

**UNIVERSITY OF KWAZULU-NATAL
PIETERMARITZBURG**

**A POST-APARTHEID ZULU NOVELS: A CRITICAL
ANALYSIS OF DIDACTIC ELEMENTS IN
JC BUTHELEZI'S NOVELS**

ELLIE KHUMALO

A POST-APARTHEID ZULU NOVELS: A CRITICAL ANALYSIS OF
DIDACTIC ELEMENTS IN JC BUTHELEZI'S NOVELS

By
ELLIE KHUMALO

Submitted in fulfilment of the requirements for the degree of
DOCTOR OF PHILOSOPHY

in the
SCHOOL OF ISIZULU STUDIES

at the
UNIVERSITY OF KWAZULU-NATAL,
PIETERMARITZBURG

PROMOTER: PROF AM MAPHUMULO

DATE OF SUBMISSION: SEPTEMBER 2007

TABLE OF CONTENTS

		Page
Declaration		vi
Dedication		vii
Acknowledgements		viii
Abstract		x
Chapter 1: General Introduction		1
1.1	Introduction	1
1.2	Research outline and introduction to the study	1
1.3	Aims of the study	11
1.4	Reasons for the study	12
1.5	Research methodology	16
1.6	Theoretical framework	17
1.6.1	Author-oriented approaches	17
1.6.1.1	Moral-philosophical approach	18
1.6.1.2	Utilitarian theory	19
1.6.1.3	Consequentialism	21
1.6.1.4	Deontologists	24
1.6.2	Feminist approach	29
1.6.3	Socio-historical approach	40
1.6.4	Reader-oriented theories	41
1.6.4.1	Reader response criticism	43
1.6.4.2	Reception theory	44
1.6.5	Semiotics	45
1.7	Method of data collection	47
1.7.1	Literature review	47
1.7.2	Focus groups	48

1.8	Definition of terms	52
1.8.1	Post-apartheid literature	53
1.8.2	Didacticism literature	55
1.9	Chapter outline	58
1.10	Information about Buthelezi	60
1.10.1	Buthelezi's publications	61
1.11	Summary of novels	63
1.11.1	<i>Indebe Yami Iyachichima</i>	63
1.11.2	<i>Impi YabomDabu Isethunjini</i>	64
1.11.3	<i>Kushaywa Edonsayo</i>	64
1.11.4	<i>Buchitheka Bugayiwe</i>	65
1.11.5	<i>Uze Ungalokothi</i>	66
1.12	Conclusion	66
Chapter 2: The state of education in a post-apartheid South Africa		68
2.1	Introduction	68
2.2	The effect of democracy in South African education	68
2.3	Formal education	70
2.4	Informal education	77
2.5	The effect of poor or inadequate informal education	84
2.6	Improvement of education in African schools	90
2.6.1	Involvement of parents	96
2.6.2	Community involvement	103
2.6.3	Peer learning	106
2.6.4	Lack of competent teachers	112
2.6.5	Involvement of stakeholders	116
2.7	Socio-economic condition	118
2.8	Mother tongue	119

2.9	Attitudes of African children attending multiracial schools	125
2.10	Married couples	128
2.11	Conclusion	133
Chapter 3:	The portrayal of households in a post-apartheid South Africa	135
3.1	Introduction	135
3.2	The description of households found in Buthelezi's novels	135
3.2.1	Households headed by women	136
3.2.2	Households headed by single parents	140
3.2.3	Households headed by grandparents	143
3.3	Family setting	146
3.3.1	Divided households	149
3.4	Marriage and family background	153
3.5	Fatherhood	165
3.6	Christian households	168
3.7	Lack of respect	171
3.8	Conclusion	174
Chapter 4:	The historical background of Buthelezi's novels and the factors that led to the 1994 democratic government in South Africa	176
4.1	Introduction	176
4.2	Apartheid laws	176
4.3	Release of political leaders	178
4.4	1994 elections	181
4.5	Education programme	184
4.6	Democracy and access to basic needs	196
4.7	Conclusion	202

Chapter 5: The portrayal of women characters in Buthelezi's novels	203
5.1 Introduction	203
5.2 The role of women in a society	203
5.2.1 Relationship with their children	207
5.3 Relationship with their in-laws	211
5.4 Relationship with their husbands	215
5.5 Relationship with their colleagues at work	219
5.6 The strengths of women characters	221
5.7 The weaknesses of women characters	224
5.8 Conclusion	225
Chapter 6: The post-apartheid themes in Buthelezi's novels	227
6.1 Introduction	227
6.2 African Renaissance	227
6.3 The regeneration of African moral values	232
6.3.1 Charity begins at home	235
6.3.2 Loneliness	236
6.3.2.1 Loneliness within the family	238
6.3.2.2 Loneliness within the community	241
6.3.3 Respect for the elders	245
6.3.4 The forms of address	248
6.3.4.1 Personal names	249
6.3.4.2 African personal names	253
6.4 The conflict between individualism and collectivism	253
6.5 Loyalty	267
6.6 Religious and personal development	269
6.7 Rebellion against traditional values	271
6.8 Conflict and change	275
6.9 Conclusion	284

Chapter 7: General conclusion	286
7.1 Introduction	286
7.2 Summary and observations	286
7.3 Some implications for further research	297
Bibliography	302

DECLARATION

I declare that **A post-apartheid Zulu novels: A critical analysis of didactic elements in JC Buthelezi's novels** is my own original work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

Ellie Ichumalo.....

SIGNATURE

ELLIE ICHUMALO

NAME

14 MARCH 2008

DATE

As the candidate's promoter, I have approved this thesis for submission.

Prof. A.M. Maphumulo.....

SIGNATURE

PROF. A.M. MAPHUMULO

NAME

14 MARCH 2008

DATE

DEDICATION

This study is dedicated to my dear father, Mbuso Caleb Khumalo, for his encouragement and support, as well as my son, Xolani.

ACKNOWLEDGEMENTS

First and foremost, I would like to thank my promoter Professor AM Maphumulo for his valuable guidance and constructive criticism which urged me to improve the quality of my work.

Dr JC Buthelezi for allowing me to use his materials as well as making sure that I get hold of the books I needed most.

My foster parents, Klaus and Ulrike Voigt from Germany, are highly appreciated for their prayers, emotional and financial support which made the completion of this study possible.

I wish to convey my thanks and heartfelt gratitude to my father, Retired Reverend MC Khumalo, my son, Xolani, as well as all my brothers and sisters for understanding, encouragement and support throughout the years of study.

I am also grateful to all my friends, too many to mention by name, for assisting me in various ways in making the presentation of this thesis possible. To mention but very few of them, Zamambo Bongeka Mkhize, Superintendent Lekhuleni, Captain Mogoba, Manesi Kekana and Thembi Ngcobo.

I would be failing in my work if I did not mention the assistance I got from NRF, the Department of Labour, for the scholarship for students with disabilities they awarded me. It is hard to imagine ever having finished without all their support throughout my period of study.

My Colleagues at work as well as my Supervisors, Dr Karen Calteaux, Marie Luyt, and Brenda Bokaba, I really appreciate their concern. It motivated me to carry on.

Ms Barbara Barkhuizen who helped with the language editing of this dissertation. I really appreciate her help.

The support I got from the staff members as well as some of the students of the isiZulu Studies at the University of KwaZulu-Natal is highly commendable. I would like to thank you, Mr NN Ntshangase, Professor A Koopman and Mrs Mary Gordon.

The assistance I got from the library staff of the University of South Africa in Pretoria when I relocated to Pretoria, is highly appreciated. Without their help I would not have finished my study.

Lastly, my Heavenly Father for taking care of me throughout this stressful journey. Without Him I would not have made it.

ABSTRACT

The study addresses the reasons why Buthelezi is regarded as a post-apartheid writer. Among other reasons that are discussed in this study is that in his novels, he touches on some of the issues that were not dealt with in the apartheid period. It also looks at the didactic elements that are conveyed in Buthelezi's novels as far as the post-apartheid period is concerned. Advantages and disadvantages of the post-apartheid period to South Africans are also examined, one of the very important disadvantages being the loss of the spirit of *ubuntu* among the African people while they try to move on with times.

It also became evident to the writer, during the course of this study, that women are very strong when compared to men. Should it happen that a man becomes confused, a woman is there to advise and help that man to find the right way of life. This has been discussed by Buthelezi in *Kushaywa Edonsayo*. But in *Impi YabomDabu Isethunjini* a man is aware that his wife is wrong, but fails to help; instead he runs away from his responsibilities, which include taking care of his house.

The first chapter consists of the general introduction for the whole study, aims of the study, research methodology and the theoretical framework that was used in conducting this study. Some key concepts such as post-apartheid and didacticism are also defined in this chapter.

In chapter two an attempt is made to examine the state of education in a post-apartheid South Africa. It brings into focus both formal and informal education, and a comparative review of the results of pupils from both

predominantly black and white high schools. The end results of a proper education are also examined. This chapter is significant for this project because it investigates the suggestions made by Buthelezi as far as the improvement of education in black South African schools is concerned. It also covers the attitudes of the black high school children who attend multiracial and multicultural schools that are predominantly white towards those who attend predominantly black high schools, and what Buthelezi has to say about on this subject.

Chapter three covers the way in which Buthelezi has portrayed households in the post-apartheid South Africa in both rural and urban areas, looking at both nuclear and extended families.

Chapter four is about the historical background of these novels: factors that led to the 1994 democratic government in South Africa are dealt with in this chapter. Summaries of these novels and their relation to past South African history form part of this chapter.

In chapter five, the portrayal of women in Buthelezi's novels, their response to socio-political changes, as well as their relationship with their children, in-laws, husbands and their colleagues at work are investigated. The strengths and weaknesses of these women are identified while suggesting the manner in which they could behave.

Chapter six is devoted to the discussion of various themes that are found in Buthelezi's novels. The analysis of the themes that are revealed is necessary, otherwise this study may not be successful or it might not meet its purpose, which is to scrutinize the moral lessons that are presented in

the novels that are under discussion in this study. The most important themes discussed in depth in this chapter, which are also revealed in all Buthelezi's novels, are the renewal of African moral values; loneliness; the conflict between individualism and collectivism; forgiveness; religious, emotional and personal development, and the African Renaissance.

The last chapter is the general conclusion for the whole research project. It includes summary, observation and some implications for further research.

CHAPTER 1

GENERAL INTRODUCTION

1.1 Introduction

This chapter is an introductory exposition of this study. It covers the aims of the study, reasons for the study and research methodology. An attempt to illustrate various approaches to literature is made. The study focuses on the themes of post-apartheid narratives in relation to Buthelezi's didactic elements as they are dealt with in his novels. This chapter also deals with definitions of some terms that are significant for this study. The discussion on the relationship between Buthelezi's novels and moral-philosophical approach which includes other theories such as utilitarianism, consequentialist and deontologist, feminist approach, socio-historical approach, reader-oriented approaches as well as semiotic approach will be used in the analysis. The method of data collection, which is in the form of literature review and focus groups, also forms part of this chapter. Parallel works on the chosen field are also mentioned here. Lastly, this chapter provides the chapter outline of the chapters that are found in this study. Lastly, a brief definition of key terms is provided.

1.2 Research outline and introduction to the study

This study explores some formal literary elements as they are dealt with in Buthelezi's novels. More focus is on the aspect of characterization, setting and theme because as Hooper (2001:267) puts it, one may choose to look at characters as moral referents for the narratives that are told about them. In other words, the readers might get moral lessons from the actions, behaviour and the personality of the characters. It investigates whether the themes that

are found in these novels are related to the issues of the post-apartheid Zulu novel.

It also examines some aspects of post-apartheid literature and how it came into being, with the underlying aim of breaking the silences of the past, writing about something that is too sensitive to discuss. According to Warnes (1999:8) the term post-apartheid refers to conditions in present-day South Africa. This means that post-apartheid literature deals with the issues that are said to occur after 1994. Mkhize (2001:176-7) refers to post-apartheid literature as 'honeymoon literature', meaning literature that emerged immediately after the demise of the apartheid regime and the birth of democratic South Africa. This means that this type of literature is still in its infancy because it involves changes that are taking place in South Africa.

It is not possible to conduct a literary study on didactic elements in a literary work without looking at the norms and values of the society to which that didacticism is directed. Norms and values are components of every culture. Since this study is on a Zulu writer, it is clear that the norms and values of the society that are relevant to this study will be those of the Zulu culture. According to Giddens (1994:30), culture refers to:

The ways of life of the members of a society, or of groups within a society. It includes how they dress, their marriage customs and family life, and their patterns of work, religious ceremonies and leisure pursuits. It also covers the goods they create and which become meaningful for them- bows and arrows, ploughs, factories, machines, computers, books, and dwellings.

This study looks at how the leading characters in Buthelezi's novels dress, their marriage customs and family life. Giddens goes further to mention that culture consists of the values which the members of a given group hold, and the norms they follow. This means that the norms and values of a society bind people of that society together.

The changes that take place in a society tend to change the way in which the people lead their lives. Buthelezi's works are culturally significant because his novels acknowledge that change happens and the study explores the nature and significance of the cultural changes that correspond with the period of time to which these works refer. For example, on the one hand, Buthelezi supports the culture of avoidance exemplified in the non-use of first names by married couples to each other, while on the other hand, his female characters are highly educated, to the extent that they occupy high social positions at their workplaces. The level of education of some of these women exceeds that of most of their male counterparts. Historically, this social configuration is unprecedented in African society. This never happened before. One may therefore conclude that novels of this kind are culturally significant because they encourage people to hold to those norms and values that are suitable for their social, economic, educational and political development. In other words, Buthelezi encourages people to change with changing times.

This study is based on arguments between Buthelezi's characters which arise from the issues introduced by Buthelezi in his novels, showing that people should not turn a blind eye to the changes that are taking place within their societies. They should look at the advantages and disadvantages of both the new and old orders.

The study of Buthelezi's work deepens our scholarly understanding of the relationship between Zulu novelistic writing and the complexities of South African society. This is evident in the way that his novels include the ideas and beliefs which are involved in a post-apartheid literature dealing with issues such as the breaking of political silences of the past and preparing or moving into the multiracial and multicultural South Africa.

The study of literature is very important to society, because literature is where writers air their views about what is happening within their own communities. Other people can learn something from reading literature because what is happening to the people in fiction could resemble what happens to actual people in real life situations. The socio-economic aspects tackled by contemporary writers might also be plausible. The main functions of literature, according to Gerard (1971:379) are as follows:

To preserve the religious myths of the group, to perpetuate the memory of its past in semilegendary chronicles and so to bolster its sense of collective identity and dignity, to record the wisdom pragmatically accumulated by generations of ancestors in proverbs and gnomic tales, and to celebrate the prowess of the kings and warriors, whose mighty deeds have ensured the power and the glory of the group.

This quotation refers to a different kind of literature, which is not modern or contemporary. Literature also reflects the changes that are taking place in the world around us. In our current context, these changes include the social aspect, which involves urbanization where people move from rural to urban areas for their socio-economic

development, and cultural changes, which deal with the way people become influenced by their environment. Some modern educated African people fear that their own country's culture is inferior to that of other countries. For example, the aspect of the extended family, which is the most important part of the African culture, is one feature of traditional culture that such people question, or may feel marks a lack of modernity these people are not happy about. I subscribe to Yamamori's (1996:172) view that:

The heart of African culture is the extended family system and the intricate network of kinship relations and obligations. This is a much different paradigm from the Western concept of a nuclear family. