelly, sticky concoction in a bottle. He advised her to rub her whole body with it before her boyfriend called on her. And to put it underneath her pillow when they slept together.

Sophie carried out the doctor's orders to the letter.

Sophie had prepared a meal for her and Jonas and they sat down to eat. Except for the ticking of the small clock on the table between them, they ate in complete silence. Jonas was usually cheerful and talkative and his unusual behaviour this evening disturbed Sophie. 'Did this have anything to do with Majola's potion?' she wondered.

That night in bed Jonas was awakened by something peculiar under the pillow. It felt cold and smooth.

'Sophie,' he whispered in the dark, 'there's something under the pillow . . . what is it?'

'I don't know,' she replied sleepily, 'Switch on the light, let's have a look.'

'A snake!' Jonas cried.

The couple leapt out of bed and ran to the door. In their haste to get out they struggled to open the door. Jonas turned the key, yanked the door open and they both fled into the brightly lit street.

They ran to a neighbour's house and knocked on the door of the servant's room there. Sophie's friend Sheila opened up. Her eyes, bleary with sleep, widened when she saw her half-naked friends.

Quickly they told Sheila what had happened. She gave them both some clothes for the sake of warmth and decency. Sheila's own boyfriend had left a coat in her room and she gave this to Jonas. Then the threesome went back to Sophie's room.

Through the window they saw the snake lying contentedly on the bed. Sophie was scared, but Jonas could hardly speak!

Sophie could no longer keep her secret. Still shaking she turned to Jonas. She told him about the potion she had received from Baba Majola and how she had smeared it on her body before he arrived that night.

'I did it because I wanted to keep you forever,' she said tearfully.

Sophie and Jonas decided to visit a traditional doctor for advice. They chose a man who lived a few streets away. Sheila accompanied them.

They knocked and, after waiting awhile, the doctor answered. He opened the door but no sooner had he done this than he slammed it shut again.

'Wait outside,' they heard him say, 'I sense something melancholy.'

Then they heard the muffled sounds of the doctor chanting in a strange language. The smell of burning muti* reached their nostrils.

* Slang: medicine

The indigenous doctor began to moan as if he were speaking to gods in a faraway land. Finally he opened the door and enquired what their problem was.

Sophie retold her story.

'Oh!' he shuddered. 'What you have in your room is Mamlambo.'

'No!' Sophie gasped. 'What have I done to deserve such punishment? What big sin have I committed to be punished in this manner?' Tears of despair rolled down her cheeks.

'Crying won't solve the problem, child,' said the doctor in broken Zulu. 'You have to get rid of the snake. I can help you if you co-operate. I'll give you a suitcase to take back to your room . . .'

'No, no, no,' Sophie shook her head vigorously, 'I cannot go back there!'

'The choice is yours, my girl. You either keep it or get rid of it. The sooner the better because if you don't it will be with you wherever you go. It is your snake now. The witchdoctor was tired of it so he transferred it to you. You are duty-bound to transfer it to someone else or keep it.'

'Transfer it to someone else?' Sophie saw no sense in this. 'Can't we simply throw it into the river?'

'That is not an option,' the doctor said, losing his patience with this unreasonable girl. 'Either you transfer it or you keep it. Do you want me to help or not?'

'Yes,' Sophie pleaded. She glanced at Sheila and the timid Jonas for approval.

The traditional doctor took a large suitcase from a wardrobe. He sprinkled some muti into the empty case and burnt it. Again he intoned the gods for what seemed like an eternity. Eventually he closed the case and handed it to the reluctant Sophie.

'Take this case to your room and put it next to your bed. The snake will roll itself into the case.'

Sophie looked at him doubtfully.

'It's your snake, it won't harm you,' the doctor assured her. 'After you have captured it go to a busy place and hand it to someone.'

'To whom?' Sophie asked.

'That is entirely up to you.'

They thanked the doctor and went back to Sophie's room. The snake was still there.

Sophie plucked up courage and tiptoed into the room. She opened the suitcase and placed it next to her bed.

Slowly, as if it were smelling something, the snake lifted its head. It slid into the case and gathered itself into a neat coil.

Sophie had an idea. It was almost 8 pm but Johannesburg station would still be bustling with workers who, for one or other reason, were loath to leave the bright lights of the city. And those who were journeying to faraway cities. She would go immediately to seek out Mamlambo's new owner there!

Jonas and Sheila wished her well.

Sophie walked to the taxi rank impervious to the weight of the suitcase.

She did not want to do this to anyone but she had no option.

Remembering that taxis were scarce after 8:00 she quickened her pace. A few police cars patrolled the affluent suburb. 'Probably because of the high rate of housebreakings,' she thought.

At the bus stop she stood, tense and determined to get rid of her unwanted luggage.

On the corner, about fifty metres away, the traffic light turned green and a patrol car slowly made its way down the road towards her. Should she drop the suitcase and run? But they had already seen her and she would not get far. How will she explain the contents of the case to the police? Would they believe her story? The news would spread like wild fire that she is a witch. What would Elias think of her?

There were two policemen in the van. The one in the passenger seat had already turned down his window when the van stopped.

'What are you doing here so late?' he demanded.

'I'm waiting for a taxi,' said Sophie. 'I'm going to the station.' She was surprised that her voice sounded so steady.

'We don't want to find you here when we come back,' warned the policeman eyeing the suitcase. The van pulled away slowly.

Sophie was relieved when a taxi arrived. The driver loaded the suitcase in the boot. He asked her why it was so heavy.

'Groceries,' she said.

There were two other passengers in the taxi who both got off before the taxi reached the city.

'Are you going to the station?' enquired the driver.

'No,' Sophie said, 'I'm going to the bus terminus.'

'I know you're going to the station and I'm taking you there,' the driver said.

'You can't take me to the station,' Sophie said, surprised by the man's familiarity. 'I'm going to the bus terminus in Main Street.'

The man ignored her and drove straight to the station, smiling smugly. At the station he got out of the car and removed the suitcase from the boot.

Sophie paid him and gestured that she wanted her suitcase. He ignored her.

'Which platform?' the man asked her. 'I want to take you there.'

'I don't want your help at all,' Sophie snapped. 'Give me my suitcase and leave me alone!' She was now very agitated.

The man ignored her desperate plea.

'You're going to the luggage office then,' he decided and proceeded towards the brightly lit office.

Sophie was in a quandary. Should she leave the suitcase with this man and vanish from the scene? Or should she wait and see what happens? What was this man up to? Did he know what was in the suitcase or was he simply suspicious? If she bolted now he would find her quite easily. If only she had brought someone with her.

Suddenly she was overwhelmed with anger. Something told her to take her suitcase from the man by force. He had no business to interfere in her affairs. She went into the office, pulled the suitcase from between the man's legs and stormed out.

Stiff-legged, Sophie walked towards the station platform feeling eyes following her. She zig-zagged through the crowds, deaf to the pandemonium of voices and music blaring from portable radios.

She hoped the man was not following her but did not dare look back to see.

'Hey you, girl! Where do you think you're going?' It was the voice of the taxi driver.

She stopped dead in her tracks but did not turn around. She felt a lump in her throat and tears began to roll down her cheeks. She shook with anger. Suddenly she turned around and screamed at the man.

'What do you want from me!'

His worn out cap was tipped at an angle. His hands were stuck deep in his khaki coat pocket. With his eyebrows arched he smiled at Sophie coolly.

The man's arrogance angered her even more.

A crowd had begun to gather.

'You are running away and you are trying to erase traces,' the man said. From time to time he fingered his cap.

A policeman came forward.

'What's going on here?' he demanded.

'This man has been following me from the bus stop and won't leave me alone,' Sophie stammered tearfully.

'This woman is a liar,' said the man. 'She boarded my taxi and has been nervous all the way from Kensington. She's running away from something. She's a crook!' He turned to the crowd for approval.

'Liar!' Sophie screamed. 'I did not board your taxi and I don't know you. You followed me when I left the bus rank!'

'Let her open the case and let's see what's inside,' the man said. He walked towards the case.

The crowd broke into an excited murmur.

'All right, all right,' the policeman intervened. 'Quiet everybody. I do the talking now. Young man, do you know this woman?'

'I picked her up at Kens ...'

'I said do you know her!'

'Yes, she was in my taxi ...'

'Listen, young man,' said the policeman, getting impatient, 'I asked you a straightforward question and I want a straightforward answer. For the last time, do you know this woman?' He pointed emphatically at Sophie.

'No,' replied the man sheepishly. He adjusted his cap.

'Off you go then, before I arrest you for public disturbance.' He waved the man on. Then he turned to Sophie.

'My child,' the policeman said kindly, 'go where you are going. This rascal has no business to interfere in your affairs.'

