

**AN ANALYSIS OF THE DEPICTION OF MALES IN SELECTED
POSTCOLONIAL NOVELS WRITTEN IN ISIZULU**

BY

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Declaration

I, Sicelo Cyril Shabalala, student number 209519162, hereby declare that the thesis for the Doctor of Philosophy (IsiZulu Studies) is my own work and that it has not previously been submitted for assessment to another University or for another qualification.

Signature



Date: March 2023

Dedication

I dedicate this thesis to my late father, Maloji Elphas Shabalala and my mother Zibuyile Bester Shabalala for your tireless effort of wanting best for me. I devote this study to my sister, Sindiswa Zamaswazi Shabalala, who was very much supportive during my study.

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My study life has been rotated around two individuals whom I admire most, that is my mother and my sister, Zibuyile Bester Shabalala and Sindiswa Zamaswazi Shabalala. To you I say, without your positive energy and support in all spheres, I would not be where I am today. I also express greatest gratitude to all the people who showed interest in my studies. I extend the words of gratitude to staff members of the UKZN Department of African Languages for being supportive in many ways.

Abstract

This study analyses the depiction of males in selected postcolonial novels written in isiZulu. The texts were selected from the literary period 1996- 2017. The study employs a masculinist literary criticism as a theoretical framework, in analysing the selected isiZulu novels. The novels in question were selected using purposive sampling. The study points out stereotypes that are used to portray men in literary texts. Moreover, the study reveals that the traditional role of men in society and in families has not changed in line with the democratic dispensation. Section 9(4) on gender equality is not feasible in a patriarchal society. Men have no domestic obligation. Women cook, clean, wash, and take care of children. Men expect absolute obedience from women: their word is final. A wife must not refute the word of her husband. The man is the head of the family. Men provide for women, children, and the extended families. Those who cannot provide for their families feel emasculated; then resort to crime. Women expect protection from men; therefore, men assume the role of a protector. Men do not succumb to emotions. They have been socialised not to cry even in taxing situations. Boys and men are territorial: they chase away rivals in their marked terrain. Men are risk-takers – they drive recklessly while under the influence of alcohol. They have multiple sexual partners even though HIV and AIDS is at its peak. The number of sexual relations one has is a validation of masculinity. Society praises brave men while mocking acts of cowardice. Boys aspire to be warriors. The findings suggest that there is little progress towards gender equity – men in their homes still favour gender inequality. Household chores are arranged according to gender.

Table of contents

Declaration	1
Dedication	2
Acknowledgements	3
Abstract	4
Table of contents	5
Chapter 1: Conceptualisation of the study	8
1.1 Brief motivation and background	8
1.2 Research problem, objectives and key questions to be asked	8
1.2.1 The research problems	8
1.2.2 The key objectives of this study	9
1.2.3 Research questions	9
1.3 Literature review	10
1.4 Theoretical framework	19
1.5 Research methods and approach to study	24
1.5.1 Research paradigm	25
1.5.2 Research design and research strategies	27
1.5.2.1 Sampling procedure	28
1.5.2.2 Data collection	29
1.6 Methodology of data analysis	30
1.6.1 Validity of the study	31
1.6.2 Reliability of the study	31

1.6.3 Rigour of the study	31
1.6.4 Structure of of the study	33
Chapter 2: Portrayal of men in <i>Asikho Ndawo Bakithi</i>	35
2.1 Introduction	35
2.2 Analysis of <i>Asikho Ndawo Bakithi</i>	35
2.3 Concluding remarks	47
Chapter 3: <i>Impi Yabomdabu Isethunjini</i>	49
3.1 Introduction	49
3.2 Analysis of <i>Impi Yabomdabu Isethunjini</i>	49
3.3 Concluding remarks	108
Chapter 4: <i>Kungabheja Ezansi!</i>	110
4.1 Introduction	110
4.2 Analysis of <i>Kungabheja Ezansi!</i>	110
4.3 Concluding remarks	135
Chapter 5: <i>Yekanini AmaFilisti</i>	136
5.1 Introduction	136
5.2 Analysis of <i>Yekanini AmaFilisti...</i>	136
5.3 Concluding remarks	158

Chapter 6: <i>Ukube Ngangazi</i>	159
6.1 Introduction	159
6.2 Analysis of <i>Ukube Ngangazi</i>	159
6.3 Concluding remarks	171
Chapter 7: Conclusion	172
7.1 Concluding remarks and observations	172
References	198

Chapter 1: Conceptualisation of the study

1.1 Motivation and background

This study aims to discover how males are cast as literary characters in postcolonial isiZulu novels of the literary period from 1996 to 2017. The study understands ‘postcolonial’ in two senses: first, as the period after colonization, and in this case, after the demise of apartheid; and second, as a way of ‘writing back to the centre’ – the centre in this instance being hegemonic masculinity. The rationale for conducting such a study is that some scholars of literature believe that the social surroundings of the author have an influence on the way in which that author expresses personal ideas through artistic forms. This view stems from the claim that literature is a true reflection of society (Gumede, 2002 & Masuku, 1997). The purpose of this study is to analyse male characters in the isiZulu novels of the postcolonial literary period. The intention is to inform the reading community of literary scholarship on whether the portrayal of male characters in the isiZulu novels resembles some of the ills of the society. Such applies to most tribulations emanating from some distorted views of masculinity. For example, gender-based violence affects people in real life – the study intends to see how it is described in isiZulu fiction. Women, on a large scale, are affected by the cultural and patriarchal views of masculinity. For example, the community of readers read a well-known story of a woman who was stabbed to death by her angry and jealous lover. He had accused her of cheating (Masipa, 2016: 2). In the study conducted by Zulu (2004), ‘impossible wives’ are beaten by their husbands for simply being talkative or for flirting. The main themes in studies conducted by Muhwati (2006), Onyango (2007), Tatira (2015), Mahonge (2016), Souza (2016), and Eucharia (2017) are bravery, violence, rudeness, competitiveness, alcoholism, promiscuity, family neglect, and heteronormativity. The mentioned themes will be explored in great detail in the analysis of the depiction of males in the selected postcolonial novels written in isiZulu.

1.2 Research problem, objectives and key questions to be asked

1.2.1 The research problem

Numerous gender studies focus on women. Feminism has portrayed women as victims while men in general are presented as perpetrators of violence. What these studies have failed to consider is that the Western context is different from the South African context. The focus has been on

patriarchy – the subordination of women, children and gay men by heterosexual men. This approach has influenced the study of men and boys. Studies on men focus more on toxic masculinity. However, society is not short of supportive fathers and loving husbands. Researchers on masculinity might want to add to most women and gender projects alongside and in relation to females a recognition of how men and boys are impacted by West-Rest geopolitical relations, race ideologies, capitalism, economic inequalities, unemployment, poverty, corruption, poor governance, epidemics such as HIV/Aids and tuberculosis, cultural marginalization, amongst other social, health, and economic matters (Ratele, 2014:35). It will be unfair to analyse the behaviour of men in isolation without including social, economic and health matters. Carton & Morrell (2012:39) argue that men are not genetically programmed to abuse women. Beinart (quoted by Carton & Morrell, 2012:39) urged researchers to consider the impact of dislocation and industrialization which propelled young Black men to become more violent, as they were emasculated by racism, migrancy, and urbanization. This study addresses the research problem of how males are portrayed in isiZulu novels as literary characters. The study aims to analyse the images of men as they are presented in selected postcolonial novels written in isiZulu.

1.2.2 The key objectives of the study

The study aims:

- To analyse the portrayal of men as literary characters in deciding the particular masculinity reflected in postcolonial novels written in isiZulu.
- To examine various attributes of masculinity as reflected in postcolonial novels written in isiZulu.
- To explore which traditional gender roles are deconstructed in postcolonial novels written in isiZulu.

1.2.3 Research questions

The following research questions for this study form its backbone in the sense that they are the questions to be answered:

- How are various forms of masculinity revealed in the selected postcolonial novels written in isiZulu?
- What are the dominant attributes of masculinity reflected in postcolonial novels written in isiZulu?

- How are gender roles deconstructed in postcolonial novels written in isiZulu?

1.3 Literature review

According to Kaniki (2006: 19), ‘a research project does not exist in isolation but must build upon what has been done previously. Therefore, before embarking on a project, a researcher should review previous work in the field.’ Such a review frequently involves newly published research; however, it could also encompass a review of oral and historical material (Kaniki, 2006:19). A literature review encompasses the identification and analysis of data resources of literature related to one’s study. A literature review places a study into a context by projecting how it fits into a specific field (Kaniki, 2006: 19). Kaniki (2006: 20) avers that the researcher inspects the literature closely with the intention of better comprehending a research problem, and setting frameworks on a research question. A review of the literature incorporates more than simply citing as many sources as possible. It should underscore relevant literature and contribute to the field by giving a focused and novel reading of the literature (Kaniki, 2006: 21). Kaniki (2006: 21) attests to a literature review providing a researcher with sources for picking up or generating definitions of key concepts that must be operationalised in the research project. A review of related literature may lay bare several different methodologies that have been used by others to research a similar problem. Plainly stated, the more a method has been tested and modified for use in researching a particular problem, the more reliable it will be.

The review below of literature on literary studies pertaining to masculinities will show that such studies are almost non-existent in the literatures of African languages in South Africa. However, there is a wealth of such studies in the literatures of African languages in Africa, but outside the borders of South Africa. The majority of these studies are recent, having been published after the year 2000.

The Nigerian scholar Eucharia (2017) conducted a study titled *Gender Portrayal in Selected Early Male and Female-Authored Igbo Novels: Ubesie’s Isi Akwu Dara N’ala and Onwuchekwa’s Chinaagorom*. The analysis of the selected novels shows that Chike, a male character, is depicted as a hardworking and successful man. He likes to be respected because he is wealthy. The study shows that Nigerian men’s achievement is more highly regarded than women’s success. For instance, the male character, Dr Chinedum, is an assistant director in one of the oil companies in Lagos. In the novels analysed, working

Nigerian women are portrayed as secretaries (Eucharia, 2017: 5). Nigerian men are presented as strong-willed. Also, they do not succumb to manipulation and seduction. Further, they are satisfied with their salaries and positions at work. They do not yield to bribes. Men are portrayed as peaceful even when confronted by disrespectful wives (Eucharia, 2017: 6-7). Their physical strength is referred to as one of the attributes which defines a traditional male and makes them strong and superior to women (Eucharia, 2017: 9-10).

In her study *The Emergent Queer: Homosexuality and Nigerian Fiction in the 21st Century*, Green-Simms (2016) examines the treatment of homosexuality in the 21st century Nigerian literature. In *Interpreters* (1996), Joe Golder's character is the extension of many homosexual characters that surface in African literature. He is predatory and lecherous. He is implicated in the demise of Noah, the young man who jumps off the balcony. Joe Golder is a Western man whose foreigner status seems to underscore the idea that homosexuality comes from an outside source (Green-Simms, 2016: 140). Gay characters are depicted as lecherous and murderous, often involved in other vices such as witchcraft and prostitution; and they are mostly a direct and clear danger to heterosexual marriages. Nollywood has only three feasible endings for these gay characters: they are either imprisoned, killed off, or become born again Christians who renounce their sins and return to heterosexuality (Green-Simms, 2016: 143). In *Graceland* (2004), Elvis is initiated into manhood: he must kill an eagle, as the first step to manhood. He is initiated into the world of violent masculinity, as a warrior and hunter. At age nine, Elvis is mesmerised by what women wear. In the company of his aunts and sisters he dons make-up, a new hairdo, and a mini skirt, cross-dressing. Elvis rushes to greet his father thinking that his new look will impress him. On the contrary, his father beats and chokes his son, shouting, 'No son of mine is going to grow up as a homosexual.' This violent encounter teaches Elvis that he is only permitted to display masculinity, not femininity (Green-Simms, 2016: 140). In *The Virgin of Flames* (2007), Black's father dresses him in girls' clothes in order to prevent a family curse in which boy children under the age of seven were struck dead. In *Walking with Shadows* (2005), Ada, Adrian's wife, discovers that her husband is gay and chases him out of the house. He is also sent by his brother to a priest to be beaten up because he is gay (Green-Simms, 2016: 150).

In his study *Masculinity and Cultural Conflict in Chinua Achebe's 'Things Fall Apart'*, Tolabase (2016) explores cultural clashes between a traditional belief system and the Western outlook. In *Things Fall Apart*, the mistreatment of people, killing of Ikemefuna, beating of women, and the agitation to pursue war against Whites by Okonkwo, were personal rather than cultural beliefs. Okonkwo did not have full support of other males in the community; therefore, he resorted to describing them as 'effeminate.' Okonkwo believes that traditional men have lost their position in society and cannot henceforth be termed 'worthy', as Western culture has weakened their resolve. Men have been transformed into weaklings by the White man's religion and culture (Tolabase, 2016: 82).

In the text, Okonkwo kills the White man's messenger who tries to stop the clans from meeting. Here the text depicts blemishes of masculinity and recklessness intertwined with anger and violence – uncontrollable fire. After that incident, Okonkwo feels betrayed because other men have allowed messengers to escape. He now realises that he is on his own – society will not protect him. He resorts to suicide. The act of hanging oneself is itself cowardice; and contradicts the belief of the same society he claims to be safeguarding. In Igbo traditional society, only an effeminate male commits suicide. Genders, whether female or male, have either positive or negative attributes; therefore, from a normative point of view, these weak qualities of Okonkwo can be termed negative masculine attributes (Tolabase, 2016: 83). Tolabase (2016: 83) avers that Okonkwo constructs his life on principles of masculinity. He cannot accept that he would be an average man in a colonised society, rather than the powerful and distinguished hyper-male that he is in the traditional context.

Wife-beating in a traditional society is not a major offence. The only reason that Okonkwo was punished for beating his wife was that he did so during peace week (Tolabase, 2016: 83). Okonkwo tries to be as different from his late father as possible, being classified as having effeminate (hypo-masculine) traits. He believes that his father is weak and lacking any attributes of a strong warrior. Okonkwo endeavours to be a powerful elder and a strong warrior with numerous titles, depicting the features of a hegemonic/hypermasculine character. He sits with his children, wearing his obi, while he tells masculine stories of bloodshed and violence. Moreover, he is saddened by his older

son apparently being softened by the White feminine religion (Tolabase, 2016: 84). Okonkwo demonstrates his masculine attribute of assertiveness, anger, and violence. He does this because he feels humiliated that his firstborn son has taken up Western culture, fraternising with missionaries. It is this embarrassment that makes him attack Nwoye, eventually disowning him (Tolabase, 2016: 84).

In his research *Masculinities in Kiswahili Children's Literature in Kenya*, Onyango (2007) shows that young Kenyan boys are portrayed as adventurous in the texts selected for analysis. They like hunting, and choose to play soccer during their leisure time. For example, the young character, Fumbo Amutala, does not want to be outperformed in anything he plays. He hits his playmates when they defeat him. He likes to be called Simba (lion) – the king of the savannah (Onyango, 2007: 248). In *Mtu wa Mvua*, Okungu, a male character, has magical powers inherited from his grandfather. He can stop rain; and he can also stop raindrops from falling on him. He uses his magical powers to retrieve stolen cows (Onyango, 2007: 249). In *Mgomba Changaraweni*, Chongameno is described as being physically fit, having a broad chest. He has a bright smile that entices girls. He is a hard worker and a reasonable man. He respects women. He has a clean heart almost to a level of an angel. He easily forgives those who offend him (Onyango, 2007: 252).

The Representation of Masculinity in Euphrase Kezilahabi's Novels, a study by Mahonge (2016), focuses on the way language is used in Tanzanian novels in the construction of masculine identities. The analysis of the selected texts shows that Tanzanian young men are depicted as in disbelief of traditional ideologies such as superstitions. University education sets the platform of questioning the traditions that elders believed in. Tanzanian men in the novels are protective of their families. In addition, they have determination and self-realisation of their responsibility as men. Such drives them to act out their masculinity because they risk their lives for the general good of their families. Mahonge (2016: 51-52) realises that there are young Tanzanian men who scold their mothers when their mothers have asked their whereabouts. They do not regard their mothers as elderly persons; rather, they think of them as mere women who have no authority over them (Mahonge, 2016: 53). Fathers, in Kezilahabi's novels, occupy hegemonic patriarchal positions that give them the authority to make decisions for their sons, including choosing wives for them (Mahonge, 2016: 53). Therefore, Kezilahabi's novels cast

Tanzanian men as powerful and superior to women. Also, such men engage in multiple sexual relations as a way of showing their masculinity. In addition to that, they oppress less powerful and indigent men just to ensure their dominance (Mahonge, 2016: 62-64).

In Tatira's study (2015) *Depiction of Polygamous Marriage in Selected Pre-colonial Shona Narratives*, interrogation of the selected pre-colonial narratives shows that the portrayal of Shona polygamous marriage is misrepresented. The Shona males involved in polygamous marriage are depicted as cruel in their treatment of females. The Shona chiefs are reflected as abusing their authority, mainly in the process of acquiring one wife after another, and in fighting over women. At times, a polygamous male is portrayed as part of two unconvincing and conflicting images: he is an industrious farmer, yet on the other hand, he is a pathetic drunkard. The community gives him women in exchange for food (Tatira, 2015: 265-266). Tatira points out that drunkenness and industriousness are irreconcilable attributes of a single personality (Tatira, 2015: 266). Therefore, fiction is incongruent with real social issues.

In her work *A Critical Re-engagement with Stultifying Gender Binaries in HIV and AIDs Related Shona Novelistic Discourses*, Muhwati's (2006) analysis of Shona novels shows that Shona men are portrayed as *pfambi* (promiscuous persons), yet they blame women when they acquire sexually transmitted infections. In the novels, sexually transmitted infections are viewed as women's diseases, as such, indicting women as spreaders of such maladies. Additionally, male characters in the Shona novels Muhwati (2006) analysed are portrayed as possessing the ability to analyse and comprehend women. Men control women; this is seen by Muhwati (2006:7) as the devaluation of women. What is strange about promiscuous men such as Cephas, Muhwati (2006: 10) observes, is that they remain healthy and heroic, regardless of being promiscuous in the midst of deadly sexually transmitted diseases. (Muhwati, 2006:10). Young men are depicted as hopeless drunkards; and some of them are named after beer brands: Castle Great, and MaScud (Muhwati, 2006: 12-13).

Souza's (2016) study *Homosexuality in African Fiction: Characterisation in Homophobic Culture, Law and Religion in Selected Short Stories* examines the way in which Malawian fiction writers have responded to homophobia in their literary texts, using the same methods through which

homophobic societies justify their deeds. Souza (2016: 2) states that Robert Chiwamba, a Malawian oral poet, has composed two poems titled 'Takana Mathanyula' (We Reject Homosexuality) and 'Mudzafa Imfa Yowawa' (You Will Die a Painful Death) that denounce homosexuality in Malawi. In *Love on Trial* by Stanley Kenani, Charles is arrested for being gay under Malawian Sections 153 and 156 of the penal code for 'unnatural offences' and 'indecent practices between males' (Souza, 2016: 28). Also, Malawi's spiritual leaders are of the notion that Charles needs spiritual deliverance because of his gay sexual orientation (Souza, 2016: 28). In *Poisoned Grief*, the Malawian church refuses to conduct a burial ceremony for a homosexual boy, Joey (Souza, 2016: 28).

In their research *Negotiating Property Rights in Southern Africa through the Novel of Magora Panyama: A Legal Perspective*, Vambe and Mpfariseni's (2011) findings reveal that a grandson is highly valued to the extent that a grandfather orders his other sons to take over and sleep with his son's wife, because the son and the wife are failing to give him a grandson. As the father, he is the overseer of the lives of his sons and their accessories. Men inherit widows after the death of their husbands.

In a study in South Africa *White Masculinity and the African Other: Die Werfbobbejaan by Alexander Strachan*, Visagie (2002) examines the representations of males by Afrikaner authors. The study pays attention to Afrikaner men in their engagement with African culture from the transitional period to democratic rule in South Africa. Visagie's (2002) findings show that the game catcher and hunter is a male. Strangely, the prey, the baboon, is also represented as a male animal. The game catcher is seen as an omnipresent being. People in different areas feel his presence even when he is not there. Visagie (2002) claims that the imposition of the game catcher as an all-encompassing and appropriating presence is a concerted attempt to stress the power of male subjectivity, as an ever-recurring mythical presence inscribed in the collective unconscious. His presence is there to oppress the 'others' (women, young men, Black men, even weaker animals). The circumcised male worker is once more challenged by the rest of his colleagues to prove his masculinity, by confronting a baboon that had snatched away the blanket that covered his body (Visagie, 2002: 134-135). A black male figure is presented as a wizard. The game catcher

is reborn after death as *umkhovu* (a zombie and sinister consort of *umthakathi*) – a further extension of the omnipresence and permanence of the man as the bearer of the male myth. In the final analysis, the masculine figure emerges as the Supreme Being (Visagie, 2002: 138).

Morrell (2006) explores the relationship of fathers with their children in selected novels. In *The Beautiful Screaming of Pigs* (1991) written by Damon Galgut, the protagonist, Patrick, describes his father as someone, in his view, without a heart – the father is always absent from home. Patrick's father has spent most of his time with his close peers on hunting trips, a beer permanently in his hand. When the father is not home, the wife is happier than when he is there. J.M. Coetzee gives a comparable account in *Boyhood* (1997). As with Galgut's depiction, the father is self-interested, a misogynist, and focused on making his son a man. The father is the head of the family – the house belongs to him with all in it. The children and the wife live under his sway.

Morrell (2006: 19) attests to the world sketched by Coetzee as that of a father who is physically present but emotionally absent. This type of masculinity is considered prevalent amongst White South African men. Zazah Khuzwayo's novel *Never Been at Home* (2004) captures the image of a father who is uncaring and domineering. The father is a policeman with a black belt in karate. He frequently strikes his wife and daughters. He demands compliance from them and freedom (to have extramarital affairs) for himself. He does not give money to his wife and children, preferring to provide for his mother and his township girlfriend. He is heartless and frequently cruel, a sex maniac, who has even wanted to sexually abuse his children (Morrell, 2006: 20). Lauretta Ngcobo's novel *And They Didn't Die* (1990) presents the African father as a role model, taking responsibility, providing protection, and investing emotionally in his children. The acceptance of the fatherhood role is crucial to the survival and sustainability of the family (Morrell, 2006: 20).

A study conducted by Mkoto (2010) *The Presentation of Male Same-Gender Abuse in W.K. Tamsanqa's Ithemba Liyaphilisa* reveals the misuse of Xhosa cultural power – Xhosa kings exploit their male subjects. For instance, King Sandile wants to have full control of Khohlela, a renowned Xhosa traditional dancer. He then manipulates him to remain in his territory – removing him from his family. Khohlela is given a house, a wife, and a herd of cattle (Mkoto, 2010: 121). Khohlela

deprives Thole, his son, of educational opportunities. He wants the son to see to his cattle, because Khohlela considers school-going a waste of time for the boy (Mkoto, 2010: 123). School boys subject Thole to verbal attacks because he does not attend school. They often call him *iqaba* (illiterate and raw Xhosa heathen) (Mkoto, 2010: 128-129).

In their study *Perceived Gender Inequality Reflected in Zulu Proverbs: A Feminist Approach*, Mathonsi and Mpungose (2015) examine proverbs associated with the role and position of men in society. Their findings reveal that in the Zulu society, a man's word is final. A man who permits his word to be overturned by that of a female is mocked, thus gaining no respect from his fellow men. Proverbs dictate that for a man to be recognised and be respected he must see to it that the females in his house are kept to a lower rank. Men do not consult women on matters pertaining to the family and the household – they see themselves as masters over their women, their wives. Mathonsi and Mpungose (2015) express that proverbs have retained their popular usage, giving men a superior rank in people's schemata. Proverbs do not consider the dynamics that are occurring in our society, where women are often independent of men's support.

In his work *Culture and Gender in Mafata's novels*, Zulu (2004) examines gender and culture in the novels *Mosikong wa Lerato* and *Mehaladitwe ha e eketheha*. His findings reveal that fathers are afraid of Western education because they view it as a threat to the Basotho values and culture. Boys will not be initiated because they will be in the hands of ministers who condemn initiation school – their boys will be unruly and stubborn. A young man who has killed a huge puff adder gains recognition; his bravery is admired by society at large. The father of a young man envies the experience, and he dies trying to replicate his son's action – attempts to prove masculinity can have a devastating end. Men discuss matters without reference to women. Men beat women who are talkative, designating them 'impossible wife.' Violence directed to such women is thus justified.

Zulu (2016) conducted a further study: *A Textual Analysis of Male Gayness in Nakanjani Sibiyi's Novel, Bengithi Lizokuna*. In this study, the author seeks to determine whether *Bengithi Lizokuna* constructs a positive gay image which rises above gender and sexuality essentialisms of the past.

Zulu (2016) uses intercultural communication as his theoretical framework, which sees gayness in terms of ‘identity markers’ that demarcate individuals or groups as gay. Zulu’s (2016) findings reveal that father and son are at opposite ends when it comes to issues of gay males. Ngidi, the father, stands for heteronormativity, while Mhlengi, the son, stands for gay liberation. Ngidi is shocked to hear that his son and heir is homosexual – he contemplates killing him if he does not leave his house. Mhlengi faces hostility from his father due to his sexual orientation (Zulu, 2016: 45). Mhlengi feels no sorrow; he is happy for what he has achieved – a sex change. Zulu (2016: 46) claims that the literary text seems to be saying that such happiness is costly if it means a sex change. Such can only be afforded by children of wealthy people such as Ngidi.

In their work *Isiko Lokuzila: Umnyombo wengcindezelo ovezwa emanovelini Ifa Ngukufa and Ifa Lenkululeko*, Zungu and Siwela (2017) explain that *umfelokazi* (widow) is the term applied to the wife of a deceased husband; while *umfelwa* (widower) is the term for the husband of a deceased wife. The name *umfelwa* is not used by their society when speaking about a man who has lost his wife. The reason for this is that society permits men to remarry without having to follow the long process of mourning to which women are subjected. Their findings reveal that men are materialistic. They come in sheep’s clothing simply to rob widows of their inheritance. In the case of *umfelwa*, a man does not cover his entire body with a mourning attire: he wears his ordinary clothes in contrast to what is expected of women. The custom of *ukuzila* favours men. Zungu and Siwela (2017) express that, in Zulu society, if a man dies without having a boy child, there is a belief that the family history stored in one’s surname will be lost; because girls marry and take the husband’s surname. Men are permitted to have multiple partners in search of a boy child. In most cases, after the death of a husband, it is men who divide the inheritance. In the absence of a boy child, the father of the late husband handles matters of inheritance. In the absence of the father, brothers of the late husband will handle such matters.

What is evident in the literature reviewed above is that there is a gap in existing scholarship on masculinity in South African literature written in African languages. It is worth mentioning that the relative absence of such in isiZulu studies calls for attention to this aspect of the literature. This study will focus on images of men as they are presented in isiZulu literature. The study will shed

light on the blind spot in the existing body of knowledge on African language literature in South Africa. The study will employ masculinity as the theoretical framework. Since it uses postcolonial novels, it will start by discussing postcolonialism before it moves to masculinity.

1.4 Theoretical framework

According to Bandura (1997: viii), theories are evaluated by their predictive and explanatory power... theories must also be evaluated by the power to alter people's lives for the better. Social science theory seems difficult when compared with layman's theories. Luckily, a principle of good theory termed parsimony will assist. 'Parsimony simply means: is better' (Neuman, 1997: 50). A parsimonious theory has few complications, with no excess elements or redundancies. Being explicit about the theoretical framework makes it easier to read someone else's study or to conduct one's own. Consciousness of how theory fits into the study process creates better designed, easier to comprehend, and better conducted studies (Neuman, 1997: 50). Theories are open-ended, always developing and growing to higher levels. Theories that fail to grow and develop are replaced (Neuman, 1997: 52). This study adopts the masculinist approach as its theoretical framework. Masculinity is a postcolonial theory.

The term postcolonial appears to have several meanings. There are those who believe that postcolonialism refers only to the phase after the colonies had become independent. Some argue that the term best indicates the totality of actions, in all their rich variety, which characterise the nations of the postcolonial world from the day of colonisation to the present moment. Colonialism does not end with the mere fact of political liberation, continuing in a neo-colonial fashion to be agile in many societies (Ashcroft, Griffiths & Tiffin, 1995: xv). Loomba (1998:12) states that the term postcolonial does not refer to those at the bottom end of the hierarchy who are still 'at the far economic margins of the nation-state'; therefore, there is nothing 'post' about their colonisation. The development of internal discord based on religious, racial or linguistic discrimination; the continuing unfair treatment of native people in invader/settler societies – all these give credence to postcolonialism being a continuing operation of resistance and reconstruction (Ashcroft, Griffiths & Tiffin, 1995: 2).

Postcolonial theory includes discussion about experiences of different kinds: suppression, slavery, migration, resistance, difference, representation, gender, race, place, and reaction to the dominant master discourse of imperial Europe, such as philosophy, linguistics, and history; and the essential experiences of speaking and writing by which all these come into existence. None of these is ‘fundamentally’ post-colonial; however, together they create the compound fabric of the field (Ashcroft, Griffiths & Tiffin, 1995: 2). The declared intention of postcolonial theory is to permit the voices of once colonised people and their offspring to be heard (Loomba, 1998: 2). Postcolonial studies have managed to expose the history and legacy of European imperialism (Loomba, 1998:2). Postcolonial literature is the outcome of the interaction between indigenous culture and imperial cultural practice (Ashcroft, Griffiths & Tiffin, 1995: 1). The boom in postcolonial studies has been fuelled by the works of Edward Said, Gayatri Spivaki, and Homi Bhabha.

Said (1995: 87) informs that the Orient has assisted to define Europe as its contrasting image, idea, personality, experience. Yet none of this Orient is merely imaginative. Said uses Michel Foucault’s notion of a discourse, as described by him in *The Archaeology of Knowledge* and in *Discipline and Punish*, to identify Orientalism. Said (1995: 89) affirms that, without exploring Orientalism as a discourse, one cannot possibly comprehend the extra systematic discipline by which European culture was effective in controlling – and even producing – the Oriental sociology, politics, ideology, military, scientific, and imaginativity during the post-Enlightenment period. European culture gained its identity and strength by setting itself against the Orient as a sort of surrogate (Said, 1995: 89).

Gayatri Spivak questions whether the opportunity exists for any recovery of a subaltern voice that is not a type of essentialist fiction. Although Spivak shows considerable sympathy for the project undertaken in modern historiography to offer a voice to ‘the subaltern’ who had been written out of the record by normal historical accounts, the author raises serious doubts about its theoretical legitimacy. Spivak then concludes by saying that in ‘the true’ subaltern group, whose identity is its difference, there is no subaltern subject that can ‘know and speak itself’ (Ashcroft, Griffiths & Tiffin, 1995: 8). For Bhabha, the ‘emblem of the English book’ is one of the most important of the ‘signs taken for wonders’ by which the coloniser manages the imagination and the desires of the

colonised. This is because the book assumes a greater authority than the experience of the colonised people themselves (Ashcroft, Griffiths & Tiffin, 1995: 9). Masculinity is part of postcolonial theory.

Morrell (2001: 6-7) points out that Connell, an Australian sociologist, developed the theory of masculinity which sought to take account of social forces and psychological insights. Such a philosophy tried to combine social structure with personal agency, and worked to merge the various intellectual influences of feminism, materialism, and critical theory. In her book *Gender and Power* (1987), Connell reveals that gender is a concept of power. Connell (1987) demonstrates that men in general enjoy the 'patriarchal dividend' – the advantage that men in most situations acquire from the overall suppression of women. Connell's main argument is that being a man bestows power. However, not all males share this power evenly; and not all are individually abusive (Morrell, 2001: 7). In her second book *Masculinities* (1995), Connell advanced the theme of various masculinities. She showed that, while males oppressed females, some males also dominated and subordinated other males. In advancing this thesis, Connell showed that there was a masculinity that was hegemonic – one that overpowered other masculinities, and which triumphed in making prescriptions of universal masculinity which were binding. Cultural images were made of what it signified to be a 'real man', extending control of male power over females and dispersing this power dissimilarly among men (Morrell, 2001: 7). The term hegemony is borrowed by Connell from Gramsci (Morrell, 2001: 9). Non-hegemony had three categories of masculinity: subordinate, marginalised, and complicit. These masculinities were constructed outside the corridors of influence (Morrell, 2001: 7).

Masculinities should not be considered as belonging in a static way to any one group of men. Masculinities are in reality fluid, multiple, and complex. Masculinities are historically and socially constructed per a process which involves competition between rival understandings of what being a man should entail (Morrell, 2001: 7). Other theories argue that masculinity is so context-dependent and so culturally variable that only its link to physical possession of male genitalia is irrefutable (Morrell, 2001: 7). Masculinities are always being defended and protected, are continually breaking down and being rebuilt. For gender activists, this concept gives space for

hope – it acknowledges the prospect of interceding in the politics of masculinity to encourage masculinities that are more harmonious and peaceful. For gender intellectuals, the challenge is to point out the forces operating to achieve change in masculinities – how, where, and when such changes happen, and what the impact (Morrell, 2001: 7). Feminists have long stated that males collectively have taken power over females. The development of critical men’s studies has been to decouple this notion and show that not all males have the same amount of power; neither do all gain evenly from it, and that power is exercised dissimilarly, depending on the location and the particular arrangements of relations which are in place. Masculinity that is dominant and hegemonic does not rely on brute force for its efficacy, but on a variety of mechanisms which construct a gender consensus that authorise the power of men (Morrell, 2001: 9).

Traditional explanations of masculinity involve qualities such as physical strength, self-control, resiliency, pride, and independence. This is definitely the image of the ‘Marlboro man’. However, masculinity goes beyond these attributes to emphasise power, aggressiveness, toughness, and competitiveness (Cooper, 2001: 631). Within this framework, threats to one’s status, however small these may be, cannot be taken lightly or be avoided. If a boy child is called a ‘fag’, this denotes that he is perceived as timid or weak and thus not masculine enough for his friends. There is huge pressure for him to retaliate. Not being physically strong only corroborates the allegation of being a ‘fag’, points out Cooper (2001: 631). Cooper (2001: 633) emphasises that traditional masculinity assumes that females should be subordinate to men. The effect is that males are often not willing to accept women as equal and proficient partners in professional and various other settings. Whether the setting is the family, a sexual relationship, the battlefield, or the streets, males are continuously engaged in attempts to dominate women. Attributes such as physical strength, independence, and courage, which are traditionally linked with masculinity, are in fact positive attributes for men, given that they are not demonstrated in obsessive ways nor utilised to dominate or exploit others (Cooper, 2001: 633).

Nurturance is not an attribute perceived as masculine and is therefore not valued. As a result of such a mindset, men and boys experience an enormous emotional distance from other individuals and find few opportunities to engage in meaningful interpersonal relations. Studies show that

frequently fathers offer very small amounts of time to connect with their children (Cooper, 2001: 632). Despite the pressures on males to show their masculinity in traditional ways, there are instances of boys and men who are changing in the contemporary world. 'Fathering' is one instance of a positive change. In the contemporary world, there has been a widespread emphasis on child-rearing activities, with males becoming more involved in giving care to children, as fathers, while maintaining a professional image. This is a noticeable shift from the more traditional view that child-care should be delegated to females and that it is not a suitable activity for men (Cooper, 2001: 634-635).

Masculinities in South Africa both mirror and have been a seed of the country's turbulent past. By the year 1900, southern Africa was at war. The two Boer republics were on the offensive, pushing the superior British forces back. Natives, theoretically, were nonpartisan and uninvolved. Indigenous people were focusing on wars of their own, pursuing such to regain lands lost during wars of land dispossession in the 19th century, or trying to claim a suitable position in the labour market. Native people were also demanding better salaries; or they were being coerced, in some instances, to take one or another side (Morrell, 2001: 10). In the first instance, the war was a reflection of a covert aggressive masculinity pushed by the imperial policy of Lord Alfred Milner. The masculinity of the Boers was also to blame – their 'independence-loving' feature hid a willingness to resolve argument by fighting, and an uncompromising resolve to safeguard 'the Boer way of life'. Amongst the native participants, 'a masculinity which held martial achievements to be the highest mark of a man, contributed to the rapid escalation and blood conclusion of war' (Morrell, 2001: 12). Morrell (2001: 10) asserts that violence and masculinity have been blended together in South African history.

The history of masculinity is not produced exclusively by men. Women resisted certain aspects of masculinity and favoured others. We need to acknowledge that, while females operated in suppressive gender contexts, many rallied behind 'their' men. This support ranged from Black women like Mama Winnie Madikizela Mandela recommending the killing of collaborators and spies in the turbulent 1980s, to White women sending groceries to their 'boys on the border' in the 1970s and 80s. Class loyalties and racial and political agendas were often more powerful than

gender subordination ((Morrell, 2001: 16). In 1990 Nelson Mandela was freed from jail and a transition period to the first non-racial elections was ushered in. From the outlook of masculinity, the encouraging aspect was the corroboration it furnished that the content of masculinity was not static and unalterable. The men who concurred in this landmark event had earlier been enemies. One side was committed to a military defence of White privilege; while the other was determined to overthrow the apartheid system (Morrell, 2001: 18).

Rugby and soccer were knitted into hegemonic masculinity. Males had to have knowledge in order to follow and converse about sport. They needed toughness and bodily skills to participate and compete, achieving victory. While these qualities were generic among males, class and race and sporting type created different emphases. Soccer played in townships by Black men and children, for instance, advanced into a showcase of creativity. Clever feet were the distinctive feature of the greatest soccer players. To show off and dribble, to entertain spectators, was what players aspired to excel in. Among White rugby players, the emphasis was as much on mental and physical toughness as on winning. Skill contributed little unless it could be converted to victory. Rugby emphasised perseverance, physical confrontation, and skill; and these were associated with White masculinity (Morrell, 2001: 23).

Battles over masculinity are endless. Even before the new dispensation was inaugurated in 1994, political parties were utilising specific images of masculinity to portray and promote their image, earning support. Waetjen and Mare (cited by Morrell, 2001: 25) argue, in the case of the IFP and its rivals, the ANC and COSATU, that gender values were intertwined with ethnic representation. Such values had crucial implications for the type of Utopian society each envisioned. IFP's Zulu masculinity restrictively used features of rural African masculinity to differentiate itself from the urban-leaning COSATU. IFP's model was explicitly patriarchal and authoritarian, invoking values of responsibility and compliance as those central to manhood.

Morrell (2001: 25) remarks that hegemonic White masculinity continues to exert an effect via mass-media images and through institutions (especially business) in which such masculinity remains rooted. Since all masculinities affect one another and are never separate and bounded

entities, aspects of White masculinity can still bear witness to many other masculinities, mainly in the emphasis on appearance and achievement, which are elements of a commoditised society. Yet masculinities that previously were oppositional – rural African and urban Black masculinities – are now jostling for dominance. The emerging masculinities rely on competing images and legacies. One of the most dominant masculinities revolves around Nelson Mandela and has been labelled a ‘heroic masculinity’ (Morrell, 2001: 25).

The theory of masculinity will assist in identifying elements considered masculine in nature. Moreover, the theory will assist in differentiating between hegemonic and non-hegemonic masculinity as depicted in the text. The theory will be applied to texts with the intention to prove whether masculinity is indeed fluid, multiple, complex, context-dependent, historically and socially constructed.

1.5 Research methods and approach to study

1.5.1 Research paradigm

A paradigm is an idea popularised by Thomas Kuhn (Neumann, 2011: 95). Durrheim (2006: 40) asserts that paradigms are a system of interlinked ontological, epistemological, and methodological assumptions. Paradigms function as perspectives that give a rationale for the study, and commit the researcher to specific methods of data collection, observation, and explanation. Terre Blanche & Durrheim (2006: 6) consider that paradigms are all-embracing systems of inter-linked practice and thinking that define for investigators the nature of their research along three dimensions: ontology, epistemology, and methodology. Ontology specifies the basic nature of reality that is to be researched, and what can be known about it (Neumann, 2011; Terre Blanche & Durrheim, 2006). Epistemology specifies the nature of the relationship between what can be known and the researcher (Terre Blanche & Durrheim, 2006: 6). Epistemology is defined as sense-making of the world around us. Epistemology also involves what we need to do to make knowledge (Neumann, 2011: 91). Methodology, on the other hand, specifies how investigators may go about practically researching whatever they believe can be known (Terre Blanche & Durrheim, 2006). This study

uses the qualitative approach in analysing how men are represented in postcolonial novels written in isiZulu.

Qualitative research differentiates itself from quantitative research in terms of the following key characteristics: research is conducted in the natural setting of social actors (Babbie & Mouton, 2004; Creswell, 1994). The actor's outlook (the 'emic' or 'insider' view) is emphasised (Babbie & Mouton, 2004: 270). Researchers focus on meaning – how individuals make sense of their experience, lives, and their constructs of the universe (Merriam in Creswell, 1994: 145). The focus is on process rather than outcomes or product (Babbie & Mouton, 2004; Merriam in Creswell, 1994). The main concern is to comprehend social action in terms of each particular context (idiographic motive), rather than seeking to generalise to some theoretical population (Babbie & Mouton, 2004: 270). The research process is frequently inductive in its technique, resulting in the production of new concepts, abstractions, hypotheses, and theories from detail (Babbie & Mouton, 2004; Merriam in Creswell, 1994).

According to Neuman (1997: 60), to theorise in an inductive direction, the researcher starts with witnessing the empirical world, going on to reflect on what is occurring, thinking in more abstract ways, moving towards theoretical concepts and propositions. 'In inductive theorising you build from observation on the ground toward more abstract thinking' (Neuman, 1997: 60). Babbie & Mouton (2004: 270) state that the primary focus is in-depth, 'thick' description and understanding of actions and events. Qualitative study is descriptive in that the investigator is interested in meaning, process, and understanding gained through pictures or words (Merriam in Creswell, 1994: 145). Merriam in Creswell (1994: 145) stresses that qualitative study involves fieldwork. The qualitative researcher goes to the participants, the site, setting, or institution, to witness or record behaviour in its natural setting. Lastly, the qualitative researcher is viewed as the primary instrument in the research process (Babbie & Mouton, 2004) for data collection and analysis. Thus, a human instrument mediates data, rather than data being gathered through machines, inventories, and questionnaires (Merriam in Creswell, 1994: 145). Often the difference between a quantitative and a qualitative study is framed in terms of using numbers (quantitative) rather than words (qualitative); or using open-ended questions (qualitative questions) rather than closed-ended

questions (quantitative hypotheses). A more complete way of observing the scale of distinctions between these two types is in the fundamental philosophical assumptions investigators bring to the research (Creswell, 2009: 3).

1.5.2 Research design and research strategies

Creswell (2009:3) states that designs are plans and strategies for study that span decisions from wide assumptions to comprehensive methods of data collection and analysis. This plan includes various decisions. The underlying decision involves which research design should be utilised to research a topic. Guiding this decision should be the perspective of assumptions the investigator brings to the research project; procedures of investigation (termed strategies); and particular methods of data collection, interpretation, and analysis. The selection of a design is also rooted in the issue being resolved, the kind of research problem, the investigator's personal experiences, and the audiences for the research (Creswell, 2009: 3). A research design is a calculated framework for action that works as a bridge between research questions and the implementation or execution of the research (Durrheim, 2006: 34). Research designs are plans that manage 'the arrangements of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure' (Sellitz, Jahoda, Deutsch & Cook as cited in Durrheim, 2006: 34).

A research design should be based on methodology. It should be drawn up once the topic and the research problem have been chosen and formulated, aims accurately outlined, concepts precisely defined, and the hypothesis exactly framed (Akhtar, 2016: 69). According to Akhtar (2016: 72), the research design that gives the smallest error is the best design in many studies. A research design that yields maximal information on various facets of a problem is considered most suitable. Types of research design are explanatory research, descriptive research, exploratory research, and experimental research (Akhtar, 2016: 72). This study adopts a descriptive research. This type of study describes social situations, social events, and social structure. The researcher observes and describes what may be found. Descriptive research gives answers to such questions as how, when, where, what, and who. This approach is used to research the current situation (Akhtar, 2016: 75). Akhtar (2016: 76) maintains that descriptive research aims at depicting accurately the attributes of

a particular situation or group. It focuses on the views or attitudes of an individual towards anything. The primary goal of a descriptive research is to define phenomena, events, and situations (Akhtar, 2016: 76). Mishra & Alok (2017: 2) attest to descriptive research comprising survey and fact-finding research of various kinds. The main aim of descriptive research is explanation of the set of situations as it is presented.

1.5.2.1 Sampling procedure

Literary texts of this study were selected using purposive sampling. These are the texts: *Asikho Ndawo Bakithi* (1996), *Impi Yabomdabu Isethunjini* (2002), *Kungabheja Ezansi* (2012), *Yekanini AmaFilisti...* (2014), and *Ukube Ngangazi* (2017). The intention of qualitative study is to purposefully select informants (or documents or visual material) that will best answer the research question (Babbie, 2013; Creswell, 1994; and Swartz, de la Rey, Duncan, Townsend and O'Neill, 2016). There are two basic approaches to sampling informants (or visual material or documents) from a population: probability sampling and non-probability sampling (Cozby, 2004:130). In probability sampling, every member of the population one is interested in has an equal chance of being selected for the study (Beins, 2009 & Cozby, 2004).

'Probability sampling is the gold standard of sampling' (Beins, 2009: 126). Probability sampling comes to the fore when one wants to make an exact statement about a particular population on the basis of the outcomes of research (Cozby, 2004: 130). In non-probability sampling, not all members of the population have an equal chance of being selected for the study. We do not know the probability of selection of any specific member of the population (Cozby, 2004: 130). Amongst the greatest issues with non-probability samples is non-sampling error. This problem occurs when participants who should be included in a sample are not, resulting in a sample that is not representative of the entire population (Beins, 2009: 128). Little is done to ensure that the sample precisely represents the population (Cozby, 2004: 132).

Beins (2009:130) reminds that at times, a researcher may not see the need to apply random sampling. If the research is focusing on a specific type of informant, say somebody with unique expertise, the researcher may try to include as many such individuals as possible, studying them.

The end result is descriptive research that may say much about this team of experts. Purposive sampling is a non-random, non-probability, sampling technique in which participants are chosen for a research because of some desirable attributes, such as skills in some area (Beins, 2009: 130). This approach is sometimes named purposive (judgemental) sampling because it depends on the judgement of the investigator and a particular intention for identifying informants (or documents or visual material) (Beins, 2009: 130). Purposive sampling is also called deliberate sampling (Mishra & Alok, 2017: 9).

1.5.2.2 Data collection

This study uses textual analysis as its method of data collection. Textual analysis focuses on analysing products of human actions such as texts. The method that deals with the analysis of text can be called description. Description is a procedure in which investigators gather information on how other individuals make sense of the world (Fairclough, 1992: 73). The researcher cannot resist the temptation to quote Bressler (1994: 109) even though he is referring to a different theoretical framework than that of the study. Bressler holds that feminist criticism initiates textual analysis, by asking some overall questions: Is the literary text narrated by a man or a woman? Is the author a man or a woman? What types of role do females have in the text? Such questions are of benefit when gathering data. These questions can also be tailored to suit the theoretical framework of this study, a masculinist approach. By posing such questions we can start our journey on the masculinist approach.

Creswell (2007: 118) imagines the process of data collection as a series of interconnected activities aimed at collecting good information to answer research questions arising. A qualitative investigator engages in a series of processes in the action of collecting data. The main step in the process of data collection is to find places or people to research; and then to gain access to and initiate rapport with informants so that they will provide good data (Creswell, 2017: 118). A closely interlinked step in the process includes specifying a strategy for the purposeful sampling of participants or sites. This strategy will deliberately sample a group of individuals that can best inform the investigator of the research problem under investigation. Therefore, the researcher must specify which form of purposeful sampling it will be best to utilise (Creswell, 2017: 118).

Creswell (2007: 118) avows that once the researcher chooses people or sites, decisions must be formulated about the most fitting data-collection approaches. A qualitative inquirer has more options than the quantitative regarding data collection, such as online data gathering and email messages; and usually the enquirer will collect information from more than one source. To gather this data, the enquirer develops written forms or protocols for recording the data and must then create some forms of recording the information, such as observational protocols or interviews. Furthermore, a qualitative enquirer must decide how to store information so that it can easily be found while being safeguarded from loss or damage (Creswell, 2007: 119).

1.6 Method of data analysis

Data will be sorted according to themes. This research project employs thematic analysis as its method of data analysis. The researcher places units of meaning into categories (Swartz, de la Rey, Duncan, Townsend and O'Neill, 2016). According to Creswell (2007: 148), data analysis in a qualitative study consists of preparing and organising the information (for example, image information as in photographs, or textual information as in transcripts) for analysis, thereafter condensing the data into themes through a procedure of coding and reducing the codes, and eventually representing the data in tables, figures, or a discussion. Creswell (2007: 129) believes that forms of qualitative data might be grouped into four basic types of information: interviews (ranging from open-ended to closed-ended), observations (ranging from participants to non-participants), audio-visual material (involving materials such as videotapes, compact discs, and photographs), and documents (ranging from public to private). Babbie (1989: 41) differentiates between four units of analysis that are common in the social sciences: social artefacts, organisations, groups, and individuals. Social artefacts are the outcomes of human action (for example, articles, San paintings, or newspaper) and forms of social interaction (e.g. graduation ceremonies). The units of analysis have an effect on sample selection, data collection, and the type of conclusion that can be drawn from the study. This research project employs thematic analysis as its method of data analysis.

1.6.1 Validity of the study

Validity concerns the degree to which a research method or test precisely measures the construct of interest. If we say that an instrument is valid, we imply that the test permits us to measure the specific construct with minimum bias. If we say that an instrument is not valid, we imply that the instrument measures constructs unconnected to the construct of interest we want to measure (Pittenger, 2003: 44). The term validity concerns the magnitude to which an empirical measure sufficiently reflects the authentic meaning of the concept under consideration (Babbie, 1989:122). It also means truthfulness (Neumann (2011: 214).

1.6.2 Reliability of the study

Reliability concerns the consistency of measurement in a study. A reliable test generates similar outcomes each time we measure the same construct of interest (Babbie, 1989 & Pittenger, 2003). All researchers seek to construct and utilise the most reliable measurement equipment available (Pittenger, 2003: 43). Tests that have low reliability are of no value to the researcher as they can lead to the ruin of a research project (Pittenger, 2003: 43). Reliability is a problem every time a single observer is a source of information because we have no definite guard against the effect of that observer's subjectivity. We cannot tell definitely how much of what is reported arises from the situation under investigation and how much arises from the observer (Babbie, 1989: 120).

1.6.3 Rigour of the study

Scientists in the hard sciences question the rigour of the qualitative research. Questions of this nature are very popular: 'How can we trust the authenticity of qualitative research?' and 'How can we be sure that such research is reliable and valid?' (Swartz et al., 2016: 39). Babbie & Mouton (2004: 275) believe that the best way to enhance validity and reliability in the qualitative paradigm is through triangulation, member checks, writing extensive field notes, reasoned consensus, peer review, and audit trail. This study will make use of triangulation, peer debriefing, and audit trail. Denzin, as cited by Babbie & Mouton (2004: 275), defines triangulation or the application of various methods as a plan of action that will elevate investigators above the personal biases that emanate from single methodologies. By merging researchers and methods in the same research,

observers can more readily overcome the deficiencies that stem from one method or researcher. Investigators can triangulate according to paradigms, methodologies, methods, and researchers. Triangulation is considered one of the best approaches to improving validity and reliability in the interpretive paradigm (Babbie & Mouton, 2004: 275).

Babbie & Mouton (2004: 276) inform that one may also submit one's project to an audit trial, by giving all one's notes, raw data, theoretical ideas, interpretation and whatever else one may possess to an independent examiner, who then studies it at great length. Such an examiner would then identify flaws, biases, and other issues in the research. Credibility of the study is attained through peer debriefing. This is achieved with a colleague of a similar status (not with a senior or junior peer) who is outside the context of the research but who has a general understanding of the nature of the research. The peer adopts a 'devil's advocate' role – questions your working construct, and helps you in the decisions on which step to take next (Babbie & Mouton, 2004: 277). In making the findings of this study transferable, the researcher will select the texts by means of purposive sampling.

Babbie & Mouton (2004: 277) attest to transferability referring to the degree to which the findings can be used in other contexts or with other participants. It is the duty of the researcher to ascertain whether findings can be generalised from a sample to its target population. Guba and Lincoln, in Babbie & Mouton (2004: 277) discuss the following methods for transferability – thick description: the researcher must collect sufficient detailed descriptions of data in the context. The researcher must then report on the descriptions, giving adequate precision and details, because transferability in a qualitative research depends on similarities between contexts. Purposive sampling is in contrast with sampling techniques used in quantitative studies such as random sampling. The qualitative study seeks to increase the range of particular information that can be acquired from and about that context.

Babbie & Mouton (2004: 276) state that another approach to elucidating the notion of objectivity as manifested in the interpretive paradigm is found in the work of Lincoln and Guba (1985). For these researchers, the key principle or criterion of good qualitative research is found in the idea of

trustworthiness: neutrality of its findings and decisions. Babbie & Mouton (2004: 276) emphasise that the fundamental issue of trustworthiness is simple: How can a researcher convince audiences that the findings of a study are of great significance? Babbie & Mouton (2004: 277) affirm that ‘a qualitative study cannot be called transferable unless it is credible and cannot be deemed credible unless it is dependable.’ Babbie & Mouton (2004: 278) consider that reliability and validity have been contested as adequate for establishing dependability. Guba and Lincoln have introduced the concept of an enquiry audit to oppose some of the criticism levelled against objectivity in the interpretive paradigm. An auditor explores interview notes and documents as well as the process of study, such as found in the researcher’s daily journal. The researchers further state that the auditor, in establishing its acceptability, affirms the dependability of the study.

Babbie & Mouton (2004: 278) agree that the enquiry auditor also analyses the product – the interpretation, data, findings, and recommendations – and validates the product, confirming that it is backed by data and is internally coherent. The principle idea of the study may thus be accepted. This process determines the confirmability of the study. Therefore, a single audit, properly handled, can be used concurrently to establish both dependability and confirmability (Babbie & Mouton, 2004: 278). Babbie & Mouton (2004: 278) define confirmability as the extent to which the findings are the result of the focus of the study and not the biases of the researcher. Guba and Lincoln refer to a confirmability audit trail, i.e. a trail should allow the auditor to establish whether the interpretations, conclusions, and recommendations can be traced back to their sources; and if they are backed by the research (Babbie & Mouton, 2004: 278).

1.7 Structure of the study

This dissertation will have eight chapters. Chapter 1 will be the conceptualisation of the study. The following chapters will cover five literary texts that portray interesting male characters in their narratives: Chapters are as follows: Chapter 2: *Asikho Ndawo Bakithi* (1996); Chapter 3: *Impi Yabomdabu Isethunjini* (2002); Chapter 4: *Kungabheja Ezansi* (2012); Chapter 5: *Yekanini AmaFilisti...* (2014); Chapter 6: *Ukube Ngangazi* (2017); Chapter 7: This will be our conclusion. The study will take a somewhat historical progression of older to newer novels written post-colonially in order to see the progress that is made in representations of Zulu masculinities.

The next chapter is about analysis of male characters. It will open with *Asikho Ndawo Bakithi* by M.J Mngadi.

Chapter 2: Portrayal of men in *Asikho Ndawo Bakithi*

2.1 Introduction

This chapter examines the portrayal of men in the novel, *Asikho Ndawo Bakithi* (1996) by M.J. Mngadi. The influence of culture and gender socialisation will be explored in its totality. This chapter and all successive chapters will follow this pattern. The chapter opens with a synopsis of the literary work of art, followed by an analysis of the literary text. Lastly, there will be a summary of the portrayal of men.

The novel discusses the unimagined hardship Zwelisha Dubazana faced with his family because of apartheid laws which made him landless in the country of his forebears. The protagonist rented a room, and moved from one house to another. In the houses where he lived he was not treated well. Male landlords wanted to take his wife; while in other instances female landlords accused his beautiful wife of having affairs with their husbands. Some female landlords wanted to fall in love with him. In the process of moving from house to house his wife and children were raped. It did not end there. His wife entered into a relationship with one of his landlords, falling pregnant. The landlord set Dubazana up by concealing drugs in his bag. Dubazana was arrested and sentenced. On his return, he found his wife with a baby. A scuffle ensued; the wife and the landlord murdered him. They then hid his body. The text depicts the impact of landlessness in the lives of a married couple. The institution of marriage is destroyed; children are born out of wedlock. Rich men turn wives against their husbands.

2.2 Analysis of *Asikho Ndawo Bakithi*

The text presents the reader with the toxic masculinity that once dominated South African politics – White masculinity. When Afrikaners took over power in 1948 some of their leaders went to Germany to study the tactics Hitler had used on Jews. On their return they created apartheid laws to impose their dominance on Black people. The Afrikaners perfected the Land Act of 1913 and implemented it. Any place near a city or any fertile land was earmarked for Whites. Natives who occupied these places were forcefully removed and their homes were demolished. Concerning this removal of the natives, Mngadi argues that: '*UHulumeni wase abathutha betibula abantu baseKuphumuleni wabasa elokishini eZakheni*' (Mngadi, 1996: 2) (The government forcefully

evicted people of Kuphumuleni. They tried to resist, but were placed in the Zakheni location). The apartheid government, White masculinity, had military power, while the natives had no military backup. We see power being used to oppress both men and women. Natives were now landless in the land of their forefathers. Blacks were forced into occupying 13% of land while they were in the majority. Whites, the minority, occupied 87% of land. Those who tried to oppose the apartheid government were either arrested or killed. The apartheid system used police to intimidate Black people and to instil fear into them. Black people were turned against fellow Blacks. Others became informers for the White government just to gain certain benefits, whether incentives or protection. White masculinity emasculated Black men, who were forced into humiliating jobs. Black males were forced to work for White men in return for receiving a permit. Without a permit you could not work in big cities. The permit could only be acquired after one had worked in a White man's house for two years. Those who did not abide by this rule could not work in businesses. The only way to receive a permit was through working in a White man's garden or kitchen. Men in most cultures of the world see the kitchen as a place designed for women. Compelling a man to work in a kitchen was seen as emasculating him. It was better to work in the garden than to work in a kitchen. Men are socialised to believe that the kitchen is not their territory. Mngadi narrates that men are socialised to believe that the kitchen is not their territory: '*Nempela wayenele wayiqeda leyo minyaka emibili ewumfana wekhishi, wawuthola umsebenzi embonini eyayihlanganisa izimoto eJakobusi*' (Mngadi, 1996: 2) (Really, after finishing those two years as a kitchen boy, he found a job at a company that assembled cars at Jacobs). There was no way out for Zwelisha – like all other Black males, his life depended on the approval of White men. Those who did not behave according to the standard of a White man after the two-year period were denied a permit. In this way, White masculinity exploited Black men. In factories and companies Black men did not occupy senior positions. Senior managers were White. Certain jobs were preserved for Whites.

Men in general are seen as leaders, be it in factories, schools, political parties, or in churches. Men have the tendency to view their gender as fit for leading. Women and weak men must be led by strong men. This is also true in this literary text. The counsellor is a male. He leads other men and women. Sihlalo affirms the gender of the counsellor who is also a male : '*...ukhansela wethu omusha, ubaba uBethule*' (Mngadi, 1996: 4) (... our new counsellor, Mr Bethule).

The ill behaviour of women or children is usually blamed on men. Women misbehave because of men who are failing in their duties as men. One of the duties is to instil discipline in both women and children – that also refers to weak men. Sihlalo comments: ‘*Amakhosikazi aphuza nje yingoba amadoda asaba amadojeyana*’ (Mngadi, 1996: 4) (Wives are drinking alcohol just because men have become weak). A wife who does not drink alcohol is behaving thus because she is married to a strong man. The good behaviour of a woman is linked to a strong man.

A leader in a church is not a leader in a political organisation. Political questions need political answers. To give a religious answer to a political question is not tolerated by comrades. Men in politics believe that it is up to them to change their living conditions; while men of God give credit to God. They trust God to turn things around for them. Their approaches to the root cause of the problem are different. In a meeting, a priest tries to give a religious answer to a political question. Lolense shouts: ‘*Hlala phansi uyeke ukusibhedela*’ (Mngadi, 1996: 4) (Sit down; stop talking nonsense). We see a man disrespecting another man in a hall full of people. This man has no shame in belittling the pastor, who is not seen as a threat. It may happen that the pastor is not as large in stature as the bully.

Men use language differently from females. They choose certain words that carry an esoteric meaning, only understood by males of a particular age and location. Age and location are important factors that we must consider when exploring the language used by males. Boys in *ekwaluseni* will use ordinary words just to convey a different meaning. Stick fighting is a popular sport amongst men in rural areas. It separates men from boys. In the text men use the word stick to convey a different meaning. Sihlalo asks: ‘*Ake sizwe ezakho izinduku baba*’ (Mngadi, 1996: 2) (Let us hear your thoughts). The word stick refers to thoughts. Sihlalo uses the word stick when talking to another man, because he knows that he will understand what he is referring to. Were he conversing with a woman, he would not have used the same word.

Even though White masculinity exercised power over Black men, some Black men were not intimidated by the apartheid system. They fought back and encouraged others to stand up and fight. Fearlessness is an important factor in masculinity. Men who are fearful are seen as effeminate.

Bravery is an important component of masculinity. A brave man receives respect from the society. Fearlessness is seen through action; it is projected in frightening times. Zwelisha speaks his mind even though such outspokenness might affect his life. He has nothing to lose: he is the epitome of a warrior. During his arrest he is not afraid to project leadership qualities. He states what he believes in: '*Angizange ngisho ukuthi abavukele uhulumeni, kepha ngithe abavukele ubandlululo*' (Mngadi, 1996: 8) (I did not say they should overthrow the government, but I said they must overthrow the apartheid system). Zwelisha admits to police that he has mobilised people to overthrow the system – that is a clear sign of bravery.

'Real men' protect women, children, and property. A real man will lay down his life for his wife and children. If that were to happen, he would be regarded as a hero. Men who are the first to run when danger approaches their homestead leaving their wives and children behind are subject to ridicule. A 'real man' will ensure that danger will first have to go through him. He is the gate that keeps danger at bay. In the text, Dubazane's wife is under attack. He intervenes and protects his wife: '*Naye uDubazane owahlanganisa izandla evikela umkakhe...*' (Mngadi, 1996:12) (Dubazane crossed his hands protecting his wife...).

Some traditional men have a distorted mentality of what a female partner ought to do. They are of the view that women are there to take care of them, to make their lives easier. Women must cook, bring their bath water, iron their clothes, and offer sex whenever they want it. This mentality is held by many married men, who feel entitled to these 'benefits' because they have paid *ilobolo* for their wives. Nyonkana is a bachelor, but he expects to be treated as a married man. He instructs MaZondi to prepare bathing water for him although MaZondi is not his wife. She is married to Dubazana. Nyokana treats MaZondi as though she is his wife despite that she is his tenant. The narrator continues: '*emtshela ukuthi wayefuna ukufudunyezelwa amanzi okugeza, afakwe endishini, abekwe endlini yokugeza*' (Mngadi, 1996: 27) (He instructs her to boil water for him for bathing, put it in a bath container, and place it in the bathroom). Nyonkana expects his food to be heated for him when he returns home. Surprisingly, he expects that to be done for him by the wife of another man. He has no respect for women, let alone the woman's husband. Nyonkana arrives in the middle of the night and expects good service. The narrator observes: '*Wamemeza naye*

uNyokana ethi ufuna ukufudunyezela' (Mngadi, 1996: 29) (He also shouted saying he wants his food to be warmed up).

Men must fulfil the role of a protector. A man who fails to protect his family against intruders is ridiculed. He must fight tooth and nail. His life may be exposed to injury or death while protecting his family; nevertheless, that is what a 'real man' does. To fail in fulfilling this duty creates a stain on one's character. Dubazana is saddened by the incident that took place in which he and his wife were robbed and beaten up by thugs in front of their children. He suffered two psychological blows. One – he failed to protect his wife and children; two – his wife was beaten in front of him, while he did nothing. The painful part is not that he has been robbed; it is being powerless when his wife was beaten up in his presence. He was supposed to protect her. Men are socialised from as early as 5 years old to protect women. Dubazana expresses his sadness by lamenting: '*nokushaywa kwakho phambi kwami ngikhona ngingenakukuvikela...Sekuyohlala njalo ezinganeni zethu kuyisilonda*' (Mngadi, 1996: 32) (Being beaten in front of me while I cannot protect you. This will always be a traumatic event for our children). This is the most humiliating thing in a man's life. An experience he will never shake off.

The responsibility of child rearing is shifted to women, in like manner as cooking. In families where there is both a boy child and girl child, if a father has to choose which child he will look after, in most cases a man will choose to look after his boy child. He will defend his actions by saying that the girl child always like to be with her mother, which is not always true. In the text, we see Dubazana choosing to embrace a boy child. The narrator notes: '*uNkosana egonwe uDubazana, uMakhosazana enqike ngonina*' (Mngadi, 1996: 44) (Nkosana is embraced by Dubazana; Makhosazana leans against her mother).

Alcohol consumption and smoking are seen as a man's domain. Men who do not drink and smoke are seen as effeminate. They are even labelled priests or sissies. Men encourage other men to consume alcohol and to smoke since that is seen as masculine. The text presents the reader with a similar behaviour. Women take it as true that a 'real man' drinks alcohol. MaMlambo comments: '*Kanti ngithi ngizele indodana nje, ngizele uthothwane*, (Mngadi, 1996: 50) (I thought I gave birth

to a son; I gave birth to an effeminate man). MaMlambo associates men who do not drink alcohol to women.

Men are expected to be strong, not to show signs of weakness. A 'real man' does not cry because that is seen as effeminate. Women dislike men who cry; whether they are crying out of sadness or whether they are drunk, tears are forbidden in men. An emotional man is not respected by his peers nor by society. Boys are socialised from a young age not to cry. Crying is associated with girls. MaMlambo is missing her former husband. She asserts: '*wayengcono ngoba wayengakhaliwa utshwala*' (Mngadi, 1996: 67) (He was better because alcohol did not cause him to cry). MaMlambo hates men who cry when drunk. She likes strong men – men who can bottle up their feelings. Women promote certain qualities of masculinities.

The text presents the reader with a caring masculinity. A man should save a woman's life knowing that such a thing may result in him and his family being murdered. He disobeys instructions given to him by a ruthless community leader. This proves that men are not all evil. Dubazana saves the life of a powerless woman. He calls: '*Baleka Nkosi yami ngisale ngikufela-ke!*' (Mngadi, 1996: 84) (Run! I will stay and die for you).

Liberation fighters, usually men, tend to muddy their good course by the ill treatment they give to female comrades. Men fight for freedom while oppressing women within their organisation. They see women as means to some crooked end. In camps, women are forced into a submissive state. Were they to complain, they would be seen as the enemy, as part of the system they are trying to defeat. Women are forced to cook for men. Some men will even demand sex from these female comrades. Women are raped and then threatened. Liberation fighters become oppressors and rapists, contradicting the same values they claim to uphold. The text presents the reader with similar instances: A leader gives some advice to new female recruits. He asserts: '*Lapha-ke umuntu wesifazane wayeyibutho, engowamabutho. Umthetho lowo owawungaphikiswa.*' (Mngadi, 1996: 90). (Here a woman is a soldier; she belongs to soldiers. The rule was not refuted). The narrator continues to say: '*Kwakungamangalwa*' (Mngadi, 1996: 90) (No criminal charges were laid). Girls were also not permitted to fall in love with people who were not in their political organisation.

What made matters worse was to be in love with a policeman – that demanded a death sentence. A policeman was seen as a traitor. These rules created fertile ground for women’s abuse. Girls were being raped in these camps. At night, the vultures were unleashed. It was a devil’s playground. The narrator describes the situation as follows: ‘*Emnyameni izigilamkhuba zingasabonwa nokuthi zazingobani zazenzele*’ (Mngadi, 1996: 90-91) (In the dark wrong-doers could not be spotted: they raped girls).

Dubazana receives a second blow when his daughter returns home raped. He blames himself for being less of a man; his masculinity has failed the test. He has been emasculated for the second time by this incident. A father ought to be a protector. He has failed dismally in this role which is why he blames himself. He knows what a ‘real man’ does. Men who claimed to be ‘liberation fighters’ came to his house at night and took his children. Dubazana’s daughter cried aloud. He could not intervene because he feared for his life. He now sees himself as a weak man, which is worse than death itself. The narrator describes the condition of Dubazana as follows: ‘*Ngendlela umoya kaDubazana owephuka ngayo, zamshisa wehluleka ukuzibamba. Zagelezisa okwengane*’ (Mngadi, 1996: 91) (Dubazana’s heart was so broken he could not hold back the tears. Tears fell like those of a child). The most painful experience a man can ever have is that of failing to protect his wife and children. Such failure will hang over his head until the day he meets his Creator. The feeling of powerlessness is the cancer that will consume his dignity and manhood. Death is far better than this sorrowful feeling. Dubazana feels humiliated.

Dubazana is hurt but he still remembers the masculine script that men do not cry. Crying in front of a woman and children is a sign of weakness and effeminacy. As the tears roll down his face he moves away from the presence of his wife and children – men are not supposed to be emotional. ‘Real men’ are strong. He must act strong despite this not being the case. Dubazana must be a good role model to his son, reflecting that men do not cry. The narrator describes Dubazana’s action of trying to hide his tears: ‘*Waphuma weduka nangengqondo*’ (Mngadi, 1996: 91) (He left the room; he was deep in thought).

Some young men believe that women in their location should not fall in love with a man outside of their location. An outsider will be bullied when he comes to visit his girlfriend. In some instances, he will be beaten in front of his girlfriend just to belittle him. In most cases those who tend to be violent and project their power over this man, are those who have tried to court the girl but failed. These rules are also present in text. Girls are forbidden to look for love outside their political organisation. A female is burnt to death because she has broken the rules. She has fallen in love with a policeman. A police officer is seen as an enemy of the people. The narrator describes the terrible ordeal: '*Umuntu evutha umzimba wonke nethayi entanyeni*' (Mngadi, 1996: 93) (The entire body of person burning with a tyre round her neck). This cruel act puts fear in all women in this location. In the African context, it is customary to remove a hat when entering a house, a church, or a hall full of people. It is also a sign of respect not to stand inside a house or church unless ordered to do so. One must find a seat and sit immediately. If there is no seat one should bend one's body and lower one's head as a gesture of respect. This depends on age – a child will kneel. To wear a hat inside a house is a sign of disrespect. The narrator affirms this: '*Kubuza ungqwazi olwalungasethulile isigqoko yize selusendlini*' (Mngadi, 1996: 111) (A tall man wearing a hat while in the house, enquired).

The text presents the reader with a man who is different from most men. Most men will make decisions without consulting their wives because they see themselves as the head of the family. The woman will only be told of the decision once taken. Her input is not valued. In some instances, the woman will not be informed even in matters that affect her. Thabekhulu discusses matters with his wife and her input is highly valued. We see masculinity that is accommodating. The narrator comments: '*bangqumuza ingxoxo yabo...*' (Mngadi, 1996: 119) (They discussed the matter).

In homes, labour is divided according to gender. Males will do work that is strenuous, mostly outdoors, while women will do work that is less strenuous and mostly indoors. In the text this is underscored. The narrator stresses: '*omunye walungisa ingadi, omunye ezinye izimfanelo zasendlini, eqeda epheka. UMaDlamini wabaphakela abakwaDubazana*' (Mngadi, 1996: 131) (One made the garden, the other took care of the house; after that she cooked. Ms Dlamini dished food for Dubazana's family).

Men like women who are submissive and respectful. Women who disregard the instructions of their husbands are a subject of ridicule. A male character in text quotes the verse in the Bible: *'Madoda thandani omkenu. Makhosikazi, hloniphani amadoda enu'* (Mngadi, 1996: 140) (Men love your wives. Wives respect your husbands). This is an important verse in a patriarchal setting because it serves male superiority. A bachelor is not a 'real man'. A 'real man' must have a wife. He should provide for his family. Thabekhulu affirms this: *'Indoda iyindoda ngenkosikazi'* (Mngadi, 1996: 142) (A man is only a man if he has a wife), meaning that masculinity can also be measured by whether you are married. The amaZulu king, Misuzulu kaZwelithini, had to be married before he could ascend to the throne. A nation cannot be led by a bachelor. However, a married man is respected by society. Women give value to men.

The number of female partners a young man has is a measure of masculinity. The higher the number, the more masculine the man. In cases of promiscuity society is quick to blame women. Is this because men are encouraged to have multiple partners while women are discouraged from such behaviour? To have multiple partners is not a crime if it is committed by men. This is a clear instance of double standards when it comes to issues of infidelity. A female character in the text is also aware of this. She adds: *'Umunwe invamisa uphakama kalula uma ubeka umuntu wesifazane amabala'* (Mngadi, 1996: 163) (Society is quick to point out blemishes in women). Men then become victims led astray by evil women. Women take all the blame, yet both partners were involved in promiscuity. That is how most societies in Africa treat promiscuity. MaZondi continues to say: *'Emzini bazobona isikhohlakali somfazi'* (Mngadi, 1996: 163) (The in-laws will see me as a person of low morals).

Societies have power vested in men to communicate with deities or ancestors. In churches, most pastors are men. The same holds true in African spirituality. Men will mediate for women – the right to speak to ancestors lies with men. A female character, MaZondi, affirms this by saying: *'Ngabe kungcono ukuba mhlawumbe ubaba usaphila, ngoba yena kumbe ubezoke angibuzele ukuthi kuze kube nje nje, kusukaphi'* (Mngadi, 1996: 163) (It was going to be better if my father was still alive because he was going to ask the ancestors for me about the root cause of my condition).

The birth of a boy child in the family is important. It is most important that the boy be the firstborn. Most texts follow this pattern. The eldest child in the family is a boy, followed by a girl child. This text is not immune from this concept. Makhosazana gives birth to a boy, her firstborn child. The heir in the family should be a boy child: The narrator says: *uMakhosazana wayishaya phansi esibhedlela indodana yakhe ayetha ngelikaSbonelo* (Mngadi, 1996:165) (In the hospital, Makhosazana gave birth to a boy child; she named him Sbonelo).

People who own homes are men. This underscores the idea held by most that men are breadwinners and the heads of the household. This narrative fails to consider that some men are not working; it is women who are working to support the family. Some women are single parents – they fulfil both roles. The narrator gives credit to men as homeowners: *'Zazaziwa ngoSiketekete, oMalayitha noMathoshi ngokungenela imizi yamadoda ebusuku'* (Mngadi, 1996: 170) (They were known as Siketekete, Malayitha and Mathoshi for raiding men's houses at night).

A male is not supposed to be polite. Men are active, vocal, aggressive, and competitive. Women are credited with taming a man who is polite, using dirty tricks. Women must respect men, as one male character has pointed out. If a man greatly respects his wife, it is because of black magic. The narrator announces: *'emthobele umkakhe ngoba nakhu wayesamshaya ngaphakathi wamqeda ngentando'* (Mngadi, 1996: 183) (He respected his wife because she used a love potion on him).

Husbands expect wives to forgive them for having extramarital affairs; while they will not forgive a wife who behaves similarly. Men view cheating as the right of males only. Women are aware of this double standard. MaDlamini responds: *'Ngoba elakho elixhoshwe libhekile, udaba lusaxoxwa. Ukuba elami elaxhoshwa libhekile ngabe ayisakhulunywa'* (Mngadi, 1996: 191) (Because it is you who cheated we are still discussing the issue. If it were me who cheated the case would be closed). A wife is expected to reconcile with her husband after the husband has been found having an extramarital affair. MaDlamini reminds her husband that she is expected to forgive him because society expect women to forgive men who cheat while women do not enjoy this privilege.

Men tend to be aggressive in the presence of women. They exaggerate their masculinity. They will swear at other males and be quick to strike first. They want to be seen as strong and fearless. Men perform in this manner simply to impress other men and women. Men's behaviour is a result of constant pressure that arises from trying to meet the demands of masculinity. In some instances, men may put their lives in danger just because they assume that other people validate their masculinity. This would have a devastating effect were such a man to lose a fight. His ego would be destroyed, and he might vent his anger on a safer object. Women and weak men become the target. In the text we see a man who ultimately kills another man because the aggressor had beaten him up in front of his wife. This shows how men value victory in the presence of women. The narrator argues: '*Kwema qingqo owobudoda wokungafuni ukwehlulwa nokwehliswa isithunzi phambi kowesimame*' (Mngadi, 1996: 203) (The feeling of masculinity prevailed of not wanting to be defeated and dignity being lost in front of a woman). This is the feeling that keeps the fight between men continuing until one loses his life.

A 'real man' will avenge the death of their family members. This was the case before the judiciary system was established. In modern days this continues, but has dire consequences. To allow the murderer of your brother or relatives to go unpunished is seen as effeminate. In these situations, men follow this rule: an eye for an eye and a tooth for a tooth. Men hate to be seen as cowards. These situations force men to act. They must prove once more that they are the protectors of the family. You take from us – we are going to take from you. The text presents the reader with Dubazana's brothers who seek to avenge his death. One brother vows: '*ngabe awuzele zinsizwa mfoka Khalalempi*' (Mngadi, 1996: 223) (Khalalempi perhaps you did not give birth to men); meaning, since Dubazana's brothers are men, they will avenge the death of their brother. Had they been women, maybe they would be silent. If brothers fail to avenge, the eldest son will take up the cudgels on behalf of his uncles.

Men leave women in rural areas in search of work in cities. On their arrival they will find another female partner who will do house duties. Men who are involved in extramarital affairs expose their wives to HIV-Aids. This is also true in the text. The narrator declares: '*lase lingenele namakhosikazi amabili ayeyisithembu sikaMbanjwa emakhaya*' (Mngadi, 1996: 232) (HIV-Aids

had infected Mbanjwa's two wives back at home). Mbanjwa caught the disease in the city and took it back home, infecting his wives.

Ilobolo payments give some men a sense that they now own the woman for whom they have paid *ilobolo*. A woman who has been paid for is no longer available for courting; while men continue to court other women after paying *ilobolo*. A woman ought to be faithful to the man who has paid *ilobolo*. To betray the payer is opening the floodgates in him because he has created a sense of ownership in his mind. A man in the text is angered because he suspects that his fiancé is cheating on him. He vents his anger, shouting: '*Ngibafuna bedindilizile phansi bobabili nengoduso yami! Mina ngiyajuluka ngiyasebenza, ngiyalobola*' (Mngadi, 1996: 249) (I want them both dead including my fiancé! I am sweating, I am working. I am paying *ilobolo*).

Traditional marriage favours men. There is no divorce in it. A woman remains married even if the husband leaves her to live with another woman. If the husband dies, the wife will be inherited by brothers of the late husband. She still belongs to the family. One reason may be to prevent the resources of the late husband from leaving the family. Thabekhulu has been found cheating. He knows that his wife will not leave him since traditional marriage favours men when it comes to separation. Also, society encourages women to stay in a marriage. The narrator insists: '*Nosiko lwesiZulu olungenasehlukaniso luyamvuna*' (Mngadi, 1996: 252) (Zulu culture that has no divorce: this favours him).

In prison, it is about the survival of the fittest. Prison is the grand stage on which masculinity is performed. Strong and tough males rule the jail; while weak men are subjected to all forms of abuse. Fearlessness is a true determiner of 'real men'. Weak men and cowards are converted into females. They perform duties mostly conducted by women in a traditional setting (clean, wash, or cook). Njayiphume articulates: '*Ejele ngangivalelwa nezigebengu ezindala ezazikuthokozela ukuganga ngami*' (Mngadi, 1996: 259) (In jail I was locked up with older prisoners who found happiness in raping me). Juveniles are not supposed to be locked up with older prisoners because they become the soft target of abuse. Age is also a factor when it comes to the performance of masculinity. The young ones are at the receiving end of abuse, as a sign of masculine power.

Knowledge makes the possessor powerful and respected amongst the rest. Those who have knowledge will in most instances be wealthy. Titles are given to those who are experts in certain fields. Power also resides in certain offices. Men who have knowledge, power, or wealth occupy a higher position in the hierarchy of masculinity. There is a register used to symbolise power. In courts, they use the term ‘your honour’ or, ‘my lord.’ Age is not a factor: it is knowledge that matters. In the text, there is a kangaroo court. The judge and the prosecutor are young men. They are angered by an elderly man who refers to them as ‘my sons’. They put him into his place. One boy snarls: ‘*Hhayi indaba yokuthi bafana bami lapha! Kusenkantolo lapha! Ubothi ‘Nkosi yeNkantolo!’*’ (Mngadi, 1996: 284). (Stop saying ‘my sons’! We are in court! You must say ‘your honour’).

Boys do not cry. A boy who cries is ridiculed. Those who are emotional are seen as effeminate; they are called sissies. Boys are socialised in this way, while girls are permitted to cry. In the text, boys scold the old man because of his response that has made the judge cry. The judge is their leader. A boy points out: ‘*Uyezwa ukhalisa iJaji wena*’ (Mngadi, 1996: 285) (You are causing the judge to cry). Boys are harsh on the old man because he has made the judge break the rule of masculinity that says that boys do not shed tears. Seeing their leader in a compromising position angers them, since weeping is associated with girls. People who run the court are boys, the judge, the prosecutor, and a police officer, while girls are merely spectators. The judge finds the old man guilty of murder and he gives him a death sentence. A girl breaks down and weeps, proving the point that girls are permitted to cry. The narrator remarks: ‘*Intombazane eyayiseminyakeni eyayiyishumi nantathu yakhala...*’ (Mngadi, 1996: 288) (A thirteen-year-old girl cried...). The girl also asks the judge to please forgive the old man. Women do not support violence. She asks: ‘*Mxoleleni bandla!*’ (Mngadi, 1996: 288) (Please forgive him).

2.3 Conclusion

In the novel *Asikho Ndawo Bakithi* black men are not afraid to challenge the officials of the apartheid system. They express their radical views even though such views may lead to imprisonment or death. Men in politics sacrifice their lives to free Black people from the shackles

of the apartheid system – selfless effort. Violence has a psychological impact on boy children. The toxic environment creates toxic masculinity. Boys who are perpetrators of violence in the text were first victims of violence, rape, and abuse. The oppressive system has created a hostile environment in which fathers are unable to protect women and children from criminals. Men suppress emotions and suffer in silence. Such a masculine coping mechanism has a long-lasting impact. It does not address the problem at hand; instead, it ignores the problem, pushing it into the subconscious mind. The feeling of powerlessness during and after a traumatic event creates PTSD in men. Most men and children in the text have psychological scars caused by the apartheid system. Men who are powerless in the political domain compensate for their shortfall by oppressing women. In political camps, men have full ownership of women’s bodies – women are raped then threatened. A woman cannot file a criminal case against her abuser because she will be killed. The landlessness created by the Land Act of 1913 had destroyed marriages of Black people. Such people continue to live in rented houses with their families: women and girl children are raped in these overcrowded places. Men blame themselves for failing to create a shelter for their families. Wealthy men prey on indigent women – they lure these women into relationships.

The next novel to be analysed is *Impi Yabomdabu Isethunjini* by J.C. Buthelezi.

Chapter 3: Portrayal of men in *Impi Yabomdabu Isethunjini*

3.1 Introduction

This chapter examines the portrayal of men in a democratic dispensation in which culture clashes with modernity in the novel, *Impi Yabomdabu Isethunjini* (2002) by J.C. Buthelezi. Western education and culture mould men differently. Educated men see a traditional way of living as outdated; while traditional men see Western education as a threat to the principles of *ubuntu*, particularly with regard to extended family, which is an important aspect of a traditional society. Modern men see family as a structure made up of only their wives and children – a nuclear family structure. Men in urban areas consult their wives on every matter – the voice of a woman is considered; while traditional men make decisions before informing their wives, on the grounds that they are the heads of the homestead. Even though men in urban areas are in support of gender equality, they feel threatened by women who are more educated than them. Husbands discourage their wives from furthering their studies; they are of the view that highly educated women tend to disrespect their husbands, leading to divorce. Contrary to that, traditional men see education as an important element that empowers women. The text rotates around two characters, Bafana, and his uncle Cele. These two characters represent conflicting ideas when it comes to education of women and gender equity. Bafana expects his children to follow gender roles, while Cele understands that gender roles are social constructs. His grandchildren are not crammed in these gender boxes.

3.2 Analysis of *Impi Yabomdabu Isethunjini*

In the novel, *Impi Yabomdabu Isethunjini* Bafana is depicted as an educated man; he is well off – his wife is a nurse. Their children receive education in a multiracial school. He has another family that he does not support; they live in a rural area. In the African context, a person has relatives to look after. A family does not solely comprise one's wife and children – it extends to other relatives. You are expected to look after your sister's children if she is not working. If in the entire family no one is working, you must provide for all members. In some instances, you will even provide for your neighbours. Before industrialisation, people would give cows to indigent neighbours, *ukusisa*, so that the neighbour would be able to provide for his children. *Ubuntu* is what differentiates African people from other races. To neglect your family is un-African. Western ideology and its values have changed the way in which African people relate to one another.

African people were never selfish: they were farmers, who gave any extra food to destitute families. The culture of *ubuntu* still prevails today, although not on as large a scale, taking into account socio-economic factors. In the text, Cele wrote letters reminding his nephew of what was expected of him as the only working man in the family. Bafana did not respond to the letters. Cele then visited Bafana to discuss these issues. Cele is not welcomed in the house of his nephew because he has not made an appointment. Bafana cries: '*Ngiyaxolisa ukuthi angeke nangebhadi ngikwazi ukukunikeza esinye isikhathi ngoba besingahlelanga*' (Buthelezi, 2002: 1) (I am sorry I will not give you more time for discussion because there were no arrangements made). Bafana only speaks to people who have made an appointment to see him. He even applies this rule to his relatives. He has no respect for elders. He treats his uncle as though he is a stranger in his house. This is contrary to the way in which African children are raised. Cele, his uncle, had raised Bafana and his sister when they were abandoned by his father; however, Bafana does not take this into consideration. Cele expresses his disappointment by saying: '*Axoshe mina, mina engabakhulisa beyizintandane uyise ephila*' (Buthelezi, 2002: 3) (He drove me away; while I raised them when they were abandoned by their father). Hlanganisani does what is expected of an African man – he takes care of Vuk'uzithathe's children. He provides for them since their fathers do not support them. Cele explains: '*UVuk'uzithathe unezingane ezimbili, manje sezingezikaHlanganisani ngokwesiZuku sakithi*' (Buthelezi, 2002: 277) (Vuk'uzithathe has two children; now those two children belong to Hlanganisani according to Zulu culture). A man must take care of his sister's children if they are born out of wedlock. They are his responsibility, according to Zulu culture. Cele confirms this: '*Ubuntu bethu Mbhabhadisi kabuzange butshinge izingane selokhu kwathi nhlo ngoba babekhona abozalo ababeqoqa izingane zamantombazane*' (Buthelezi, 2002: 277) (Our *ubuntu* (humaneness), Mbhabhadisi, did not abandon children because there were relatives who looked after children of young girls). It is the duty of a man to unify his family – to settle conflict between the members of the family and to bring together all family members under one roof. Cele affirms: '*Wakubonga ukuthi inkosi ibapha uHlanganisani owayesewuhlanganisile lo mndeni njengoba kwase kwenzeka*' (Buthelezi, 2002: 281) (He thanked God for giving them Hlanganisani who had brought this family together, as it happened).

Cele is aware that Bafana does not respect men of low status. He only respects men in a position of power, influence, and authority. He treats people differently, according to status. Cele states: ‘*Yize wayengebani, engumntukazana nje wasemakhaya, kodwa wayebona kufanele ukuthi umshana wakhe amnike inhlonipho le ayeyinika abelungu bakhe emsebenzini*’ (Buthelezi, 2002: 4) (Even though he is nobody, just a poor man from a village, he believes that his nephew should pay him the respect that he extends to his White employers at work).

Based on what Cele is saying, Bafana only respects people he is depending on. His White employers have power over him: they can fire him at any time they see fit. Bafana respects people who have more power than he does.

Men perform dangerous jobs: either they are in the military, the police force, or in security companies. Men who are hired for these jobs ought to be physically fit compared with other males. The selection process is biased against men who are too thin, too short, or too fat. In the text, Madonsela works as a security guard. His body correlates with the job he is doing. The narrator defines him as follows: ‘*Wayengumdondoshiya wetubesi eyisidlakela esingathela inkunzi phansi bese siyishumpula intamo*’ (Buthelezi, 2002: 5) (He was a giant; he was physically fit: he could put a bull down and cut its throat). This is not the only text showing that men who work as security guards or police are fit, demonstrating supernatural powers. In the study conducted by Morrell (2006), a policeman has black belt in karate.

Men have more female sexual partners whether or not they are married. To be the favourite amongst females is a validation of masculinity. A man with more than three female partners is seen by others as a ‘real man.’ Women also know that when a man is not at home or at work, he is busy courting other women. Cele visited his friend at work but could not find him there when he asked people who worked with him. A woman who worked with his friend suggests: ‘*hleze usathe ukuyozingela*’ (Buthelezi, 2002: 5) (Maybe he is on a mission in search of women). Women know that men are adulterous. When they are not working they are looking for women to court. A ‘real man’ behaves in a particular way that sets him apart from other men and women. ‘Real men’ ought to deal with their problems such that they do not appear to be weak. They must handle

with ease all problems they come across. If a man digresses from what is expected of him, other men will put him in order. They will even say to him, ‘Do not behave like a woman or a coward’; such utterances will compel the defaulter to ‘man up’. Words fail Cele: he cannot tell his friend what has transpired. Madonsela replies: ‘*Cha mnewethu, musa ukubindwa lubala okwenina*’ (Buthelezi, 2002: 6) (No, my brother, do not be short of words like a coward). Men dislike to be called cowards – they will do everything in their power just to be seen as brave. Cele must now prove to his friend that he is not a coward by narrating the story.

Males like to be respected whether by their wives, children, or other men and women. They will fight those who do not respect them. To let someone go free after showing disrespect is a sign of weakness. Most men do not want to appear weak in front of their peers. Fearfulness is an attribute not normally associated with men. Violence surfaces in cases of disrespect. Cele wanted to attack Bafana for disrespecting him; however, that action was mitigated by his Christian faith that discourages violence. Were he not a religious man he would have taught Bafana a lesson. He gives credit to the Christian life he is now living. He confirms: ‘*Kuhle kodwa ukukholwa, ngoba ukuba bengiseyimina, lo Njini nawe owawumazi, ngabe kukhulunywa okunye ngikhuluma nje*’ (Buthelezi, 2002: 7) (It is a good thing to be a Christian. Before I became a Christian, I would have hit him. The story would have been different as we speak). Christianity has constructed a different model of masculinity for Cele. Bafana is aware that his uncle is a fearless person. He does not prevaricate – he calls a spade a spade. Cele blames Bafana for abandoning his wife and children. He instructs him to mend his broken relationship with his wife. The narrator clarifies: ‘*Kwamkhanyela ukuthi umalume wakhe wayeselishinga namanje, ukukholwa kwakhe kwakungabugobanga lobu bushinga bakhe*’ (Buthelezi, 2002: 275) (It was clear to him that his uncle was still a warrior: Christianity did not change him into a coward).

From time immemorial alcohol consumption has been associated mostly with men – even today it is still viewed as a ‘man’s thing’. Men are not criticised for drinking alcohol as is the case with women. In most African societies, women brew alcohol just for men. The text presents the reader with a male character who is a drunkard. The narrator describes Makesi as follows: ‘*Umlando wophuzo olunamandla wawuchanasa emlonyeni*’ (Buthelezi, 2002: 10) (His breath had alcohol on

it). Makesi is not the only male character in the text who is a drunkard – the text also depicts educated men as drunkards. Both a union leader and a lawyer suffered the same fate. Cele has this to say about these two individuals, referring to a union leader: ‘*Bathi ungamfica ecwilisa amadevu akhe kobhiya ekanye nabelungu abakhulu baseThekwini*’ (Buthelezi, 2002: 42) (They say you will find him drinking beer with White people in Durban). Referring to a lawyer, Cele sneers: ‘... *ummeli ophuza achamele ibhulukwe*’ (Buthelezi, 2002: 44) (The lawyer who gets drunk and wets his trousers). Bafana believes that a ‘real man’ ought to drink alcohol. A man who does not drink alcohol is less of a man or he is effeminate. Bafana encourages his boy child to drink alcohol. He insists: ‘*Nawe zithelele Euthy. Nansi iCarlo Rossi. Uyoba yindoda enjani engaphuzi?*’ (Buthelezi, 2002: 150-151) (You too pour yourself wine. Here is Carlo Rossi. What type of man will you be if you do not drink alcohol?). Poppie also confirms that men are lovers of alcohol by saying: ‘*Iningi labantu besilisa lisebenzela amabhodlela, abangani besifazane, izimoto nokubungazana*’ (Buthelezi, 2002:179) (Most men work for alcohol, girlfriends, cars and parties). Khumalo disrupts the meeting because he came to it drunk. The narrator confirms: ‘*Njengomuntu owayekhothile uKhumalo, akawuzwanga umyalezo wemvungamo*’ (Buthelezi, 2002: 260) (Khumalo was drunk; he did not get the message).

Men believe in their ability to handle any problem or situation at hand. Two or more men will ‘solve’ a complicated problem. In isiZulu we have a proverb: *okuhlula amadoda kuyabikwa* (whatever men cannot solve should be reported). If the situation is beyond their ability, they will report the situation to the entire society, particularly other men. A woman’s word is not considered because a woman has no voice in issues affecting men. In the text, Madonsela assures Cele that, as men, they will solve his problem. He insists: ‘*Ungahlupheki, Ndosi, akukho okwehlula amadoda*’ (Buthelezi, 2002: 8) (Do not worry, Ndosi, men handle anything). Mathonsi and Mpungose (2015: 35) state: ‘Such a proverb has retained its popular usage, affording men a superior position in people’s minds, in spite of the fact that women are also capable of handling difficult and challenging situations on their own.’

When one visits relatives, one must bring food or gifts for them: that how African people do things. A man is not supposed to visit his relatives empty-handed. He should bring meat or any other type

of food. On the day of his arrival, they will not cook because he usually comes with cooked meat, mealies, sweet potato, or yams. The narrator continues: ‘*Wasukuma waqaqa umgodla wakhe wacela usawoti kuMadonsela*’ (Buthelezi, 2002: 8) (He stood up and unpacked his parcel, took out meat, then asked Madonsela for salt). A host is given food by a visitor as a token of appreciation.

In ceremonies, people give a vote of thanks after eating. They will lift up their *isithebe* (eating mat) that had held their meat. They will praise the person who has made people gather for that event; they will recite his clan praises, *izithakakelo*. Thereafter they will drink *umqombothi* (traditional beer). One will start a song; they will sing and dance. In the text, Makesi thanks Cele for sharing meat with him. He shouts: ‘*Ndosi! Ndosi! Ume njalo ndoda yamadoda*’ (Buthelezi, 2002: 10) (Ndosi! Ndosi! Stand still; be strong, man of men). Cele is seen as a ‘real man’ because he can provide food for strangers. Makesi calls him a man of men.

Some males have a stereotypical view of women. They tend to exaggerate bad behaviour by women while ignoring the same behaviour by men – double standards at play. Such men tar all women with the same brush. Madonsela insists: ‘*Abesifazane sebadlula ngokuhleba bahleba ngisho yena umfundisi ophethe inkonzo yomngcwabo imbala*’ (Buthelezi, 2002: 15) (Women gossip; they even gossip about the pastor who is conducting a funeral service). Madonsela does not end there; he continues to say: ‘*Babodwa abanyonkolozanayo beshisa umbango ingani inja nekati, kubangwa amasoka*’ (Buthelezi, 2002: 16) (Some are not on good terms with others because they fight over men). Madonsela associates women with gossiping and cheating. The reader is aware that men are certainly not innocent themselves when it comes to gossiping and cheating.

Parents sacrifice everything so that their children will have a better future. Children are also expected to change the living conditions of their parents when they are working. They are expected to take care of their parents and siblings, especially in the African context. There is a Zulu proverb that supports this: *izandla ziyagezana* (we help one another). Charity begins at home. It is sad to see parents reminding their children of this basic principle of *ubuntu*. Cele vents his frustration,

remarking: *‘Silala singadlile mihla namalanga. Sasithi phela yini eniyoyilwa le mpi yabomdabu esethunjini. Manje sengathi nani nisifulathele. Ninikela ngathi endlaleni’* (Buthelezi, 2002: 18) (Every night we go to bed hungry. We thought you were going to fight for us against this battle of poverty. Now you have turned your back on us. You have sacrificed us to poverty).

Bafana is failing in his role as provider and protector of his family. His shortfall is blamed on Western education and the type of a wife he is married to. Cele even enjoins: *‘Bayanidinga abakwenu nezingane zabo kanye nemiphakathi yasemakhaya’* (Buthelezi, 2002: 18) (Your siblings and their children and the community need you). This reminds that an African man does not provide only for his family. Bafana is also aware of what is expected of him as an African man. The narrator confirms this: *‘Khona wayekwazi ukuthi wayefanele abaphonsele okuncane’* (Buthelezi, 2002: 18) (He was aware that he was supposed to support his family).

People are of the view that it takes a society to raise a child; however, some men are either educated or do not believe that it takes a woman to raise a child. This is one of the reasons that most men do not participate in child rearing. Bafana, when asked by Cele to take his nephew and niece to live with him is quick to involve his wife in a discussion, because he sees child rearing as a woman’s task. He states: *‘Ngohlelo lalapha ekhaya, zonke izindaba zezingane ziphethwe ngumkami uMaMthimkhulu’* (Buthelezi, 2002: 19) (According to the programme of this house all matters concerning children are handled by my wife). In all events, men do not look after children. This was also true in the study conducted by Morrell (2006) – men were not involved in child rearing. Hooks (2000: 83) affirms that ‘most people in our society still believe women are better at raising children than men.’ In the same vein, Morrell, Jewkes and Lindegger (2012: 14) aver that ‘fathers often have little or no role in the upbringing of their children.’

Men discuss issues that involve women, reaching conclusions without consulting women. Women’s views are of low importance. Were a woman to be involved in a discussion she would simply sit and listen – men would talk over her head. Females are seen as not fit to offer advice to men. In the text, Bafana wants to involve his wife in a discussion he is having with his uncle Cele. The uncle is angered by this. He asks: *‘Mina ngikhulume noPoppie? Kanti ngubani indoda lapha’*

ekhaya? Wenzani Bafana? Singathi singamadoda sidikida izindaba ezinkulu kangaka wena ube ungitshela ngomfazi?’ (Buthelezi, 2002: 20) (You want me to speak to Poppie? Who is the man in this house? What are you doing, Bafana? We are men; we are discussing a very important matter. You want us to consult a woman?). Cele is against the idea of involving women in men’s discussions. A woman should accept the outcome of the discussion. Her input is not welcomed. Cele affirms this: *‘Umfazi wenza lokhu okunqunywe ngumyeni wakhe ngoba umyeni wakhe yinhloko yomuzi’* (Buthelezi, 2002: 20) (A woman follows the decision of her husband because the husband is the head of the family). Poppie cannot question the decision of her husband because his word is final. Cele does not believe in gender equity. Men do not consult women on matters pertaining to the family and the household, because they see themselves as masters over their women or wives (Mathonsi and Mpungose, 2015; Zondi 2013).

Poppie, Bafana’s wife, is also aware of this, that men do not consult women. The narrator confirms: *‘UPoppie wayazi ukuthi abamnumzane basemafamu bazenzela ngokuthanda emizini yabo bengabonisi namakhosikazi abo’* (Buthelezi, 2002: 50) (Poppie was aware that men in rural areas were doing as they pleased in their homes without consulting their wives). Mdluli’s conduct also affirms this. He is in hospital; he wants to go back home while he is still sick. Since he no longer has a wife, the person who will take care of him is his daughter-in-law. He instructs nurses to tell his son that he wants to go back home; he does not consult a woman who will be taking care of him. Joyce takes this message to a senior nurse: *‘Uthi ucela ukuba kubizwe indodana yakhe uJehoshafathi, itshelwe ukuthi uyise uthanda ukuba ayoshonela ekhaya’* (Buthelezi, 2002: 55) (He requests us to call his son Jehoshafathi and inform him that his father would like to die in his home). Jehoshafathi’s wife is not consulted about now having to look after a dying father-in-law. Mdluli continues to impose his idea. Joyce conveys: *‘Ubaba uMdluli uthi umakoti wakwakhe uzomnesela ekhaya’* (Buthelezi, 2002: 55) (Mr Mdluli says his daughter-in-law will take care of him at home). The daughter-in-law has no voice in this decision because a man’s voice is final.

A man will try to prove to other men that he is not afraid of his female partner or wife because a man who is afraid of his woman is not respected by his peers. Women should fear their husbands because that works in favour of masculine expectations: men aspire to be feared by other men,

women, and children. Men believe that women will not misbehave if they are afraid of their husbands. A ‘real man’ controls his women but is not controlled by her. Cele, after a failed attempt to convince Bafana to take his sister’s children, then ridicules Bafana. He believes that Bafana is not decisive because he is afraid of his wife – this statement emasculates him. Cele has chosen his words carefully. He tries to anger Bafana. Bafana will then try to reclaim his position in the hierarchy of masculinity; he will behave as most men do. He is forced to prove that he is not afraid of his wife. Bafana’s masculinity is being questioned. Cele reminds: ‘*Kanti wenqaba nje ukuthatha izingane zikadadewenu ngoba wesaba lo Poppie wakho*’ (Buthelezi, 2002: 20) (You refused to take your sister’s children because you fear Poppie). Bafana is now left with the great task of proving to his uncle that he is not afraid of his wife. Cele has lost trust in Bafana and he has no respect for a man who is afraid of his wife.

Nations have been obsessed with accumulating territories and defending them from new rivals. There has even been a space race to the moon between America and Russia. Men are always spearheading these endeavours. Males are territorial. People of the same race, religion, ideology, or gender will bar anyone different from them from occupying their land or from sharing that land. Outsiders are always pushed to the margins. Boys will chase away girls from a place they believe is for boys only. In school, boys will take ownership of the playing field, excluding girls. In *Impi Yabomdabu Isethunjini*, herders are not willing to share the grazing field with a girl. They believe that a girl should be at home – she belongs in the kitchen. Boys instil gender roles into girls. A female herder is a transgressor that must be put in her place. Their actions prove that girls are not allowed in that particular area. Uzithelile, a female herder, is struck by Khanjana. Boys rejoice and applaud Khanjana. It is her versus them. The narrator adds: ‘*Njengesotsha elilodwa lisesigcawini sezitha, wabezwa abafana bemhleka kakhulu bethi wahlabana Khanjana, washaya inkonekazi nomlusikazi kanyekanye. Kade sasisho sithi intombazane yini lena ebangisana nathi idiphi*’ (Buthelezi, 2002: 31) (Like a soldier in a territory of enemies, she heard the boys saying, ‘You are very lucky, Khanjana, that you hit a cow and the female herder simultaneously. For so long we have been asking what type of girl this is who competes with boys at the dip’). Carton and Morrell (2012: 45) affirm that ‘raising livestock (mainly goats and cows) was largely the domain of males,

while crop cultivation was mostly the responsibility of females. Boys watched over herds, passing the time by sparring with sticks’.

Uzithelile is aware of gender dynamics at play. Boys hate her because she is in the ‘wrong’ place, a place intended only for boys. Those who cross boundaries are subjected to abuse. She cries: *Ungishayelani? Ngenzeni kuwe Khanjana? Kungabe isono sami ngukuba yintombazane?* (Buthelezi, 2002: 31) (Why are you hitting me? What did I do to you? My sin is that of being a girl). Uzithelile is correct – she is being bullied because she is a girl. This action of abuse will scare other girls who wish to become female herders.

Boys do not apologise for maintaining gender order. Those who are quick to rectify the wrong and punish the transgressor are praised by their peers. Other boys will stand in support and in solidarity with that particular individual. Uzithelile questions the behaviour of Khanjana, expecting him to apologise; instead, Khanjana stands his ground, proving that he is not wrong in what he did. He inquires: ‘*Manje Uzithelile ucabanga ukwenzani ngalokho?* (Buthelezi, 2002: 31) (Uzithelile, what are you going to do about that?) Khanjana does not end there: he charges towards Uzithelile, trying to frighten her. The narrator says: ‘*Kubuza uKhanjana esondela kungathi ulindele ukuba u-Uzithelile ahlehle*’ (Buthelezi, 2002: 31) (Khanjana asked Uzithelile about her intention and moved towards her, expecting Uzithelile to back off). Khanjana thinks that Uzithelile will be afraid of him because he is a boy. Ratele (2010: 20) says:

fearlessness is a compelling stereotype about manhood that a significant number of boys grow up to internalise. This prevalent characterization of masculinity persuades many young males to actively support the idea that successfully masculine males are always ready for a fight, never show fear, ignore pain, and play it cool. For some men, manhood has thus come to be imagined as a set of ideas and practices that includes a fearsome look...

The most humiliating event that could happen to a man is to be defeated by woman in the presence of his male friend. That fight will constantly bring bad memories for him. A blemish on his masculinity that will always be a topic – a man losing a fight to a woman. Such will be a story that will spread like wild fire and torment him. His peers will no longer respect him; from then onwards

he will be seen as less of a man. On the other hand, women gain respect for fighting a man regardless of whether they have won or been beaten. In addition, a male victor is not given praise for winning a fight against a woman, because such a fight is not classified as a proper fight. 'Real men' fight other men. Sadly, the defeat carries more weight in the circle of men. In the text, boys warn Khanjana of the negative consequences he will face were he to lose, even though this is stereotypical. One of the boys maintains: '*Ukhumbule Khanjana ukuthi inxeba lentombazane lithatha iminyaka emihlanu ukuphola*' (Buthelezi, 2002: 32) (Keep in mind Khanjana that the wound inflicted by a girl will take five years to heal). These words carry a hidden meaning not referring to the actual wound in one's body. These words refer to the psychological and emotional wound one has to live with for a long period of time. Khanjana has had a choice about willingness to apologize to Uzithelile, asking for forgiveness. Such behaviour is not what 'real men' do; also, other boys will think he is afraid of her. He must prove to other boys that he is not afraid of her. One of the boys has made the situation worse by saying: '*Nakhu uzoshaywa yintombazane. La mazwi amfudumeza uKhanjana, amdudula wagalela ngokufutheka ethi unemba ikhanda*' (Buthelezi, 2002: 32) (You are about to be beaten by a girl. These words angered Khanjana, propelling him to strike angrily, aiming for the head). Supporters of masculinity applauded Khanjana because he represents them as men. One of the boys suggests: '*Shaya intombazane lena sihambe... Akunamantombazane azodelela abafana kulesi sigodi sakithi. Kuhle siyibeke endaweni yayo intombazane ebhensayo*' (Buthelezi, 2002: 32) (Hit this girl before we go. There is no girl who will disregard boys in this area. It better we put her in the place where she belongs). The words of this young fellow affirm that girls are not supposed to be mingling with boys in the grazing field.

Biological differences between sexual organs make boys and even scholars like Freud imagine that boys are superior to girls. Freud talks about penis envy or penis castration in one of his theories, the Electra complex, in which he defines the behaviour of young girls between the age of 3 and 4 as being obsessed with having a penis. Some gender theories have described masculinity and femininity based on biological differences. Uzithelile is aware of this: boys hate her because she is a girl. The only difference lies in the sexual organs. In a fight with Khanjana, Uzithelile tries to attack the site of difference between men and women. The narrator confirms: '*Wazama*

ukuqwabaza izikhinkili ngenduku kungathi ufuna ukuzicoboza' (Buthelezi, 2002: 33) (She tried to hit Khanjana's testicles with the intention to cause serious injury). Uzithelile dislikes the notion of categorizing people based on their sexual organs – there is no correlation between sexual organs and gender role. Men are not all stronger or better than women. There are masculine females and feminine men.

People usually praised for their achievements are men. Women's achievements are not given the recognition they truly deserve. Even *Izimbongi* (bards) praise women differently than males. Women are associated with small animals, if not criticised for infidelity; while males are associated with powerful animals like the lion or elephant. In the text, Cele praises Uzithelile for defeating a boy in a fight. He uses a metaphor, calling her a leopard. He cries:

Ukuba bebezuz' elangeni Mbomvu bebengezuku'kusukela

Ukuba bebelazi ikakade lakho bebeyokukhululeka

Bathi ungamlokothi u-Uzithelile yingwe yenkosikasikazi

U-Uzithelile yingwazi yemibangandlala yakithi koNgubevu (Buthelezi, 2002: 33).

If they have asked the oracle they are not going to trouble you

Had they known your future plan they would be at ease

They were going to say, 'Do not touch Uzithelile – she is a leopardess'

Uzithelile is a champion against systems creating poverty for us.

Cele warns against people who disrespect Uzithelile because she is a girl. He informs them that she has a bigger task at hand. She is here to free Black people from the system of oppression – both women and men. She has defeated the system that oppresses women. Khanjana represents patriarchy and toxic masculinity. Cele praises her for that. The narrator explains: '*Wayengakaze acabange uCele ukuthi kanti bafuye isilo endlini. Kwamthokozisa umvangeli ukubona umuntu wesifazane okwazi ukuzivikela kubantu besilisa*' (Buthelezi, 2002: 33) (He never thought that they were living with a leopard in the house. Seeing a female defending herself against men made Cele happy). Cele has associated Uzithelile with two powerful animals – a leopard and a lion. These two animals in poems and in literature are always used to define masculinity.

Boys have the responsibility of taking care of the family if parents are no longer alive or if grandparents are too old to work. The duty of looking for a job in most African societies is usually placed squarely on the shoulders of a boy child. Men are socialised from a young age to think of themselves as providers and protectors of families. In the text, Hlanganisani assumes the role of a provider for his younger sister. He works on weekends. The money he receives from working is used to pay school fees and school uniforms for his sister. The narrator states: '*Yiyo leyo madlana kaHlanganisani eyayikhokhela yena kanye nowakwabo imali yesikole kanye neyezingubo zokufunda*' (Buthelezi, 2002: 34) (Hlanganisani's wages were used to pay school fees and school uniform). Vikizitha sends food parcels and other items to his mother since his father has abandoned the family. He offers emotional support to his mother. Buthelezi recounts: '*Wayembhalela unina njalo, futhi abuye amthumele nezimpahla amthengele zona*' (Buthelezi, 2002: 222) (He frequently wrote letters to his mother; he also sent her the goods he had bought for her). A man ought to provide for his family because this is one of the attributes of masculinity. Due to a high level of unemployment men cannot provide for their wives and children; since this practice has been associated with males, unemployed men feel emasculated.

Sport is a platform used by men to perform masculinity: those who excel in it are seen by others as more masculine. Contact or combat sport is more masculine than other sport. Society associates certain sports with 'real men'. Masculine sport includes rugby, American football, boxing, karate, or drag racing; while sport such as tennis, or ballet is classified as feminine. A man to be respected by other men ought to associate himself with sport that is classified as masculine: it does not end there – he should excel in it. Boys and men are injured in these sports trying to prove to others that they are men. The narrator declares: '*... uHlanganisani wayeyisilomo kwezemidlalo jikelele*' (Buthelezi, 2002: 36) (...Hlanganisani was a star in all sports offered by his school). Most literary work tends to depict men as athletic with supernatural powers.

Literature written in the postcolonial era continues to reflect the past in which males had access to education while women were excluded. It does not consider the current conditions we are living in. In *Impi yabomdabu Isethunjini*, male characters are portrayed as more intelligent than female characters in the text. They occupy managerial positions. In schools, boys excel in difficult subjects

such as science and mathematics. They have mastered a foreign language to the extent that they teach other learners, mostly girl children. Boys even question the pedagogy used by their teachers when teaching them a foreign language – English or Afrikaans. Boys are above their league. Hlanganisani, a boy learner, advises a female learner on how to master a foreign language. He instructs: *‘Nawe ziphonse ufolokohlele ungazikhuzi wesabe ukuthi uzobheda’* (Buthelezi, 2002: 37) (You too – you should speak the language. Do not limit yourself by fearing that you will make mistakes). Hlanganisani teaches a female student what his teacher has failed to teach them. He continues, saying: *‘Sifunde ngokukhuluma, ngokulalela nokufunda izincwadi zesiNgisi nesiBhunu eziningi’* (Buthelezi, 2002: 37) (You will learn these foreign languages through speaking, listening, and reading many books written in English and Afrikaans). Hlanganisani is a beacon of learning at the school. Girls love him – they even write love letters to him. He occupies a better position because of his good command of the English language. Hlanganisani does not accept the love offers: instead, he corrects all grammatical errors and punctuation errors in the letters he receives, returning them to the senders. He uses a red pen. In a traditional school, it is only a teacher who carries a red pen. Hlanganisani assumes the role of the teacher. The narrator claims: *‘Wayeziphendula izincwadi ayezithola ngokuba azilungise wonke amaphutha ngepeni elibomvu, bese ezinika imaki elithile. Ayikho neyodwa kulezi zincwadi eyake yathola ngaphezulu kwamaphesenti angama-21’* (Buthelezi, 2002: 39) (He responded to all the letters he receives by correcting all grammatical errors using a red pen: he then allocates a mark. None of the letters he marked received above 21%). In the school, Hlanganisani is more intelligent than his female peers.

The text depicts Hlanganisani as intelligent to the point that he carries a red pen. He is the judge of the English language; he uses prescriptive linguistics against girl children. After giving a mark he gives comments. The narrator adds: *‘Wayeweluleka la mantombazane ukuba azisize azinike isikhathi esiningana emsebenzini wawo wesikole’* (Buthelezi, 2002: 39) (He would advise these girls to focus more on their schoolwork). Girls should stop running after boys while their school work still needs their undivided attention – that is the point Hlanganisani is trying to put across.

In most societies, work is allocated according to gender. Boys will herd cattle while girls will bring water from the stream. Girls will be taught from a young age how to cook and wash; they are house

bound, while boys are free to explore the world. Allocating of work according to gender crosses over even into schools. Girls will handle food for teachers while boys will do heavy work. When it comes to cleaning classes, boys will pick up desks and pack them so that girls are able to sweep the floor. Boys only clean windows because of the high risk of being cut by glass or of falling off the ladder while cleaning. The text also affirms this: *Uma kuhlanzwa amaklasi ngoLwesihlanu uHlanganisani wayehlaza imoto kathishanhloko. Wayeyihlehlisela ngasempompini kubuka sonke isikole* (Buthelezi, 2002: 40) (When students were cleaning classes on Friday, Hlanganisani washed the principal's car. He would reverse the car towards the tap while students were watching). Hlanganisani is not like most rural boys of his age – he can drive a car.

In the traditional community, men are polygamous: they are expected to have many children. Even those who have one wife are also expected to have many children. The more children you have, the greater the proof that you are a 'real man'. Those who can provide for a large family at their homestead are given respect by society at large. In most cases, men who can support extended families have resources. Since a man is the head of his family he ought to protect his family from starvation. Traditional men criticize other men who have only two children. They even quote the Bible. Men with two children are not a true reflection of Africanism. Cele comments: '*OBafana banezingane ezimbili okungathi amajuba. Angazi nje ukuthi abantu bakithi bayithathaphi le nto yezingane ezimbili... Ibusisiwe indoda emgodla wayo ugwele bona, abayikujabha lapho bekhuluma nezitha zabo esangweni*' (Buthelezi, 2002: 42) (Bafana has two children like a dove. I don't know where Black people got this idea of having two children... The man whose quiver is full of children is blessed. He shall not be put to shame when he speaks with his enemies at the gate).

In the African context, the dove is known to have two hatchlings. An African man should have more children – at least five – in order for him to be recognized by other men as a 'real man.' MaXakushe affirms this by stating the number of children she has with her late husband. She states: '*Ngashonelwa ngumyeni wami, wangishiya nezingane ezinhlanu*' (Buthelezi, 2002: 114) (My husband died and left me with five children). MaMthunzi has three children with her estranged

husband. The narrator confirms: '*Umyeni wakhe uVuma Shawe wamshiya nezingane ezintathu*' (Buthelezi, 2002: 201) (Her husband, Vuma Shawe, left her with three children).

People who hold a position of influence, power, and authority in society are men – it has been like that since time immemorial. We do have women in such positions; however, such prestigious men are in the majority. In Africa, of 54 presidents of countries, only one is a female. Society has not changed – even in a democratic dispensation, men are still viewed as leaders. Literature is a true reflection of society. The text portrays men as leaders. To see a male character assuming a role of a principal in school underscores the way in which a patriarchal society is structured in reality. Cele points out: '*Nangu uthishanhloko uShezi. Yisibani emphakathini wakithi eShowe*' (Buthelezi, 2002: 43) (Here is the principal, Shezi. He is a shining star in our community in eShowe). Connell (2000:28) avows that 'educational institutions are gendered in multiple ways. Male staff predominate in higher education and in school administration, women staff predominate in kindergarten and elementary teaching'.

When a husband dies, men in the family take charge of his inheritance. In most societies in Africa, it is men who divide the inheritance of a late husband. A widow has no voice: the reason for this is that a wife is also seen as part of the inheritance. A brother of the late husband may inherit the wife. If there are no brothers of the late husband, the boy child will claim the inheritance from his mother on the basis that he is the heir. In the text, a boy child demands the inheritance from his mother. Cele describes the behaviour of Ndabeni's son: '*... igadulisa unina ngommese, isho ukumgwaza ngoba ifuna imali kayise yomshuwalensi. Ithi yiyo indlalifa kwaNdabeni*' (Buthelezi, 2002: 44) (He chases his mother with a knife, wanting to stab her because he wants his father's insurance money. He says he is the heir of Ndabeni).

Women are always victims of gender-based violence. There has been a rise in females attending self-defence classes. Women are no longer submissive to abusive boyfriends or husbands. In South Africa, we espouse '16 Days of Activism for No Violence Against Women and Children'. This campaign is held every year from 25 November to 10 December. We do have men who are against gender-based violence. They encourage women to stand up and fight the scourge. This tells society

that not all men are abusive. In the text, Cele is happy to see Uzithelile beating up some boys. He even says that boys will know that Uzithelile is not their toy. MaKhumalo, Cele's wife, is against the idea of girls fighting boys. Cele declares: '*Yibo kanye afanele alwe nabo*' (Buthelezi, 2002: 46) (She must fight boys). Cele backs his view, insisting: '*Kudingekile MaKhumalo siwafundise amantombazane ukuba akwazi ukuzivikela kubafana ukuze angabi yibhola labafana*' (Buthelezi, 2002: 46) (We should teach girls how to defend themselves against boys, so that boys will not abuse them). Girls are not taught to fight boys, which is why boys continue to abuse girls. Cele believes that gender-based violence can be addressed by training women to fight back.

Men have relationships with dogs that started back in the dark ages. Before industrialisation men used dogs for hunting. At night the dog will protect the owner of the house and his family against intruders. Literary texts usually portray men on hunting trips with their dogs, leaving women back at home with children. Dogs support the idea that men are always outdoors. In a traditional setting, a man will rather take care of his dogs than look after his children. To look after dogs is seen as masculine. Child-rearing is associated with the other gender – women – therefore it is seen as a feminine pastime. In the text, Bafana takes care of his dogs while his wife takes care of the children. The narrator confirms this: '*NguBafana obhekene nokondla izinja zabo zohlobo oluphambili*' (Buthelezi, 2002: 48) (Bafana's task is to feed their rare-breed dogs). Bafana is an educated man. He lives in an urban area; however, his mindset has not changed in line with gender equity.

Men have the right to wear whatever they like both before and after marriage: that right is not enjoyed by women. A wife has to wear clothes that are not revealing, also a head scarf, especially in front of the in-laws. In her house, she can wear whatever she likes but that is subject to change. A surprise visit by the in-laws forces a wife to change her attire immediately. To wear revealing clothes, such as shorts, or swimwear, in the presence of the in-laws is a sign of disrespect. Men are not subjected to those rules. Bafana enforces this behaviour in his wife. He reminds: '*Bekungeke neze kwamukeleka kumalume uzombingelela ngebhulukwe elikunsinyayo, ligabisa ngamathanga nezinqe*' (Buthelezi, 2002: 49) (Uncle will not tolerate the way you are dressed – coming to greet him wearing skinny trousers that reveal thighs and buttocks).

White men still look down upon Black people. They do not believe that Black people can afford to have expensive houses or cars without being assisted by White people in making that possible. In their mindsets, Black people are poor, and must survive on charities. White men are also aware that the wage gap between White people and Black people keeps Black people poor. What they fail to consider is that Black people are now educated; plus the apartheid system that kept Black people poor is no longer active. A White man is in disbelief when he sees a beautiful house owned by a Black man. Ben Martin asks: '*Awu ngumuzi womuntu omnyama lona?*' (Buthelezi, 2002: 64) (Does this house belong to a Black person?). Ben Martin is shocked to see Black people being successful in life. What makes matters worse is that the house has its own Jacuzzi. Ben does not believe his eyes. He gasps: '*Kungathi yijakhuzi lena abakuyo nenkosikazi yakhe Bill*' (Buthelezi, 2002: 64) (Bill – it is like he is in the Jacuzzi with his wife). In Ben Martin's mind it is hard to comprehend that a Black man can have a Jacuzzi in his house – such is a White man's privilege. Ben does not end there; he believes that interior designers are White people. He remarks: '*Ngiyakholwa ukuthi yifemu yabeLungu eyalungisa ingaphakathi lalo muzi. Ipulani ngiyazi ukuthi yadwetshwa ngabadwebi babelungu*' (Buthelezi, 2002: 65) (I believe that a White man's company fixed the interior of this house. I know that the house plan was drawn up by a White architect). In his mind, Black architects cannot draw good house plans.

White masculinity used to dominate in all spheres of life during the apartheid era. White men were leading in construction and architecture. Ben gives credit to Wilson's company for giving Black employees a good salary, which has made it possible for Blacks to own beautiful houses. He affirms: '*Kuyancomeka uma amafemu enu esekwazi ukuba anike nabomDabu amaholo abenze baphilise okwabantu esikhundleni sokubanika amaholo abenza abantu baphenduke iziboshwa eziduva emajele osizi, ezinhlupheko nokweswela*' (Buthelezi, 2002: 65) (It is impressive if your firms are now able to give decent salaries to Blacks so that they can live as decent people; instead of giving them salaries that turned them into prisoners confined in prisons of despair, poverty, and suffering). Black people can only have what White people have if they are paid properly. Poverty for Black people was made possible by the apartheid laws which ensured that White people were placed in high-paying jobs while low-paying jobs were reserved for the Blacks. Also, White people were paid more even if they were doing the same job as Black people. The colour of the skin

determined how much you were paid. During the apartheid era Whites were against Black people occupying jobs that were reserved for Whites, resulting in 1922 in the Rand Rebellion in Witwatersrand. Whites did not want Black mine workers to be promoted to skilled and supervisory positions because they were going to receive better salaries.

White masculinity acknowledges certain stereotyped opinions held about Black people. For instance, Blacks are lazy – they come to work late and want to leave early; they are alcoholics; they will not come to work on Mondays because of a hangover. These stereotypes tend to be justifications of most ill treatment directed to Blacks. White people will short pay Blacks based on these preconceived ideas. In the text, a White man justifies the wage gap between Whites and Black people. Wilson sees merit in it that Blacks should not be paid the same as other races. He maintains: *‘Isephansi kakhulu imikhiqizo yabomdabu ngoba abomDabu abakwazi ukugcina isikhathi, benze into ethile ngesikhathi esithile’* (Buthelezi, 2002: 65) (The production of Black people is too low because they cannot meet deadlines; they fail to produce on a given time frame). Bafana, a Black man, also affirms that Black people are bad at time management. He remarks: *‘Impela Mnumzane Martin. Nawe angeke wawamela amasonto abantu bakithi. Awaqali ngesikhathi’* (Buthelezi, 2002: 74) (Indeed Mr Martin. You too – you cannot tolerate churches of Black people. They do not start on time). Wilson does not end there – he continues to assume that Black people are either careless, less intelligent, or tending to defy authority. He complains: *‘Uma sithi mabakhiphe obhavu abayishumi ngehora elilodwa bakhala ngokuthi bayafukuziswa, bayagqilazwa, kujahweni kangaka? Bathi besuka bakhipe obhavu abane abaphilayo kanye namalijekthi ayisithupha ngehora’* (Buthelezi, 2002: 65) (If we say they should produce ten basins per hour they will complain of being overworked or exploited. They even ask why we are rushing. They will then produce four basins of good quality and six rejects).

White masculinity may dislike Black masculinity; however, White men cannot keep their hands off beautiful Black women. This was the case during slavery and the same was also true during the apartheid era. Is it from pure love; or it is by way of proving one’s dominance over another race; in particular, over Black men and women, in general. Buthelezi discloses: *‘Wasibukisisa isithombe uBen ngokumangala ebona uWilson esethe ne kumkaJohn’* (Buthelezi, 2002: 67) (Ben

looked at the picture and he was in disbelief seeing Wilson so close to John's wife). Ben knows Wilson very well and therefore knows his views on Black people. He could not believe what he saw in a photo of Wilson enjoying the company of a Black woman. On the other hand, Black masculinity respects the wife of Wilson. In the African culture, a wife of another man is respected: you cannot lean on her as if she is your lover. You ought to create a space between the two of you. Buthelezi continues: *'kanti yena uJohn wayeshiya isikhala sezingcezu ezinhlanu zesinkwa phakathi kwakhe nomkaWilson'* (Buthelezi, 2002: 67) (...while John had left a space of about five centimetres between him and Wilson's wife).

People tend to avoid claims that they are racist, sexist, or homophobic by citing a selected individual whom they claim to be friends with. They use these selected few people to deny that they are either racist, sexist, or homophobic. The small number of friends they have on the opposite spectrum is used to conceal animosity they have with people of the other race, or gender. In most instances, these relationships are based on an employer/employee relationship. In the text, Wilson refutes the idea of being racist, by using the above-mentioned tactic. He states: *'Umndeni wakwami awubandlululi Ben. Mina ngakhula ngelusa nabantu abamnyama epulazini likababa eMkhambathini. Sasidla nabo amasi egula, sidla nemifino yesiZulu'* (Buthelezi, 2002: 67) (Ben, my family does not discriminate; I grew up herding cattle with Black people in my father's farm in Camperdown. We ate maas together; we ate veggies together). Wilson denies being racist but he exploits Black workers in his company. Williamson is underpaid; that has forced him not to take a day off. The only Black friend he has is Bafana because he defends Wilson's company against unions.

People who have power give orders to those who are powerless. A king gives orders to his subjects. A man gives orders to his wife and children. A young man gives orders to his younger brother. A White CEO gives orders to his Black employees through a chain of command. The apartheid system gave White people the power to give orders to Black people. Age was not a factor – a White boy could give orders to an old Black man of the same age as his grandfather. Whites acted superior to Black people. They had resources; and Black people were working for them. Old men and women were treated as children in the land of their forefathers. Black people were first

dispossessed of their land and livestock, forced to look for employment. In those jobs, they were paid very small sums. Power over others can be accumulated through blood line, sex difference, age, resources, and knowledge, or per an oppressive system. In the text, an old Black man is a tea ‘boy’ for a young White man. White masculinity has power over Black masculinity. On the grounds of resources, the former is the employer, while the latter is an employee. To order a male to make tea for you is to emasculate him. The old Black man is financially dependent on this job to the point that he accepts a demeaning situation; however, his body language projects his discomfort and rebellion. The narrator describes the facial expression of the old man as follows: *‘Ubuso bale mpunga babungenazimpawu zamizwa, bufana nomfanekiso webhubesi waseGibhithe wesithombe sedwala, esiwubuso bomuntu’* (Buthelezi, 2002: 68) (The face of this old man had no signs of emotions; a sphinx). This tells us that the old man was not happy with the job he was doing – for this reason he was always tense and cold. Most men will not be happy in the shoes of this male character, making tea for someone of the same age as their son. The narrator explains: *‘Nale mpunga eyayidizela, ithunyiswa okwengane ngokungabafana namakhosikazi babelungu yayinguntanga kayise’* (Buthelezi, 2002: 68) (This old man was busy being sent to perform chores like a child, being told by boys and White women what to do while he was of the same age as their fathers). The narrator continues: *‘UMnumzane Wilson wacela ukuba amlethele, ikhofi, isikoni esinebhotela kanye neqanda elibilisiwe’* (Buthelezi, 2002: 68) (Mr Wilson requested Williamson to bring him coffee, a buttered scone and a boiled egg). Mr Williamson is doing a job that is demeaning for a man, but that is made possible by the resources held by Wilson, the owner of the firm. Wilson has power over him.

People who are powerless in any situation project their state of powerlessness in their behaviour. They are not free. Their livelihood depends on the way in which they conduct themselves around their employers, kings, presidents, parents, or teachers. Respect and tolerance from the led pleases those who lead. The narrator describes the behaviour of Williamson: *‘Sacela ikhofi lodwa isivakashi, sakuqaphela ukuthi lo baba akababheki abelungu emehlweni’* (Buthelezi, 2002: 69) (The visitor requested only coffee; he noticed that the old man avoided eye contact with White people). This is a common thing amongst Black people: they tend to avoid eye contact with their superiors, as a sign of respect. Mr Williamson was born during the times of the apartheid era.

White people had power over Black men and women because White men treated themselves as kings.

Genesis 2:20 states that man gave names to all animals – cattle, birds, and beasts of the field. Those who have power give names to those who are seen as less human or powerless. White people have given Black people names because they were not willing to pronounce their Black names. However, such were not difficult to pronounce compared with German names, for instance. Black people's names were replaced with English names which had no meaning or history for Black people. Ben is aware of this. He confirms: '*Thina belungu asibahloniphi omama nobaba abamnyama. Sibetha amagama okwezinja zethu, sithi bangoBhoyi kanye noGeli bese sibathumisa okwezingane*' (Buthelezi, 2002: 69) (We White people do not respect Black women and Black men. We give them names as if they are our dogs, we name them Boy or Girl; then we give them orders as if they are children). Ben, a White male, is against the way in which Black people are treated by White people. He wants Black people to be treated with dignity which is contrary to the apartheid system and its policies. Mr Williamson in the text is not addressed by his Black name. People called him Madala, a nickname; even the name Williamson was given to him because White people had failed to pronounce his real name. The narrator explains: '*Kwathi ngoba abelungu bayahluleka ukuthi Velemseni, basebemnika igama likaWilliamson*' (Buthelezi, 2002: 75) (White people failed to pronounce his name Velemseni – they then named him Williamson). Velemseni works for White people. Because his employer perceived that he ought to have a name easily pronounced by them, the name Williamson met the criterion. Thus White males exercise power over Black males. They name people who already have names. Ben affirms this by saying: '*Ukuma kwethu thina beLungu ukuba sigweve namandla, ngisho amandla okwetha amagama. Yikho nje sithanda kabi ukwetha abomdabu*' (Buthelezi, 2002: 75) (Our dominance as White people relies on denying others power, even extending this to the power of naming. For this reason we like to give names to Blacks). Ben believes that White people name Blacks because they do not want to take orders from them; and they fail to accept that Blacks have the power to name themselves. He confirms: '*Into abayaziyo ukubatshela aboMdabu ayi ukubalalela nokubahlonipha njengabantu abakwazi ukuba nabo badale*' (Buthelezi, 2002: 75) (White people give instructions to Black people instead of listening to them and respecting them as people who can create things).

A boy child is preferred as a firstborn in most societies, since a boy child tends to be the heir. Most literature follows this pattern; a boy child will be a firstborn followed by a girl child. The narrator tells the reader that the firstborn child of Williamson is a boy. The narrator offers: '*Umfana wakhe wokuqala sekwaba yikhaya lakhe ijele*' (Buthelezi, 2002: 70) (Williamson's son, his first-born child – the prison has become his home). In the same vein, Bafana has two children. The firstborn child is a boy. The narrator comments: '*Ugogo MaXakushe wayeneminyaka eyishumi nane esebenza kwaNgubane. Wayefike uMelody eneminyaka emibili kanti u-Euthenasia wayeneminyaka emithathu*' (Buthelezi, 2002: 84) (Grandmother MaXakushe had been working for Ngubane's family for fourteen years. She came when Melody was two years old, while Euthenasia was three years old). Euthenasia, a boy child, is one year older than his sister, Melody: this makes him a firstborn child. MaMthunzi's firstborn child is also a boy: The narrator adds: '*Indodana yokuqala kaMaMthunzi, emshadweni wokuqala, kwakunguMgwazeni*' (Buthelezi, 2002: 204) (MaMthunzi's firstborn son from the first marriage was Mgwazeni). In a traditional setting, a boy will marry when he is old, preserving the surname of the clan; while the girl will take the surname of the husband. China and India have the largest number of males compared with females in other countries. These countries have favoured boy children, which now has created an imbalance between the two sexes.

Men always want to prove to others that they are powerful even in minor things such as a handshake. They will even put pressure when shaking another person's hands; or make their hands stiff in a handshake. Hands of 'a real man' are expected to be rough because of hard labour. Soft hands are not expected in men; softness is associated with women, a stereotypical view. In the text, Bafana tries to prove his dominance by making his hand stiff when shaking the hand of Ben Martin. Buthelezi declares: '*Wakuphawula uBen Martin ukuthi uJohn Ngubane wayesiqinisa isandla uma exhawula, futhi nezandla zakhe zazithambile zibushelelezi okwezomuntu wesifazane*' (Buthelezi, 2002: 71) (Ben Martin noticed that John Ngubane stiffens his hand when he shakes hands; and his hands were soft and smooth as that of a woman). A man with soft hands is ridiculed because soft hands are for women. Even though Bafana tries to prove his dominance when shaking the hand of Ben, his hands are soft – that discredits his masculinity. 'Real men' have rough hands.

Western education and Christianity make people change the way they view the world, to the extent that others even question the names they were given by their parents. Black names are seen as barbaric and outdated. Bafana surrenders his Black name and takes a Western name. He affirms: *‘Mina nginguJohn Dohne Ngubane. Akulona igama lami lokukholwa leli likaMbhahhadisi. Leli yigama lobuqaba ekade ngalitshinga ngazithathela igama likaDohne’* (Buthelezi, 2002: 72) (I am John Dohne Ngubane. Mbhabhadisi is not my Christian name. I have stopped using this barbaric name and replaced it with the name Dohne). Bafana does not want his name to reveal that he is a son of illiterate parents. Educated parents do not name their children Zulu names – they prefer Western names. Euthenasia has a different view. He sees nothing wrong with Black names. He denies the claim put forth by most educated people including his father that Black names are barbaric. He adds: *‘UVikizitha akulona igama lamaqaba, kodwa yigama lomDabu, elikhuluma nami lingiyalela into okufanele ngiyenze emhlabeni’* (Buthelezi, 2002: 219-220) (Vikizitha is not a barbaric name, but a Black name, that speaks to me, and it tells me what to do in world).

In any discussion, a person with good persuasive skills can win. A good negotiator must win friends and influence other people to his point of view. Skill of influence by the persuasive use of language is an important element of masculinity; such assists in the courting of females. Men persuade other males or females to accept their views. In a wage negotiation between the employer and the union, the former will try to lower the salary while the latter will try to increase the salary. The winner in these discussions is the one who makes others accept their offer. In the text, Bafana is highly respected by Wilson because he has saved the company from the demands of unions. Wilson offers: *‘Nango-ke Ben uMnumzane John Ngubane le femu encike kuye... Imililo eminingi eyacishe yadlula nathi yabhulwa nguye uJohn, wazigoba izinyonyana zithi zemuka nathi’* (Buthelezi, 2002: 70) (Ben, this is Mr John Ngubane – this company depends on him... Challenges that nearly shut this company were solved by him; he overpowered the unions who were trying to instil their orders). Bafana is highly praised by other men because of his persuasive skill. He is an expert in persuading by discussion and argument. The narrator continues to say: *‘OkaNgubane wayeliciko’* (Buthelezi, 2002: 157) (Ngubane was the orator).

Black men look down upon Black teachers and the education system which government offers to public schools. They believe that multiracial schools dominated by White teachers offer excellent education. Black men suffer from an inferiority complex. Good things only come from White people. Bafana affirms this: *‘Ezami izingane azifundi kulezi zikodlwana zasemalokishini ezinothisha abangafundile, nemfundo engabhadlile namathoyilethi angcolile anuka phu. Izingane zami zisanda kuqala e-Durban West High School, kanti yonke imfundo yazo zayifumana esikoleni sabelungu’* (Buthelezi, 2002: 73) (My children do not attend a public school which has illiterate teachers and inferior education with dirty toilets. My children have just started schooling in Durban West High School. They have received their education in White people’s schools). Bafana is proud that his children are taught by White teachers; he is affirmative of Whites. Bafana continues: *‘Njengomuntu ozama ukutholela izingane zakhe imfundo engcono, ngazifaka esikoleni sabeLungu izingane zami’* (Buthelezi, 2002: 73) (As a person who wants a good education for his children, I enrolled my children in a White people’s school). Ben, a White person, is not impressed with the way in which Bafana discredits Black teachers and their education system. He is more used to hearing White people speaking ill of Blacks. The narrator says: *‘Washaqeka uBen Martin ezwa umuntu omnyama, futhi ofundile noyikholwa ekhuluma ngale ndlela. Lena kwakuyinkulumo ayijwayele kobeLungu’* (Buthelezi, 2002: 73) (Ben Martin was shocked to hear an educated Black person, who is also a Christian, speaking as such. He usually hears these utterances coming from White people).

Christianity came to Africa through missionaries. White masculinity spearheaded the spread of Christianity in Africa. Black masculinity had to be converted to Christianity. In this process, Black people released African spirituality, adopting the Western religion. In the text, a White male persuades Black people to adhere to Christianity. White masculinity represents Christianity. Bafana states: *‘Ngokusizwa nguMnunzane Wilson, ngabuyela esontweni. Manje sesiyasonta. Umndeni wami usonta eSt. Andrew’s Church’* (Buthelezi, 2002: 73) (Through the help of Mr Wilson, I went back to church. Now we go to church. My family attends St. Andrew’s church).

The role of a provider in most societies is given to men. The patriarchal society expects men to provide for women and children. To provide for women and children is not confined to one’s

homestead – it cuts right across society. Men will provide for strangers just to fulfil societal expectations. A man who fails in this duty is considered less of a man. The text presents the reader with a male character who takes care of senior citizens. It is important to support those who cannot provide for themselves. Men who are able to give food to strangers are respected by their peers. These individuals are at the apex of the pyramid of masculinity occupying the same spot with men who sacrifice their lives for others. Ben asks John about a respected man in the mentioned task of providing for elderly people. He inquires: ‘*Kungabe uJohn Ngubane uyamazi umfundisi Zeph Mkhize weFood Basket onikeza ukudla kogogo nomkhulu uma kuholwa, futhi oqoqa nezingubo zokunikeza abantu abadala?*’ (Buthelezi, 2002: 77) (John Ngubane, do you know Zeph Mkhize of Food Basket who gives food to grandmothers and grandfathers on the pension – he also collects clothes that are given to old people?).

Educated Black men do not consider people who have dropped out of university as highly as they do academics, regardless of their achievements in defending the marginalised. The word academics best suits graduates only. In the text, Bafana repudiates the notion that Steve Biko is not an academic because he did not finish his degree. In people such as Bafana’s eyes, Western knowledge plus certification outweighs indigenous knowledge and other forms of knowledge. Bafana insists: ‘*Kahle Mnumzane Martin. UBiko wayengesona isifundiswa... Ngiyamazi uBiko. Akazange aqede eyunivesithi uBiko*’ (Buthelezi, 2002: 80) (Stop, Mr Martin! Biko was not an academic. I know him. Biko did not finish his degree at university). Bafana continues to say: ‘*Thina zifundiswa asimthathi njengomunye wethu*’ (Buthelezi, 2002: 80) (We as academics do not consider him one of us). Ben has a different view on what constitutes an academic. A degree and any other certificate do not make an individual an academic; what he does for the community makes him an academic. Ben enlightens Bafana by saying: ‘*Abantu abafundela ukuphasa noma abafundela izitifiketi ababi izifundiswa, baba ngabantu abanezitifiketi. Nina nabangani bakho anizona izifundiswa. NgoBiko abayizifundiswa. Nina ningabantu bezitifiketi*’ (Buthelezi, 2002: 81) (People who study for a pass mark or people who study for a certificate do not become academics. You and your friends are not academics. It is Biko who is an academic. You are just people with a certificate). Black masculinity and White masculinity have different views on what constitutes an academic. Black masculinity believes that a person must finish his degree in order to be

classified as an academic; while in White masculinity a certificate is not important – it is what he does for his community that makes him an academic. Others ought to apply their minds in solving problems that affect the marginalised.

Men prefer to give orders to women, while they disregard orders given by women. Their word is final; they should not be questioned or overruled by women. This tendency also surfaces in young boys who ignore instructions given by women. Euthenasia remarks: *‘Ugogo yisisebenzi lapha ekhaya, hhayi uphilinsiphali noma unqongqoshe wezemfundo njengoba yena ecabanga’* (Buthelezi, 2002: 87) (Here at home granny is a maid, not the principal or minister of education, as she thinks). MaXakushe had told Euthenasia to do his homework. Euthenasia vents his anger through the mentioned utterances. He does not only defy orders of MaXakushe in privacy. Euthenasia openly projects his disrespect of a woman’s word. MaXakushe complains: *‘Uma ngimuthuma utho uyahumuza, athalalise noma alikhiphe elokuthi ngeke akwenze lokho’* (Buthelezi, 2002: 112) (When I instruct him to do something he growls; he takes time to do what I have asked him to do, or he just tells me straight that he will not do it). Were the instructions given by a male, surely Euthenasia would abide by the instructions without complaining and showing disrespect. Melody, Euthenasia’s sister, is against the behaviour of her brother who gives orders to an elderly woman, a maid. Euthenasia does not consider the age gap – men simply give instructions to women. Melody vents her disappointment: *‘Ngiye ngifikelwe ngamahloni lapho ngikuzwa uthuma ugogo, uthi akakulethele amanzi, akakwenzele itiye, noma uthi akabokuvusa ngo-4 usayolala’* (Buthelezi, 2002: 88) (I feel ashamed when you instruct granny to do something for you, saying she should bring water for you, make tea for you, or, when she is going to sleep, that she should wake you up at 4 a.m.). Euthenasia sees nothing wrong in what he is doing. He is mimicking his father’s behaviour when dealing with women. He retorts: *‘Ngizomuthuma ugogo njengoba naye esithuma’* (Buthelezi, 2002: 88) (I will instruct granny to do something for me as she instructs us to do something for her). Euthenasia gives orders to all the women in the house. He instructs his older sister not to drink alcohol at a family dinner although his father has allowed her to drink wine. He asserts: *‘Ngithe angalokothi aphuze iwayini noma ichampagne’* (Buthelezi, 2002: 150) (I said she must not drink wine or champagne). Bafana refuses to accept advice given by a female. As a man, he gives advice, and does not receive advice from women. The narrator

confirms: *‘Walibeka ngesihloko elokuthi yena akanakushayelwa umthetho ngowesifazane womLungu emzini wakhe’* (Buthelezi, 2002: 159) (He stated openly that he will not be told what to do by a White female person in his house). Euthenasia wants to study at uNgoye. His mother is against that idea: she prefers another institution. Euthenasia overrules the word of his mother. He remarks: *‘Bengimbikela nje umama. Bengingambuzi. Ngiya oNgoye kusasa’* (Buthelezi, 2002: 222) (Mother I was telling you. I was not asking for permission. I am going to uNgoye tomorrow). Boys do what they like: their mothers cannot control them.

Boys avoid tasks that are associated with women, such as cooking, washing dishes, and child-rearing. The mentioned tasks are seen as feminine. A boy child will be embarrassed if he were to be seen by his peers either cooking, washing dishes, or looking after children. In the text, Euthenasia eats and leaves his plate on the table. He is against the idea of putting the plate in the sink after eating, let alone washing his plate. Women ought to clean up after men. Euthenasia asks: *‘Uma mina ngiqoqa isitsha ebengidlela kuso, sizosebenzani isisebenzi salapha ekhaya? ... Mina ngiyinkosana yakwaNgubane’* (Buthelezi, 2002: 87) (If I were to pick up a plate that I ate from and put in the sink, what will the maid of this house do? ... I am the heir of Ngubane). Euthenasia’s views were not going to change even if a maid was not present in his home. He was still going to expect his mother or sister to take care of dishes. Euthenasia’s father has ordered his children, Melody and Euthenasia, to share the household chores. Euthenasia always avoids washing dishes. He is always sick when it is his turn to wash dishes; or he will pretend to have a vast amount of homework to do. The narrator explains: *‘Kwakuthi uma kuyizinsuku zika-Euthenasia, abike ibuzi, acele ukuba enzelwe ngoba unethumba ozwaneni, noma uphethwe ikhanda. Uma kungenjalo, avike ngokuthi muningi umsebenzi wesikole’* (Buthelezi, 2002: 180) (When it is his turn to wash dishes he will create stories, requesting that someone else wash dishes for him because he has an abscess on his toe, or he has a headache. If he is not sick, he will hide any offer of help by saying he has too much homework to do). Euthenasia avoids doing work that is associated with women. Bafana, Euthenasia’s father, participates in duties that are conducted by men. Poppie confirms this by saying: *‘...kodwa ngabona wena usulungisa amageceke, ukhipha leziya zihlahla ezintathu zekhrothoni ungasabonisananga nami’* (Buthelezi, 2002: 182) (...but I saw you take care of the garden, removing those three croton trees without consulting me). Men do not see the need to

consult women when doing their job. Men do gardening. Bafana boycotts any tasks associated with women. His behaviour reflects that he is not comfortable in what he is doing. He breaks dishes when it is his turn to wash dishes. He uses his foot to pick up women's clothes when he is supposed to do the laundry. MaMsibi complains: '*nezitsha usuziqedile lapha ekhaya*' (Buthelezi, 2002: 268) (You have broken a lot of dishes in this house). Bafana breaks dishes intentionally so that MaMthunzi will exempt him from washing dishes. He also hates to wash women's underwear because that is only done by weak men. The narrator confirms: '*Wazikhahlela lezi zangaphansi wasezicoshwa ngonyawo ezifaka emshinini wokuwasha*' (Buthelezi, 2002: 268) (He kicked the underwear off, picking this up with his foot and putting it in the washing machine).

Parents treat their children differently. Boys are treated as kings compared with girls. In a traditional setting, a boy child will be given food first. The food given to boys and girls differs in quantity and quality. Boys are given more food than girls: their bowls are not of the same size – the bowl of a boy child is much bigger than that of a girl child. A boy child carries money when he goes shopping; while the girl child will create the list of items to be bought. Even seating arrangements are made according to gender. In the text, Euthenasia sits on the front seat of his mother's car, while his sister sits on the back seat. Melody elaborates: '*Thina uma sihamba nomama, mina ngixoxa nesiphundu sakhe ngoba ngihlala ngemuva, u-Euthenasia nomama bahlale phambili*' (Buthelezi, 2002: 91) (When we travel with my mother, she shows me her back because I sit on the back seat. Euthenasia and his mother sit on the front seats of the car).

Most societies tend to associate men with dangerous and powerful animals, either per metaphor or simile. The lion, elephant, cheetah, rhino, or shark are the most preferred animals used to define men. Powerful animals in folklore assume the role of a man, while small animals who are not dangerous and powerful assume the role of the female. To gain the status of a hero in African society you must kill a lion or a cheetah using a spear. In Papua New Guinea, in order to be considered a man, a boy must capture a shark using only a sheer string. He must kill that shark after capturing it. Powerful men kill powerful animals. It is no surprise to have rugby teams in South Africa named after these animals. We adopt these names: the lions, the cheetahs, and the sharks. In the text, MaXakushe, a female character, associates Euthenasia's appetite with that of a

lion. She remarks: ‘*Mangihambe ngiyobeka izimbiza eziko Melody. Ngiyalazi ukuthi leli bhubesi lakini seliyazamula yindlala*’ (Buthelezi, 2002: 91) (Melody I am going to cook. I know that the lion is yawning out of hunger). The narrator also uses the same term, lion, when defining Euthenasia. The narrator asserts: ‘*Waphendukela kowakwabo uMelody walifika lingazamuli ibhubesi, kodwa liphezu komsebenzi wesikole*’ (Buthelezi, 2002: 91) (Melody turned towards her sibling and found the lion not yawning but busy doing schoolwork). MaXakushe continues to use the word lion to define men in sexual relationships with women. She believes that men are all the same: their primary goal in a relationship is to have sex with women. She remarks: ‘*Alikho ibhubesi elingafani namanye*’ (Buthelezi, 2002: 93) (All lions are the same). Men are lions while women are prey in a relationship.

In the text, MaXakushe outlines some folklore for Melody. In folklore, a male is a scorpion, while a female is a frog. She contends: ‘*Laxwaya ixoxo ngoba lalazi ukuthi ofezela bayatinyela*’ (Buthelezi, 2002: 95) (The frog was sceptical because it knew that scorpions sting). The frog trusted the scorpion: in return, the scorpion stings the frog. The scorpion tricked the frog – the frog suffered the consequences. The moral of the story is that boys use tricks to deflower girls. Men outsmart women into having unprotected sex. The scorpion is stronger and more canny than a frog. This underscores the binary opposition used by society in defining both males and females. It is also a stereotypical view. Dr Mdlalose, the psychologist, uses the lion to define the behaviour of men in their homes. He maintains: ‘*Obaba sebhenduke amabhubesi nondlovukayiphendulwa*’ (Buthelezi, 2002: 104) (Fathers have become lions and dictators). Bafana concurs with Dr Mdlalose that men’s behaviour resembles that of a lion. Men do not want to share household chores with their wives because that removes power from them. Bafana admits imperfection in masculinity. He says to his wife: ‘*Ngiyazi ukuthi akulula ngoba thina bantu besilisa sikuthanda kabi ukuba ngamabhubesi*’ (Buthelezi, 2002: 144) (I know it is not easy because we men like to be lions).

In schools, the majority of boys are encouraged to study subjects that are of importance: STEM subjects, or science, technology, engineering, and mathematics. In the text, Euthenasia is studying technical drawing. The narrator explains: ‘*Wayedweba ngerula lakhe elide imidwebo ye-Technical*

Drawing' (Buthelezi, 2002: 91) (He was using a long ruler to sketch some technical drawing). Euthenasia is proud of his subjects of choice because they place him above other people, especially women. He boasts: '*Yithi abathuthukisi baseNingizimu Afrika. Lesi sifundo sethu yisona sentuthuko nokukhiqiza kwesimanje*' (Buthelezi, 2002: 91) (We are the developers of South Africa. This subject is for developments and modern production). A boy child is given the task of developing South Africa. Connell (2000:20) states that 'certain kinds of school subject matter are liable to be rejected because the boys associate them with femininity, wimpishness or being homosexual.' The text does not inform the reader of the subjects taken by Melody.

Boys believe that their sisters are not good at choosing love partners. Boys therefore want to be involved so that their sisters will not make a mistake, choosing the wrong partner. Boys see themselves as experts at identifying a suitable suitor for their sisters. Euthenasia opines: '*Engizama ukukutshela khona ukuthi ungayithathi ngamawala into engazange ibekwe kubhodi lokudweba yabukisiswa nguwe, yimi nabanye abaseduze nawe ukuze kuthi uma usuyenza wazi ukuthi wenza into ehloliwe*' (Buthelezi, 2002: 92) (I am trying to tell you that you should not consider a relationship that has not been put onto the drawing board to be examined by you, me, and other people next to you, so that when you choose a relationship you will be certain that it has been tested). Melody ought to inform her brother when she wants to be involved in a relationship so that her brother will apply a litmus paper test on the suitor.

Men are notorious for their bad driving. They speed, and engage in drag racing and other dangerous habits just to prove that they are fearless. A man who drives slowly is mocked. Other males will say he drives like an old woman. Men will try by every possible means to drive like 'real men' putting their lives and those of other motorists in danger. In the text, the radio reports on the road accident that has resulted in the death of four men. We can deduce that one of the male drivers was speeding. The narrator informs: '*Wabika futhi umsakazo ukuthi kule siphili kushone abantu besilisa abane*' (Buthelezi, 2002: 97) (The radio also reported that four males died in the horrific accident). Bafana also drives recklessly. The narrator continues: '*Naye wayibasela iMercedes Benz yaphambuka isiqonde eSiphingo Beach*' (Buthelezi, 2002: 98) (He also speeds with his Mercedes Benz, turning towards Siphingo Beach). Men's reckless drinking and driving is also highlighted

in other pages of the text: the radio station gives the following report: *'La manqampunqampu abika ukuthi life ujuqu ibhobhodlelana ebelishayela budedengu ngenkathi imoto ebeliyishayela ingqubuzana nebhasi. Abakwasidlodlo abaphikanga ukuthi kungathi le ngozi yenziwe ngamahabulo'* (Buthelezi, 2002: 111) (The news headlines report that a young man who was driving recklessly died suddenly when the car he was driving was involved in a head-on collision with a bus. Police officers did not deny that the accident was caused by drinking and driving). Most men in the text are drunkards. Nkebelele is also a reckless driver. Prisca asks him to stop speeding. She instructs: *'Yehlisa ijubane Nkebelele ayavutha amaphoyisa kulo mgwaqo'* (Buthelezi, 2002: 210) (Nkebelele, stop speeding: police officers arrest people who speed on this road). Since men do not take advice from women, Nkebelele continued speeding. He causes an accident. The narrator continues: *'Yaphenduka kahlanu yaye yalala ngomhlane esihlabathini somfula iLexus'* (Buthelezi, 2002: 210) (The Lexus rolled over five times and lay on its roof on the river sand).

Men do not go to hospitals or visit psychologists, because they want to appear strong. Men suffer in silence. To look for help is seen as being weak. Bafana affirms this by saying: *'Ngiyaxolisa ukuba nginhluphe. Empeleni ngangingazi ukuthi nabantu abanjengathi bangahamba imitholampilo enjengalena. Thina esithi sifundile, kuhle sikwazi ukuzixazulela izinkinga zethu ngaphandle kokuba size lapha'* (Buthelezi, 2002: 99) (I am so sorry to trouble you. In actual fact I was not aware that people like us would visit such clinics. As academics, we should solve our problems without coming here). The real reason for men not attending hospitals is not that they are educated; this is merely the stereotypical view associated with seeking help: people who seek help are viewed as weak. Men believe that they can solve whatever problem without being assisted. Men die of diseases that can be healed: some ultimately divorce their partners because they did not seek help. Dr Mdlalose affirms this: *'Iningi lethu bantu bomdabu asilufuni usizo. Silibale ukwemboza nokwembesa isifo, noma sibe mandla ngasendukwini'* (Buthelezi, 2002: 99) (Most of us Black people do not look for help; we hide our sickness, or become violent towards our partners).

In literature, males are always given jobs that protect and save their society: they are either police officers or doctors. In the text, a male character assumes the role of a psychologist specialising in marital relationships. He saves marriages: without him, men may ultimately divorce their wives. Dr Mdlalose gives advice to Bafana. He alleges: *‘Isahlukaniso somshado asikaze sibe likhambi lomndeni. Akekho noyedwa umuntu owathi angahlukanisa wase ezuzu ukuphumula ngemuva kwesahlukaniso somshado’* (Buthelezi, 2002: 99-100) (Divorce is not the solution for the family. Not a single person has achieved peace after divorce). Dr Mdlalose gives men tips on how to resuscitate their dying marriages.

Social agents such as parents, teachers, society, churches, or social media socialise boys to view themselves as providers for their families. Boys grow up to be men with this belief in their minds. In the text, Bafana vows: *‘Cha ngingewuyeke umsebenzi phela ngoba mina ngisebenzela lo muzi wami’* (Buthelezi, 2002: 100) (No, I will not quit my job, because I work for my family). An Indian shop owner, Farook, upholds this narrative that men are providers for their families. He proves this by announcing: *‘Asibathengiseli abantu abahamba ngamabhasi nesitimela izicathulo ezinjengalezi. Never! Asithandi ukulambisa izingane’* (Buthelezi, 2002: 121). (We do not sell these types of shoes to people who use buses and trains as their mode of transport. Never! Children will starve). Farook works in a men’s clothing shop. Customers are usually male. His stereotypical view refers to males only. Men from different races see themselves as protectors and providers for the family. Men become very depressed when they are retrenched from work. Such a situation defies what they were socialised to do in the homestead – to be providers. This socialisation is also a cause of men not filing for maintenance and child support after divorce. Men are providers. It is taboo to force a woman through law to provide for a man and his children: this is un-African.

Most men want women to be under their control: they demand respect from their female partners or wives. If this is far from attaining, men feel weak and emasculated. The ability to control other people is one of the attributes of masculinity. Bafana visits a psychologist because he cannot control his wife. His wife has become the head of the family; such is contrary to a patriarchal ideology and the societal expectation of her. He wants the psychologist to assist him in his view. Bafana complains: *‘Umkami usephenduke ulusiba, khomandanti, bhiligadiya, jenene emzini wami.*

Uyalawula nje, akanasikhathi sokulalela, noma sokubonisana nanoma ngubani' (Buthelezi, 2002: 102) (My wife has become the head, commander, brigadier-general in my house. She just governs; she does not have time to listen or to consult with anyone). Bafana feels emasculated because his wife is doing what he, as a male, ought to be doing. As a male, he, not his wife, ought to be the head of the family. Bafana also blames education for turning his wife against him. He contends, *'Futhi njengoba nje manje esephase u-M.A., kungathi lo M.A usewuthatha ngamawala. Sonke lapha ekhaya sesingamasotsha afanele enze lokho okuthandwa ngumkami...'* (Buthelezi, 2002: 102) (As she has passed her MA, it is as though her MA has made her do things hastily. We at home are like soldiers who are expected to do what pleases my wife). Poppie is also aware that males do not want to be overpowered by women. She retorts: *'Phela abantu besilisa abafuni ukuhlulwa ngabantu besifazane... Manje ngoba mina sengifundile sekubuhlungu'* (Buthelezi, 2002: 184) (Men do not want to be defeated by women... Now that I am educated it is painful).

Husbands like to tell their wives what to wear – such also extends to unmarried couples. Women have no right to wear what they like, whether they are in a relationship or married. Men dislike clothes that are revealing. Women are expected to hide their bodies because their partners have a sense of ownership. Some men believe that other males have no right to see the body of their partners – such makes them feel insecure. Men also show a lack of trust in women; they believe that women who wear short skirts invite males to court them, resulting in an extramarital affair. A good woman wears what pleases her partner. In the text, Bafana is angered by his wife, who does not listen to him when he instructs her not to wear a short skirt. He claims: *'Sekukaningana ngimtshela umkami ukuthi ngiyakwenyanya ukukhinda nokuthi izikhindi angizifuni kubantu besifazane, kodwa kungathi usangene ngazo izikhindi kanye nokukhinda. Njengamanje ziya ngokuya ziyakhuphuka izingubo. Uma ngingakunqandi lokhu, phela izithende zezinqe zizohlala obala'* (Buthelezi, 2002: 102-103) (I have told my wife numerous times that I dislike women to wear short skirts; I do not want women to wear shorts. However, it appears that she is obsessed with shorts and wearing short skirts. Now her skirts are getting shorter and shorter. If I do not put an end to this we will see her buttocks). Bafana, because he has paid *ilobolo* for his wife, now feels entitled to tell her what to wear. Dr Mdlalose, a psychologist, also believes that a woman should wear clothes according to her marital status. He agrees: *'UMaggie wayegqoka noma kanjani*

sisenawe oNgoye. Kwathi lapho esekotiza kithi eNtambanana, wangena inqubo nohlelo lomakoti bakwaMdlalose’ (Buthelezi, 2002: 103) (Maggie was wearing whatever she liked while we were at uNgoye; when she became married to my family at Ntambanana, she followed rules and procedures of wives married to Mdlalose’s family).

Men do command respect from other men; they also want that respect to extend to their wives. To address a married woman by her name is a sign of disrespect. Married women can be addressed using one of the following: by the maiden name (MaDlamini), Mrs (Nkk Mkhize), or by using the name of her firstborn child in the address – Sicelo’s mother is called MakaSicelo. Dr Mdlalose is angered by Bafana who keeps calling his wife by her name instead of using one of the mentioned forms of address. He complains: *‘Selokhu ungenile la mina ngikubiza ngoNgubane noma uMbomvu, futhi umkakho ngimubiza ngoMaMthimkhulu kodwa wena ungibiza ngodokotela, futhi umkami umbiza ngoMaggie. Yini nje leyo nto? Kwalani ukuba ungibize ngelikababa kaSizwe, noma ungibize ngesibongo noma ngesithakazelo sami*’ (Buthelezi, 2002: 103) (Since you came here I have been calling you by your surname Ngubane, or clan praise Mbomvu, and I have called your wife by her maiden name MaMthimkhulu; however, you keep calling me Doctor, and you call my wife by her name Maggie. What is that? What stops you from calling me Sizwe’s father, or calling me by my surname or my clan praise?). The meeting between Dr Mdlalose and Bafana causes Bafana’s perspective to change. He now wants his wife to stop calling him by his name, since other married men are not addressed by name by their wives. He tries to regain respect from his wife. Bafana pleads: *‘MaMthimkhulu ngizocela ukuba ungangibizi ngoBafana. Mina sengizokubiza ngoMaMthimkhulu, nawe ngicela ukuba ungibize ngoNgubane noma ngoMbomvu. Ukubiza abantu ngamagama ngokwezingane zethu nabantu abancane*’ (Buthelezi, 2002: 123) (MaMthimkhulu I request that you stop calling me by the name Bafana. I will call you by your maiden name, MaMthimkhulu. I request that you call me by my surname, Ngubane, or my clan praise, Mbomvu. Our children call their peers by names, but not us).

Men want to be involved in everything. They see themselves as the right people to give names to children. The first name ought to come from a father. A woman may name the child if the father is no longer alive. In most societies, children take the surname of the father; in that sense fathers

also name their offspring. In the text, Bafana is not satisfied with the names of his children because it was not he who gave those names. The children were named by his wife. He vents his dissatisfaction as follows: '*Ukube nami ngangizethela amagama, ngabe zathola amagama angcono izingane zami*' (Buthelezi, 2002: 103) (If I was naming my children they were going to get good names). Bafana believes that women give bad names to children, since it is not their duty to name children. Dr Mdlalose sees Bafana as less of a man. Bafana's house is headed by his wife. His wife wears what she wants regardless of her marital status; he also has no input when it comes to naming children. Dr Mdlalose advises Bafana to man up. He scolds: '*Kuzodingeka ukuba uvuke uzithathe Mbomvu, uyeke ubululwane, uyithathe indawo yakho kwakho, ubuthathe ububaba bakho...*' (Buthelezi, 2002: 103) (You should wake up Mbomvu; stop being indecisive; you should take your place in your house, reclaim your manhood...).

Most males want their presence to be felt in the house. Their word should be final. A woman should not overrule the word of her husband. Children should be disciplined if the man is at home. If such is achieved, men are satisfied. A man whose word is disregarded by his wife and children is not respected by his peers. This places a blemish on his masculinity. In the text, Bafana is depressed because his wife and children do not respect him; they overrule his word, while his word is supposed to be final: He grumbles: '*Ngiqonde ukuthi kumkami nasezinganeni zami ngiyezwa ukuthi anginazwi, anginakwa, futhi angikho ngikhona*' (Buthelezi, 2002: 104) (I am trying to say that my word is overruled by my wife and children, they do not respect me, and they act as if I am not around while I am present). Bafana feels emasculated. He cannot do what other men do in their homes – control women; and instil good behaviour in children.

Men spend less time with their children than do women because men believe that a woman's role is that of child rearing. There is no emotional connection between fathers and their children; fathers spend most of their time with their male friends, while those men when present at home are emotionally absent. In the text, Bafana confirms this by stating: '*Mina angiyingeni indaba yezingane*' (Buthelezi, 2002: 105) (I am not involved in matters involving children).

Married men do not want to be addressed as boys; age and marital status should be considered. Boys usually use nicknames when they are talking to their peers; or they use the abbreviated forms of Zulu personal names. For instance, the name Siphamandla will be abbreviated to Spha. Dr Mdlalose is against what Bafana is doing; he uses the abbreviated form of his name when addressing him. Dr Mdlalose vents his dissatisfaction by saying: '*Angisiyena mina uThatha, nginguThathezakhe*' (Buthelezi, 2002: 107) (My name is not Thatha, I am Thathezakhe). Married men want to be respected by other men. Dr Mdlalose wants to be addressed by his full name. The abbreviated forms of personal names best suit boys and unmarried men.

Men in a position of influence, power, and authority give orders to their subordinates. They expect complete obedience. Those who are powerless may be instructed to do things that are belittling. Men in power will display power over other males, especially if their female partners are present, just to prove that they have power. Bafana, while in college, instructed a male student to bring food for him and his girlfriend. Dr Mdlalose reminds: '*Wena wabiza omunye wangakini wathi makakulethele inyama ...*' (Buthelezi, 2002: 108) (You called one of the boys and instructed him to bring meat for you). Bafana is performing his masculinity for his audience – his female partner and other males.

There are some aspects of gender equality that males will be willing to participate in. In most cases, men will cook, wash dishes, iron clothes for the family, and look after children behind closed doors. Males will not carry toddlers and feed them in public in the presence of other males because they will be ridiculed. Dr Mdlalose is against any behaviour that reflects gender equality, such as women's right to wear what they want. He allows for some domestic work, however, he prefers such to be conducted indoors. He advises Bafana to be hands-on in his house: '*Nina nifanele ukubambisana kuyo yonke imisebenzi eniyenzayo, kusukela ekuphekeni, ekugezeni izitsha ukuya ekugqokiseni izingane ngisho ukuzinabukelisa*' (Buthelezi, 2002: 109) (You are supposed to work together on all the household chores you are doing, starting from cooking, washing dishes, to dressing children; even to putting nappies on babies). Any such chores performed in private can be conducted by men.

School is the institution that has social agents, teachers, who instil gender roles in children. Teachers will ask girl children to warm up food for them, and clean their offices; while boys will be asked to do duties that require strength. Teachers' valuable possessions will be protected by boys; they act as security guards in case of break-ins. Male and female teachers prefer to send a boy child to fetch items from their cars. Boys are seen as strong enough to defend the car keys and other belongings from thugs. In the text, Miss Hawkins sends a boy child rather than a girl child to his car to collect something. Bafana remarks: '*Kungathi uMiss Hawkins ubethume indodana yami ukuba iyothatha utho emotweni yakhe*' (Buthelezi, 2002: 110) (It seemed that Miss Hawkins had sent my son to her car to pick up something). In schools, chores are handed out according to gender.

Males do not see women as a threat that can cause bodily harm; for that reason, men disrespect women. Males will often take things that belong to a female without her permission. Conversely, they have respect for belongings of other men. A fight could ensue if permission were not granted for the item to be used. Men have power over women. Euthenasia took Miss Hawkins' car without her permission and went to conduct research in a township. Had the car belonged to a male teacher, that bad deed would certainly not have been done. Bafana tells Dr Mdlalose about the disrespect committed by his son: He adds: '*Kuthiwa indodana yami ingene emontweni yashaya yachitha nemoto kathisha. Njengamanje ayaziwa ukuthi ikuphi, yenzani ngemoto kathisha*' (Buthelezi, 2002: 110) (They say my son drove off with the teacher's car. Now they don't know where he is, or what he is doing with the teacher's car). Euthenasia is always involved in criminal activities. He steals money from a maid: Maxakushe protests: '*Phela u-Euthenasia useyiqedile imali yami*' (Buthelezi, 2002: 112) (Euthenasia has constantly stolen my money).

The ill behaviour of Euthenasia is a result of poor parenting. Poppie looks after the children. This reinforces the stereotypical view that women cannot instil good behaviour in children. Had Bafana been involved in parenting, Euthenasia would not have turned into a bad child. Ill behaviour of children is a result of women's failure to parent them; while good behaviour is always associated with the involvement of fathers in parenting. A female character, MaXakushe, in the text affirms this by saying: '*Zona izinto azihambi kahle neze lapha ekhaya njengoba wena uyisibukeli kule*

ndaba yezingane. U-Euthenasia kade aphuma endleleni yokuba yingane eziphatha kahle. Izingane zabafana zidinga isandla esiqinile' (Buthelezi, 2002: 112) (Things in this house are not going well since you chose to be a spectator in children's upbringing. Euthenasia is no longer a good child. Boys need strict rules from a man). Bafana blames his wife for failing to raise Euthenasia to become a good person. The narrator attests: '*Wayekuhlaba ukuthamba kwesandla somkakhe ezinganeni, ethi izwe lonakele nje ngoba omama besimanje abasasiqinisi isandla ezinganeni zabo*' (Buthelezi, 2002: 180) (He criticised the lenience of his wife in their children's upbringing, stating that the world is a mess because modern women are too lenient with their children). Hooks (2000: 70) says that 'we are witnessing a resurgence of harmful misogynist assumptions that mothers cannot raise healthy sons, that boys 'benefit' from patriarchal militaristic notions of masculinity which emphasize discipline and obedience to authority'.

Bafana continues to blame his wife to the point that he finally insults her, saying: '*Zingeke ziphinde zilunge lezi zingane zethu... Phela igeja libanjwe yisiphukuphuku*' (Buthelezi, 2002: 193) (These children will never change... the leader is a fool). Women cannot raise boy children because their rules are not strict; they are too lenient. The text supports the narrative that fathers are disciplinarians, because mothers are too soft and lenient. Bafana is the kind of man that does not take full responsibility for his children's bad behaviour. He shifts the blame. The narrator comments: '*Wayekusulela kuPoppie konke ukuphambuka kwezingane zabo*' (Buthelezi, 2002: 200) (He blamed Poppie for all the wrong doings of their children). The importance of a father figure in child rearing is also raised in the text. Children misbehave if the biological father is absent from home. MaMthunzi is a single parent. His daughter falls pregnant. The blame is laid on MaMthunzi, not her husband. Had the husband been home more, possibly the child would not have fallen pregnant. The narrator declares: '*UPrisca wayengaguli kodwa ekhulelwe, izinyanga ezinhlanu*' (Buthelezi, 2002: 202) (Prisca is not sick but she is five months pregnant). Women cannot raise children without their husbands.

Boys intimidate older women. They do not want to be confronted by a woman if they have done something wrong. Such ill behaviour is only directed to women. Men are spared this behaviour simply because boys fear men. They know that their father or another man will beat them up were

they to show any disrespect. In the text, MaXakushe has confronted Euthenasia for stealing her money. In return, Euthenasia has given the woman an intimidating look. MaXakushe protests: '*Kuthi uma ingibheka kube sengathi izongidla ngamazinyo*' (Buthelezi, 2002: 113) (When he looks at me it seems as though he was going to kill me). Euthenasia disrespects his mother. He snarls: '*Funda ngosizi lwabo khona uzokhulumela phezu kwamaqiniso uyeke ukukhonkotha ngento ongayazi*' (Buthelezi, 2002: 219) (Learn about their suffering so that you will be able to base your argument on facts, and stop barking about something you know nothing about). Respect is important in the Zulu culture: you cannot accuse an elderly person of 'barking'. Women are not only abused by older men; young boys are also perpetrators of violence in homes.

If the man of the house, or husband, is not present, the boy child will take the role of the father. He will perform duties that are expected of men – take the household rubbish out, feed dogs, take care of the garden. In the text, Euthenasia keeps the keys of a mailbox. He collects letters for the entire family. MaXakushe comments: '*Wathi kufanele kube nguye indoda yakwaNgubane ukuze izincwadi zingaduki*' (Buthelezi, 2002: 114) (He said he should assume the role of a man for Ngubane's family so that letters will not be lost). Euthenasia believes that women are not good at collecting letters, let alone sorting them out.

Men like to wear expensive clothes. Elegant clothes are sign of power: they set men apart from their peers. Men will overspend on clothes just to create the false impression of being well off. Jewellery and expensive clothes compensate for other attributes of masculinity that are far from their reach. Euthenasia wears expensive clothes. The narrator expresses: '*Wayengazi ukuthi kanti indodana yakhe seyinamajekhethi esikhumba amathathu, kanye nejazi lesikhumba. Amehlo kaNgubane awela enqwabeni yezicathulo ... Amabhande ayeqile ku-10*' (Buthelezi, 2002: 115-116) (He was not aware that his son has three leather jackets and a leather overcoat. Ngubane's eyes saw numerous shoes... Belts were more than 10). Mgwazeni wears smart clothing. The narrator remarks: '*Wayezithanda uMgwazeni efaka amasudi njengoNgubane*' (Buthelezi, 2002: 204) (Mgwazeni loved himself – he wore suits like Ngubane). Mandla is like the other mentioned men. He is a man of fashion; he spends four hours polishing one pair of shoes. The narrator describes him as follows: '*Wayelinono lensizwa, enganqeni ukwesula izicathulo ngopholishi*

namanzi amahora amane ... Naye uyagqoka enjalo. Le nto okuthiwa yindwangu uyayazi' (Buthelezi, 2002: 236) (He was a cleanly person; he shone his shoes with polish and water for four hours... He wears smart clothes. He knows beautiful clothes). Men dress to kill.

Boys seek attention. If their actions are noticed by other men, especially their father, receiving praise, this positive reinforcement will encourage the repeating of that behaviour. Boys will also take bad action if good actions have not gained the attention of their fathers. Euthenasia has abused women just to catch his father's attention. The narrator notes: '*Kwamthokozisa u-Euthy ukubona uyise engxamile ngesimo sakhe ngoba wayazi ukuthi uyise akanandaba nabo'* (Buthelezi, 2002: 116) (It excited Euthy to see his father angered by his behaviour, because he knew that his father did not care about them).

People use different methods to boycott an oppressive system –fight or flight. Some go out on the street and engage in a peaceful demonstration, while others destroy institutions of oppression. Another group will resign from their workplace if the environment is toxic. In the text, Euthenasia rebels against White supremacy by taking a car that belongs to a White teacher without her permission, because of the ill treatment he had experienced from her. In school, a White female teacher used to send him on an errand as if he were employed by her while he was supposed to be learning. Euthenasia elaborates: '*UMiss Hawkins ngumLungu. Akangithumi ngoba ngiyingane. AbeLungu basithuma thina ngoba bona bengabeLungu. Ngiye ngibone khona laphaya edolobheni bethuma amadoda amadala ... Mina- ke angenziwa njalo. Ngiqala manje ngiyenqaba ukuthunywanga ngabeLungu'* (Buthelezi, 2002: 117) (Miss Hawkins is a White person. She does not send me on an errand because I am a child. I used to see White people in cities sending old Black men on errands. They cannot do that to me. From now on I refuse to be sent by White people on an errand). Euthenasia defends his action of taking Miss Hawkins's car without her permission by saying: '*Kuningi abeLungu abakuthatha kithi bengakucelanga'* (Buthelezi, 2002: 118) (There are numerous things that were taken by White people from us without asking). In short, Euthenasia is retaliating.

African men defend indigenous languages. They do not tolerate people of other races who speak the isiZulu language while breaking all the rules of grammar. Bafana does not want to see the demise of the isiZulu language since English is a hegemonic language in South Africa. To preserve a language in its pure form it must be used correctly. The narrator has this to say about Bafana: *'Wayemnengwa ufanakalo uNgubane, ethi uma abantu befuna ukukhuluma isiZulu, mabasikhulume basazi, basihloniphe njengezinye izilimi'* (Buthelezi, 2002: 119) (Ngubane was annoyed by people speaking *isifanakalo* (incorrect form of isiZulu); he said that if people want to speak isiZulu they should speak it correctly, and know the language; they should respect the isiZulu language like other languages). Euthenasia concurs with his father. The narrator states: *'Lokhu kufunda izilimi ezintathu kwakwenza ukuba ayiqhathanise imibhalo yalezi zilimi kumkhathaza kakhulu ukubona intsha ilubukela phansi ulimi lwesiZulu'* (Buthelezi, 2002: 223) (In studying three languages he compares the texts of these languages; and he is very concerned to see the youth looking down upon the isiZulu language). Men are language activists of the isiZulu language.

Boys like to prove to their peers that they are more intelligent than the others. It does not end there: when talking to their peers they will exaggerate the number of girlfriends they have. They want to prove that they are the favourite amongst girls. Boys and men like to be praised by other men and women for being intelligent or for being playboys. Traditional fathers prefer to hear these stories about their sons rather than being told the opposite. In the text, Farook, a shop owner of men's clothes, tells Bafana what will excite him to hear about his son. He compliments him: *'Unendodana ehlananiphile Mnumzane Ngubane, isoka futhi'* (Buthelezi, 2002: 119) (Mr Ngubane you have an intelligent son, he is the favourite amongst girls). Surely, these words made Ngubane feel a 'real man'.

Most men would be embarrassed for failing to protect women and children. The feeling of guilt comes from failing to be a protector, one of the aspects of masculinity. Older people, women and children, expect young men to protect them from harm. A man who does not fulfil this role is seen as less of a man. Women will even say: *Awuyindoda yalutho* (You are a man of nothing). In the text, Bafana feels ashamed of failing in the role of protector. The narrator clarifies: *'UNgubane wayenamahloni ngoba wayazi ukuthi wehlulekile ukumvikela uMaXakushe kowakwakhe'*

(Buthelezi, 2002: 126) (Ngubane felt embarrassed because he knew he had failed to protect MaXakushe from his wife). Men like to be seen by society as protectors of women and children. Euthenasia protects his siblings. He positions himself in such a manner that the intruder will have to fight him first before reaching other people in the room. The narrator affirms: '*U-Euthenasia wabeka umbhede wakhe wavundla ngemuva komnyango ukuze kuthi uma kukhona ovulayo, amuzwe kuqala*' (Buthelezi, 2002: 173) (Euthenasia placed his bed in such a position that it crossed the door entrance so that if anyone was opening the door he would hear first).

Men do not cook or make tea for themselves. Cooking and tea-making is associated with the other gender, women. Some men in their own homes do not even know where to find cooking utensils, let alone tea material. In the text, Bafana has to open all the cupboards to find a cup and tea material – sugar, teabags, coffee. Buthelezi elaborates: '*Wafuna inkomishi yakhe yekhofi. Wavula amakhabethe amathathu anduba ayithole. Nokufuna ikhofi noshukela kwamthatha isikhathi ngoba wayengazi ukuthi izinto zihlalaphi lapha ekhaya*' (Buthelezi, 2002: 128) (He looked for his coffee cup. He opened three cupboards before finding his cup. To find coffee and sugar took him time because he did not know where these things are kept in the house). Bafana's failure to find a cup in his house best suits someone who is a visitor to the home. Poppie, Bafana's wife, affirms that women cook for men. She orders Melody to cook for her older brother. Buthelezi says: '*UMaMthimkhulu yena waya kuMelody wafike wambikela ukuthi kuzofuneka ukuba ageze masishane ngoba uzozenzela ukudla enzele nomfowabo ngoba uMaXakushe usehambile*' (Buthelezi, 2002: 129) (MaMthimkhulu went to Melody and instructed her that she should bath quickly because she must prepare food for herself and her brother, because MaXakushe has left).

Boys are adventurous: they spend most of their time outdoors playing with their peers. This privilege is not equally enjoyed by girl children. Girls are expected to be indoors, assisting their mothers with the household chores. Boys usually disdain the indoors, believing that this space is specially designed for women. Euthenasia runs away from home because he has had enough of being locked inside the house. Melody recalls his words before he runs away. She remarks: '*Ethi yena usekhathele ukuba yinkukhu yasehhokweni*' (Buthelezi, 2002: 129) (He said he is tired of being locked inside a house like a chicken in a cage). Euthenasia's father also grew up spending

most of his time outside the house; while his sister spends her time indoors. Buthelezi says: *'Ahlalele izicathulo laphaya phandle elalele umculo, kuthi owakwabo ULinono ashikashikeka ngumsebenzi wasendlini'* (Buthelezi, 2002: 140) (He polished his shoes outside the house and listened to music while his sister, Linono, was busy doing household chores).

In South Africa, statistics show that young Black men make up the majority of prisoners. We should also consider that the majority race in South Africa is Black people. It would be wrong to conclude that Black people are criminals without including other variables that have led to other races not being arrested on the same scale as Black people. In Euthenasia's school, White teachers hold a stereotypical view of Black people: they see them as criminals. The narrator affirms: *'Kuyothi lapha kukhulunywa ngobugebengu, ubumpofu, ukungazi noma ubusela kubuzwe yena ukuthi banjani abantu baseMlazi kulezo zinto okufundwa ngazo'* (Buthelezi, 2002: 131) (When they speak about crime, poverty, ignorance, or theft they ask how the people of Umlazi are at whatever they were learning about). In addition to that, White teachers tend to focus on White leaders when teaching. Euthenasia confirms this by saying: *'Babengalokothi othisha abamhlophe bakhulume ngabaholi abamnyama'* (Buthelezi, 2002: 131) (White teachers never speak about Black leaders). White teachers will not give credit to Black leaders.

Males have been portrayed as intelligent, aggressive, tough, competitive, assertive, unemotional, reckless, or violent. Literature is not divorced from the society of which it is a part. The literature does reflect a patriarchal ideology and stereotypical views of gender. The text presents the reader with a male student who is more intelligent than her female teacher in the subject content. This student only outsmarts female teachers: there is no record of him in the entire text where he outsmarts male teachers. The narrator outlines: *'Kwathi nje esafundisa uThishelakazi Zikhali izingane zisho ukuthi azimuzwa uthishelakazi, uHlanganisani wathi, Angikusize thisha. Ngicela ungiphe ushoki.'* (Buthelezi, 2002: 131) (Miss Zikhali, as she was teaching, students could not understand what she was trying to put across. Hlanganisani interjected, 'Teacher let me assist you, please give me chalk.'). Learners in the classroom praised Hlanganisani's teaching method.

Boys suppress fear because they have been socialised to act like men. ‘Real men’ are fearless. Boys will even engage in activities that are dangerous just to prove to other boys that they are fearless and willing to take risks. In the text, Vikizitha is afraid to slaughter a goat; however, he cannot let Uzithenile know this, because Uzithelile is a girl. She will no longer respect him. The narrator states: ‘*Uvalo lukaVikizitha lwaseluthanda ukumengama. Wayefuna ukubaleka noma afulathele ukuze angabibikho kulo msebenzi. Wayengenaso nokho isibindi sokutshela u-Uzithelile ukuthi yena ngeke aphumelele*’ (Buthelezi, 2002: 132-133) (Vikizitha became frightened; he wanted to run or to remove himself from this process of slaughtering a goat, but he could not tell Uzithelile that he would rather be absent). Vikizitha is overwhelmed to see a girl who is fearless, since fearlessness is only expected of males. The narrator expresses: ‘*Kwammangaza ukubona u-Uzithelile ehudula izinyane elibamba ngemilenze nangezimpondo*’ (Buthelezi, 2002: 132) (He was astonished to see Uzithelile dragging a goat by its front legs and horns). Men are not expected to run away if there is a problem or an enemy. They fight until victory is secured. Cowardice is discouraged amongst men. Suicide in men is seen as cowardice under the guise of masculinity. Hlanganisani tells Vikizitha what is expected of males. He insists: ‘*Mina ngithi masingabaleki, masilwe Vikizitha*’ (Buthelezi, 2002: 135) (I am saying we should not run, Vikizitha, we should fight). Men who resort to running when there is a problem are not ‘real men.’

Bafana runs away from his home after being emasculated. He could not control his wife: Poppie disrespected him. He felt less of a man. Bafana acts contrary to what is expected of males. He is mocked by MaMthunzi. She asks: ‘*Kodwa yini ubugwala kangaka? Wena ungumuntu onjani ohlala ngokubaleka njalo uma kunezingxaki*’ (Buthelezi, 2002: 215) (Why are you being a coward? What kind of a person are you? You always run away when there is a problem). Bafana is even blamed by his son for being a coward. He does not see his father as ‘real man’ because he runs away when there is a problem. Euthenasia queries: ‘*Uphi ubaba nobugwala bakhe? ... Kuyoze kube nini ubaba ebaleka, ebalekelana noqobo lwakhe?*’ (Buthelezi, 2002: 221) (Where is my father and his cowardice? How long will my father keep running, running away from himself?). Euthenasia assures his mother that he is not like his father. He will not run away when things are bad. He responds: ‘*Kukho konke ma, yazi ukuthi mina angiyena ubaba odla ngejubane uma izinto zizimbi. Mina ngiyazihlangabeza izitha ngilwe nazo*’ (Buthelezi, 2002: 221) (In everything,

mother, know that I am not like my father who runs away when things are bad. I meet my enemies halfway and fight with them). ‘Real men’ do not run when there is a problem. They solve the problem. There is no retreat or surrender in masculinity. Bafana is a weak man: he wants to commit suicide. He tries to use suicide as the escape route. Men criticise those men who commit suicide. They are labelled cowards. The narrator adds: *‘Imicabango yakhe yazulazula efisa ukuzibulala. Empeleni lo mcabango wawungaqali ukumfikela’* (Buthelezi, 2002: 272) (His thoughts wandered: he wanted to kill himself. In fact, this thought had not come to him now for the first time only).

Men are liars: they lie when courting females. Lying is even turned into a profession. The text has a male character who is lawyer. Men do not want women to lie. They want truth at all times. Hlanganisani is angered by Poppie’s lies. He complains: *‘Lokho kungizwise ubuhlungu ngoba ngibone ukuthi ngikhuluma nomama onamaphosiso’* (Buthelezi, 2002: 138) (That saddened me because I realised that the mother I was talking to is a liar). Nkebelele stole a car and drove off. That stolen car was involved in an accident. He protected himself from being arrested by writing a false statement at the police station, putting blame on Prisca. The narrator notes: *‘Wenza isitatimende esithi yena wacelwa nguPrisca ukuba amshayelele imoto, amuse ebhayisikobho’* (Buthelezi, 2002: 214) (He made a statement saying he was asked by Prisca to drive her to the cinema).

People who give instructions to children in a home setting are men. Children take instruction from men seriously, not out of respect, but out of fear. They cannot postpone what they have been instructed to do by men; because that will not end well. In the text, Bafana gives instructions to his child. Melody takes his father’s instructions seriously because the letter shows her father’s handwriting. The narrator affirms: *‘Le ncwadi kaMelody yayibhalwe ngesandla sikaNgubane yasiphetha ngokuthi, Siyakuthanda ndodakazi! Yithina umama nobaba.’* (Buthelezi, 2002: 145) (Melody’s letter was written by Ngubane. It ended by saying, ‘We love you my daughter! We are your mother and father’).

In a traditional setting as well as in an urban setting, work is arranged according to gender. For ceremonies and rituals, males will slaughter a goat or cow, while women will brew beer. In the

text, Melody is surprised to hear about a girl doing work that is supposed to be conducted by men: Uzithelile had slaughtered a goat. She asks: '*Babekuphi oHlanganisani ngenkathi wena no-Uzithelile nihlaba?*' (Buthelezi, 2002: 146) (At the time you and Uzithelile slaughtered a goat, where were Hlanganisani and others?) Melody wants to know what men were doing when Uzithelile took their job of slaughtering a goat. She even undermines the strength of a female in doing that job. She remarks: '*Ukuhlaba imbuzi akuyona into encane, ikakhulu uma umhlabi kuyintombazane*' (Buthelezi, 2002: 146) (To slaughter a goat is not an easy thing, especially when it is done by a female). Melody believes that a woman must put in more effort when she slaughters a goat because there is a great deal of power needed.

White hegemonic masculinity transfers positions of power, authority, and influence to the sons purely through blood relationships, not on merit and qualifications. Men have the power to hire and terminate employment. They also have power to hire whoever they like. The narrator articulates: '*Umqondisi omkhulu wakwaJeffrey, Wilson and Sons wayephetha ngoba isikhundla esinikwe nguyise, hhayi ngoba ngempela wayefundile, enamakhono athile asiza ukuthuthukisa inkampani*' (Buthelezi, 2002: 156) (Chief Director of Jeffrey, Wilson and Sons was the director of the company because he was given the position by his father, not because he was educated, or had skills that were going to grow the company). White masculinity sees a good command of English language used by Black people as a sign of intelligence. If you cannot express your ideas in the English language, you are not intelligent. In the text, Bafana is given a managerial position because he is better than the rest at speaking English. The narrator explains: '*Kwatholakala kunguye yedwa umuntu owayengcubangconywana esiNgisini kubantu abacela ukuthatha lesi sikhundla*' (Buthelezi, 2002: 156) (He was the only person who was better at speaking English than all the other people who requested to fill the position).

Some men feel threatened by educated women. Highly educated women usually earn more than their husbands. They are independent. To have the upper hand, husbands discourage women from undertaking postgraduate studies so that their wives will not earn more than them. Men want to be superior to women in everything. They want to dominate. Men are of the view that women respect men who earn more than their female partners. A man must have a PhD if his wife has master's

degree, not the other way around. Men like to control women – educated women are not easily controlled by men or anyone in general; which is why men see these women as difficult wives. Educated women find it difficult to obey their husbands slavishly; while men want their word to be final. In the text, Bafana discourages his wife from furthering her studies to the PhD level. The narrator declares: *‘Waphendukainja ebomvu ethi owakwakwe makakhethe phakathi kokufunda kanye nokuba ngumama wekhaya’* (Buthelezi, 2002: 160) (He became very angry, saying that his wife should choose between studying and being a housewife). Bafana’s friends also dislike Poppie; they see her as a threat that will result in their marriage being destabilised. The narrator continues: *‘Babengamthandi uMaMthimkhulu bethi ubahlikizela izidleke zentokomalo yobungani, futhi uzobonela amakhosikazi abo ngokufaka abesifazane leli vangeli lokuba kufundwe’* (Buthelezi, 2002:177) (They hated MaMthimkhulu, stating that she is destroying their peaceful friendship; and she will ruin their wives by encouraging them to study). Bafana demonises educated women in an effort to deter his wife from studying. He asserts: *‘Abesifazane abangafundile ngamakhosi abantu. Bavuma konke, bakwamukele lokho okushiwo ngabayeni babo’* (Buthelezi, 2002: 178) (Illiterate women are perfect wives. They are compliant; they accept what is being said by their husbands, being submissive). Bafana continues: *‘Engikwazi kahle ukuthi wonke umuntu wesifazane ofundile uzosala emavovweni. UMelody angafundi kakhulu’* (Buthelezi, 2002: 178) (I know for sure that not all educated women will be married. Melody should not do postgraduate studies). Bafana knows that most women like to be married, which is why he uses the likelihood of no marriage to threaten women. He also believes that men are above women in the house. He states: *‘Kumiswe ngamasiko nokholo ngaphezulu ukuthi thina singamakhosi emizi yethu’* (Buthelezi, 2002: 178) (It is supported by culture and religion that we are kings of our homes). Bafana concludes by saying: *‘Indawo yomuntu wesifazane kusezimbizeni kanye nasekuthobeleni umyeni wakhe’* (Buthelezi, 2002: 179) (A woman’s place is in the kitchen and she is obedient to her husband).

Men control women’s movements. Married women are not allowed to leave the homestead without being accompanied by their husbands or someone belonging to the husband’s family. When a woman wants to leave the homestead she must ask permission in advance. Her request will be evaluated by the family if the husband does not live with the wife because of work. The wife will be ordered to travel with one of her children if there is no one in the family who can go with her.

The child will act as security, reporting back about their journey. Society does not trust women. In the text, Linono was denied permission to attend a sporting event involving her children – she had these children before she was married. The narrator adds: *‘kanti uLinono wanqatshelwa abasemzini ukuba aye emidlalweni. ULinono wayethanda kabi ukuba ayobona izingane zakhe’* (Buthelezi, 2002: 163) (Linono was denied permission by the in-laws to attend the sporting event. She wanted to see her children). The right of women to leave the homestead rests with men or the in-laws. On the other hand, men are not obliged to inform women when leaving the house, let alone ask for permission. Salamone (2005:78) avers that ‘women are expected to be modest and to stay within the household unless accompanied by male relatives or older postmenopausal women’.

In most cases, the body reveals the sex of the particular individual. The body make-up should match the sex of a person. Men are expected to have a greater upper body than the lower, being physically fitter than women. Females must have an hourglass shaped figure. In the text, Poppie believes that men are muscular, unlike women. The narrator comments: *‘Wazibuka izinyama zika-Uzithelile ngenkathi egxaya efica abakwabo wabona ukuthi le ntombazane yayifanele ukuba ngumfana’* (Buthelezi, 2002: 165) (She saw Uzithelile’s muscles as she was striding to catch up with her siblings; and she realised that this girl was supposed to be a boy). Poppie sees Uzithelile as a girl trapped in a boy’s body, because she is fit and muscular. Fitness is one of the attributes of masculinity.

Boys have been taught to suppress emotions. They know that boys do not cry. In some instances, however, boys are overwhelmed by emotions and show this in their tears. Society is not short of social agents who will discourage this behaviour. Girls will tell boys to act like men and stop being cry-babies or sissies. In the text, a female character, Uzithelile, discourages her brother from crying since it is unacceptable in the Zulu culture for a man to cry openly in public. Uzithelile scolds: *‘Kahle ngane kama. Akusona isikhathi sokukhala lesi’* (Buthelezi, 2002: 166) (My mother’s child please stop. This is not the time for crying). Women do not like men who cry. Men are strong – they do not succumb to emotions.

Men are experts when it comes to sport. They coach both girls and boys to become sports people. For sports that demand strength, men are good at transferring their skills to the next generation of athletes. In the text, Euthenasia has a male coach. He is a professional runner. MaMthimkhulu assures: *'Bekuzobakubi ukuba u-Euthenasia akaqeqeshwanqa nguPeter Adams, umlungu oseqophelweni eliphezulu lokuqeqesha abasubathi'* (Buthelezi, 2002: 166) (It was going to be bad if Euthenasia was not trained by Peter Adams, a White man renowned for training runners). White masculinity assumes the role of a coach in sport. Connell (2000:28) states that 'most educational authority is masculinized, and so are parts of the non-academic curriculum, such as competitive team sports.'

Men in general have knowledge when it comes to sport. Bafana has views on how a runner should conduct himself when he is running. He jeers: *'Oh Maan! Poor training! Awubheke izingalo zikaHlanganisani. Uchitha amandla ngokuhambisa izingalo. Buka indlela agijima ngayo, amadolo akhe aya phezulu kakhulu'* (Buthelezi, 2002: 167) (Oh Maan! Poor training. Look at Hlanganisani's hands. He wastes strength by swinging his hands. Look at the way he runs – his knees are moving way past the accepted level when running). Boys take first positions in sport. They outperform runners of yesteryear – records are broken. The narrator elaborates: *'imisakazo yabikela uwonkewonke waseNingizimu Afrika ukuthi irekhodi lamamitha angamakhulu amane selephukile'* (Buthelezi, 2002: 168) (Radio stations announced to South African citizens that a record of four hundred metres has been broken). Vikizitha is also a star in other sports. The narrator adds: *'Wathola imifundaze yabadlali ngoba egijimela le yunivesithi, futhi nasekubhukudeni enekhono elinomekayo'* (Buthelezi, 2002: 232) (He received scholarships for athletics because he ran for the university; and he was also good at swimming).

In the Zulu culture, males are given the duty of speaking to ancestors. Men will speak on behalf of women in the family. Women exempted from this are old women, *ogogo* (grandmothers), who have reached menopause. After that stage, women can communicate with ancestors on behalf of the family. In the text, Uzithelile asks for a blessing from her older brother, since men speak to ancestors – they are the mediators. She requests: *'ngihlikihle kabili lapha emlenzeni Mbomvu ukuze ngithathe izibusiso zakwaNgubanne. Awuzwa-ke. Ngisizwile isibusiso sikhuphuka*

ngemilenze yomibili' (Buthelezi, 2002: 168) (Mbomvu, rub my legs twice so that I will receive blessings from my ancestors, Ngubane's family. Excellent! I have felt blessings moving up my legs). Hlanganisani has assisted her sister to gain blessing from the ancestors. Even in the Western religion most pastors are men. They pray for the entire congregation. Cele prays for his grandchildren. The narrator explains: '*Umkhulu walezi zingane uzikhonzile, akakhohlwa ukuzibeka emikhulekweni*' (Buthelezi, 2002: 230) (These children are loved by their grandfather; he does not forget to pray for them). Men pray for all members of the family. In the community hall, a male character prays for all the attendees. Uzithelile remarks: '*Ngiyazi ukuthi lo mhlangotho uvulwe ngomthandazo kaCannon Mbatha*' (Buthelezi, 2002: 261) (I know that this meeting was opened with a prayer by Cannon Mbatha). Men conduct prayers for their people.

The length of hair is also a determiner of sex. Men should have short hair, while women are expected to have long hair, to wear make-up and to apply nail polish. In the Zulu culture, women cut their hair during the process of mourning. In the modern era it has become *de rigueur* for women to cut their hair for the sake of fashion. However, girls with short hair are mocked; the same is true for boys with long hair. MaMthimkhulu wants girls to have long hair and to wear nail polish. The narrator adds: '*Wayeyizonda le nto yezingane zasemakhaya yokugunda izinwele zibe mfushane bekuse ngathi ngabafana... Nezinzipho zika-Uzithelile zazimsulwa, zingagcotshisiwe njengezentombi yakhe*' (Buthelezi, 2002: 169) (She hated the tendency of rural girls to cut their hair as though they were boys... Uzithelile's nails had no nail polish, unlike those of her daughter). Boys and girls should adhere to whatever fashion is aligned with their sex. Transgressors are policed by social agents like MaMthimkhulu.

Women are not free to do what they like with their hard-earned income. If a large item must be bought for the house, a woman must first inform her husband before making a purchase. A wife cannot surprise her husband with a new item unless it is a birthday present for her husband. All large items are accepted into the house only once the husband has agreed to such a purchase. Poppie wants to purchase a car for her children; however, her husband is against the idea. Bafana insists: '*Ngeke ngiyivume leyo nto. Uma wena uyithenga leyo moto, uze wazi ukuthi leyo moto ithengwe ngaphandle kwesami isibusiso*' (Buthelezi, 2002: 181) (I will not agree to that; if you

were to buy that car, you should know that the car was bought without my blessing). Poppie can only buy items that suit her husband; or she must be instructed by him on what to buy. Bafana believes that he is an expert when it comes to cars. In this case he knows what is best for their children. He boasts: *‘Mina ngazi kangcono ngezimoto kanye nezingozi zazo kubantu abancane. Iqiniso nje ukuthi izingane zethu aziyidingi imoto’* (Buthelezi, 2002: 183) (I know better about cars and accidents that involve youth. In fact, our children do not need a car).

Men feel belittled if their words are not taken seriously by their wives. They feel less of a man. A man whose word is not final in his home loses respect from other men. He is not taken seriously by other men because he is failing to make his wife listen to him. Bafana feels embarrassed because his wife has overruled his word. Poppie has bought a car without her husband’s permission or ‘blessing’. He then decides to leave his home because he sees himself as powerless – his word is not taken as final. He asserts: *‘Awukwazi ukulalela omunye umuntu ngoba ufuna ukuba kulalelwe wena. Njengamanje lokhu kufunda kwakho sekugaklaza umuzi wakho’* (Buthelezi, 2002: 185) (You cannot listen to other people because you want other people to listen to you. Your high level of education has destroyed your marriage). Bafana continues to say: *‘Iqiniso ukuthi mina ngixoshwa nguwe lapha ekhaya’* (Buthelezi, 2002: 185) (The truth is that you are pushing me out of this house). Men do not want to live with women who do not listen to them. Men leave women who find it difficult to listen to their husband’s instructions.

Men are always having extramarital affairs; or even if not, they are suspected of such. Women believe that if a man starts to behave strangely it is because he is seeing someone else. Women also believe that men are always carried away by a new relationship. Poppie accuses Bafana of cheating. She admonishes: *‘Wena ithi uMagnovitch uyakwehlula ngothando. Lona luvama ukuba lubenjalo uma lulusha’* (Buthelezi, 2002: 185) (Just confess that you are crazily in love with Magnovitch. New love is like that). Bafana behaves as most men in an extramarital affair. The narrator elucidates: *‘Noma iningi labahlengikazi lalazi ukuthi uJohnny Bragger indoda yomuntu, lalingakunaki lokho, lona lizithokozela ngaleyo nkeshezane yamanembe entokomala elaliyikhothoza kuJonny Lexus’* (Buthelezi, 2002: 199) (Even if most nurses were aware that

Johnny Bragger was married, they did not consider that – they were happy with little comfort they received from Johnny Lexus).

Men like religious women because the Bible teaches that men are in authority over women. To cite one verse, Ephesians 5: 23 states: ‘For the husband is the head of the wife as Christ is the head of the church, His body, of which He is the Saviour.’ Bafana sees his wife as a difficult woman because she is not religious. She threw away the Bible that was given to her by her mother-in-law. Bafana reproaches: ‘*Ukube wawuvuthiwe ngabe awulishiyanga eMlazi ibhayibheli owaliphiwa ngumama*’ (Buthelezi, 2002: 192) (If you were mature enough you were not going to reject the Bible that was given to you by my mother). Men prefer women who are religious because they understand the role and position of a man in the house.

Some men accept gender equality in theory; however, when it comes to practice, they revert to their old ways of doing things. They do not want to lose privileges given to men by patriarchy. In the text, Bafana was advised by a psychologist to implement gender equality in his home so that his marriage would not end. There are certain aspects that he cannot let go of, such as these: a man is the head of the family; men make decisions without informing their wives; the word of a man is final. He affirms: ‘*Noma singazama kanjani ukuba siwacaze amandla, amalungelo nobuholi kuleli khaya singakhohlwa ukuthi kunezinto ezingeke zacazwa neze. Ngeke sibucaze ububaba bami lapha ekhaya*’ (Buthelezi, 2002: 182) (Even if we can try to share power, rights and leadership in this house we should not forget that there are things we cannot share. We cannot share being the father of this house).

Men have to show authority; a man should instil discipline in all members of the family. Women ought to speak to a man with respect. A weak man is scolded by his wife regardless of place and time. True reflection of masculinity is measured by the respect one gains from the female partner. Bafana silences his wife when she is reprimanding him in the presence of other men. He asks: ‘*Bazothini ozakwethu bekuzwa ungithethisa? Kulungile sengizwile ...*’ (Buthelezi, 2002: 193) (What will my colleague say hearing you scolding me? Okay I heard what you are saying ...).

Bafana does not want to appear weak in front of his co-workers. Women disrespect weak men. Bafana does not want to be seen by other men as weak.

Men leave women and children without a plausible reason. Women are now forced to look after the children. The main reason for leaving women is that an extramarital affair is being conducted by the husband. Men become involved with younger women. In the text, MaMthunzi is abandoned by her husband. The narrator reflects: '*Umyeni wakhe uVuma Shawe wamshiya nezingane ezintathu*' (Buthelezi, 2002: 201) (Her husband, Vuma Shawe, left her with three children). Men run away from their responsibility of being providers for the family. These men do not support their children financially after leaving their wives.

Boys like stepfathers, especially if they are gaining something from them. Wealthy stepfathers are the preferred partner for their mother. Boys will even treat these men as kings just to get into their pockets. In the text, Mgwazeni respects his stepfather just because he has money. He shows respect when he speaks to him. He replies: '*Yebo baba. Yebo baba ojola nomama*' (Buthelezi, 2002: 205) (Yes father, yes father, who is in love with my mother). Bafana spends most of his time spoiling his stepson; however, he had never spent quality time with his biological son. He creates a false image of himself; he wants to appear a caring father just to be praised or to win the heart of his stepson. Without the stepson on his side the relationship is doomed. The narrator elucidates: '*Bobabili babechitha esiningi isikhathi sabo ezinkantini kanye nasemajoyintini*' (Buthelezi, 2002: 205) (Both spent most of their time in restaurants and in bars). Mgwazeni uses this opportunity to rob him of money. Mgwazeni wants to buy a house and asks Bafana to finance the house. Bafana is the provider – he must prove himself. The narrator continues: '*Indlu leyo akayithenganga, futhi akabuyanga wakhuluma ngendlu noma ngemali*' (Buthelezi, 2002: 205) (He did not buy a house and he never spoke about the house or money). Stepsons are materialistic.

Men compel women to do what they do not want to do just to prove their love and commitment. Some of these actions are harmful to women; others will wreck their family, tearing it apart. Nkebelele asks Prisca to steal her father's car keys. If the request is not fulfilled that will mean that she does not love him. He demands: '*Ubobuya nokhiye weLexus kusasa uma ungithanda*

Prisca' (Buthelezi, 2002: 207) (You will bring the Lexus's keys tomorrow if you love me, Prisca). Men persuade women to do wrong things as proof of love and commitment.

Young men use dirty tricks in order to rob people of their belongings. Their victims are given drugs or alcohol then robbed when they are unconscious. Bafana is given alcohol so that he will not hear when his car is being stolen. Nkebelele confesses: '*Simbulele ngogologo namuhla laphaya eRoyal Hotel. Angazi noma uzokwazi yini ukuvuka kusasa*' (Buthelezi, 2002: 209) (In the Royal Hotel, we gave him alcohol to drink. I do not think he will be able to wake up tomorrow). Men are criminals.

Men buy lavish gifts for their female partners; they take them out to eat at expensive restaurants; they go to cinemas with them just to show love and appreciation. Rich men go on vacation with their partners – the preferred destination is Dubai, a rich man's paradise. In the text, Nkebelele steals a car just to spoil his girlfriend. He brags: '*Okwamanje ngisakusa laphaya eLotus ebhayisikobho... Nami ngiyathanda ukuba kengihambise isithandwa sami kanye nengane yami ngeLexus*' (Buthelezi, 2002: 209) (In the meantime, I am taking you to Lotus to watch a movie... I also like to drive my lover and my child in a Lexus). 'Real men' have expensive tastes – women are spoiled.

Young men protect their sisters from harm. It is the duty of the man in the family to protect women and children. Brave men put their lives at risk simply to match the demands of masculinity. Mgwazeni threatens to kill Johnny, his step father, were he to pursue a criminal case against his sister. The sister has abetted her boyfriend in stealing Johnny's car. The narrator avers: '*Kakwamukelanga lokho uMgwazeni, wathi unikeza uJohnny izinsuku ezintathu zokuba asule icala uma engafuni ukuba kwesulwe yena*' (Buthelezi, 2002: 214) (Mgwazeni did not accept that, he gave Johnny three days to drop charges if he did not want to be killed). Young men fight for the women in the family. They are the protectors.

It is important for a male to start a family so that he will assume his duties of providing for his wife and children. Men must add branches to the family tree – the surname of the clan must

continue. A man should be married before starting a family. Men respect married men because of the responsibilities they have. An unmarried man is not viewed as ‘real man’. He is seen as a boy regardless of age or wealth. He is not trusted by other men because he has no responsibilities. It is every man’s dream to be married as soon as possible so that society will respect him. The narrator declares: ‘*NoHlanganisani wabeka amazwi wasethatha leli thuba ukuba azise izihlobo kanye nabangani ukuthi useyacela kwaButhelezi*’ (Buthelezi, 2002: 231) (Hlanganisani said few words and took the opportunity to inform his family and friends that he was paying *ilobolo* to Buthelezi’s family). Some Black men prefer to marry within their race. Vikizitha knows that the number of females in South Africa is greater than that of males. He contends: ‘*Uma ngishada lo mlungu ngithi zizoshadwa ngobani izintombi zakithi?*’ (Buthelezi, 2002: 243) (If I were to marry this White woman who will marry the Black women?). A man without a female partner is always bitter. A man needs a partner in life; without a partner he will suffer loneliness. Other attributes of masculinity will not be performed – he cannot protect and provide if he is alone. He is lacking in duties that validate masculinity. Cele instructs: ‘*Landa umkakho Mbhabhadisi uzophelelisa ukuthokoza kwakho*’ (Buthelezi, 2002: 279) (Mbhabhadisi – fetch your wife to complete your happiness). It is difficult to find happiness if you are single, especially for men.

Sports are organised according to gender. Men play contact sport – there are many injuries sustained by players of sport. However, women play sport not contact in nature, such as golf and tennis. Buthelezi expatiates: ‘*Kwakufuneka ukuba uHlanganisani afunde okuningi kwezemidlalo ukuze azizwe naye engumdlali. Imidlalo emikhulu eMelika yibasket ball kanye nefootball ecishe ifane nerugby*’ (Buthelezi, 2002: 232) (It was necessary for Hlanganisani to learn more about sport in order to feel like a player. The most popular sports in America are basketball and football, which is almost like rugby). Women’s sports are different from those of men. Buthelezi affirms: ‘*nomdlalo wethenisi nowegalofu wawusithatha isikhathi esiningana sikaPoppie*’ (Buthelezi, 2002: 83) (Tennis and golf took up most of Poppie’s time).

Men are innovative and creative. They are driven by excellence. Dr Ngubane introduces new ideas to the higher institution that will boost the pass mark of the module he is teaching. The narrator outlines: ‘*Wenza into eyayingenziwa u-Dkt. Ngubane. Wacela ukuba iyunivesithi iqashe abanye*

abafundi njengabasizi bakhe. Laba basizi babecushisa abanye abafundi, ikakhulu ekwazini ukuthi ifundwa kanjani imibhalo uma iminingi’ (Buthelezi, 2002: 247) (Dr Ngubane introduces something new. He asks the university to hire other students as his assistants. These assistants help students, especially in knowing how to read texts, when there are so many). Dr Ngubane’s tactics have assisted the students to master the subject content, which later results in a good pass mark. This problem was waiting to be solved by a man.

Fathers who abandon their daughters create a void in their lives. This has a psychological impact, forcing daughters to search for a replacement father figure. Boyfriends or sugar daddies become the options in filling this void. Girls often ultimately find themselves in abusive relationships simply in trying to close the gap created by their absent fathers. Uzithelile is aware of this psychological impact on girl children. She affirms: *‘Loku zilahla kwakho kuBafana kungenzeka ukuthi uzama ukuvala isikhala sikababa osewabhunguka*’ (Buthelezi, 2002: 241) (In throwing yourself at boys, it may happen that you are trying to close a space that was created by your estranged father). Fathers destroy the lives of their girl children by abandoning them.

Men like to lead women, children, and other weak men. The leadership role of men is more visible in politics. South African political organisations are led by men. We have a large number of males in the cabinet. Men safeguard this territory; the ‘other’ gender is pushed to the margins. Males do not want to be told by women how to govern. In the text, a male character is angered by Uzithelile who infiltrates the political domain. He rebukes her in these words: *‘Usithathaphi isibindi nelungelo lokuba wena ungumfazi, uthathe indawo yamadoda uzotshela thina singamadoda ukuthi masiqhube kanjani kwezepolitiki*’ (Buthelezi, 2002: 256) (Where do you find the courage and the right to take the place of a man, as a woman? You tell men how we should govern in politics). Men are tasked with important duties. They are the representatives of society at large. A male character underscores this by affirming: *‘Abantu baseManguzi bangangibulala uma bezwa ukuthi bangithuma ukuba ngiyobabuzela ngalezi zindaba ezinkulu, bese mina ngithi hhayi, kwabuzabantu baseThekwini nabaseSesamungu*’ (Buthelezi, 2002: 260) (The people of Manguzi would kill me if they heard that they sent me to ask about this important news, if I then say no, I did not get the chance; the only people who asked questions are from Durban and Sesamungu). Bafana

sees himself as the right candidate for the election. Uzithelile is not supposed to lead, because she is a woman. Bafana thinks it is because he has left the province that women are now becoming leaders in politics. Buthelezi elaborates: '*Wayengaqondi ukuthi kwakungani kungene umuntu wesifazane okhethweni KwaZulu. Kwafika nakuye ukuthi mhlawumbe ukube wayengasukanga KwaZulu, ngabe wathola isikhundla esihle*' (Buthelezi, 2002: 274) (He did not understand the cause of positioning a female candidate in the election. It occurred to him that had he not left KwaZulu-Natal he would have found a good position). Businessmen are against the abuse of their customers, since this affects their profit margin. The taxi industry relies more on women and children. The majority of commuters are women and children. As the spokesperson for SABTA, the taxi association states: '*Thina asihambisani nobandlululo nokugqilazwa kwabantu abamnyama, ikakhulu abantu besifazane, ngoba laba bantu bangomkethu nezingane zethu, futhi yibo abaxhasa umsebenzi wethu*' (Buthelezi, 2002: 256) (We are against racism and oppression of Black people, particularly of women, because these people are our wives and children; and also, they support our businesses).

Men are fit to handle dangerous situations that involve life and death. They are physically fit, tough, and courageous. They have the ability to defeat the enemy. Men never give up or run away. Certain employers prefer to hire men rather than women. One such employment is the taxi industry. There is high level of violence in the taxi industry, which encourages taxi bosses not to hire women. The taxi boss believes that to hire women in the taxi industry is to expose them to violence, since society tends to disregard women. He confirms: '*Umphakathi wethu awubahloniphi abantu besifazane. Umsebenzi wobutekisi udinga abantu besilisa abakwazi ukulwa nokuzivikela ezidlwangudlwangwini esibhekana nazo emigwaqeni*' (Buthelezi, 2002: 256) (Our society disrespects women. The taxi industry requires men who can fight and defend themselves from the violence we face on the roads). Men are fit to be taxi drivers because they can defend themselves against hooligans.

Men in general are against gender equity. They see feminism as the Western movement that hates traditional men, intending to replace men with women in all sectors of life. Women who are feminists should not mingle with traditional women because they will influence them with their

feminist ideology. Feminism is seen as a force that will destroy marriage. A male character asks angrily: *'Uthi nje uyabona ukuthi nina makhosikazi nithatha imisebenzi yethu, thina sizozithola singanamisebenzi. Usho ukuthi wasuka phesheya wabuyela ukuzophekula usonele abafazi bethu ngoba wena unguzendazamshiya'* (Buthelezi, 2002: 260) (Do you see that you women are taking our jobs? We will find ourselves no longer working. You have come from overseas to overthrow our system and ruin our wives because you are single).

Certain jobs are dominated by a particular race. The motor industry in South Africa is dominated by men of Indian origin. Indians sell cars; they are also car mechanics. Indians love beautiful cars. They are leading in car modification and drag racing. In the text, an Indian male character works with cars – people hire cars from him. The narrator maintains: *'USadek wayikhipha imoto...'* (Buthelezi, 2002: 271) (Sadek gave him the car...). The fishing industry in Durban is also dominated by Indian males. An Indian man introduces himself to Bafana. He says: *'Mina ngihlala eChatsworth, ngihamba ngamabhasi. Ngizodoba izinhlanzi, hhayi ukuzoziphakela'* (Buthelezi, 2002: 273) (I live in Chatsworth; I travel by bus. I came here to catch fish, not to feed them).

Rich men have the privilege of choosing a partner from the pool of beautiful young women. The age factor is not a hindrance for rich men. We see a huge age gap between rich men and their female partners. Men respect men who are in relationships with beautiful women – this demonstrates prowess at courting beautiful women. Men with money tend to pursue extramarital affairs because they cannot afford to provide for more than one partner. In the text, an Indian man assumes that Bafana has a beautiful wife because he is driving an expensive car. He says: *'Ngiyakholwa ukuthi yinhle nenkosikazi yakho'* (Buthelezi, 2002: 273) (I believe that your wife is beautiful). Wealthy men ought to have beautiful wives.

Men are controlling. Women are not permitted extramarital affairs; while men are able to have mistresses. To ensure this, men monitor women's movements: women must report when leaving the house. Men constantly check the women's phones to ensure that there is no secret affair. Women are not allowed to have male friends. Men phone at any given time and expect their women to answer the phone. Delays in answering the phone or being in a noisy place create room for

suspicion. In the text, Bafana is frustrated because he sees his wife with a man. The narrator recounts: *'Inhliziyo yakhe yagaya izibozi ekhumbula ukuthi wayeke wezwa oGretta Dladla, abangani bakaPoppie, bexoxa ngezinsizwa ezinamahwanqa kanye nezifuba eziphuphuzela uboya'* (Buthelezi, 2002: 271) (He became very angry remembering that he once heard Poppie's friend, Gretta Dladla, talking about men with facial hair and hairy chests).

3.3 Conclusion

In *Impi Yabomdabu Isethunzini*, a man who does not drink alcohol is less of a man – or he is deemed feminine. Fathers encourage their sons to consume alcohol. Most men in the text are drunkards – some even wet their trousers. Men wear expensive clothes. They are adulterous. Boys are territorial – they punish the transgressor. Boys control the grazing fields. Girls are not permitted to herd cattle since grazing fields are marked as a boy's territory. A boy attacks a female herder because she is in the wrong place. She is supposed to be at home – a woman's place is in the kitchen. Men are against gender equality in practice. Household chores are arranged according to gender: men remove the household rubbish, and they work in the garden; while women are expected to cook, wash dishes, and do the laundry. Men dislike educated women: they believe that educated women are disrespectful to their husbands. Men demand respect from women. They compel women to do things against their will as proof of compliance. Males are reckless drivers: they cause road accidents. Boys drive cars despite not having a driver's licence. Important issues are discussed by men without consulting women. The word of a woman has no weight. The taxi industry is dominated by men – most drivers are men. Women are not part of the taxi industry because this is viewed as a man's job. Dangerous situations in the taxi industry can be handled by men. Men view themselves as fit to fight off hooligans in the taxi industry.

Boys are more intelligent than their female teachers. Boys take care of their siblings – they pay for school fees and buy school uniforms for them. Men want their word to be final. They feel belittled if their word is overruled by women. Males feel embarrassed if they have failed to protect women. Men are fit and strong: they excel at sport. Powerful animals are used to define the behaviour of men. Boys are criminals: they steal cars and money. The bad behaviour of children is blamed on women who are too lenient in disciplining children. Women are not permitted to wear

clothes that are too revealing. The husband chooses what his wife should wear. White men give names to Black people because they are not willing to pronounce Zulu names. Old Black men make tea for White men and women. Their livelihood depends on these jobs even though the work they are doing is emasculating. White masculinity associates a good command of English language in Black people with intelligence. All boys in the text are firstborn children. Men dominate women, children, and other men.

The following novel to be analysed is *Kungabheja Ezansi!* by P.B. Maphumulo.

Chapter 4: Portrayal of men in *Kungabheja Ezansi!*

4.1 Introduction

The narrative text, *Kungabheja Ezansi!* (2012) by P.B. Maphumulo revolves around Mathontela. He is the head of the family. As with most traditional men, he expects his wife to do all work associated with women – cooking, child rearing, and laundry. Mathontela is against gender equity in his house and in general – his word is final. Mathontela beat his wife because she requested that he assist with the household chores. Mathontela wants his wife to accept prescribed gender roles. He constantly reminds her that he, as the man of the house, must be respected at all times. He paid *ilobolo* for her on the grounds that his wife act as all married women should – they should respect their husbands, and comply. Mathontela and other men create a men’s movement that will oppose gender equity championed by the women’s movement. Men in the text cite the Bible to repudiate gender equality. They even approach parliament to ask the president to amend Section 9(4) that gives women equal rights with men. Such men ultimately marry rural women because these women are not influenced by current democratic politics of gender equality. Mathontela is arrested together with his friend, Pastor Shazi, for striking Gabazile, the leader of the women’s movement. Mathontela is finally sentenced to 12 years for gender-based violence.

4.2 Analysis of *Kungabheja Ezansi!*

The patriarchal society purports that men are superior to women. Men have used their power to oppress women, children, and feminine men, whether wittingly or unwittingly. Men have become too comfortable with their assumed power over the other gender – women. Both the first wave (1960) and the second wave of feminism (1970) have disrupted the status quo. Power is given to the marginalised – women – either by current political dispensation or per the feminist movement. Women are now at centre stage – they have the voice; gender equality has been secured for them. Men push back – they do not want to be considered equal with women because this implies loss of their patriarchal dividends. In the text, Mathontela is frustrated because government has given women equal rights with men. He contends: ‘*Uthi ngangazi nje ukuthi isikhathi siyoguquka kuze kube nemithetho yezwe ebeka umfazi eqophelweni elilingana ncamashi nelethu madoda, iphinde imnikeze ilungelo lokuqophisana nendoda yakhe*’ (Maphumulo, 2012: 5) (I was not aware that things would change with time; now we have laws in the world that place women on the same

level as men. These laws also give women the right to argue with their husbands). Mathontela believes that gender equality has a negative impact on the traditional context. Such equality fuels disrespect in women – women argue with their husbands, thus overruling the word of a man. The word of man is no longer final in the current democratic dispensation.

Men will not assist women with household chores: instead, those with money will hire maids or nannies to assist their wives. Those who cannot hire a maid will not offer a helping hand to their female partner. Men who perform household chores lose respect from their peers. They are viewed as weak men who are easily controlled by women into doing what is supposed to be done by women. At home, work should be arranged according to gender. Men work outdoors while women work indoors. Transgressors are heavily policed by the social agents. Those who do what is contrary to their gender role are reprimanded by society. Since women give birth to children, men assume that it is the woman's responsibility to look after children. Most men spend minimal time with their children. In the text, Mathontela is not willing to assist his wife with child-rearing: he wants to hire a nanny for her. Simamile rejects the idea. Mathontela prefers to spend money on a maid rather than be involved in child-rearing. He protests: '*Wangiphendula wathini nje ngesikhathi ngithi kuwe makuqashwe intombazane ezokwelekelela njengomzanyana? Akuwena owathi wukudlala ngemali lokho?*' (Maphumulo, 2012: 6) (What was your response when I told you that we should hire a girl to help as a nanny? You said it is a waste of money). The nanny was going to exempt Mathontela from anything that had to do with the house or the children. He is the man of the house – men do not change children's nappies. Mathontela is very angry because his wife has asked him to change a child's nappy. He retorts: '*Awungiboni. Ungithatha kancane. Ungibona ngifanelwe wukuphipha izingane esezinyemfuzile mina uma sewuqambe sewungibheka nje, hhe?*' (Maphumulo, 2012: 7) (You do not respect me. Do I look like a person who is supposed to change children's nappies?). Men are reluctant to change children's nappies. A 'real man' does not touch nappies: it is their duty to provide for and protect women.

Ilobolo (bride price or dowry) is used by men to coerce women into a submissive state. It is a debt lingering over the wife's head that will only be paid through diligent working and persevering. *Ilobolo* ensures that a woman conducts unpaid labour just because her family took *ilobolo* from

the in-laws. The wife will always be indebted to her husband. It is better for women to be housewives because they only focus on household duties. This becomes a serious challenge for women who are working, because they have to find a balance between household duties and their work. Men expect women to attend to their demands, regardless of other duties they have at home or at work. Women who avoid their ‘duties’ are reminded about the payment made to their family – we paid for your services. Mathontela believes that his wife does not recognise him as the man of the house. She should not be asking him to perform duties that should be undertaken by women. Mathontela also believes that the intention behind paying of *ilobolo* is not fully understood by his wife. Men pay *ilobolo* because they do not want to cook, take care of the laundry, and look after children. Women who voluntarily accept marriage are agreeing to perform household chores; and they should also meet the sexual demands of their husbands at all times. Simamile does not play her role in the marriage. She has to be reminded of this role by her husband. Mathontela complains: *‘yini sengathi usuyikhohliwe nje indima okumele idlalwe nguwena njengomfazi kula magceke? Yini ungenze ngisole sengathi inhloso yami yokukulobola ngakusondeza njengomfazi wami iyakucashela manje ukuthi yabe iyini’* (Maphumulo, 2012: 7) (It is as though you have just forgotten the role you have to play as a wife in this house. I suspect that you don’t understand my intention in bringing you closer, as my wife). Mathonsi and Mpungose (2015:37) maintain that ‘this practice is common in most Zulu communities, and if a woman voices her dissent she is quickly reminded of the *ilobolo* (dowry/bride price)’.

Men prefer to be in a sexual relationship with women, because women cook, wash dishes, do laundry, and look after children. Men are free from these duties if women are present in their lives. Women who reject these prescribed gender roles are victimised. Mathontela feels disrespected by his wife – he thus uses violence to put her in her place. Simamile is wrong to ask a man to change a nappy. Mathontela scolds: *‘Usungiphuze inyongo wena mfazi. Umuntu wesifazane ochwensa njengawe nje kanje, wenziwa nje... asho ebe embamba ngesiphika selokwe maqedane amngqubuze ngamawala odongeni’* (Maphumulo, 2012: 8) (You take me for granted. A disrespectful woman gets this... he grabs her by the collar of her dress and slams her against the wall). Men demand respect from their wives. Zimazisa, a male character, is against gender-based violence. He rebukes the behaviour of Mathontela. On the other hand, Mathontela justifies beating his wife. He asks:

‘Ngenzenjani-ke uma ngabe umfazi engiqamba indlela ekhanda engibona sengiyinto yokuwasha amanabukeni omntwana kumbe ngiyopheka? Kanti akusiwona umsebenzi wakhe lowo awusukela ekhaya kubo ngesikhathi esezithathele isinqumo sokuba azongigana?’ (Maphumulo, 2012: 10) (What should I do if my wife disrespects me and sees me as someone to wash the baby’s nappies or cook? Is not that her job? She has left her home to do this job when she married me). Merry (2009:3) also maintains that “ a batterer often wants to show the woman that he is in control or to prove to other men that he controls her. He may view the violence as discipline that the woman deserves or has provoked. Perhaps she failed to take care of the house or has dressed provocatively and awakened his suspicions and jealousy. Men use violence to establish power hierarchies.”

Connell in Merry (2009:12) argues that when males batter females, they are performing masculinity not only for the female but also for other males, who weigh their masculinity by the performance. Zimazisa is a modern man. He supports gender equality; however, he does not argue against the claim put forth by Mathontela that women must cook and look after children. He agrees: *‘Yiwona mkhaya’* (Maphumulo, 2012: 10) (It is their job). Marriage gives men sexual rights to women’s bodies. Married women must not deny their husbands sex. Women are aware of this. Gabazile elaborates: *‘Muva nje ngisho ingangincenga ithini ifuna ilungelo layo lasemshadweni leli elaziwa ngokuthi yinhlalivuthiwe, igcina ingasashayisananga nalutho uma kuya ngoba liphakeme ngamandla ithika lami’* (Maphumulo, 2012: 74) (Lately, even if he begs me for sex wanting his marriage rights, he ultimately will not get this if I am not in the mood).

Men who are ordered by their wives to undertake household chores are mocked by their peers. Men should stand their ground and maintain gender roles within their families. Zimazisa advises Mathontela to do what is asked of him just to avoid disputes. Mathontela is against that: he criticises Zimazisa for being weak. People like Zimazisa make women forget their role. He remarks: *‘Bengilokhu ngikwethemba ngizitshela ukuthi uyindoda mfowethu, bengingazi ukuthi kanti nawe uyilolu hlobo lwabesilisa abangamadoda ngezintshebe nje kodwa abafanelwe wukugqoka izikhethi’* (Maphumulo, 2012: 11) (I have always trusted you, telling myself that you are a man. I was not aware that you are a man just because you have a beard – however, you deserve to wear a skirt). Men who support gender equality are not real men. They are said to have

to wear skirts because they have jumped ship. Mathontela believes that modern men are a sell-out. They have left the good path that was used by the older generation, when men were not involved in housekeeping and child rearing. People were given duties according to their sex. He argues: ‘*Wukufa kwezwe phela lokhu uma sesizojika senze imisebenzi osekulokhu kwathi nhlo ingeyabantu besifazane*’ (Maphumulo, 2012: 70) (It is the end of the world if we are going to turn around and do women’s work). Mathontela believes that if ancestors were to wake up from the dead and visit the world, they would be angry to see men performing women’s tasks – some doing laundry with babies on their backs; others washing dishes and cooking. He questions: ‘*Bangathini bona obabamkhulu nokhokho uma bengase bavuke emathuneni basifice sesenza imisebenzi kwabona ababengayenzi? Usho ukuthi bangeze basifela ngamathe?*’ (Maphumulo, 2012: 70) (What would our grandfathers and great-grandfathers say if they woke from the grave and found us doing chores that they did not do. They would spit on us). Modern men are a disgrace to the older generation. Mathontela sees gender equity as a project introduced into the African society a long time ago. It gave women the right to perform duties reserved for men. The end goal of gender equity now is to force men to do everything reserved for women. He explains: ‘*Ingani phela kwaqala ngoba bangene nathi emajoyintini, baphuze nathi utshwala sidakwe kanye kanye, kwaphinda futhi kwaba wugwayi ogoqwayo, sawubhema nabo*’ (Maphumulo, 2012: 71) (It started when they joined us in shebeens, and drank alcohol with us, and we got drunk with them; we also smoked weed with them). Men were not aware that things were going to get worse. Had they known this, they would have put a stop to minor matters of gender equity that infiltrated their space.

In modern times, men are no longer breadwinners. Some men stay at home and look after children. They cook and wash dishes. These men are forced by circumstances to take on such a role. We do come across another group of men who participate voluntarily in household duties. They see the need to assist women in maintaining the house. The house and its duties should be shared by both sexes. Zimazisa willingly assists his wife. He remarks: ‘*uma ethi yigemu lami lokupheka namhlanje nokukorobha. Ngivele ngishone khona ngaphandle kokunanaza...*’ (Maphumulo, 2012: 11) (If she says it my turn to cook and clean, I do that without hesitation...). Mathontela is against men who are controlled by women. Men tell women what to do unless they are weak men. He continues: ‘*Phela mina angiyisona isiyoyo sendoda esifana nawe. Kanti yini laba enisonela*

abafazi Zimazisa, hhe? (Maphumulo, 2012: 11) (I am not a weak man like you. Zimazisa; it is you who spoil women, isn't it?). Women are spoiled by men who give in to their demands. A 'real man' does not take instruction from a woman. Mathontela suspects that Zimazisa's wife has used a love potion on her husband as a means of control. There is no man in his right mind who would accept gender equality in his house unless coerced. He expresses: '*Uma ngabe umfazi wakho esewakusetha wakugqokisa ijazi ungacabangi ukuthi wonke amadoda akweminye imizi afana nawe siluthuluthu ndini*' (Maphumulo, 2012: 11) (Stupid, if your wife has used a love potion on you, don't think that all men are like you). Zimazisa is not in a good state of mind, which is why he is controlled by his wife, according to Mathontela.

Men continue to blame women for using dirty tricks on their husbands so that they accept gender equality in their homes. Men are by nature against gender equality. Mathontela suggests the following tactics that women have used on men to make them weak and easily controllable: '*Uzothola ukuthi kudala basethwa basetshenziswa bancela nokungancelwa, bakhothiswa kumbe banyala nokunganyalwa ngolimi, ukuze kube lula kubafazi babo ukuba babadonse ngamakhala kumbe ngemidumba*' (Maphumulo, 2012: 70) (You will find that women have bewitched men, men have licked what is not supposed to be licked by the tongue, so that it will be easy for their wives to pull them by their noses or testicles). Salamone (2005:81) asserts that 'men also have a fear of the mysterious power of women, a fear found in many male-dominated societies.' In the text, women concur with Mathontela. Actions by Zimazisa are beyond what is expected in gender equity – he even washes underwear for his wife. Women also suspect that his wife has used black magic on him. Women believe that men like to preserve their role as heads of the family. Gender equity will conflict with that role. All in all, men will not accept gender equality in their homes unless their wives have tamed them. Witches are able to acquire gender equality in their homes. Simamile adds: '*kanti ngakolunye futhi uyangonisa uma kuya ngoba engezukuqhamuka nekhambi lokuthi ngingayigoba kanjani njengoba naye waphumelela ukuyigoba inkani eyakhe? Ingani ngizwa kuthiwa imwashela ipitikoti ngisho nanedilozi imbala?*' (Maphumulo, 2012: 103) (...and on the other hand, she is misleading me if she won't come up with a solution on how to tame my husband as she has succeeded in taming her husband. I heard that her husband washes her petticoat and even her underwear for her). Zimazisa has been turned into a zombie by his wife. He does

everything for his wife – household chores are his main tasks. Simamile says wryly: *‘Phela uZimazisa lona usefe ephila ngenxa yale mithi asemgxishe yona umkakhe esimenza intothololo nje kanye nenhlekabayeni ongayiqondi’* (Maphumulo, 2012: 113) (Zimazisa is a dead man walking because of the love potion given to him by his wife: such has made him weak and ever-smiling).

Men who are against gender equality usually cite sources to defend their position. The Bible is one of the sources that works in their favour. Mathontela believes that men and women were not created equally. He asks: *‘Yini eyadala ukuba u-Eva adalwe ngobambo olwasuswa ku-Adamu?’* (Maphumulo, 2012: 19) (What caused Eve to be created from the rib that was removed from Adam?). Mathontela continues to cite the Bible: Ephesians 5:23. He quotes: *‘Ngokuba indoda iyinhloko yomfazi, njengokuba noKristu uyinhloko yebandla, yena engumsindisi womzimba’* (Maphumulo, 2012: 19) (For the husband is the head of the wife, as Christ also is the head of the church, His body, of which He is the Saviour). Mathontela believes that, because a woman was created from the rib removed from a man, she will never be equal to a man. A man is the head of the wife. Zodumo, a female character, agrees with Mathontela. She sees gender equity as a threat to the fabric of a family. She expatiates: *‘Uma indoda nomfazi kulingana ekhaya awusoze nanini waze walawuleka lowo muzi, ngoba lapho kukhona ukulingana khona akukho neze ukuthobelana’* (Maphumulo, 2012: 18) (If a husband and wife are equal in the home, that home is ungovernable because there is gender equality: there is no obedience to the husband by the wife). Mathontela moves from citing the Bible to citing tradition. He remarks: *‘Kunjalo futhi nangokwesintu sendabuko yethu sithi indoda yinkulu idla inyama. Siyeke lokho sithi izwi lendoda yilona eligcinayo linjalo nje aliphikiswa’* (Maphumulo, 2012: 19) (This is also the case in our traditional culture: the man is the head of the family. That aside, we also say that the word of a man is final and it cannot be disputed). Therefore, men defend male superiority by citing the Bible and traditional culture. Mama (1997:79) notes that is usual for males to ‘appropriate and interpret African traditions and culture in selective ways that enhance their power and authority.’

Men believe that, since male superiority is written in the Holy Book, women must abide by the rules spelt out in the Bible – the husband is the head of the wife. If women want to be equal with men they must first amend the Bible. Mathontela wonders: *‘Angazi noma bayakhohlwa yini bona*

ukuthi imithetho ebhalwe eBhayibhelini maqondana nokuphathana kwabaganeneyo beyingakaze ichitshiyelwe’ (Maphumulo, 2012: 71) (I don’t know whether they forget that the laws written in the Bible regarding married couples have never been amended). Men have heroes from whom they gain inspiration. Those heroes are men who were against gender equality in their lifetime. Men cite men to prove that their narrative is ‘correct’ and ‘relevant.’ One of their heroes is Sinono. Sinono was against gender equality, which is why he is most celebrated by men. ‘Real men’ must follow in his footsteps. Pastor Shazi offers:

Uma kungase kuvuke okaSinono, uFulathelazimbuke kwelamathongo asifice sesidlala abesifazane kangaka, angasikhihla esikaNandi isililo lesi asibize ngeziyoyoyo zamadoda omabuthwa nelondolo, kwazise phela wabe engafuni nakuyizwa nje lena yabafazi abazichachazelayo befuna ukushayela amadoda awo imithetho (Maphumulo, 2012: 97) If Fulathelazimbuke, son of Sinono, would rise from the dead and find us being controlled by women, he would cry and call us weak men. After all, he dislikes women who want their husbands to follow their rules.

A good woman does what she is told. She follows instructions of her husband.

Men demand respect from women. All women should respect men even when those women occupy situations of authority, power, and influence. Men are a subject of respect. Mathontela is against women who disrespect men just because they are managers. He reminds: *‘kodwa phela nalapho kube nokuthobelana, ukuhloniphana, nokucabangelana hhayi umuntu wesifazane enze isinomakanjani nje akubukele phansi ungowesilisa ngoba nakhu esesikhundleni esingaphezu kwesakho*’ (Maphumulo, 2012: 20) (Even in companies, there should be compliance, mutual respect, and consideration. A woman should not do as she pleases, looking down on men just because she is in a higher position than him). Men want women to leave their authoritative power at work and become obedient wives at home, because the man is the head of the family. Pastor Shazi continues: *‘Okunye okuqhoshisa abesifazane basibone singeyilutho thina bona bebakhulu kunathi, yingenkathi bengabaphathi emsebenzini ekubeni lelo lungelo kufanele lisale khona lapho endaweni yokusebenza hhayi bebuye besalithwele nasemakhaya*’ (Maphumulo, 2012: 88) (Another thing that encourages women to see us inferior is when they are managers at work. That right to lead should be left at the workplace and not brought back to the home).

The ability of a boy child to achieve is always exaggerated. Boys are viewed as future leaders; surely, they will occupy positions of influence, power, and authority. Society expects good things from boy children. Boys will lead – the rest will follow. Gabazile comforts a crying boy child. She encourages: ‘*Khula fanyana ube-yi-ndo-da, umhlaba wonk’ ulinde-le wena!*’ (Maphumulo, 2012: 9) (Grow up boy and be a man – the whole world is waiting for you). This comforting talk praises a boy child as an important person that the whole world will look up to. Gabazile’s lullaby reinforces certain attributes of masculinity in boys. The world is waiting to see boy children excelling in various fields, including sport. Literary characters always give birth to boy children as the firstborn. Mathontela’s firstborn child is a boy. This is not by mistake: it is the tactic of giving a boy child the position of heir. This also shows how society favours boy children over girl children: the first question asked when someone has delivered a baby is: is it a boy?

It is common in literature to come across males depicted as police officers or soldiers, and females as nurses or teachers – occupation-specific roles. This text is not immune to the system of gendering occupation. A male character is a police officer while a female character is a nurse in this text. Male police officers usually solve complicated cases and bring convictions against criminals. Sixathu comes to arrest Mathontela for gender-based violence. He speaks loudly: ‘*usuboshiwe nje kwaphela...sekusho uSixathu iphoyisa ngezwi eliphakeme ebhekise kuMathontela*’ (Maphumulo, 2012: 12) (‘You are under arrest, Sixathu,’ the policeman said in a loud voice to Mathontela). Sixathu has a loud voice because men are expected to have loud voices. Certainly, his voice will also be deep, even though this is not mentioned in the text. The union building is protected by male soldiers. Maphumulo says: ‘*Sekubuzisisa uZingithwa ongomunye wamasosha aqaphe ibhilidi*’ (Maphumulo, 2012: 109) (...asked Zingithwa, who was one of the soldiers guarding the building). Men do work that is dangerous so that other people will sleep peacefully at night.

Men do not want strangers and neighbours to be giving suggestions pertaining to the way in which they handle matters in their homes. Mathontela threatens Gabazile for trying to influence his wife to arrest him. He says belligerently: ‘*Wena mfazi kamakhelwane luselude ukhalo engisazoluhamba*

nawe uma uqhubeka nalo mqonjwana wakho obolile' (Maphumulo, 2012: 14) (You, neighbour's wife, I will sort you out if you continue to have an evil mindset). Men abuse their wives and threaten those who try to lift the lid on their offending. Mathontela expects women to do what he wants. He intimidates those who refuse to follow his orders. He forces a nurse to let him see his wife. The nurse had refused because it was not visiting hours. Mathontela then threatens her. He asserts: *'Okusalayo nje wukuthi anginyakazi neze lapha mina ngingambonile umkami. Kungenjalo ngiyothi qambe ngiphuma lapha ngiyobe sengikuhlibile ngesibhakela*' (Maphumulo, 2012: 47) (I am not going anywhere without seeing my wife. Otherwise I will beat you before I leave). The other thing that angered Mathontela is that the nurse was arguing with him. Men dislike women who argue with them.

Men leave the home without reporting to their wives about their journey. They visit friends whenever they see fit. Men are not domesticated indoors. They spend most of their time with friends in bars, consuming alcohol. Women cannot leave the house without acquiring permission from their husbands. In the text, Mathontela does as most men do – he visits his friends without informing his wife about his journey. The narrator states: *'usebone kungcono ashaywe ngumoya avakashela abangani*' (Maphumulo, 2012: 16) (He has decided to visit his friends). Mathontela acknowledges that he is always absent from home. He explains: *'Yingoba isikhathi esiningi angihlali mina lapha ekhaya*' (Maphumulo, 2012: 28) (It is because I am not always at home) Mathontela returns home from his journey and finds his wife not in the house. He is angered by that; his wife has left the house without informing him. She had not been permitted to leave. He says aggressively: *'Wasiza wafika mfazi, yikhathi uzoke ungitshela kahle ukuthi uliqhamukisaphi kanye nokuthi awungibikelanga ngani uma kuya ngoba kukhona indlela ozoyithatha?*' (Maphumulo, 2012: 21) (Woman, it is good that you are back – it's time to tell me exactly where you come from; and why you did not tell me that you were going to leave?). Men do not allow women to leave the house without their permission. Men must be informed when women want to leave the house.

Men go outside the house to discuss matters of the house with their male peers. They will discuss issues and come back to the house to implement the resolution of the meeting they have had with

other men. Women are not consulted. Their views are of less importance in a patriarchal setting. Mathontela outlines: *‘Hhiya, eqinisweni nami bengithi ake ngelulele izinyawo kwaMama uyangichaza mlamu wami, yikhona ngizohlangana nabangane ukuze sishiyelane nabo imibono njengamadoda maqondana nezinkinga ezike zisizungeze’* (Maphumulo, 2012: 17) (My sister in-law, actually I am going to the shebeen (unlicensed drinking place); I will meet with my friends there to discuss issues that affect us as men). Men use shebeens as a meeting place. They consume alcohol and discuss all matters; extramarital affairs will also be discussed there. Mathontela spends most of his time with his male friends drinking alcohol. Concerning this behaviour of men, Maphumulo says that: *‘Ethi esafika ngakho kodwa nje eshibhini KwaMama uyangichaza amanjeza ashibiza nawo esamthakasela’* (Maphumulo, 2012: 24) (When he arrived at the shebeen, the men who drink alcohol with him were happy to see him).

Work is sorted according to gender even in homes where gender equality prevails. There are certain duties that men will be expected to do. Those tasks require power or technical expertise. Simamile expects her husband to fix a blocked toilet because municipal workers are not responding to her call. She politely informs her husband: *‘Bengikwazisa ukuthi amathoyilethi abhulokhile, kuduma upotiyane manje lapha kimi, angisazi ukuthi kufanele ngithatheni ngiyihlanganise nani...’* (Maphumulo, 2012: 24) (I was just informing you that the toilet is blocked. I do not know what to do...). In the text, men work as plumbers. Municipality workers that come to Mathontela’s house are males. Gabazile is a feminist, and a gender-equality activist. She takes care of a crying child at her neighbour’s house. She changes the child’s nappy: She says: *‘mina ngisaphuthuma ekamelweni laphaya kengiyobona usana lolu olusashiywe lodwa’* (Maphumulo, 2012: 9). (I am rushing to the room over there to see the baby who was left alone). Connell (2002:2) avers that ‘women do most of the housework, in most contemporary societies, and also most of the work of caring for young children. Women are much less likely to be present in the public realm than men’.

People in various departments are quick to respond to a call made by a male. Calls made by women are not taken seriously. Men, especially municipal officers, take their time in attending to calls made by women. The department quick to respond to a call made by a woman is the police department; and security companies are also prompt in their response. Simamile believes that her

call did not receive the attention it deserved because she is a female. It was going to be better had the call been made by her husband. She wonders: '*Mhlawumbe izwi lakhe lingezwakala kangcono libe nesigqi njengendoda phela maqedane basukumele phezulu yikhona luzosheshe lutholakale usizo*' (Maphumulo, 2012: 25) (Maybe his voice was going to be heard better because he is a man, causing workers to respond immediately in giving help). Simamile believes that a man's voice reflects power and authority.

Men prefer to do less demeaning housework. They rate tasks at hand and choose the one that will not affect their dignity and pride. Men are always in tune with the masculinity expectation. They try everything possible to be seen in the category of 'real men.' In the text, Mathontela chooses to cook and look after a child because this is less demanding and demeaning than fixing a blocked toilet. Mathontela is a staunch supporter of gender roles. He must fix a blocked toilet – such a task best suits males. He does not want to perform his duties. He then tries to cross boundaries and do work that is supposed to be done by his wife. On the scale of duties, cleaning a toilet is far worse than looking after a child for a few minutes. Mathontela explains: '*Asishintshane phela mkami mina ngikuqhubekela nalo msebenzi engikufice uwenza yikhona wena uzobe wenza imizamo yokubhekana naleli thoyilethi elibhulokhile*' (Maphumulo, 2012: 27) (My wife makes us take turns. I will continue with the work that I found you doing, so that you will find the means of clearing the blocked toilet).

Most houses of rural Black people do not have an inside toilet. At night men will go outside to urinate, exposing themselves to dangerous animals, witches, and criminals. Men are not afraid: they have to prove this by their actions. Bravery in males is always expected. Women and children will use an *isikigi* (a native night commode) to relieve themselves at night. A fearful man who is afraid of going out at night will make use of an *isikigi*. A man who uses the *isikigi* is ridiculed by other men. They see him as less of a man. In the text, Mathontela is embarrassed because he must use the *isikigi*. He has no option – the toilet is blocked. The narrator comments: '*Kuthi nakuba kubonakala ukuthi uyazenyenza UMathontela ngenxa yehlazo asezozithela ngalo uma ngabe ehambisana nombono womkakhe, kodwa isimo esinzonzo esesimqolozele simenze azibone esephoqelekile...*' (Maphumulo, 2012: 29) (Mathontela feels ashamed because of the humiliation

he must endure by accepting his wife's suggestion; however, the situation he is facing compels him...). Men are ashamed to use a native night commode. This is humiliation of their character as men. The only person in the text who cleans the *isikigi* for his wife is Zimazisa. In the text, women believe that he has been tamed by his wife who has used black magic on him. Men are afraid to use an *isikigi*, let alone to clean it, it being viewed as the relief bucket for women and children only. Simamile sees Zimazisa's action as self-degradation. 'Real men' will not embarrass themselves as Zimazisa did. Simamile continues: '*Ingani asebeke bayelamela bafakazelana ngezwi elilodwa lokuthi bake bayifika ikhuhla isikigi ngeVim?*' (Maphumulo, 2012: 103) (Indeed, I have heard that those who have witnessed him testifying in unison that they found him scrubbing a native night commode with *Vim*). Simamile blames Gabazile for tampering with a man's right to be the head of the family. Simamile believes that a man is the head of the family – that role should not be taken from him. She articulates: '*Ukuxozomela ilungelo lomuntu ngamasu enkohlakalo nawokungcola okufuze lokho kuyisono nesiqalekiso naphambi kukaNkulunkulu imbala owanikeza indoda ilungelo lokuba yinhloko yekhaya*' (Maphumulo, 2012: 104) (To take a person's right through corruption and dirty tricks like that is a sin and a curse even before God, who gave a man the right to be the head of the household). Women favour certain aspects of masculinity and resist others. Masculine attributes are not only supported by men.

From time immemorial, houses have belonged to men. Women have had no right to property. In most African societies, visitors to the homestead will shout, calling the surname of the male, so that he can protect the visitors from his dogs. Visitors will never call the surname of a woman, when visiting her. The house, women, and children are under the authority of a man. Were the woman to respond to a knock, the person knocking would request to speak to the head of the family. Even in modern times, women are still not recognised as home owners. In the text, two men who are outside the gate greet Mathontela. It is their first time coming to this house. They know that when you about to enter a house you must first greet the head of the family. One of the men opens with: '*E! Baba Mathontela, siyakhuleka nsizwa endala*' (Maphumulo, 2012: 31) (Mr Mathontela, we greet you, old man). Permission to enter a house is only granted by men. Men accept visitors – they can also deny entry. Mathontela gives access to the visitors. He requests: '*Ngenani banumzane yikhona ngizozwa kahle ukuthi nize ngaludaba luni*' (Maphumulo, 2012: 31)

(Men, come in so that I can hear your story). Mathontela discovers that his visitors are municipal workers who failed to respond in time when called by his wife. Mathontela exercises his power as a man. He chases them out of the house. He growls: '*sukumani njengamanje nishaye izishwapha zenu maqedane nincibilike lapha emzini wami ngokukhulu ukushesha lokhu*' (Maphumulo, 2012: 33) (Get up right now and leave my house). Mathontela is very proud of what he did. He has scolded municipality workers in front of his wife – performing masculinity for his audience. He has proven to his wife that he is a man who cannot be messed with. He informs: '*Phela bengilwisa izinto zokulwiswa ngempela mkami uma ngabe ngidlova labaya bantu*' (Maphumulo, 2012: 36) (My wife, I was fighting people to be fought when I scolded those people). Mathontela sees himself as a 'real man' because he has scolded people who disrespected his wife.

Men find it difficult to forgive people who have done them wrong when their female partners are present. To forgive and forget is sign of being kind and soft. Men hate to be seen as kind and soft – these are attributes of femininity. Sihlangu is worried because he has been apologising; however, Mathontela is not willing to forgive them. He comments: '*Asisazi-ke manje ukuthi sizozixolisela sithini kuwe baba uMathontela ngoba kubukeka sengathi awuzimisele neze ukwemukela uxolo lwethu*' (Maphumulo, 2012: 33) (We don't know now how to apologise to you, Mr Mathontela, because it seems that you are not willing to accept our apology). Mathontela continues to harass municipality workers. He will not forgive them because men don't forgive wrongdoers.

Men hate instructions, especially those given by women. They do not want to be told what to do. They prefer to take action of their own volition. Women's instructions are seriously disliked by men. Men believe that it is a sign of weakness to follow instructions given by women. In the text, Mathontela is against gender equity; he had been in numerous altercations with his wife. The tension was created by his wife asking him to look after a child. Mathontela has no problem in cleaning the house, but only if that is done of his own volition. The narrator adds: '*aguqe akorobhe imaphansi lendlu...*' (Maphumulo, 2012: 31) (He kneels and wipes the floor...). Simamile is happy that her husband is cleaning the house. Unbeknown to her, her utterances will anger her husband. She praises her husband for participating in household chores – this angers Mathontela. It is as though he is affirming gender equality. Mathontela becomes defensive and he beats his

wife. He wants to silence his wife so that she will not spread the news that he has accepted gender equality. Such news should not reach other men who think of him as a ‘real man.’ The narrator explains: ‘*useqalile phela umyeni wakhe umgijima ngamaveleman ebusweni*’ (Maphumulo, 2012: 38) (Her husband has started to punch her in the face). Men use violence to deter a particular behaviour in women.

Men do not run and hide. They face the consequences of their actions. Men who run away from their problems are cowards. Bravery in men is portrayed in times of difficulties. Mathontela undermines the true ideal of masculinity. He runs away from police officers who want to arrest him for beating his wife. He is not supposed to be afraid of being arrested. He remarks: ‘*Sengiyazi nokuthi ngiyaphi futhi uma ngehlukana nawe lapha, kodwa ngingeze ngakutshela ngoba sengingabe ngizosa emaphoyiseni lawo osungase ungimpimpe kuwo*’ (Maphumulo, 2012: 46) (I already know where I am going after meeting you here, but I will not tell you because you will inform police officers). Men fear being arrested. Such is contrary to the attributes of masculinity – bravery and resolution.

When men speak, women and children are not allowed to interject. Women are spectators in men’s conversation. If a woman wants to add something, she will ask permission of her husband. It is only the disrespectful women who speak while men are speaking. A man who cannot instil discipline in his wife and children is seen as failure by other men. A disrespectful woman reflects a weak husband. A woman who cannot understand her position in a patriarchal society is a reflection of the weak man she is married to. ‘Real men’ instil good behaviour in women and children. Mathontela disciplines his wife for commenting on their conversation. He rebukes her: ‘*Hheyi! Ake uthule wena, angizange ngisho ukuthi phawula mina...*’ (Maphumulo, 2012: 33) (Be quiet! I did not say you could comment...). Mathontela must prove to other men that his wife is under his control. He cannot let her behaviour go unpunished.

Men lie to gain the full attention of women. Because women are caring and ‘emotional,’ men will pretend to be sick or on the brink of committing suicide. Men toy with the emotions of women. Mathontela phones Zodumo and pretends to be depressed. He instructs her to visit him in prison

before he commits suicide. He implores: *‘ngicela usheshe ufike lapha engikhona lingakapheli naleli hora lamanje ngoba uma uke wasindwa yizinyawo, ngeke usangifika’* (Maphumulo, 2012: 58) (Please come to where I am as soon as possible before this hour passes because if you come late you will find me dead). Males use tricks to gain women’s attention. Mathontela tells lies to his wife to get off the hook. He wants his wife to drop a criminal case opened against him. He acts as though he is a changed man, someone who has learned from his mistake. Mathontela pleads: *‘Umtshele ukuthi sengiwabonile amaphutha ami futhi-ke okukhulu kunakho konke senginalokhu kuzisola okungachazwa ngendlela exaka ukwenza’* (Maphumulo, 2012: 64) (Tell her that I have realised my mistakes, and I am very sorry).

Facial hair and beards are important aspects of male identity. A beard symbolises masculinity while the absence of it symbolises femininity. A male without a beard or facial hair is ridiculed. In the Zulu culture, a man without beard is called *induna yabafazi* (The headman of women). Social media has popularised men with long beards as the epitome of masculinity. A beard is important even in young boys. They will use black polish or marking pen to paint a beard on their faces. A man is incomplete without a beard. In the text, men praise one another, saying: *‘Yadla intshebe!’* (Maphumulo, 2012: 60) (The beard has won – man has succeeded). A beard separates men from women and children.

Men give support to one of their own. Men have united against one enemy – gender equality. Mathontela is seen as a hero for pushing gender equity from his house to the point that he injures his wife. The pastor and other men visit him in jail to show him support. Pastor Shazi enjoins:

‘Qina idolo ume isibindi Mathontela ndoda yamadoda. Thina madoda esibazi kahle lobu bunzima obukulethe lapha siyobelokhu sinawe ngokomoya sikubeke nasemithandazweni. Lokhu okukwehlakalele nathi sonke esiganiwe kusengasehlela ngoba ayikho nayinye indoda ehlakaniphile engavuma le mfeketho yokwabelana nezimazi zethu imisebenzi yasekhaya eminingi yawo okuyileyo esehlisa isithunzi’ (Maphumulo, 2012: 69-70) (Mathontela, be strong – have courage, man of men. We know the challenges that brought you here; we will support you emotionally, and we will pray for you. What happened to

you can also happen to us married men; there is no intelligent man who will accept this rubbish of sharing these most humiliating household chores with women).

A lawyer is offering his services free of charge to defend Mathontela. He is also against gender equity. Mciciyeli, the lawyer, encourages: *‘engizokwazisa khona nje wukuthi mina ngingomunye wala madoda angahambisani neze nalo mthetho owaphasiswa okhomba ukulingana ngokobulili phakathi kwethu bantu besilisa nabesifazane abasiganile. Lo mthetho ngiwenyanya kabi ngoba uhlanekezela amaqiniso asobala’* (Maphumulo, 2012: 75) (I want you to know that I am one of those men who do not support gender equity between men and women. I hate this law because it distorts the obvious fact). Mciciyeli gives Mathontela his services as a token of appreciation. He adds: *‘Mina-ke njengommeli ngilapha ukuzokwazisa ukuthi ngelule isandla ngenhloso yokukunika usizo ngingabheke nzuzo’* (Maphumulo, 2012: 76) (I am here as a lawyer to inform you that I will give you my services free of charge). Mathontela is praised for his bravery. Most men are against gender equality; however, they are afraid to oppose it. Mathontela has challenged gender equity openly; while other men were hesitant or afraid. For this reason, he receives the badge of honour from other men. Pastor Shazi wants women to follow the Bible, rejecting feminism and modern politics. He insists: *‘Indoda yindoda nje kwaphela kanti nomfazi ufa azi ukuthi uhleze engaphansi kwendoda yakhe, ngaleso sizathu-ke kumele ayithobele ngaso sonke isikhathi’* (Maphumulo, 2012: 71) (A man is man and a wife should know that she is subordinate to her husband; for that reason, she must obey her husband at all times). Literate men and religious men are against gender equity – it is not only traditional men who oppose gender equality. Men in general support male superiority; even people who are supposed to know better, such as lawyers. They ignore women’s right of equality with men. In parliament, we have men who are conservative. They want to dominate women as was the case during the Dark Ages. Such can only occur when the law regarding gender equality is amended. Men in parliament support those men who call for the amendment of Section 9(4). One member of parliament, a male, states: *‘Akithina esihlanyayo, yinina laba enizihlanyisayo bantu besifazane ngokugabadela ilungelo lethu langokwendalo libe linganifanele’* (Maphumulo, 2012: 122) (We are not the ones who are crazy – you women are crazy for wanting our natural rights that you do not deserve).

Men are given the role of protecting women and children. Society expects men to put their lives in danger to protect their families. A man who cannot protect his family is a coward; he is also weak. The home without a man is vulnerable. It lacks a protector. In the text, Mciciyeli defends his client by raising the issue of the importance of a man in protecting his wife. Even though his defence is a lie, it aligns with the idea of masculinity. Men are strong and fearless, ready for war, to defend those who are weak. Mciciyeli advises his client what to say in court. He scolds: ‘...awuyindoda yalutho wena... uze ukhohlwe nawukuthi ushiye umfazi yedwa ekhaya’ (Maphumulo, 2012: 77) (...You are a man of nothing... you even forget that you left your wife alone at home). Men should not leave women and children alone at home because the men are the sole protectors of women and children. Women cannot defend themselves against criminals. Simamile also believes that a house without a man is a target for criminals. Criminals choose these houses because they have no protector. She wonders: ... ‘mhlawumbe bekuyisigebengu ngempela leso ebesizogila imikhuba ngoba sazi kahle kamhlophe ukuthi umuzi wami awunandoda’ (Maphumulo, 2012: 85). (Maybe that was a criminal who came to steal because he knew that there is no man in my house). Simamile, a female character, continues to credit men with the protection they give to their families. Criminals will think twice before entering a house with a man in it. She suggests:

Singakhuluma nje sikhohlisane kodwa iqiniso lihle impilo ekhaya ngaphandle kwendoda imuncu, injalo nje futhi iyesinda. Isigebengu kumbe isitha singangena ngomnyango ongaphambili size siyophuma kongemuva kalula nje ngokwazi ukuthi umuzi lowo ulula nje awunansika ewupahlile kumbe awunasisekelo esifanele (Maphumulo, 2012: 103) We can just talk and deceive one another; however, the truth is that life is bitter and hard at home without a man. A criminal or an enemy can enter through the front door and easily exit through the back door just by knowing that there is no man at home.

Men will end the life of an attacker. They will protect women with their bare hands if they have to.

Males must defend their dignity. Such involves not permitting women to beat them. A man who is constantly being beaten by his wife is ridiculed. Even police officers do not take seriously a man who reports a case of physical abuse by his female partner. He becomes a laughingstock. Police

officers ignore such cases. Men ensure that they are not beaten up by their wives because they will lose respect from other men. Mciciyeli scoffs: *'Uyitshela inkantolo ukuthi wena umshaye ngempama nje kuphela umkakho uziphindiselele ngoba ezame ukukhiphela kuwena isibhongo ngokukubhonya ezimbanjeni ngenduku yemophu'* (Maphumulo, 2012: 77) (You will have to tell the court that you only slapped your wife in retaliation because she hit you with a mop in the ribs, being frustrated). Pastor Shazi is also aware that men who are beaten by their wives are not defended by the justice system, men being known to be stronger than their female partners. He reminds: *'Uma ngabe thina bantu besilisa siyobika ngodlame nokushaywa emakhaya, siphenduka ihlaya, amaphoyisa eshantshi angasithathisi okwabantu abanezinkinga bese kuthi amacala esiwavulayo simangala agcine esedliwe yinja'* (Maphumulo, 2012: 87) (If we men report violence and beatings at home, we become a joke; police officers do not consider us as abused people; and the cases we open are ultimately dismissed). Men will not report cases of abuse by their wives because people will laugh at them. Men would rather suffer in silence, leading to suicide or homicide. Men do not ask for help if they are depressed or sick, because to seek help is seen as a sign of weakness. Pastor Shazi underscores this, remarking: *'...ngoba iningi lawo alikhulimi, into liyigcina ngaphakathi'* (Maphumulo, 2012: 88) (...because most of them do not speak out – they bottle things up).

Men push back at gender equity by creating a men's movement that will defend their position as men, heads of the family. Women are not allowed to join this organisation. This organisation will restore men's dignity. It will challenge the women's movement. It will give support to men who are 'victims' of gender equality. Lastly, it wants government to amend the laws on gender equality. Pastor Shazi recounts: *'Sengithena nxashane ngibuka ukwenzeka kwezinto ezingasigculisi nobunzima esesiqala ukubhekana nabo sibunikwa yizimazi zethu kamuva nje, ngabona kufanele futhi kunesikhulu isidingo lesi sokuba ngisungule umFelandawonye wenhlangano yabesilisa...'* (Maphumulo, 2012: 86) (I have witnessed events unfold that do not satisfy us and the difficulties we have recently started to face from our female partners. I thought it was necessary to establish a coalition of men – a men's organisation...). The great support of this movement comes from police officers, taxi drivers, prison warders and prisoners. All these men have a common denominator – violence. Their position in society depends on the dominance of the other group, women, and weak

men. Pastor Shazi elaborates: *'sesithole ukwesekwa okukhulu ezindaweni esike sahambela kuzo njengasemarenki, emaphoyiseni nasemajele...'* (Maphumulo, 2012: 88). (We have received great support in places we have visited, such as taxi ranks, police stations, and prisons...). Men march to parliament with the intention of persuading the president to amend Section 9 (4) of the Constitution of the Republic of South Africa, 1996. They are against gender equality. The spokesperson adds: *'Isithunzi samadoda sehlile emindenini nasemphakathini, ngakho-ke sicela kuchitshiyelwe lo mthetho osibeka ezingeni lokulingana nabesifazane thina besilisa'* (Maphumulo, 2012: 109) (The dignity of men has declined in families and in society; therefore we appeal to you to amend this law that puts us men on an equal footing with women).

Most literary texts prefer to define the actions of men using analogies of powerful animals. Men are depicted as strong and fit. There is always a correlation created between strong men and strong animals just to underline the ability and toughness of men. The lion is the most preferred animal associated with a man; while the snake is always associated with women. In the text, an eel is associated with the behaviour of Mathontela. An eel is a large rather fierce snake like sea fish. It is not easy to pull an eel out of the water because of its power and the tactics it uses to avoid capture. An eel usually hides under stones, clinging to a rock, making it difficult for fishermen to take hold of it. The narrator remarks: *'Ummangalelwa unamathele kuhle kombokwane etsheni akaguquki nangengozi ebufakazini bakhe'* (Maphumulo, 2012: 102) (The accused is clinging to a rock like an eel; he is not changing his statement). In the text, men call women dogs who are part of the women's movement, a degrading term to call any person. They chant: *'Ishay'inja ishingile, ishay'inja!'* (Maphumulo, 2012: 179) (Hit the dog until it turns away – hit the dog!).

Children who grow up without a father tend to misbehave. A man in the house should ensure that he instils good behaviour in his children. Nevertheless, bad behaviour of children is blamed on women in most cases. In the text, Zimazisa is a weak man: his house is managed by his feminist wife. Their children are disrespectful and rude. This is caused by Zimazisa not being a 'real man' in the house. Gabazile is also failing in parenting. Men are disciplinarians. If they are not hands-on fathers, the results are catastrophic. Simamile comments: *'Ngisho ngoba phela nangu uGabazile oyisishosho vu sezepolitiki akamazi nokuthi uyini kuye umyeni wakhe, yingakho nje*

nezingane zabo zixegelwa ngamakhanda njengezimpukane' (Maphumulo, 2012: 113) (Gabazile, who is a political activist, does not respect her husband, which is why their children are rude and unruly). If a man is not respected by his wife in the house, children suffer the consequences – there is no proper guidance. An emasculated man is not respected even by his children who have mimicked that behaviour from their mother. Such a father cannot discipline his children while being disregarded by his wife.

People who hold high political positions in government are men. Males have female secretaries in their offices. These men have advisors who are also male. Their security detail is composed of males only. Since art reflects society, the text presents the reader with a male president, a male mayor, and a male premier. Pastor Shazi outlines: *'yikhona kuzophumelela izifiso zakhe ngalaba bantu besifazane asebephendule izithixo zakhe ukwedlula thina bantu besilisa yize singabobulili obufana nobakhe?'* (Maphumulo, 2012: 120) (So that his wishes will succeed with these women he had turned to his idols more than to us men even though we are of the same sex as him). The mayor is also a male. Maphumulo says: *...nokwethulwa kwezithameli ezikhona ngubaba uSodolobha uMlaba...* (Maphumulo, 2012: 122) (...and the introduction of the present audience by the mayor, Mr Mlaba...). The premier is also a male. The narrator continues: *'la mazwi asegcizelelwa nguNdunankulu wesiFundazwe uSibungu Ndekane'* (Maphumulo, 2012: 125) (These words were emphasised by the Provincial Premier, Sibungu Ndekane). Men occupy positions of influence, power, and authority. They make decisions for the entire society. Their word is final.

Men want women to take their word as final. Most men dislike women who argue with them. Their word should not be overruled by that of women. A man whose word is always disregarded by his female partner loses respect from other men. He is ridiculed for failing to be a 'real man.' Men should dominate their wives at home in order to be considered 'real men' by their peers. Mathontela states: *'Inkosi impela sengibone kahle ukuthi ngeke siphinde sizwane nalaba bantu besifazane uma besalokhu beqagulisana nathi ngamazwi ngalolu hlobo sibe singamadoda. Inhlonipho ayisekho ngempela kulaba bantu besimame'* (Maphumulo, 2012: 126) (I have clearly seen that we will never get along with these women if they continue to argue with us in this manner

even though we are men. There is no respect from these women any longer). Mathontela believes that good women do not argue with their husbands. Mathontela continues: '*Kukokabani lowo muzi lapho ngizolibeka ngiwumuntu wesilisa nomuntu wesifazane futhi alibeke? Ngelikabani kanti izwi okuzomele lihlonishwe neladalelwa ukuhlonishwa nokunikwa isithunzi nendawo yalo phakathi kwelethu sobabili*' (Maphumulo, 2012: 132) (Whose house is that where I say something as a man, and the woman will overrule my word. Whose word is supposed to be respected and be given the respect it deserves – the word of a man or that of a woman?). The word of a man should always be respected by all members of the family. It cannot be questioned. It is final.

Problems that affect men are discussed by men alone. Men believe that they can solve whatever the problem at hand as long as they work as a group. There is no difficult problem that cannot be solved. If men fail to solve a particular problem they will invite other men who are experts in that particular subject to assist. Mathontela supports this, saying, '*Ingani phela okwehlula amadoda kuyabikwa*' (Maphumulo, 2012: 144) (After all, whatever men cannot solve should be reported). We see men putting their thoughts together in solving a problem. The narrator informs: '*Kanti njengoba namadoda ehlanganise amakhanda edingida lolu daba*' (Maphumulo, 2012: 148) (Men have put their heads together discussing this matter). Women are not allowed to be present when men discuss issues because the word of a woman is not revered in men's discussions.

Men are not expected to show signs of fear or uncertainty. They must appear strong just to fit the narrative of masculinity. Men who transgress are quickly put in order. Masculinity has social agents that police those who stray from what is expected. In the text, Jikijela is uncertain and afraid of the result. He feels as though men will lose in the battle of amending Section 9(4) of the Constitution. Mathontela sees fear in the face of Jikijela; and he tells him to behave like a man: '*Ungabe usazingabaza Jikijela. Vele udle imihlathi nje ndoda yamadoda silindele isiphetho*' (Maphumulo, 2012: 145) (Do no doubt yourself, Jikijela. Be strong, man of men; and we are waiting for the results). Jikijela continues to frustrate his peers by telling them to give up and accept defeat. Men soldier on – they do not retreat or surrender: that is the motto of 'real men.' Mathontela scolds Jikijela for that. He asks: '*Ini? Siphonse ithawula? Uthini manje lo mfana esezosenza isidlalo sikadoli wezidwedwe nenhlelekisa ezitheni zethu lezi?*' (Maphumulo, 2012: 148)

(What? We should throw in the towel? What is this boy saying – you are turning us into toys; you want us to be the laughingstock of our enemies?) Mathontela is very angry: he even calls Jikijela a boy. Jikijela is a married man, but his behaviour best suits that of small boy. Mathontela has no respect for a coward. Mathontela is calm even under stressful conditions. He does not panic or display fear. He encourages Pastor Shazi to be calm and strong. He remarks: *‘ukuba uyithatha lula njengami nje le ndaba yaleli cala wena, ngabe awuzitholi neze usuthwele kanzima kangaka emoyeni’* (Maphumulo, 2012: 197) (If you can take the matter of this case lightly, like me, you will never find yourself depressed).

Zodumo attends a men’s meeting. Because women are not allowed, she disguises herself as a man. She wears traditional attire, adorning herself with plug earrings, mostly worn by Zulu men. Disguising herself as a traditional man suggests that traditional men are against gender equity, which is not the case. In the text we come across well-educated modern men; some were in parliament, who are staunch supporters of phallocracy. The narrator describes Zodumo’s appearance as follows: *‘Bheka ngoba izinwele lezi zenziwe zamadlombiya esalon ekubeni nasezindlebeni lapha kulenga iziqhaza esikhundleni sokuhloba ngamacici’* (Maphumulo, 2012: 159) (She had uncombed hair; she was wearing plug earrings rather than women’s earrings).

Men prefer to marry women who are traditional, submissive, and semi-literate. These women respect men: they do not argue with their husbands because they have been socialised to respect men. Also, most of these wives are financially dependent. If they are working, their salary will not surpass that of their husbands. They are the preferred group, because they follow men’s instruction. Modern women are independent, educated, and assertive – not easy to control. Mkhathali contends: *Ngempela futhi isixazululo sayo yonke le nyakanyaka wukuba siganwe ngabafazi basemakhaya abayizwa ngandlebenye le ndaba yokulingana kumbe-ke abangayingeni kwasanhlobo nje. Ingani phela bona basabambelele emithethweni emidala yasendulo yokuthi izwi lendoda yilona eligcinayo emzini wayo...*’ (Maphumulo, 2012: 159) (The solution to this problem is to marry rural women who are not in favour of gender equality. They are still holding onto the ancient laws that say a man’s word is final in his home...).

Men see their traditional role of being a ruler in the house as being threatened by modern women who want to act like men in their homes. Mkhathali reminds: *'Phela iqiniso elisobala lisekutheni isimo sezepolitiki sisaxove abafazi basemalokishini nabasemadolobheni kuphela, kodwa laba basemakhaya basabambe umthetho wenhlonipho ababetshelwa ngawo besemakubo...'* (Maphumulo, 2012: 160) (After all, it is an obvious fact that politics has influenced women in townships and in cities. However, women in the villages still adhere to the rule of respect that they were told about in their homes...). Married men assume that marrying a second wife will force the first wife to abandon gender equality. The competition will force her to respect her husband. Polygamy has been used as a weapon against modern women. Mathontela argues: *'Ngempela ukuthatha kwami umfazi wesibili kuzomenza alubuke ngelinye iso udaba lwethu lo mfazi wokuqala, ngoba uzozibona esenjengomuntu odliwa yizembe...'* (Maphumulo, 2012: 160) (Indeed, taking a second wife will make my first wife look at our issues differently; because she will see herself as being left behind...).

Men use violence to reclaim their dominant position in relationships and in society. Hegemonic masculinity achieves hegemonic status through subordinating others – weak men, old men, feminine men, gay men, women, and children. Mkhathali states: *'Uma ukubuya kwesithunzi sethu kungabiza ukugobhoza kwegazi, nalapho futhi sisazimisele ngokungena shi emzabalazweni wezikhali'* (Maphumulo, 2012: 161) (If restoring our dignity will result in bloodshed, we are prepared to take arms). Men attack the leader of a women's organisation. They accuse her of corrupting their wives with feminist ideology. Men believe that by striking the leader they will instil fear in other women. This tactic is designed to discourage women from joining the women's movement. Men use violence against women because they have failed to persuade the president to amend Section 9(4) on gender equality. Men want to silence women. The narrator continues, *'Abahlaseli sebephezu kwabo abesifazane, ngemishiza, ngezinsilana nangamaqupha'* (Maphumulo, 2012: 180) (The attackers are beating women with sticks, sjambok, and fists). Mathontela and Pastor Shazi target the leader, Gabazile. They strike her. Mathontela argues: *'nguwe lona osonela abafazi bethu njengalokhu bengasathathi lutho nje koluphuma kwezethu izindebe. Mhlawumbe ukufa kwakho kungase kulethe olukhulu uguquko lolu emindenini yethu...'* (Maphumulo, 2012: 180-181) (It is you who corrupt our wives – they don't listen to us anymore.

Maybe your death will bring a big change into our families...). Men do not want to be equal with women. Gender equality has no place in a patriarchal society.

Men stick together through thick and thin. Trust and loyalty are important aspects of masculinity that keep organisations or gangs intact. A 'real man' does not turn against his brothers. He does not give evidence to the police officers. Silence is the key – the omerta code. Difficult situations separate weak men from strong men. Weak men will reveal all the secrets of a gang or organisation when captured by police officers. Strong men will be silent even under extreme torture – even when the tongue is cut out. They do not make deals with police officers. Men give praise to men who are loyal to the gang. Informers are rooted out from the organisation – they are hunted like animals, then killed. In the text, men are angry because Jikijela has turned state's witness. They question his masculinity. He is seen as a weak man, a snowflake, someone not to be trusted. Pastor Shazi asks: *'nithini bafowethu ngalaba bantu abangafuni ukumela ubudoda babo asebevume ukusebenziseka saze sadayiseka kanjalo ke-thina ngokuvuma kwabo ukwethula ubufakazi bokusinqumela ogodweni'* (Maphumulo, 2012: 186-187) (What are you saying about those men who cannot be 'real men': they have agreed to be used against us as state's witnesses). Mathontela and Pastor Shazi vow to kill Jikijela for betraying them. The prosecutor rejoins: *'nasongela uSizanani Jikijela nathi nizombulala, ngenxa yokunihlamuka maqedane wavuma ukubamba iqhaza njengofakazi woMbuso'* (Maphumulo, 2012: 190) (You threatened Sizanani, Jikijela; you promised to kill him because he betrayed you and became a state's witness). Men who are involved in criminal activities hate informers. If you betray your brothers you will die. Men must prove to other men that they are worthy of the appellation 'real man' that involves hiding the truth from police officers.

In the Dark Ages, men hunted in groups to provide meat for the family. Men assume the role of providers even today. Men are expected to be providers for their families. A man who cannot provide for his family is less of a man. He feels emasculated. He is not respected by other men nor by society at large. In the text, Mathontela tells the court that his children will starve if he were to be sentenced. He pleads: *'lokho okusengabangela ukuba izingane zabo zidle udaka ngoba*

zingasenakusithola isondlo esizifanele' (Maphumulo, 2012: 204) (That will cause the children to starve because they will not receive proper support).

Men normalise violence in society. There is nothing wrong with violence if it used to correct bad behaviour. Men even cite the Bible, for instance, Proverbs 13:24: spare the rod and spoil the child. Mathontela sees nothing wrong with beating unruly women. He only does not beat women and children during the 16 days of Activism for No Violence Against Women and Children. In his defence in court, he claims: '*zase zedlule lezi zinsuku zomkhankaso wezinsuku eziyishumi nesithupha obhekiswe odlameni nasekuhlukunyezweni kwabesifazane nezingane, ngaleso sizathu-ke abaziboni kufanele bathwale isijeziso sokuhlukumeza*' (Maphumulo, 2012: 202) (The 16 days of Activism for No Violence Against Women and Children were over when we committed the crime; for that reason, we should not be punished for abuse).

4.3 Conclusion

In *Kungabheja Ezansi!* men are against gender equality. They cite the Bible when rejecting gender equality. They go to parliament to persuade the president to amend Section 9(4) that promotes gender equality. Men have created a men's movement that will oppose the women's movement. Men expect women to treat their word as final. Their word should not be questioned. Women who argue with men are viewed as bad women. Men do not participate in household chores. They spend most of their time drinking alcohol with friends. Men leave the house without informing their wives about their journey; however, women are expected to ask permission if they wish to leave the house. A married woman cannot leave the house without informing her husband of the journey she intends to take. Work is apportioned according to gender, even in homes where gender equality prevails. Men who engage in household chores are mocked by both women and men. Women are accused of using black magic on their husbands so that they accept gender equality in their homes. Men discuss matters without involving women – the word of a woman has no value. Women are not expected to comment when men are talking. Men are violent: they beat women who oppose their views. The man is the head of the family: that should not be disputed. The next novel to be analysed is *Yekanini AmaFilisti...* by Mzi. R. Mngadi.

Chapter 5: Portrayal of men in *Yekanini AmaFilisti*

5.1 Introduction

The literary text, *Yekanini AmaFilisti* (2014) by Mzi.R. Mngadi is about taxi violence. It highlights the causes that lead to bloodbaths in the taxi industry. Men who are in the seats of power do not want to be questioned. People who oppose their leadership are killed. Brave men within their circle are used as killing machines in exchange for money or for allowing their taxis to operate. The various taxi associations are always at loggerheads with one another over taxi routes. Those who have financial power and manpower become victors in these taxi wars. Weaker men are constantly being abused – their drivers are beaten; their taxis are burnt. This is the price paid by those who cannot afford to buy contract killers. The more money you have, the safer you are. Mthokozisi is an ex-convict: he wants to enter the taxi business. Taxi bosses use him to fight their own battles. They promise to assist him if he deals with their enemies. Warring taxi associations want him at their side. Mthokozisi finally kills many people just to fast-track his goal of becoming a taxi boss. Ultimately, he loses all he had.

5.2 Analysis of *Yekanini AmaFilisti*

Valour is highly praised in masculinity. In the hierarchy of masculinity those who are brave, knowledgeable, healthy, tough, physically fit, wealthy, or promiscuous sit at the apex; while those who are cowards, weak, feminine, or cry babies occupy the lower echelons of the hierarchy. There is always fierce competition to gain a top position in the hierarchy of masculinity. Those who are at the summit must constantly prove to others that they truly deserve to be there. This creates tension since the pinnacle can prove to be a slippery slope. Brave men are highly celebrated by others; they even gain rewards (see Zulu, 2004). Men feel excited after proving to others that they are fearless – the brain creates more dopamine. A particular place may bring good memories of victory. A ‘real man’ is not afraid. He will not change his route even if that route is dangerous; because to take an alternative route is to show yourself a coward. Such a falsely brave man must prove to himself and others that he is not afraid and he will never be afraid. Men suppress signs of fear when women are around. They will even exaggerate their bravery in an attempt to impress women. In the text, Mthokozisi, a male character, is attacked while returning home – his car is shot at. The wife advises him that he must stop teaching because his life is at risk. He refuses

because that would mean that he is afraid of his enemies. To accept this advice will prove that he is a coward. The narrator notes: '*Kwala noma esesikhihla isililo uThoko kodwa uMthokozisi wema kulokho akushilo. Kuthiwa imfene ayisilahli isiphongo sayo*' (Mngadi, 2014: 2) (He did not agree even when Thoko was crying – Mthokozisi stood by his words. They say a baboon does not abandon its forehead). Men will not go against what is expected of them. They ought to be warriors at all times. Toughness is inflated in the presence of female partners so that women and children will feel secure. To retreat from battle is seen as being effeminate – that is how masculinity discourages cowardice. Scars received in battle are the badges of honour. Battle validates masculinity. Men prove to other men and women that they are 'real men' – they do not fear death.

A 'real man' does not run and hide when enemies come to him. He would rather die fighting than run away. The entire family relies on him for protection – men are protectors of women and children. A man will fight with the intention of defeating the enemy, saving himself and other people that depend on him. Mthokozisi sees people who come to attack him – they are carrying guns. He is in the classroom. He does not run: running away does not cross his mind because he is a man of men. In this situation, the text promotes masculinity: the idea of running is put forth by a student who cries: '*Thisha! Thisha! Phuma ngewindi ubaleke*' (Mngadi, 2014: 3) (Teacher! Teacher! Exit through a window and run!). Mthokozisi does as he is advised by a student: he escapes through a window. Within a short period of time, he returns to the classroom. His return affirms that he is not a coward. Desperate to prove that he is a 'real man' he puts lives of learners at risk. He opens fire inside a classroom – signs of toxic masculinity, killing his attackers. The narrator informs: '*Ngemizuzwana nje, kwase kulele ucaca phansi*' (Mngadi, 2014: 3) (In a few seconds, they were all dead). In the process of proving his masculinity, two children died. The court could not understand why he returned to the classroom because he had escaped using a window. What compelled him to return was the preconceived idea and the thought of being labelled cowardly by other men. He could not live with that – he has to prove to himself and other people that he is not afraid. That has led to the death of learners. The magistrate is saddened by what he did, declaring: '*UMthokozisi waphuma ngewindi wangabalekela ukuziphephisa kodwa wenza isu lokubabulala bengazelele abahlaseli*' (Mngadi, 2014: 4) (Mthokozisi escaped through a window: he did not run to save himself from danger, but he decided to kill his attackers). The

text gives a reader the image of a hegemonic masculinity – men with bulging muscles. The description of Mthokozisi matches that image. The narrator depicts him thus: ‘*Phela uMthokozisi wayemude futhi eyisidlakela*’ (Mngadi, 2014: 5) (Mthokozisi was tall and fit). Men have bodies of body builders or athletes.

Men are fond of the sport of drag racing. The reason is that this sport validates masculinity – the sport is for fearless men. A ‘real man’ is not afraid of injury or death. Cars are driven at 200km per hour. Men even brag, saying that drag racing is not for the fainthearted. Drag racing usually occurs at night since it is illegal. Drivers of such cars, when found, are criminally charged. Large sums of money are spent to upgrade the engine and the braking system. The risk this sport poses is not only to drivers, but to unsuspecting motorists and viewers who line the streets. Men who dominate this illegal sport in Durban are Indians, full of hegemonic masculinity. The narrator confirms this, saying: ‘*Drag Racing, lo mdlalo wokuqhudelana ngezimoto okhonzwe ikakhulukazi ngamaNdiya*’ (Mngadi, 2014: 4) (Drag racing, this sport of racing with cars is mostly liked by Indians).

Grown men dislike being taken care of by their female partners. Men assume the role of a provider in a patriarchal society. They want to be breadwinners at all times even if the situation does not permit such. Men perform jobs that expose them to danger just to acquire the position of provider in the homestead. Some even engage in criminal activities to gain resources so as to provide for their families. Women and children must be taken care of by men. Men die trying to meet this societal expectation. Mthokozisi comments: ‘*Ngokwendalo yethu, indoda okumele yondle owesifazane*’ (Mngadi, 2014: 6) (It is in our nature – a man should provide for his wife).

The taxi industry is notorious for its never-ending cases of violence. Taxi associations will fight over a taxi route; the victor will take the route. The chairman is the most respected person in the taxi industry. He pulls the strings. He defends his taxi routes from rival taxi associations. To fill this position, you must be fearless and other men must fear you. Victories in taxi feuds compel other men to respect you. In the taxi industry you earn respect. Taxi bosses hate taxi drivers who steal from them. Some taxi bosses will even order taxi drivers to empty their pockets and take off

their shoes. In the text, a taxi boss finds money hidden by the assistant of his driver. The narrator describes his action, saying: '*Akazange abuze kodwa impama eshisayo yahlala*' (Mngadi, 2014: 7) (He did not ask he just gave him a hot slap). Thieves are beaten. Taxi bosses do not want to be outsmarted by their drivers and driver assistants. Max, a taxi boss, explodes: '*Lalela la wena doti. Angiyona impatha imina*' (Mngadi, 2014: 7). (Listen here you rubbish. I am not a fool). Max, as chairman, must always outperform other masculinities present in the taxi rank so that he will not be taken lightly by other men. The narrator elaborates: '*Phela unkabi lo unamatekisi amane futhi ungunsihlalo kasoseshini waseSobantu*' (Mngadi, 2014: 6) (This fellow has four taxis and he is also a chairperson of Sobantu taxi association).

It is not a good thing to be beaten in front your peers; it becomes worse if you are working in the taxi industry and such incident takes place in presence of other taxi drivers. To be beaten up means you are weak, timid, or feminine. You then become an object of scorn. The only way to stop this ridicule is by beating someone else in the circle – the blemish on one's character will then be removed. Men use this approach to reclaim their position in the hierarchy of masculinity. The narrator says: '*Oshayiwe waphenduka ihlaya waze wazilamulela ngokushaya omunye*' (Mngadi, 2014: 8) (The one who was beaten became the figure of fun until he assaulted a fellow taxi driver). Ratele (2010:21-22) declares:

beyond verbal altercations or psychological intimidation, physical fight often break out between individuals and groups of males to show each other who embodies the genuine, hard stuff of manhood. Ultimately, then, fighting between males for dominance is the most likely reason why males, more than females, die from violence.

Men who occupy positions of influence, and authority sometimes use this power to determine who gets what, and when. They become gatekeepers: if you want a job or a tender you must first fulfil their appetite. Men who give tenders to companies usually want to be bribed. This has led to the situation in which less affluent people are not given tenders, because they do not have money to oil the wheels. These men will even want sexual favours from women in exchange for a job. In the text, we come across such men. Mthokozisi must pay for a tender. Khanyile adds: '*... kuhle ukhanyise*' (Mngadi, 2014: 10) (...you must pay). Corruption has been normalised.

Society socialises boys not to show emotions. Boys are applauded for not being tearful in situations where they were expected to weep. On the other hand, those who fail to keep up with what is expected of masculinity are ridiculed. They are classified as effeminate, weak – sissies. Boys and men try by every possible means not to show signs of emotion. Men will hold back their tears or hide when crying, so as to save themselves from the humiliation that goes with naming and shaming. The text presents the reader with such behaviour in men. The narrator comments: ‘*UMthokozisi ehluleke ukubamba izinyembezi zimane zehle ziye ziyobhajwa emadevini*’ (Mngadi, 2014: 12) (Mthokozisi fails to hold back the tears – they roll down to his moustaches).

It a common thing to hear or see men having multiple sexual partners; while such is a taboo when it comes to women. Promiscuity is a measure of masculinity – the higher the number of female sexual partners one has the more masculine the male. Men see promiscuity as one aspect of masculinity. Women are also aware of this, and they accept such behaviour. Thoko observes: ‘*Wena wawuyisoka, kwakulula ukuthatha omunye*’ (Mngadi, 2014: 12) (You were the favourite amongst girls – it was easy for you to choose someone else). A man in search of a wife will choose from the many girlfriends that he has. This behaviour is encouraged by traditional society which sees nothing wrong in such behaviour if conducted by males. Marriage does not end *ubusoka* in men: they will continue to have mistresses, resulting in illegitimate children.

Positions of power are highly contested. Those who occupy the seats of power defend their positions; while those outside try to remove those who hold seats. The tactics of removing and defending will even lead to bloodbaths. Positions of power come with benefits, giving men the reason to fight over such. In the text, Max displays his frustration by asking: ‘*Uthi bayazi nje ukuthi bangashaywa amakhanda emini kwabha?*’ (Mngadi, 2014: 13) (Do they know that they can be killed in daylight?). Men who attack others in daylight are seen as brave men. They have no fear of the consequences of their actions. Cowards will attack people at night while victims are sleeping. Attacks that take place in high density places like cities have the greatest probability of the attacker being caught by law enforcement. To commit such deeds in these places is a sign of bravery. Positions of power are the breeding grounds of violence. To be pushed out of a position

of power without fighting for it is seen as being weak. Men detest being seen in that light. Absolute power corrupts absolutely.

Men are well known for their stubborn persistence. Men who are easily swayed are spineless. Strong men stand by what they believe in, regardless of what others think. Sometimes stubbornness is taken as one of the attributes of masculinity. Men do not want to be told what to do by other men. Men give instructions to women and children: this tendency cuts across to other men. Men want to have the upper hand in everything. The narrator affirms this behaviour in men, saying: *'Yayinenkani inkosi le, yayizitshela nje futhi ukuthi bayobona amehlo esibungu ngaphambi kokuba yenzeke intando yabo'* (Mngadi, 2014: 13) (He was stubborn and adamant that their wishes would not be fulfilled).

Men and women fear and respect men who have gone through hardship and came out strong. Men who have fought for the liberation of the nation are also respected. Society gives these men badges of honour. Mthokozisi is feared and respected by other men because he has been a political prisoner. The narrator has this to say: *'Nezimpawana zokumesaba nje zazikhona'* (Mngadi, 2014: 17) (Signs of fearing Mthokozisi were present in men). Mthokozisi is not an ordinary prisoner, but a political prisoner – he fought for his country. Men in the taxi industry associate his imprisonment with heroism. The narrator suggests: *'Okwakhe abantu babekuhlanganisa nobuqhawe'* (Mngadi, 2014: 17) (His imprisonment associated him with heroism). Mthokozisi has validated his masculinity by killing the enemies who came to kill him. He did not run and hide; rather, he did what 'real men' do. Wealthy men gain respect from other men; they are not seen as threats. They are called by their first names; while political prisoners are mostly called by their surnames as a sign of respect. The narrator elaborates: *'UMax wayengumuntu futhi lo onemali kodwa abantu babevele bambize ngegama'* (Mngadi, 2014: 17) (Max was wealthy, but people call him by his first name). Max is a chairman of the taxi industry. He is also a taxi boss. With all that he is not feared by most men. He has not proven his masculinity compared with Mthokozisi. Mthokozisi has fought his enemies and defeated them, which is why he is respected by most. He has served time – there is no bad record of him being effeminate in prison. It should also be noted that in the

taxi industry men give other men nicknames based on their looks, mistakes, or victories. It is a custom in the taxi industry to be given a nickname; there is a ritual accompanying such.

Bravery is an important aspect of masculinity. Those who lack this trait are seen as effeminate. Acts of bravery are used by men to validate masculinity. Men and women in general dislike men who are cowards. Shakes insists: '*Phela thina asidlelani namagwala*' (Mngadi, 2014: 21) (We do not mingle with cowards). Mthokozisi is aware of that and tries to assure Max and Shakes that he is not a coward. Mthokozisi swears: '*Ngethembeni madoda. Ngiyindoda mina, angisiyena owesifazane*' (Mngadi, 2014: 21) (Trust me, men. I am a man; I am not a woman). To reject being female serves to validate Mthokozisi's fearlessness. Men dislike being called women, because this denotes weakness, emotional and fearful reactions, or feminine beauty. It does not end there; men will also mention women's clothing or speech when ridiculing other men. If a man is afraid or weak, they will say '*ugqoka iphenti*' (he wears a panty) or '*ugqoka iphinifa*' (he wears an apron). Men will exaggerate their masculinity just to prove that they are not women: this also puts their lives in danger. People who are forgiven for being cowards are women. A 'real man' must be brave. Men like to have a brave man, a warrior, in their team to defend them in times of war. He becomes the important weapon in their arsenal. Max opines: '*uma singasondelana nale nsizwa, lo soseshini unghlala ezandleni zethu ungunaphakade*' (Mngadi, 2014: 21) (If we could associate ourselves with this man, this taxi association will be ours forever). With a warrior on their side they will rule the taxi industry without any interference.

Men who are not feared by other males use other means to achieve this. They will consult a traditional healer who will then give them *umuthi* (traditional medicine) that will cause them to be feared. If you are feared by other men, you can exercise control over them. Shakes reminds: '*Ungakhohlwa yileyo nduku engakunika yona. Uthi nje shwe! Shwe! Emashiyeni. Ngiyakutshela onsizwanambuzana bayozizwa begodola kushisa endlini*' (Mngadi, 2014: 22) (Do not forget the *umuthi* that I gave you. Apply it to your eyelashes. I am telling you – effeminate men will shiver while it is hot in the room).

Parents like their firstborn child to be a boy, fathers in particular. An heir ought to be a boy for the continuation of a clan surname. A girl child will take the surname of a husband. In the text, Thoko tells her husband that she is pregnant. The husband gives the unborn child a boy's name without any evidence that the child is a boy. He projects his desire of wanting a boy child. Men dream of having boy children. A man without a boy child is not respected by other men. The patriarchal society gives great value to the birth of a boy child. In a polygamous family, a mother of five children without a son is ridiculed by the in-laws. Mthokozisi suggests: '*Kufanele afike sezilungile izinto uSongezo*' (Mngadi, 2014: 22) (Songezo should come when things are sorted out). Some women see boy children as potential criminals. Thoko inquires: '*Yini le eniyithanda kubafana? Nithanda izigebengu? Phela abafana izigebengu*' (Mngadi, 2014: 23) (What is it that you like about boys? Do you like criminals? Indeed, boys are criminals).

Men in power do not want their subordinates to be punished by others. Punishment should be rendered by them. Max is happy when his drivers are punished by him; but he is angered when Dube punishes one of his drivers who broke the rules. He wants Dube to be lenient when punishing his drivers because Max is the chairman, a powerful position in a taxi industry. He expects Dube to fear him because of the position he occupies. On the other hand, Dube, who oversees the disciplinary committee, cannot be biased when treating taxi drivers. If they break the rule they ought to be punished, regardless of whoever they are working for. Max's driver has been ordered by Dube to park his taxi for the entire day because he broke the rules of operation. Max expresses his anger towards Dube by asking: '*Ngikuyeke Dube? Ngikuyeke ungilahlekisela ngemali? Hhayi bo Dube, ngithi, Hhayi bo!*' (Mngadi, 2014: 25) (Should I leave you? Should I leave you while you make me lose money? Do not do that Dube, I am saying, do not do that!). Max is against this disciplinary outcome because it will affect his money-making process. He wants to overrule the Constitution, because it now works against his interests.

Men are aggressive and tend to use violence in the taxi industry; however, we do come across some men who discourage the use of violence. They champion other means of deterring bad behaviour in taxi drivers. For instance, the culprit might not be permitted to work for a specific period. Dube is against the abuse of taxi drivers by taxi bosses. He argues: '*Sihlalo akukuhle*

ukushaya abafana okuyibo abasilethela imali. Yebo, bayawenza amaphutha kodwa elokushaya ngiyalichitha’ (Mngadi, 2014: 27) (Chairperson – it is not right to hit boys who bring money for us. Yes, they do make mistakes, but I am against the act of hitting). In this statement, we notice the word boys referring to taxi drivers: this reflects that the relationship between taxi bosses and taxi drivers is that of power. Taxi bosses have power over their taxi drivers: they refer to them as boys, despite that these ‘boys’ are old men: some taxi drivers are of the same age as the father of the boss.

Men always affirm in their conversation with other people, whether women or men, that they are masculine. They tend to use gendered language to affirm this. There is certain behaviour that is associated with the other gender, women, that they use wittingly or unwittingly to put their point across that they are men, not women. Max has this to say about Dube: *‘Ngithi akezuhlonipheka ngoba unomlomo omude..., yingenxa yalokhu kukhuluma kwakhe akwenza emakhoneni*’ (Mngadi, 2014: 28) (I am saying he will not be respected because he is talkative... it is because he gossips). Men have little respect for a man who is talkative and a gossip. Men are inclined to associate this behaviour with women; while it is a fact that some men are also talkative, and they also gossip. Dube is aware that people who are talkative are mostly women. He vents his anger on Max by saying: *‘Le nto oyishoyo ngeke uyimele. Mina angisiye umfazi, elomlomo omude, wusike mani*’ (Mngadi, 2014: 28) (You will not stand by your words. I am not a woman; if you see me as talkative, make me silent). Max uses the words talkative and gossip in one sentence just to undermine Dube. In the mind of men at the meeting he was insinuating that Dube is a woman. Dube notices himself being called a woman. He cannot be silent while he is being disrespected in front of other men: he confronts Max. Hegemonic masculinity achieves its hegemonic status through feminisation of other group of men.

Most men do not want to be told that they are wrong. Such is exacerbated if they occupy a position of power. Even when there is clear evidence proving that they are wrong, they refuse to admit that they are wrong. Men hate to apologise, still more should this have to be done in public. Max is ordered by his colleagues to apologise for contravening the rules. He starts by apologising; then he defends his actions, meaning he does not want to take full responsibility for his actions. He

wants to be seen as only partially wrong. To admit one's flaws in public is seen as being timid. He responds: '*Xola-ke Dube! Okokushaya, yebo ngiyazi kuthiwa ukuhlukumeza kodwa laba bafana abezwa*' (Mngadi, 2014: 29) (Sorry Dube! To beat taxi drivers, yes, I know they say it is an abuse; but these boys do not listen).

In the meeting, only a few men voice their concerns, and challenge the word of the chairperson: the rest are silent. Those who are quiet are afraid of Max, the chairperson. Dube is not afraid to point out flaws in the behaviour of the chairperson. Max sees the behaviour of Dube as that of a man who is not intimidated by him. He remarks: '*Kwamfikela ngokushesha ukuthi uDube wayekhuluma ngoba engusibindi gidi*' (Mngadi, 2014: 31) (He quickly realises that Dube was speaking because he is brave). Men who are quiet in the meeting are cowards.

Boys are socialised from a young age to act strong and to suppress all signs of emotions. Boy children are not permitted to cry – society constantly reminds them of this. Boys who cry are not respected by their peers – they are even called sissies. Mthokozisi sobs in front of Max. He is then reminded of what is expected of a 'real man.' Max reminds: '*Indoda ayikhali*' (Mngadi, 2014: 38) (A man does not cry).

When men must prove their masculinity, weapons are the ideal resource. Weapons are used by men to instil fear into others. Cock cited by Morrell, Jewkes and Lindegger (2012:22) argued that 'guns are a key feature of hegemonic masculinity and ensure the maintenance of a violent hegemonic masculinity.' Rifles such the AK47 are used by powerful countries like Russia. In South Africa, the AK47 is an ideal weapon for *izinkabi* (contract killers). In Lesotho, the rifle is used by cattle herders to protect the cattle against thieves. The AK47 is known for its powerful impact. It injures even those who use *umuthi* that protects against being shot at. Max gives Mthokozisi an assault rifle. The narrator outlines: '*Wafika eduze kukaMthokozisi wahlala phansi wakhupha okwakuphakathi okwakuyi-AK47*' (Mngadi, 2014: 38) (He sat next to Mthokozisi and took out an AK47). Max then says: '*Nansi-ke induku Qwabe*' (Mngadi, 2014: 38) (Here is a gun, Qwabe). Men refer to a gun as *induku yamagwala* (stick for cowards). The abbreviated form is *induku* (stick). You can shoot someone who is far away without being involved in a physical fight

with that person. For this reason the gun is known as *induku yamagwala*. Men were keen to perform contact fighting with their enemies as a proof of bravery. Men used to use sticks and spears when fighting. You must first approach your enemy before striking him – that is what ‘real men’ do. Shaka banned the throwing of the spear during the Mfecane war. He also shortened the spear – his methods were driven by bravery.

Dube has been against the way in which Max has been handling the taxi industry. He has been vocal, while other men were silent, handicapped by fear. Dube confronted Max in a meeting. He was then ordered to apologise for all the wrongdoings that did not sit well with Max. Dube was also against the idea of admitting Mthokozisi’s taxi to their taxi association. In so doing he created enemies for himself. He is now a target. Max and Mthokozisi do not want their words to be overruled by that of another man – toxic masculinity at work. They insist that their words be final. They then put Dube in his place. The only way to achieve this is to instil fear into him. Mthokozisi then shoots and burns Dube’s taxi. He does not end there. The narrator adds: ‘*Wayesedubula umshayeli*’ (Mngadi, 2014: 42) (He then shot the driver). The behaviour of Max and Mthokozisi is in line with their earliest environment. The narrator continues: ‘*UMax wayedabuka eXobho kanti uMthokozisi wayedabuka eMsinga*’ (Mngadi, 2014: 43) (Max was born at Xobho while Mthokozisi was born at Msinga). These towns are notorious for wars that took place pre-democracy; also, most taxi bosses come from either Xobho or Msinga. People from either area are known for being violent because of that environment and upbringing. Men from these two places mentioned above epitomise the hegemonic masculinity of the taxi industry. Max cites one of the iconic figures in the formation of the Zulu nation, Shaka kaSenzangakhona. Shaka represents the hegemonic masculinity of the Mfecane wars. Shaka dominated the scene – he conquered other tribes. Max associates his actions with those of Shaka. He says: ‘*Ukubulala kuyinto eba yisidingo uma kudingeka, nengonyama uShaka wayebabulala abantu uma kunesidingo*’ (Mngadi, 2014: 43) (To kill becomes a necessity if there is a need. King Shaka also killed people if there was a need).

Men usually work in jobs that are physically demanding and dangerous. Men are police officers, while women are nurses. The text affirms the mentioned stereotype. In the text, men rely on male police for help. Max begs: ‘*Sayitsheni Gumede, sisizeni bo!*’ (Mngadi, 2014: 45) (Sergeant

Gumede, help us!). A male policeman occupies the senior rank; plus he has experience as a detective. The narrator goes on: *‘Njengephoyisa elalingumakadebona, wathalalisa nje, wabuza njengomuntu ongaqondi ukuthi kwakuqhubekani’* (Mngadi, 2014: 46) (As an experienced policeman, he pretended: he asked questions as though not aware of what was going on). Policemen solve criminal cases and apprehend criminals. Gumede has a good track record in fighting crime. Mdladla says: *‘Angithi nguye owanyakazisa oNyathi, ababebulala izingane zethu ngezidakamizwa’* (Mngadi, 2014: 91) (It is he who arrested Nyathi and his gang, who was killing our children with drugs).

Patriarchal society forbids men to show emotions as tears. Men should act according to society’s expectations. Men will police other men, to ensure that this belief is kept intact. Tears rolling down one’s face in public is a sign of being effeminate; worse if accompanied by loud crying. A man may be forgiven for the appearance of tears in his eyes while yet remaining silent. Loud weeping in men is strongly discouraged. Sergeant Gumede puts Dube in order because he has crossed the boundary. Dube, after hearing sad news, breaks down and cries aloud: *‘Hawu madoda! Imoto yami! Abambe ikhanda’* (Mngadi, 2014: 48) (Alas men! My car! He holds his head). Dube does what is forbidden in men: holds his head while crying – a behaviour common amongst females. Sergeant Gumede reminds him that his action is contrary to what is expected of men: He says: *‘Kahle Dube, yehlisa umoya. Uyindoda wena’* (Mngadi, 2014: 48) (Stop Dube, be calm – you are a man).

Men are quick to resort to violence if there are elements of disrespect. To be silent in these situations you run the risk of being classified as cowardly. Men hate this label: they will exaggerate their masculinity just to validate themselves. In some instances, they will expose their lives to danger. Men dislike being disrespected in front of other men, let alone their partner. Aggressiveness is considered an attribute of masculinity. Men shoot and ask later. Dube strikes Jabu without hearing his side of the story first. Jabu is suspected of deflating the tire of Dube’s car – that is a sign of disrespect. Dube swears at him: *‘Swayini! Mgodoyi! Uyifunani imoto yami? UDube lowo esho ngolaka futhi egadla ngesibhakela’* (Mngadi, 2014: 68) (Swine! Dog! What do you want from my car? That is Dube asking in anger and striking with a fist).

There is a power dynamic between a parent and a child, a king and his servant, hegemonic masculinity and weakness in men or women. Power relations are apparent when the two meet. Those who have power expect those who are powerless to be submissive in their response. For instance, when the king enters a building, the servant will rise. The king expects his servant to be quiet when he speaks. People there are only permitted to leave when the king has finished speaking and left. It is disrespectful to leave, showing your back to the king while the king is speaking. Patriarchal society expects the same from women and children. Hegemonic masculinity expects this from other men and women. Max is angered by the behaviour of Dube. Dube walks away while Max is speaking. He sees this behaviour as a sign of total disrespect. He scolds: '*Nx! Nx! Ungangishiyi ngisakhuluma wena Makhalempongo*' (Mngadi, 2014:70) (Nx! Nx! Makhalempongo do not walk away while I am still speaking). Dube does this in the presence of other men: maybe this is the reason Max is furious. Had there been no one present, Max would probably not have been furious. Max is a chairman of the taxi industry: he expects all men to respect him. The position of a chairman in the taxi industry is similar to that of a king. Were he to let Dube walk away without being reprimanded, that would leave a blemish on his masculinity. Max is the authority figure and ought to be treated as such. He will achieve such by whatever means necessary. He scolds Dube in front of other men.

Respect in the taxi industry is not evenly distributed. Age does not count. Taxi drivers have serious respect for a person they fear. Everything stops when that individual appears. His presence means a great deal. His mere presence returns order to a chaotic situation. In the text, taxi drivers have no respect for a rank manager. They do not follow a queue. They park their taxis in a stand, fill it with passengers, then drive off. Max has had to call Mthokozisi to address this problem. Mthokozisi is feared by all men, not because he is a taxi boss or chairman but because he is an ex-convict, a contract killer. Recently he has killed a taxi driver – nobody wishes to be at loggerheads with him. On his arrival, Mthokozisi makes people feel his presence. He swears at people randomly. He addresses one of the drivers, calling out: '*Hheyi wena! Hheyi wena masakana, wamuthi gakla ngenhlamba esabekayo, Diliza labo bantu*' (Mngadi, 2014: 77) (Hey you! Hey you fool, he swears at him, offload those passengers). The driver quickly follows the instruction. He fears Mthokozisi

– he does not want to be the next victim. The narrator continues: ‘*Ngokushesha umshayeli watshela abantu ukuba behle emotweni*’ (Mngadi, 2014: 77) (The driver quickly tells the passengers to disembark from his taxi). From then on there was no chaos. Through fear, order was restored. Ratele (2010:22) argues that “in highly unequal societies, where avenues for individual and social human development opportunities are unevenly distributed and where large numbers of young black males are unemployed and without good prospects, violence becomes a critical mechanism in some men’s strivings to be regarded as successfully masculine.”

Taxi associations are like soccer teams – they want the best people so that they will win when playing against another team. The difference is that teams want the best players, while taxi associations want the best killers on their side. Nevertheless, the outcome is the same – to win. From time to time there are wars in the taxi industry over routes. The victor is the one who has fearless warriors. In the text, Vilakazi is happy because his taxi association is about to team up with a feared man – Mthokozisi. The narrator notes: ‘*UVilakazi wasala ezinciza inqulu. Ingani phela wayezibona esebambe ingadlangadla. Habe! Inkabi yoqobo*’ (Mngadi, 2014: 81) (Vilakazi was very excited: it is because he sees himself capturing a real man, hey! A real contract killer). With Mthokozisi on their side, all taxi associations in Pietermaritzburg will fear them. The taxi industry is always a power contest – the victor takes all. Vilakazi continues to say: ‘*Phela siphethe ingadlangadla manje. Ubani ozosithinta? ... NguSawuli phela lo. Yi-Filisti leli*’ (Mngadi, 2014: 83) (We have a giant now. Who will touch us? This is Saul. This is a Philistine). Vilakazi associates Mthokozisi with Saul in the Bible: a notorious man known for hunting and killing Christians. Vilakazi is praised by most men for recruiting a powerful man. The narrator enlightens: ‘*Waba iqhawe losuku uVilakazi*’ (Mngadi, 2014: 83) (Vilakazi became the hero of the day).

In the issue of leadership, we find ‘us versus them’. Men prefer to be ruled by a man of their race, ethnicity, or tribe. A man may have all the qualities needed for a job but if he lacks the common features mentioned above, conflict arises. People being led will always prefer to be led by their own kind. In the text, taxi bosses are not happy to be led by a person of a different tribe. The narrator comments: ‘*Phela base bemenyanya uNdovela. Abanye babethi iMpondo lalize libe ngusihlalo wabo nje bengamaZulu, kwakwenzeke kanjani lokho*’ (Mngadi, 2014: 82) (Indeed, they

started to hate Ndovela. Others were saying: how can an Mpondo man be their chairperson, while they are amaZulu? How did that happen?). In South African political organisations, the same is true: members are divided according to tribal lines. For instance, people contesting for leadership positions will receive more votes from people of their tribe. Leaders will also use this effect to garner support and discredit others. You will hear voters saying: we have been ruled by the x tribe – now it is time for the y tribe to lead.

Acts of bravery are highly praised by most societies in Africa. Brave men are showered with gifts: such action reinforces future occurrence of similar behaviour (see Zulu, 2004). Brave men will try to maintain this status, even to their detriment. In the text, Vilakazi gives Mthokozisi a gift for being brave in the taxi industry. The bravery included killing a taxi driver. Vilakazi offers: '*Mina ngizokupha ezobiza wena*' (Mngadi, 2014: 85) (I will give you a taxi that will be under your name). Such gifts ensure that the receiver will remain loyal to the giver. In the following pages, Vilakazi continues to say: '*Abantu abanjengawe benzelwa kalula izinto. Nawe phela unguMakoya woqobo*' (Mngadi, 2014: 95) (People like you get things done for them easily. You are the real McCoy). Men like to associate with a brave man. Such a man is treated like a king: to be a warrior is every man's fantasy. In a meeting, old men behave like children in a sweet shop when seeing Mthokozisi. The narrator remarks: '*amalungu ayesemhlanganweni ayebangisana ngokuxhawula uMthokozisi*' (Mngadi, 2014: 109) (Members who were in the meeting were competing to shake Mthokozisi's hand). Morrell et al. (2012:23) maintain that 'boys or men are also positioned by other boys or men and women, in relation to this gendered hierarchy, rendering them as powerful, successful, envied, and desirable, or marginalised, stigmatised, and lacking social status'.

It is a humiliation for a man to be seen by other people when in tears, be it strangers or members of his family. Should he want to cry this were better done in his private place without any person watching. Patriarchal society has low regard for crying men. Boys are highly praised for not crying in taxing times. Those who cry are given names – cry babies, or sissies, just to discourage crying in future. Boys and men will police the behaviour of their peers, encouraging them to align with the belief that boys do not cry. Mdladla reminds Dube that it is not acceptable for a man to be seen crying. He instructs: '*Sula izinyembezi, hleze abantu abedlulayo bakubone ukhala ngoba le moto*

ayidimile emawindini’ (Mngadi, 2014: 88) (Wipe the tears – people passing by will see you crying, because this car’s windows are not tinted). Dube is also aware of this. He does not oppose what Mdladla is saying, because they have all been socialised in that fashion. Instead, he affirms the comment by replying: *‘Nx! Nx! Uqinisile’* (Mngadi, 2014: 88) (Nx! Nx! What you are saying is a fact). It is advisable that men should cry in hiding – it is better to burst into tears in a car with tinted windows because then people will not be able to see a man crying. Men are taken as strong; tears symbolise weakness or effeminacy. Because crying has a negative effect on masculinity it must be hidden at all costs, so that one’s masculinity will not be questioned.

The patriarchal society has created various gender roles for both males and females. Females are expected to look after the children and cook for the family; while males take care of the garden and do all work that is physically demanding. Men work outdoors; women will take care of the inside of the house, while males will take care of everything outside of the house. There is gender policing for people who fail to conform to expectations of female or male identity. Transgressors face intimidation and violence. Mthokozisi does not cook. The only person who cooks is his wife. He demands: *‘Ngiphe ukudla mkami’* (Mngadi, 2014: 97) (Give me food my wife). Mthokozisi, after eating, leaves the plate on the table. Thoko will clean up after Mthokozisi and wash the dishes. The narrator observes: *‘Waqoqa izitsha wayozigeza ekhishini’* (Mngadi, 2014: 97) (She took the dishes and went to the kitchen to wash them). Men will only cook on three occasions: for Valentine’s Day, on the birthday of the wife, or when the wife is incapable of cooking due to sickness or final stages of pregnancy. In the text, Mthokozisi cooks because his wife is about to give birth: that is the only exception demanding his presence in a kitchen. Mngadi explains: *‘Imisebenzi eminingi yasendlini yayisiyenziwa nguMthokozisi ngoba nokudla abakudla ngalobo busuku kwakuphekwe nguMthokozisi’* (Mngadi, 2014: 106) (Mthokozisi did most of the house chores; even food they ate that night was cooked by Mthokozisi).

Men are criminals – they highjack cars. Victims are left dead. These criminals target the Toyota Quantum. They use a BMW as one of the getaway cars. People being hijacked are shot on the spot and left to die. Men are violent towards other men. The narrator says: *‘Ngokuphazima kweso, Bha!*

Bha! Bha! Bha! Khilikithi abafana. Ngumshayeli nosicabha' (Mngadi, 2014: 101) (In the blink of an eye, Bang! Bang! Bang! Bang! Boys fall dead. It was the driver and the assistant driver).

Sexual prowess with women is also a determiner of masculinity, *ubusoka*. A man with a huge number of female sexual partners is seen as more masculine than other males. A 'real man' is measured by the number of female partners he has. Men who have no female partners have their masculinity questioned. Both married and single men have to live up to this expectation in order to be respected by their peers. In the text, the behaviour of Vilakazi affirms this. The narrator remarks: '*Phela indoda yayingaganiwe. Yayipheka ithulula isiketi*' (Mngadi, 2014: 119) (Actually, the man was not married. He had multiple sexual partners).

Men kill other men just to save their own lives. A failed ambush results in a perpetrator being killed. This then becomes a litmus test of masculinity: a 'real man' will hunt down his enemy, the John Wick mentality. The act of running away from your enemies is strongly discouraged in a patriarchal society: a man must take the bull by the horns. Mthokozisi kills Thwala because he suspects him of being a conspirator. The narrator describes the action: '*Gxu! Gxu! Gxu! Isibhamu sinyenyeza. Watshekela kwesobunxele uThwala*' (Mngadi, 2014: 123) ('Bang! Bang! Bang! The sound of a suppressed gun. Thwala dies). Men retaliate immediately – that is a sign of bravery and fearlessness, a clear indication that they are not to be messed with. Violence begets violence when men are validating their masculinity. Men who do not defend themselves in times of danger are less respected by both other men and by women. If a man cannot defend himself the members of his family are also at risk of being abused by strangers, an antithesis of a 'real man.' Men may put their lives in danger just to evade being called cowards, chickens, or feminine. In the text, when men lack communication skills they use violence to resolve their differences. Men are always proving to themselves and to others that they are powerful, fearless, and ready for war at any given time. The desire to prove one's masculinity is what drives men to aggression. Powerful men are associated with powerful and dangerous animals. Their actions resemble the behaviour of the chosen animal in its day-to-day living. Mthokozisi is associated with two animals – the rock monitor (leguaan) and the lion. It is a common thing for a patriarchal society to use a lion in defining certain aspects of masculinity such as the one mentioned above, bravery. The narrator

maintains: ‘...*babazi ukuthi uMthokozisi wayenguxamu ongaphazami futhi ekulweni eyibhubesi uqobo*’ (Mngadi, 2014: 135) (...they knew that Mthokozisi was a rock monitor: he did not make mistakes, and in fighting he was a lion indeed).

There is a saying in English that when two elephants fight the grass suffers. In the text, the brutal fight between taxi bosses affects passengers. Passengers are shot in this confrontation. Some passengers lose their lives while others are injured. The narrator describes the taxi violence that led to death of passengers. He says: ‘*Kwafa abantu abahlanu. Abayisishiyagalolunye balimala kabi*’ (Mngadi, 2014: 139) (Five people died. Nine were seriously injured). No one wants to bow down; men truly hate to be seen as afraid. These are toxic stereotypes that mould masculine identity. Tamboville taxi association started by killing one person from the Sobantu taxi association. Sobantu taxi association has now retaliated, killing five. They are increasing the score of casualties.

Anything that touches a powerful man is highly respected to the point that other men even fear to call him by his real name or surname, as though he is omnipresent and will overhear. No one will dare testify in court against him. He is a feared creature. Men will use codes when talking about him. On other occasions he is given a nickname that he is not aware of, that symbolises his great power. The narrator confirms: ‘*Intsha iyamesaba lo muntu. Uma ikhuluma ngaye, ayimbizi ngoGumede kodwa imane ithi iFilisti*’ (Mngadi, 2014: 141) (The youth is afraid of this person. When they talk about him, they do not call him Gumede – they refer to him as the Philistine). People respect Mthokozisi out of fear. He is a killer. They are even afraid to say his name.

Men are territorial; they do not want the ‘outsider’ to be in their designated territory. Women and all kinds of resources in that marked area belong to them. The outsider is always denied entry to the marked area because of the resources reserved particularly for those on the inside. To serve their purpose they will use the ‘us versus them’ mentality. In that circle, issues of ethnicity and race are exaggerated. Men in their conversation will justify their ill behaviour by making the outsider to be less of a human. This approach is used by some people to assuage their guilty consciences. Max responds: ‘*Uyabona nawe ukuthi amabhasi amaNdiya adla umnotho*

okungowethu' (Mngadi, 2014: 159) (You are aware that Indian buses are taking away our wealth). Buses are a great threat to the taxi industry because they operate in townships. Also, the owners of these buses are not Black people. There is competition for passengers, which has created bad blood between the taxi associations and buses.

'Soft' and 'weak' are adjectives that are used by most societies to define women; while tough and strong are adjectives used to define men. People whose gender does not conform to 'prescribed' aspects of either a man or a woman are seriously harassed by their society. Friends, families, and institutions shape people into 'preferred' versions of men and women. Men will also affirm such aspects, appearing tough and strong in their conversations with other men, and trying to distance themselves from qualities that define women. A man is not permitted to be afraid in a patriarchal society – that is a tremendous source of shame. If you show others that you are afraid you become less of a man: no one wants to be seen as less of a man. 'Real men' are fearless. In the text, Mtshali is angered by Zondo, who does not support the idea of retaliation. He calls: '*Wo! Wo! Ufuna sidume ngokuthi singamathofi? Otamatisi boqobo?*' (Mngadi, 2014: 149) (Stop! Stop! Do you want us to be popular for being weak men? Tomatoes indeed?). Not retaliating will be viewed by other men as being effeminate. Men hate being seen by their peers as effeminate. Mtshali uses the word tomato to stir other men into fighting mode – men hate being told that they are weak and powerless. To forgive and let the perpetrator to go unpunished has negative impacts on the ideal image of masculinity: other men will classify such a man as a sissy, the antithesis of macho masculinity. Men will be violent just to preserve this ideal image of masculinity: tough, fearless, and ready for war.

Some men will opt for non-violent tactics in addressing their differences. However, this comes at a price – they run the risk of being called weak men or females. Men do not believe that their wars will be solved by police officers or the judiciary system. Those who put their hopes in law enforcement are different from most men. In the text, the reader comes across such a man; that is Zondo. He insists: '*Udlame aluxazululi lutho. Kunalokho, ludala amathuna nezintandane*' (Mngadi, 2014: 149) (Violence does not solve anything; instead, it creates graves and orphans). Zondo is aware of the bad results caused by violence. He sees law enforcement as a better option

than taking up weapons and fighting. Zondo highlights the negative impact that rises from the ashes of wars. He tries to reason with his fellow taxi men that they need to allow the law to take its course.

In cases of danger men choose between two methods – fight or flight. A patriarchal society encourages the former method, because this validates masculinity, while the latter lays blemish on masculinity. Fighters gain respect from the society. Most societies encourage acts of bravery. Men who are against violence will choose flight instead of fighting. In the text, Zondo chooses the method not favoured by most men. He relocates with his family just to save his wife and children from contract killers who are after him. He reflects: '*Ngixoxile nomama wabantwana savumelana ngokuthi kuhle sisuke lapha eMgungundlovu, sibuyele kwelakithi eNkandla*' (Mngadi, 2014: 152) (I have spoken to my children's mother, and we agreed that it is better to move from Pietermaritzburg; we will return to my place of birth in Nkandla). Zondo is not like most men, who take decisions without consulting their wives. He consults his wife before he takes a decision. Zondo has created an egalitarian family – he and his wife are of similar status.

Men respect those who have been supportive when they were in a taxing situation. It is also true that they will return the favour when that person needs help. It is rudeness not to take the advice of someone who stood up for you and gave you support while you were in a state of life and death. Max understands this logic. He advises Vilakazi to tell Mthokozisi to cease fire: the war is over, Max knows that Mthokozisi will listen to Vilakazi because of the good things Vilakazi did for him, including buying him a taxi. Max confides: '*Ngiyazi ukuthi uyakulale wena...Wamthengela itekisi... Phela ufana noyise impela*' (Mngadi, 2014: 160) (I know that he listens to you... you bought him a taxi... indeed, you are like his father). The choice of words used by Max informs the reader that boys tend to listen to their fathers, whether out of love or out of fear. In most homes, fathers are more feared than mothers or grandmothers. Max could have said: 'You are like his mother,' but that would have opened another can of worms: Vilakazi would be offended at being associated with a woman. Men use gendered language in their conversation.

The tactics of putting an end to war starts by inviting the two leaders who are at war to get together. If you can convince them to stop fighting, their followers will follow on automatically in their leader's footsteps, the domino effect. Men trust what they can see over what they hear. The behaviour of their leaders will be more persuasive were to be viewed by their followers. In the text, taxi violence is ended by bringing the two leaders together. They discuss their differences and reach a positive outcome. They then show their followers by means of positive behaviour that there is no longer bad blood between them. The narrator has this to say about the behaviour of the taxi bosses: '*OVilakazi noMax bamane baxhawulane maqede bangane wena owabona abaholi bama-Arabhu*' (Mngadi, 2014: 161) (Vilakazi and Max shake hands after they had kissed each other, much as you would see Arab leaders doing). Men celebrate when they see their leaders having a truce agreement. This proves that some men truly hate violence. The narrator describes the behaviour of men in a hall after seeing Vilakazi and Max on good terms: '*Abasendlini basukuma bama ngezinyawo. Kwachwaza endlini. Ukuchwaza kwakutshengisa ukukuthokozela okwakwenzeka*' (Mngadi, 2014: 161) (Those who were inside the house stood up, a standing ovation was given, people celebrated; a celebration symbolises the happiness the experience created).

Men have the tendency to disrespect women, arising from the belief that women pose no threat to them. On the issue of power relations, men have power over women. Disrespect of women by men begins in families, permeating down to society and into institutions. In the text, a taxi owner is out of town: his taxi drivers must give money to MaNkabinde. Since MaNkabinde is a woman, Jabu behaves differently. What he is doing is not what he does when Max is around. He fears Max, not MaNkabinde. This surfaces when he hands MaNkabinde a cash-up that is short. MaNkabinde warns Jabu, saying: '*uyodlala izimpama mhlazane ebuya uMax*' (Mngadi, 2014: 165). (The day Max returns you will be beaten).

Men are in constant competition over females. Those who have a wealth of resources at their disposal have a better chance of acquiring more female partners. Sugar daddies are a threat to men who have little to spend on women. Men who are in relationships try to spoil their female partners with gifts so as keep their partners out of reach of sugar daddies. Other men will ultimately

breaking the law just to maintain the costly standard of keeping a woman. Sugar daddies have raised the bar. In the text, Jabu steals from his employer just to spoil his girlfriend who could be taken away from him should he fail to do so. He insists: '*Kanti futhi nezintombi zethu kufanele sizi-moroze, Ya! Sizi-moroze isicefe. Phela uma ungakwenzi lokho, o-sugar daddy bayashesha*' (Mngadi, 2014: 166) (We should spoil our women, yes! Spoil them well. If you fail to do that, sugar daddies are quick to spoil your woman). Women are lured into relationships by men with money: this creates a sense of fear in other men.

A man should always be in a position to defend himself when in danger. For this to occur, men rely on weapons. Weapons are used by men when performing masculinity: they assist in proving that men have power over other men and women. In the old days, men relied on sticks, knobkerries, and spears; while in modern times they rely on guns and other such weapons. In the text, Mthokozisi sees the ownership of a gun for a man as a validation of his masculinity. He does not want to return a gun he has borrowed from Max. He requests: '*Ngicela ungidedele ngihambe naso ngoba angithandi ukuhlala nginqunu... kuhle ukuhlala unenduku uma uyindoda*' (Mngadi, 2014: 168) (Please let me go with it because I do not like to stay naked... it better to always have a gun if you are a man). These words of Mthokozisi declare that a man without a gun is walking naked. No one likes to go naked – weapons then become another important aspect of manhood.

Masculine ideology forces men to be shields to their families. Men who fail to protect their families are scorned. This then becomes a true test of one's masculinity. Masculinity is questioned when one fails to meet the expectation of a 'real man.' A 'real man' puts his life in danger just to protect his wife and children. Most men dislike it when their masculinity is questioned. Males are constantly checking masculinity expectations, even though it is not easy to tick all the boxes of masculinity. Mthokozisi is angry because his wife is hospitalised. She was attacked by his enemies, which also led to the death of his unborn son. He is on a mission to kill all those responsible for attacking his family. He kills Max. The narrator states: '*Wasihluthula. Gxu! kwaba kanye nje. Wawa di phansi uMax*' (Mngadi, 2014: 175) (He opens fire! Bang! one bullet. Max falls dead).

5.3 Conclusion

In *Yekanini AmaFilisti*, hegemonic masculinity in the taxi industry achieves its hegemonic status by subordinating and feminisation of other groups of men. Men are territorial – they fight over positions of influence and taxi routes. People in power hire contract killers to kill their opponents. Men are irrational: they kill innocent people, proving to the world that they are not cowards. ‘Real men’ are not to be messed with. Taxis are burnt; taxi drivers are shot to send a message to their foes. Society praises men who are fearless in war – men compete to befriend these individuals. Respect is given to criminals. Brave men are given gifts by men who seek protection from them. Political prisoners are seen as heroes. Men in government departments are corrupt: they want bribes from citizens in exchange for tenders. Taxi drivers make fun of weak men. Men disrespect other men by calling them women. They are stubborn: they don’t take advice from women. Grown men dislike being taken off by their female partner; they feel humiliated if a woman is the only provider for a family, a breadwinner. A man, not a woman, is a provider for the family. Unemployed men engage in criminal activities in order to provide for women and children. Taxi drivers disrespect women who are given the role of accepting money for the taxi business. Social agents encourage men to suppress emotions – men are not permitted to cry; they are compelled to ‘man up’. It is normal for men to be involved in extramarital affairs. It is every man’s dream to have a boy a child as a firstborn. Men want to be feared by other men. They use violence or *umuthi* (traditional medicine) to achieve such. Men compete to be at the apex of masculinity. Taxi bosses do not want to be disrespected in front of other men. You cannot walk away while the boss is speaking. In public, men do not apologise for wrong doing: the act of apologising in front of other men is a sign of weakness. Men want to be seen as strong. Respect in the taxi industry is not evenly distributed. Age is not a factor. Men only respect people they fear. Contract killers are treated as kings: their word is final. Young men lose their lives trying to dominate others. Ethnicity is used when choosing leadership – men prefer to be ruled by a person of their ethnicity, a male in particular. Work is arranged according to gender – men are police officers: they solve complicated cases; while women are nurses: they deal with the aftermath of violence. Women take care of the house and children. Men do not cook. The following literary work to be analysed is *Ukube Ngangazi* by Leonard Mlandeni Gumede.

Chapter 6: Portrayal of men in *Ukube Ngangazi*

6.1 Introduction

The novel, *Ukube Ngangazi* (2017) by L.M. Gumede centres on a wealthy man who failed to keep his promise. Godloza became rich because of the robbery he once committed with accomplices. Police were able to catch the three of them. Maqhoboza pleaded guilty, freeing the two other accused, Godloza and Mbewu. Maqhoboza asked them to look after his wife; also to keep his share safely for him, which he was going to reclaim on his release. A promise was made. Instead of keeping the promise, Godloza falls in love with the wife of Maqhoboza. It does not end there – the woman falls pregnant. The gate of hell was opened. Years went by before Maqhoboza was released from jail. He started by demanding his share and questioned the veracity of the affair. He was angered by what had transpired. His accomplices had betrayed him. He started by shooting Mbewu; Godloza was soon to meet his fate. Godloza's wife heard the news and left him to face his sins of infidelity.

6.2 Analysis of *Ukube Ngangazi*

Izinkunzi ezimbili azihlalelani esibayeni esisodwa (two bulls do not live together in the same kraal). During the adolescent stage, boys are always in conflict with people in authority, whether parents or teachers at school. They are at the stage of making decisions for themselves and they do not want their parents to make decisions on their behalf. Young men begin exploring life, starting with drinking, smoking, and dating. They no longer want to be under the guidance of their parents. Young men will no longer want to be kept indoors. They opt to question their father's rules: boys ignore the rules of the house just to be with friends. Fathers, on the other hand, try to make sure that the behaviour of their sons does not flout their rules. This power relationship often engenders fighting between a father and son. Their differences are only resolved when the son has moved out of the house. The narrator notes: ... '*uThemba wayenakho ukuba nekhanda elinokungamhloniphi uyise*' (Gumede, 2017: 2) (...Themba had the tendency of not respecting his father). Adolescence places a negative spin on the relationship of fathers and sons; boy children want freedom – fathers are not prepared for that transition.

Bravery can be projected in many ways. One may protect his family, friends, or strangers against enemies, dangerous situations caused by human error, or attacks from dangerous animals. In some instances, a brave man may take punishment and let others go free, despite that they were his accomplices when committing a crime. Such action becomes a true validation of masculinity. Bravery also demands that one keep secrets. Secret information leading to gang members being arrested must not be divulged. The gang's operation is hidden from the public. A brave man does not succumb to pressure, revealing secrets indiscreetly. He places his life in danger just to save fellow members. Society, whether traditional or modern, esteems men who have shown bravery. People saved by that brave man will forever give him the credit. In the text, Maqhoboza pleads guilty just to save his friends from a jail sentence. They were all behind bars, arrested for a cash heist. Maqhoboza bites the bullet – a warrior mentality. The narrator informs: '*Wabona uMaqhoboza ukuthi icala lizobagojela wabakhipha abangani bakhe kulona wasala yedwa wagwetshwa iminyaka engamashumi amabili ebhadla ejele*' (Gumede, 2017: 4) (Maqhoboza saw that the criminal case was going to sentence them. He exculpates his friends and faces the criminal case alone, being sentenced to twenty years in jail).

Men are not loyal to their wives and close friends. If a chance presents itself, a man will fall in love with the wife of his close friend. In such cases, it is the woman who is blamed for such relationships; while men are praised by their peers for this behaviour. Extramarital affairs amongst men are a common thing. A man who has many female partners is seen by other men as a 'real man'. The more sexual partners a heterosexual male has, the more he authenticates his masculinity – this is a sexual validation. Being a male means being sexually active. It does not end there, according to Ratele (2008:18); men must constantly check their behaviour and attributes of the valued masculinity, be it authority, control, finances, or an every-ready erection. In the text, Godloza, a married man, falls in love with the wife of his close friend. The close friend we are referring to has sacrificed his life so that Godloza would not see a prison cell. Godloza is a traitor. Gumede tells us: '*... wagcina ethandene isinyenyela nale ntokazi*' (Gumede, 2017: 5) (...He secretly ended up falling in love with this woman). The woman was in desperate need of financial support. Godloza used the woman's situation to advance his selfish ends. Godloza ultimately impregnated his mistress. This reminds that men put the lives of women they are married to at risk

of contracting HIV-AIDS. Some men are self-centred. Infidelity is not only conducted by sinners: traditional men, even pastors, are involved in it. The narrator explains: '*Konke lokhu wayekwenza nje uGodloza esevele engumfundisi ebandleni*' (Gumede, 2017: 7) (Godloza does all this: he is a pastor in church).

Money gives power to the one who has it. Men use money to have everything their way. Women become victims because they are lured into relationships by these men. Marriages and relationships are destroyed by wealthy men. They come and take what they want and then leave; since it is not their intention to create long-lasting relationships. Men are driven by lust. Women are exploited, then forced into sexual transactions. When impoverished men compete for women with tycoons, the chances are slim of the indigent man finding a partner. Resources are also used to cover up extramarital affairs. In the text, Godloza tries to silence Nokwanda by giving her money. She is forced not to reveal that she has been impregnated by a married man, who is also a friend of her husband. The narrator remarks: '*Wakhipha nemali ephaketheni lebhulukwe wamnika yona wathi akathule aze afe*' (Gumede, 2017: 8) (He took out money from his trousers and gave it to her, saying, 'You must not tell a soul').

Men are bestowed with the power of healing. They occupy high positions in society. Godloza is a priest: he gives hope to people; while Shabalala is a traditional healer: he cures people's sicknesses, and he is the mediator between the dead ancestors and the living. Shabalala protects his society against witchcraft. The text gives these two men high positions of influence. The narrator has this to say about the trust in this traditional healer displayed by Godloza: '*Umntu ayemethemba ukuthi uphatha imithi isangoma sakwaShabalala*' (Gumede, 2017: 15) (The person that he trusted to have traditional medicine is the traditional healer from Shabalala clan).

Men will give a signal to their enemies when they are about to attack them. To attack a person without giving him proper time to prepare for the attack is cowardice. Men who are not afraid will inform their enemies in advance; while fearful men will attack without giving any sign. A 'real man' will not ambush his enemies while they sleep because that is not the way 'real men' act. Bravery should always inform a man's decision. Action driven by fear is always seen as

effeminate. In the text, Maqhoboza is known for making his enemies aware when he is about to attack them. He usually sends a message, a true display of masculinity. He does not surprise them: he usually attacks them in daylight. Godloza receives a message from Maqhoboza. Gumede informs: '*Wayazi uGodloza ukuthi uMaqhoboza wayekhonzela endodeni uma efuna ukuyibulala*' (Gumede, 2017: 17) (Godloza knew that Maqhoboza sends a message to a man he wants to kill). You are not a hero if you attack a person not facing you.

Men defend their wives in times of wars. They will not retreat or surrender, because they are men. Men will die fighting. They will not let the world know that they are afraid. A weak man is severely ridiculed in a traditional society; while a brave man is highly praised. Men will act in such a manner that they appear strong even if not. In the text, Godloza acted as though not afraid of Maqhoboza. However, the reader knows that he was terrified of him – he even attempted to consult a traditional healer to assist him in fighting Maqhoboza. It may happen that, even though he feared his enemy, he could not let that surface in front of his wife; he does not want to lose the respect of his wife. Godloza protected his wife when he spotted Maqhoboza: He instructs: '*Phinda endlini nkosikazi konakele, usefikile lo muntu*' (Gumede, 2017: 18) (Wife go back inside the house – it is bad – this person has arrived). After ordering his wife to go inside the house he does not run to hide; but stands firm to face his enemy. We see Godloza displaying masculinity.

Men abuse women who do not follow orders. Good women do what they are told by their male partners. Men want their words to be final: they do not want to be overruled by a woman. A woman's countermanding is not tolerated. Violence is then justified when used against women who are presumptuous. In the text, Godloza uses force against his mistress who is displaying ill discipline. Nokwanda wants the world to know that she is in love with Godloza, despite that they have hidden their relationship. She stands behind the counter in the shop owned by Godloza while his wife is on the premises. Godloza asks her to stop what she is doing; however, Nokwanda continues. The narrator describes the violent act of Godloza against his mistress as follows: '*Wabona uGodloza ukuthi le ntombazane ayizimisele ngokuphuma wayibamba ngesidlozana wazama ukuyikhipha lapha ngaphakathi*' (Gumede, 2017: 21) (Godloza saw that this woman was not willing to leave: he then seizes her by force and tries to push her out).

Men treat women as their objects: full ownership lies with them. A man having an extramarital affair still hates his wife or girlfriend to be someone else's mistress. Men will attack those who try to take their women from them. In a patriarchal society, a man without a female partner has his masculinity questioned. Multiple sexual partners for a man confirms his masculinity. Maqhoboza visits a man he suspects to be dating his wife. He threatens to kill him if the allegations are true. He remarks: '*Ngizweza ngabasiki bebunda bethi usethandana nawe kodwa-ke ngisazozwa kahle. Uma kunjalo ndoda ishoba lizolala amazolo*' (Gumede, 2017: 25) (I hear from gossips that she is in love with you, but I want to verify this. If it is true, you will die). A man will engage in a brutal fight with his rival over a woman, with the intention of driving him away from her. In such violent fights some men lose their lives.

In a polygamous family, boys compete with one another to be their father's favourite. They imitate and exaggerate masculine attributes that are needed to lead the family in the absence of a father. They present themselves as protectors and providers. The eldest son has to compete with his brothers over who will be the heir. Children out of wedlock are viewed as a great threat that will reduce the share of the heir. Arguments over a position of power between an heir and his rivalries become toxic. In the text, Themba ill-treats his illegitimate stepbrother: he sees him as a threat to everything which he would otherwise inherit. Gumede narrates Themba's action as follows: '*Kwashaya isikhathi sokuthi ahambe uThemba weza kuyise esezovalelisa kunjalo noSiyabonga wasondela kuyise wavele wabuyisa izinhlonzi*' (Gumede, 2017: 31) (It was time for Themba to leave. He approached his father to say goodbye; Siyabonga did likewise. Themba simply frowned at him). Themba does not want his stepbrother to spend time with his father. He is offended.

Men, when caught out by their wives, blame the other women for luring them into extramarital affairs. These men become victims led astray by evil women. This is a common escape tactic used by cheating men. Men want their wives to hate the other woman for spoiling their marriage; while saving themselves from being named and shamed. This situation also surfaces in the text. Godloza uses this method even when praying. He implores: '*Jehova Sebawoti phephisa impilo yami. Kwayena uNokwanda wezimanga ngangingahlosile ukuba seduze kwakhe uyena owangilinga*'

(Gumede, 2017: 33) (Jehovah – save my life! It was not my intention to fall in love with Nokwanda – she tempted me). Godloza paints Nokwanda as a bad woman, while the reader knows that this is a lie.

Men discuss their problems with other men. They believe that men can always find a solution for any problem at hand. Secrecy is the driving force men behind men consulting other men. Men believe that women are not good at keeping secrets: such is an unfounded accusation. In these meetings, females are not allowed. Men discuss problems that range from extramarital affairs, to illegitimate children, to sexual problems. Men who fail to keep secrets are heavily punished through mockery. In the text, Godloza leaves his wife at home and drives to church to discuss his problems with other men. On his arrival, he starts by admitting: *‘Konakele madoda izinto azingimele kahle lapha, kwenzeka iphutha kwathandaneka noNokwanda manje indoda yakhe isiphumile ejele kanti yena usekhulelwe’* (Gumede, 2017: 35) (Men, things have gone wrong for me, I made a mistake and fell in love with Nokwanda. Now her husband is out of prison and she is pregnant – she is carrying my baby). Godloza thinks that he will gain a solution from these men he is consulting – men have ‘wisdom’ to solve complicated situations. Godloza might have gained a solution from his wife; but because he looks down upon women, he chooses rather to consult other men. Mathonsi and Mpungose (2015:35) state that a woman’s word is overlooked. It is usually believed that women are not capable of giving advice to men. This behavior was also depicted in advertisements before independence, Clowes (2005:100) says:

advertisements portraying men with problems of one sort or another were increasingly likely to see the problem resolved through the help or advise of a male friend, male colleague, or male professional rather than their mothers, sisters, grandmothers, or other family members...

Godloza reminds his friends that he has shared a secret with them: it must remain a secret. He states: *‘Le ndaba ningayixoxeli muntu ngoba umuzi wami uzohlakazeka’* (Gumede, 2017: 37) (You should not tell anyone about this story because it will end my relationship with my wife). Godloza believes that men can keep secrets.

An easily frightened man is not respected by other men. Even if a man is afraid, he keeps that emotion to himself. He has to maintain composure. Most societies expect men to be tough and fearless. Men who are fearful are laughed at. No one likes to be laughed at; therefore, men pretend to be tough and fearless, while deep inside they are frightened. When other people are present in any given situation men feel obliged to abide by the rules of masculinity. Running away from one's enemy in broad daylight is not permitted under the guidelines of masculinity. A 'real man' fights until his last breath. In the text, Godloza does the opposite: after seeing his enemy, he runs and hides inside the church. He then becomes a laughingstock. Signs of cowardice are heavily sanctioned through laughter or shaming. The narrator continues: '*Baphuma naye oShabalala endlini yesonto behleka*' (Gumede, 2017: 37) (Shabalala and other men came out of the church with him: they were busy laughing at him). Men suffer injury or even die trying to prove to other men that they are not afraid of danger: these are consequences of masculinity.

Boys hold their fathers to ransom. A cheating father is forced to please his son: if he refuses, the boy child will inform his mother that the father is having an affair. A secret is kept if the father behaves according to the wishes of his son. This tells us that men keep their business away from women. Boys make heavy demands of their fathers, obliging them to comply. In text, Themba orders: '*Kufanele uyeke manje ukunika le ntombi yakho enguNokwanda imali ngoba ngifuna ungithengele isipho esiyimoto njengoba ngizophumelela ngamalengiso ezifundweni zami*' (Gumede, 2017: 38) (You should stop giving money to your girlfriend, Nokwanda, because I want you to buy me a car: I intend passing my subjects with flying colours). Godloza reaps the fruits of cheating. Themba does not instruct his father to end his relationship with Nokwanda; this displays his tacit acceptance that men have extramarital affairs.

Male characters are supposed to show authority to their families. A 'real man' instils good behaviour in his wife and children. He makes sure that they behave according to accepted standards; while bad behaviour in a woman and children is an indication of a weak man at the head of the household. Godloza says: '*Wayebona nje ngamehlo engqondo indaba isisemaphephandabeni kuthiwa unkosikazi kamfundisi ufike enkonzweni ephuzile*' (Gumede, 2017: 42) (He visualizes the behaviour of his wife being the headline in newspapers: a pastor's wife came

to a church service drunk). What troubles Godloza the most is that he is failing to instil good behaviour in his wife while he holds a senior position in church – he leads men and women. A leader should have his house in order if he wants to be respected by other men. The behaviour of his wife leaves a blemish on his masculinity.

Men do not discuss their issues in the presence of a woman. A woman will be asked to leave; or men will change the venue so as to keep the discussion confidential. Maqhoboza confides: '*Bengifisa ukukhuluma nawe ngasese Godloza kukhona lapho engifuna ungisize khona*' (Gumede, 2017: 44) (Godloza, I wish to speak with you in private. I want you to help me with something). Maqhoboza has been betrayed by Godloza, the man he trusted. Godloza is in a relationship with Maqhoboza's wife: the wife is now pregnant. Despite all, Maqhoboza still abides by the masculinity rule; he cannot discuss issues of infidelity that involve Godloza and his wife in the presence of a woman.

Males are notorious for abusing women. If a woman cries in the company of a male partner, people are quick to point a finger to the man as the cause of discomfort experienced by a woman. The narrator explains: '*... wafike wabuza ukuthi umshayelani unina*' (Gumede, 2017: 46) (...he came and asked his father what had led him to him beating his mother). Themba lives in a society where the norm is for husbands to beat their wives. This is why he thinks that his mother has been beaten by his father. In fact, his father had not beaten his mother. His mother is simply heartbroken over the extramarital affairs her husband is involved in.

The Bible condemns infidelity: Exodus 20:14; Proverbs 6:32; and Hebrews 13:4. Men of the cloth teach against infidelity in their congregation. The pastor has put an end to toxic masculinity that is evaluated by the number of women a male has. The narrator comments: '*...wayekhuluma ngabantu abahlukumeza abantu besifazane abashade nabo ngokuthi baqonywe engxenye*' (Gumede, 2017: 49) (...he was preaching about husbands who abused their wives by cheating). The notion that men can only be regarded as 'real men' when they have multiple sexual partners, is deconstructed.

People have a stereotypical way of analysing appearances. For instance, bruises that appear on a man's face must have been inflicted by other men in a fight; while a man who appears in torn clothing is presumed to have been beaten by his wife. Women cannot make facial bruises on men. A character says: '*UGodloza uyaphela yinduku eshaywa umkakhe*' (Gumede, 2017: 53) (Godloza is constantly being beaten by his wife). Godloza is wearing torn clothing: other people see him as a victim of an abusive wife. However, his clothes are torn because he tried to break loose from the grip of his girlfriend. He was not beaten by his wife.

Powerful men intimidate weak men. Maqhoboza is an ex-convict: he thus holds power over other men. He terrorises Godloza because Godloza did not fulfil his promise – he is supposed to hand over Maqhoboza's plunder. Another male character, Mbewu, is in hospital because he was beaten by Maqhoboza. These two men now live in constant fear. The narrator describes Godloza thus: '*Wayengqangqa kunyakaza ibhulukwe*' (Gumede, 2017: 57) (He was very afraid: his knees were shaking). It is worse for Godloza because it's not only the debt – he has had an affair with Maqhoboza's wife who is about to give birth to his child. He has done Maqhoboza wrong not once but twice. Godloza and Mbewu represent subordinate masculinity; while Maqhoboza represents hegemonic masculinity. Maqhoboza enjoys intimidating weak man. He states: '*Pha! Saqhuma isibhamu kwafa amadoda endaweni*' (Gumede, 2017: 57) (Bang! The bullets go off: men die in the area). After saying these words, Maqhoboza sees fear in the eyes of his prey. The narrator continues: '*Emuva kwalokho wahleka kakhulu*' (Gumede, 2017: 57). (After that he laughed out loud).

There are several ways to prove to other people that you are a 'real man'. One of those ways is to be involved in a fight to the death. When one's masculinity is weighed on a scale, the person in question must exaggerate aspects considered to be masculine. People who are present at that moment have an impact on the behaviour of that particular individual. A boy will fight back if he is attacked in the presence of girls and other boys. In the absence of spectators, men tend to be calm and peaceful. Gumede mentions: '*Ibambene ngezihluthu kuwongaphansi nongaphezulu uThemba noSiyabonga belwa*' (Gumede, 2017: 62) (Themba and Siyabonga are busy exchanging blows). Siyabonga has to fight back because there were customers watching. He cannot permit

Themba to emasculate him. When docile in this situation one runs the risk of being called a chicken, or a sissy. Most men dislike these labels.

Men with money portray their masculinity differently from indigent men. They are able to hire other men that will protect them from their enemies. Gumede recounts: '*Wamutshela ukuthi ufuna ukumenza unogada wakhe ngoba kukhona indoda emfuna ethuneni*' (Gumede, 2017: 67) (He told Kutuva that he wants him to be his bodyguard because there is a man that wants to kill him). Rich men like Godloza are able to evade danger because they are resourceful, while indigent men are used as a shield for rich men. Kutuva is selected for the job of protecting Godloza because he is feared by most men in Umthwalume. He is a match for Maqhoboza.

Young men have no respect for the elders in the community. Such disrespect is blamed on tertiary education. Young men talk back; they criticize their fathers in public, they make demands; they drink alcohol in their fathers' house, they pay *ilobolo* without informing their fathers. The narrator says: '*Wayebona uGodloza ukuthi lokhu kufunda kwalo mfana kumenza alahlekelwe inhlonipho*' (Gumede, 2017: 69) (Godloza saw the tertiary education of his son as a source of his disrespect). Godloza believes that tertiary education has a negative impact on African children. They lose respect. His son was a better person before he became a university student. Education has changed his son for the worse.

Male characters do not abide by the rule of forgive and forget. Transgressors ought to be punished. To forgive someone who has done you wrong is not a true reflection of a 'real man'. The extreme punishment will force the transgressor to ask for forgiveness. In that situation, the punisher is rendered powerful, since the life and death of the transgressor depends on him. Maqhoboza remarks: '*Usheshile ukuxolisa ndoda luselude uhambo*' (Gumede, 2017: 70). (You were so quick to ask for forgiveness – this is just the beginning). It is up to Maqhoboza when he will forgive Godloza. Were this to happen, even if he cries, that will not change him. He has no sympathy.

Whether men drink alcohol or not, they do not want their girlfriend or wife to consume liquor. If the wife drinks alcohol, this should not be done in public. Women are only permitted to drink

alcohol on specific days, on their birthday, anniversary, Christmas Day, and on New Year's Day, remaining sober for the rest of the year. Women are given permission to drink alcohol by their husbands. To drink alcohol without gaining permission from one's husband is a sign of disrespect. Godloza comments: '*Umthetho wakho uphuza ngodli dlakalasi ijazi lephoyisa*' (Gumede, 2017: 71). (You actually persist in drinking alcohol) Godloza sees his wife as disregarding his rule on alcohol consumption.

Young men love sports cars and designer clothes; these items validate their masculinity. The mentioned items prove to people that their possessor is wealthy and powerful. Men like to have power over others – they will often do bad things to acquire this power. Others will be involved in criminal activities just to acquire resources that will put them in a hegemonic position. In the text, the son is angered by his father, who is wealthy, but who will not buy him a sports car. Instead, his father gives him a Bible as a gift. The author goes on: '*Intukuthelo yavele yabhalwa ebusweni kuThemba walithatha ibhayibheli walilahla phansi*' (Gumede, 2017: 91) (Themba's face turned red: he took the Bible and threw it on the ground).

Ilobolo is an important matter amongst amaZulu. *Ilobolo* involves the unification of two families. In most cases, people who are given that task are men. The father of a future groom will inform the ancestors that his son is about to take a wife; and asks for blessings. A young man cannot pay *ilobolo* without informing his father or his uncles. In the text, Themba has overlooked that prescription, and decided to pay *ilobolo* without involving his father – the two were not on good terms. In so doing he is punished. The text depicts the behaviour of Themba. The narrator informs: '*Zafuna nemali wadaza inkani uThemba enqaba ukuzinika imali. Zavele zamdubula esiswini*' (Gumede, 2017: 98) (Criminals wanted money but Themba refused to give it to them. They shot him in the stomach).

In most societies, African societies in particular, men have extramarital affairs; wives are expected to accommodate this. A wife cannot just leave her husband on grounds of infidelity alone. At one or other stage of his life a man will be in an extramarital affair – a woman ought simply to understand and accept this. In the text, MaDlamini left her husband because he had relationships

with other women. She is punished for that. The writer is kind to cheating husbands and cruel to wives who abandon their husbands. Wives must forgive their husbands; if not, bad luck will follow them. MaDlamini, after leaving her husband, is shot by criminals in an incident that leaves her wheelchair bound. The narrator notes: '*Wayesaba amehlo abantu ngoba wayesehamba ngesihlalo*' (Gumede, 2017: 98) (She was afraid of what people would say because she was in a wheelchair). The only solution to these problems affecting MaDlamini is to go back home and ask for forgiveness. The narrator adds: '*Wakhuluma nonina uThemba emtshela ukuthi kufanele bagoduke bayocela uxolo kuyise*' (Gumede, 2017: 98) (Themba told his mother that they should go back home and ask for forgiveness from his father).

6.3 Conclusion

In *Ukuba Ngangazi*, brave men sacrifice their lives to free others from hardship. A man pleads guilty so that his accomplices will go free from the punishment they deserved for their criminal behaviour. Married men are not loyal to their friends and wives. A married man impregnates his friend's wife. He was asked to provide for his wife's friend while her husband was in prison. Men blame women for their infidelity – they accuse single women of tempting them into relationships. Single women destroy marriages. Women must forgive cheating husbands: if they do not, bad luck will follow them. An estranged wife was shot by criminals, which resulted in her being wheelchair bound. A woman should not leave her husband on the mere grounds of infidelity. Money is used by wealthy men to lure indigent women into relationships. Male characters are driven by lust. Men are bestowed with healing powers. A traditional healer has *umuthi* that protects people from their enemies. Men protect women from intruders. A woman is asked to hide inside a house while a male confronts his enemies. Brave men do not ambush their foes – they inform them in advance of their impending attack. A surprise attack is for cowards. Men want women to respect them. Women are not allowed to drink alcohol. Men use force to instil good behaviour in women. Cowardice in men is discouraged by mockery. Men who run away from their enemies are laughed at. Young men cannot pay *ilobolo* without informing their fathers; if they flout this rule their marriage does not last. Fathers give blessings so that marriages will last long.

Men discuss matters without informing women. There is a general belief that men can solve any situation. Strong men intimidate weak men – they frighten them. The following section is the conclusion of the study.

Chapter 7: Conclusion

7.1 Concluding remarks and observations

This study set out to analyse the depiction of males in selected postcolonial novels written in isiZulu. The portrayal was analysed of male characters in five purposefully selected novels. The texts were selected from the literary period 1996 to 2017. The study employed a masculinist literary approach as its theoretical framework. It is difficult for a man to tick all the boxes of masculinity. Ideal masculinity is not achieved by most males because of a lack of certain attributes. Masculinity places demands that are constantly changing; these are context specific. What is considered by a group of men in a particular area to be masculine is not masculine for another group of men in a different location. Masculinity is a social and cultural construct. AmaZulu have their own set of masculine attributes that differs from other groups of men of other races. The pyramid of masculinity is a slippery slope. Masculinity for men in general means wealth, physical fitness, being tall, strong, with a large sexual appetite, a huge penis, imbued with promiscuity, intelligent, brave, uncaring, a risk-taker, hardworking, competitive, stoic, aggressive, dominant, self-sacrificing, a provider, protector, who is confident and assertive. A ‘real man’ suppresses emotions, weakness, and insecurities. He conceals relationship issues, and traumatic events. He does not ask for help. He is strong enough to handle any situation.

Violence begets violence. Apartheid laws had created masculinity that is toxic. In the novel, *Asikho Ndawo Bakithi* (1996), White masculinity had oppressed black men; men are landless: they live in shacks. There is no possibility of a better life. Self-hatred is then directed to women and children. Criminals rape women and children. Men who are powerless tend to compensate for their impotence by venting their distress on the most vulnerable – women, children and other weak man. In the text, loving fathers cannot protect their families from criminal activities: they feel emasculated. Dubazana sees himself as less of a man. He cannot defend his family; he cries when his wife is taken away from him by criminals. His children returned home raped after being taken from him forcefully by a leader of a political organization at a branch level. Dubazana then suffered from post-traumatic stress disorder which resulted in him becoming emotionally distant from his wife and children. His wife is ultimately impregnated by his landlord. Dubazana is killed by his wife and her new boyfriend. Nkosana, Dubazana’s son, becomes a killer: he avenges the death of

his father by burning his stepfather to death. Social circumstances have created toxic masculinity in young men. Had Dubazana had a house of his own he would not have been subjected to all this. Land dispossession is a result of such inhumane behaviour in men.

In the novel, *Impi Yabomdabu Isethunjini* (2002), men are threatened by educated women. Men believe that educated women are perverse in not adhering to their husbands' instructions – women tend to overrule the word of a man. Good women are those who are illiterate because they do not question men's superiority in the family. Urban life and education had constructed masculinity differently from men living in rural areas. Educated men question their isiZulu names given to them by their parents: they favour Western names. Even though that is the case they still believe in patriarchal gender inequality in families. Men have multiple sexual partners; they consume alcohol. Men even encourage their sons to consume alcohol. The young generation of men is different from their fathers even though they abide by certain gender stereotypes – they have no domestic obligations. Boys do not permit girls to herd cattle in a grazing field. Girls are supposed to be at home assisting their mothers with household chores. Old men mimic White masculinity; while the younger generation mimics traditional masculinity. White masculinity still dominates Black masculinity in corporations. White males are heads of companies; while Black men are employees who do manual labour. Black men suffer from cognitive dissonance: they hate everything that has to do with Black people, greatly admiring everything White people do. Black men seek White affirmation. Their children attend White schools. What is of great importance here is that those who mimic White masculinity are abusive towards women. Men do not want their wives to yell at them in front of other men. A man who cannot control his wife loses respect from his peers. The text here refutes the notion that it is traditional masculinity that always oppresses women. The younger generation is at peace with women; while the older generation is always at loggerheads with women. In school, a male student outsmarts his female teacher; but there is no record of a female student outsmarting a male teacher. Men are quick to leave women who are not willing to accept the position of a man as the head of family – these women are seen as difficult. Men are not willing to let go of their male superiority. Educated men prescribe clothes that must be worn by their wives – short skirts and other revealing clothes are not permitted. In a patriarchal society, a woman must respect her husband, regardless of her educational achievements. Women must first apply to their husbands should they want to purchase any expensive goods. Fathers who

abandoned their daughters create a psychological vacuum in the lives of their children; daughters ultimately find themselves in wrong relationships in search of a replacement father figure. The text highlights the importance of fathers in raising girl children.

In the novel, *Kungabheja Ezansi!* (2012), men of all ages and educational backgrounds (illiterates, lawyers, and parliamentarians) favour patriarchal gender inequality. Culture and religion are often cited by men in justification of the treatment of women in society. For instance, 1 Corinthians 11:3 is cited twice by men in the text. This Bible verse states: ‘The head of every man is Christ; and the head of the woman is the man; and the head of Christ is God.’ Men expect women to be submissive and not to overrule their word. Gender equity is challenged by most men because it refutes prescribed patriarchal gender roles. Men who affirm gender equity are seen as effeminate – not fit to be called men. This view is held by both men and women. A ‘real man’ is the head of the family at all times – women and children are his subordinates. The text also shows how women in power tend to be worse than their former oppressors, ‘men’ in particular. Men are slaves to their wives: they even do things that are beyond imagination such as cleaning the native night commode. The text associates the powerless of men in their families with the bad behaviour of children. If a man is not respected by his wife, his voice has no value in the homestead. Then children misbehave because it is the father who should have instilled good behaviour in his children. The text suggests that children are well raised in a patriarchal setting. Women are not allowed to leave the homestead without permission from their husbands. Their whereabouts should always be known. Women are not allowed to interject when men are speaking. Men support fellow males who are in jail for refusing to be equal with women – these men had beaten their spouses because the spouses wanted them to assist in domestic chores. These men are seen as heroes. Men want domestic obligations to be strictly gendered. Some women in the text believe that it is a man’s role to protect the family from criminals. They believe that a house without a male figure is not respected – criminals do as they please. Women also help in the construction of masculinity. Men suppress gender equity by attacking leaders of women’s organizations just to deter other women from joining the group. Furthermore, they even create a men’s movement that persuades the government to amend Section 9(4) on gender equality.

The high level of unemployment and the expected role of men as protectors and providers of women and children put pressure on men. Unemployed men feel emasculated if they cannot provide for people they love. A 'real man' is measured by what he can put on the table. Young men ultimately participate in crime just to be seen as 'real men'. Social circumstances play an important role in the construction of masculinity. Men exaggerate their manliness in taxing situations. In the novel, *Yekanini Amaflisti...* (2014), we see young men becoming contract killers just to put food on the table for their families. Taxi bosses use these indigent men in fighting their turf wars. Bravery is an important commodity that has a high pay-off in the taxi business. In the text, Mthokozisi is given a taxi for his role in killing the rivals. Mthokozisi is feared by most men; some men want to befriend him just to be on the safe side. Taxi drivers steal money from their bosses, enabling them to spoil their girlfriends. If one cannot spoil his girlfriend he runs the risk of losing her. Sugar daddies are always tempting young girls into relationships. Young indigent men are competing with wealthy older men. Men prefer their firstborn child to be a male. Men shy away from a behaviour that is seen as feminine, such as 'crying'. They suppress their emotions to appear strong. Men are under constant pressure to prove to others that they are fearless and ready for war at any given time: a warrior is what most men in the text aspire to become. Respect is not simply given – it is achieved through one's actions. The more violent one is the more respect one will gain from other men. In the text, men lose their lives while exaggerating their masculinity.

In the spectrum of masculinity, what really matters is what one can do for others. A 'real man' puts his life in danger just to defend and protect those he loves. In the novel, *Ukuba Ngangazi* (2017), Maqhoboza pleaded guilty just to free his accomplices from a crime they all committed. In return, he expected his friends to support his wife until he returned from prison. A 'real man' makes means of supporting his wife. His friends ought to have kept his share until his release. One of his dear friends failed in controlling his lust: he falls in love with Maqhoboza's wife and impregnates her. Men in the text are promiscuous: they also betray people who had risked their lives for them. Men are not good at keeping promises: their thought process is clouded by lust. Society does not expect men to be cowards. Men laughed at Godloza after seeing him running away from Maqhoboza. They were expecting a fight between these two men. Males have the duty to protect women. Godloza asks his wife to go back inside the house when he sees his attacker, Maqhoboza. Money is used by men to conceal truth. Men ask women to leave when they are about

to discuss certain issues: a woman is not permitted to listen to men's conversation. Maqhoboza still abides by that patriarchal rule. A young man cannot do *ilobolo* (dowry) negotiation without involving his father. In the text, Themba angered the ancestors by paying *ilobolo* for his wife without consulting his father. Bad things happened to him: he was shot by criminals. He was then forced to ask for forgiveness. A father does the *ilobolo* negotiations: those who transgress are punished. The text condones promiscuity in men. MaDlamini left her husband because he had extramarital affairs. She was attacked by criminals who left her wheelchair bound: she had to go back home and ask for forgiveness from her husband.

In all texts, there is strict demarcation of gender roles: those who transgress are vindicated by society. Household chores are arranged according to gender. Educated women still conduct household duties: they cook, look after children, clean the house, and do the laundry; while men still assume the role of head of the family. Most men in the texts have no domestic obligations: they spend most of their time with friends consuming alcohol or fighting wars – there is little progress towards gender equity. Men feel intimidated by women who argue with their husbands – these women are seen as difficult. A man provides for his wife, children, and the extended family. Men in all texts analysed assume this role. A man who cannot provide for his wife and children feels humiliated. Most men in the texts have mistresses. Women are aware of this; and society expects women to forgive men for cases of adultery. Occupations are gender-specific; men are managers, while women are secretaries, men are police officers, while women are nurses. Men's work involves violent encounters with criminals; while women's work sorts out the aftermath of violence. Men are expected to display masculinity at all times, not femininity. Men are taught from a young age to suppress emotions and act strong. Men who cannot handle emotions and burst into tears are put in order through naming and shaming, or through mockery. Brave men are praised by society: they are given gifts; men compete to be in the company of brave men. However, the observation of the study is that the images of men as characters are exaggerated: they do not typify real-life men who are in the majority; they are conscious of gender stereotypes. Men, whether literate or illiterate, embody consistent elements that define maleness in all these literary and historical phases. These include male supremacy and female subordination. Even though times have changed from the oppressive system to a democratic dispensation, men's behaviour has not changed with time; men still adhere to male superiority, even today. The selection criterion for this

study was postcolonial isiZulu novels of the literary period from 1996 to 2017, text-centred. At the end of the study the coincidence is apparent that all texts selected were written by males. It will be of interest for a future study to analyse how female authors depict men in their isiZulu novels. A comparative study will assist society to understand gender stereotypes in work written by both female and male authors.

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