Relieved, Sophie picked up her suitcase and thanked the policeman. She made her way towards Platform 14 as the policeman dispersed the crowd.

Platform 14. The old woman grew impatient. 'What's holding him?' she wondered. Every second month she collected her

pension. The taxi then dropped them on the platform and her son went to buy food for the train journey home. This ritual had been going on for years. Today though, her son was unusually long in coming back.

A young, pretty woman, suitcase in hand, came up to the bench where the old woman sat.

'Greetings, Gogo,' said the young woman, her smile producing dimples. She put the case down carefully.

'Greetings, my child,' said the old woman, regarding this lovely woman. 'A symbol of a lovely and respectable makoti,' she thought.

'When is the Durban train departing?' Sophie asked, looking at her watch.

'At ten o'clock, child.'

The conversation was very easy with the friendly old woman. As they spoke more and more people spilled on to the platform.

Then Sophie made her decision.

'Gogo, will you look after my luggage while I go to the shop? I won't be long.'

'Certainly, my child.'

Sophie pushed the suitcase nearer to the woman's own luggage.

She hurried away, along the platform and up a flight of stairs. When she reached the top she was panting.

To her surprise here was Elias shaking hands with another man! The two men chatted away excitedly like old friends who hadn't seen each other for a long time.

Sophie stood there confused. Elias's back was turned to her and the place was teeming with people. Quickly she regained her wits and mingled with the crowd. Without looking back she made her way through the busy arcade and into the street.

She was relieved when she reached her servant's room late that night. She was rid of Mamlambo. And she had come within a hair's breadth of meeting her ex-lover. Luckily he was too engrossed in chatting to his friends to see her.

And that infuriating taxi driver! What would he have done if she had accidentally gotten into his taxi on her way back home?

Something bothered Sophie. Who was the old woman? And why did she choose her as the snake's unfortunate new owner?

Did she know this woman from some distant past? She searched her memory but came up with nothing.

'Did she take the suitcase?' Sophie wondered.

'And Elias? What was he doing there?' She suddenly felt a deep resentment for him. To do what he had done to her was so cruel! And how he had humiliated her when she phoned his work. Suddenly she grew angry for having allowed herself to be dominated by a love that brought no peace or happiness. And Jonas was there now giving all the love and kindness he possessed.

For the first time in her life Sophie fell in love with Jonas. But would he accept her after her foolish actions? If only he would ask her to marry him. She would not do it for the sake of getting married, she would agree because she truly loved him.

The next day Jonas and a Nyasa doctor visited Sophie. She told them about her adventures the night before, but Jonas seemed preoccupied. Finally he spoke.

'My father wants me back in Malawi because he can no longer handle the farm by himself.'

'Then you are leaving me,' Sophie moaned in despair.

'No,' Jonas smiled, 'I want you to come with me.'

The plane took off and the crowds waved cheerfully. Sophie felt that it was taking her away from the monster that had terrified her a few weeks ago.

The buildings below grew smaller as the plane made its ascent until all she saw was a vast blue sky underneath.

'Where, in one of those houses, was Mamlambo?' she wondered. She would never know that the evil snake had become the property of Elias Malingo. Yes, after Elias had chatted with his friend he went to his mother on the platform.

'Whose case is this, Mama?'

'A lovely young girl's. She asked me to look after it for her until she returns from the shop. But she's been gone a long time.'

'Well, if she doesn't come back, I'll take it.'

APPENDIX 8

Nadine Gordimer

Crimes of conscience

Apparently they noticed each other at the same moment, coming down the steps of the Supreme Court on the third day of the trial. By then casual spectators who come for a look at the accused – to see for themselves who will risk prison walls round their bodies for ideas in their heads – have satisfied curiosity; only those who have some special interest attend day after day. He could have been a journalist; or an aide to the representative of one of the Western powers who 'observe' political trials in countries problematic for foreign policy and subject to human rights lobbying back in Western Europe and America. He wore a corduroy suit of unfamiliar cut. But when he spoke it was clear he was, like her, someone at home – he had the accent, and the casual, colloquial turn of phrase. 'What a session! I don't know . . . After two hours of that . . . feel like I'm caught in a roll of sticky tape . . . unreal . . .'

There was no mistaking her. She was a young woman whose cultivated gentleness of expression and shabby homespun style of dress, in the context in which she was encountered, suggested not transcendental meditation centre or environmental concern group or design studio, but a sign of identification with the humanity of those who had nothing and risked themselves. Her only adornment, a necklace of minute ostrich-shell discs stacked along a thread, moved tight at the base of her throat tendons as she smiled and agreed. 'Lawyers work like that . . . I've noticed. The first few days, it's a matter of people trying each to confuse the other side.'

Later in the week, they had coffee together during the court's lunch adjournment. He expressed some naïve impressions of the trial, but as if fully aware of gullibility. Why did the State call witnesses who came right out and said the regime oppressed their spirits and frustrated their normal ambitions? Surely that kind of testimony favoured the defence, when the issue was a crime of

conscience? She shook fine hair, ripply as a mohair rug. 'Just wait. Just wait. That's to establish credibility. To prove their involvement with the accused, their intimate knowledge of what the accused said and did, to inculcate the accused in what the defence's going to deny. Don't you see?'

'Now I see.' He smiled at himself. 'When I was here before, I didn't take much interest in political things . . . activist politics, I suppose you'd call it? It's only since I've been back from overseas . . .'

She asked conversationally what was expected of her: how long had he been away?

'Nearly five years. Advertising, then computers . . .' The dying-out of the sentence suggested the lack of interest in which these careers had petered. 'Two years ago I just felt I wanted to come back. I couldn't give myself a real reason. I've been doing the same sort of work here - actually, I ran a course at the business school of a university, this year - and I'm slowly beginning to find out why I wanted to. To come back. It seems it's something to do with things like this.'

She had a face that showed her mind following another's; eyebrows and mouth expressed quiet understanding.

'I imagine all this sounds rather feeble to you. I don't suppose you're someone who stands on the sidelines.'

Her thin, knobbly little hands were like tools laid upon the formica counter of the coffee bar. In a moment of absence from their capability, they fiddled with the sugar sachets while she answered. 'What makes you think that?'

'You seem to know so much. As if you'd been through it yourself . . . Or maybe . . . you're a law student?'

'Me? Good lord, no.' After one or two swallows of coffee, she offered a friendly response. 'I work for a correspondence college.'

'Teacher.'

Smiling again: 'Teaching people I never see.'

'That doesn't fit too well. You look the kind of person who's more involved.'

For the first time, polite interest changed, warmed. 'That's what you missed, in London? Not being involved . . .?'

At that meeting he gave her a name, and she told him hers.

The name was Derek Felterman. It was his real name. He *had* spent five years in London; he *had* worked in an advertising company and then studied computer science at an appropriate institution, and it was in London that he was recruited by someone from the Embassy who wasn't a diplomat but a representative of the internal security section of State security in his native country. Nobody knows how secret police recognise likely candidates; it is as mysterious as sexing chickens. But if the definitive characteristic sought is there to be recognised, the recruiting agent will see it, no matter how deeply the individual may hide his likely candidacy from himself.

He was not employed to infiltrate refugee circles plotting abroad. It was decided that he would come home 'clean', and begin work in the political backwater of a coastal town, on a university campus. Then he was sent north to the mining and industrial centre of the country, told to get himself an ordinary commercial job without campus connections, and, as a new face, seek contacts wherever the information his employers wanted was likely to be let slip - left-wing cultural gatherings, poster-waving protest groups, the public gallery at political trials. His employers trusted him to know how to ingratiate himself; that was one of the qualities he had been fancied for, as a woman might fancy him for some other characteristic over which he had no volition - the way one corner of his mouth curled when he smiled, or the brown gloss of his eyes.

He, in his turn, had quickly recognised her - first as a type, and then, the third day, when he went away from the court for verification of her in police files, as the girl who had gone secretly to visit a woman friend who was under House Arrest, and subsequently had served a three-month jail sentence for refusing to testify in a case brought against the woman for breaking her isolation ban. Aly, she had called herself. Alison Jane Ross. There was no direct connection to be found between Alison Jane Ross's interest in the present trial and the individuals on trial; but from the point of view of his avocation this did not exclude her possible involvement with a master organisation or back-up group involved in continuing action of the subversive kind the charges named.

Felتمان literally moved in to friendship with her, carrying a heavy case of books and a portable grill. He had asked if she would

come to see a play with him on Saturday night. Alas, she was moving house that Saturday; perhaps he'd like to come and help, instead? The suggestion was added, tongue-in-cheek at her own presumption. He was there on time. Her family of friends, introduced by diminutives of their names, provided a combined affectionate energy to fuel and accomplish the move from a flat to a tiny house with an ancient palm tree filling a square of garden, grating its dried fronds in the wind with the sound of a giant insect rubbing its legs together. To the night-song of that creature they made love for the first time a month later. Although all the Robs, Jimbos and Ricks, as well as the Jojos, Bets and Lils, kissed and hugged their friend Aly, there seemed to be no lover about who had therefore been supplanted. On the particular, delicate path of intimacy along which she drew him or that he laid out before her, there was room only for the two of them. At the beginning of ease between them, even before they were lovers, she had come of herself to the stage of mentioning that experience of going to prison, but she talked of it always in banal surface terms – how the blankets smelled of disinfectant and the chief warder's cat used to do the inspection round with its mistress. Now she did not ask him about other women, although he was moved, occasionally, in some involuntary warm welling-up complementary to that other tide – of sexual pleasure spent – to confess by the indirection of an anecdote, past affairs, women who had had their time and place. When the right moment came naturally to her, she told without shame, resentment or vanity that she had just spent a year 'on her own' as something she felt she needed after living for three years with someone who, in the end, went back to his wife. Lately there had been one or two brief affairs – 'Sometimes – don't you find – an old friend suddenly becomes something else . . . just for a little while, as if a face is turned to another angle . . . ? And next day, it's the same old one again. Nothing's changed.'

'Friends are the most important thing for you, aren't they? I mean, everybody has friends, but you . . . You'd really do *anything* for your friends. Wouldn't you?'

There seemed to come from her reaction rather than his words a reference to the three months she had spent in prison. She lifted the curly pelmet of hair from her forehead and the freckles faded against a flush colouring beneath: 'And they for me.'

'It's not just a matter of friendship, either – of course, I see that. Comrades – a band of brothers . . .'

She saw him as a child staring through a window at others playing. She leant over and took up his hand, kissed him with the kind of caress they had not exchanged before, on each eyelid.

Nevertheless her friends were a little neglected in favour of him. He would have liked to have been taken into the group more closely, but it is normal for two people involved in a passionate love affair to draw apart from others for a while. It would have looked unnatural to press to behave otherwise. It was also understood between them that Feltermann didn't have much more than acquaintances to neglect; five years abroad and then two in the coastal town accounted for that. He revived for her pleasures she had left behind as a schoolgirl: took her water-skiing and climbing. They went to see indigenous people's theatre together, part of a course in the politics of culture she was giving him not by correspondence, without being aware of what she was doing and without giving it any such pompous name. She was not to be persuaded to go to the discothèque, but one of the valuable contacts he did have with her group of friends of different races and colours was an assumption that he would be with her at their parties, where she out-danced him, having been taught by blacks how to use her body to music. She was wild and nearly lovely, in this transformation, from where he drank and watched her and her associates at play. Every now and then she would come back to him: an offering, along with the food and drink she carried. As months went by, he was beginning to distinguish certain patterns in her friendships; these were extended beyond his life with her into proscribed places and among people restricted by law from contact, like the woman for whom she had gone to prison. Slowly she gained the confidence to introduce him to risk, never discussing but evidently always sensitively trying to gauge how much he really wanted to find out if 'why he wanted to come back' had to do with 'things like this'.

It was more and more difficult to leave her, even for one night, going out late, alone under the dry, chill agitation of the old palm tree, rustling through its files. But although he knew his place had been made for him to live in the cottage with her, he had to go back to his flat that was hardly more than an office, now,

unoccupied except for the chair and dusty table at which he sat down to write his reports: he could hardly write them in the house he shared with her.

She spoke often of her time in prison. She herself was the one to find openings for the subject. But even now, when they lay in one another's arms, out of reach, undiscoverable to any investigation, out of scrutiny, she did not seem able to tell of the experience what there really was in her being, necessary to be told: why she risked, for whom and what she was committed. She seemed to be waiting passionately to be given the words, the key. From him.

It was a password he did not have. It was a code that was not supplied him.

And then one night it came to him; he found a code of his own; that night he had to speak. 'I've been spying on you.'

Her face drew into a moment of concentration akin to the animal world, where a threatened creature can turn into a ball of spikes or take on a fearsome aspect of blown-up muscle and defensive garishness.

The moment left her face instantly as it had taken her. He had turned away before it as a man does with a gun in his back.

She shuffled across the bed on her haunches and took his head in her hands, holding him.

APPENDIX 9

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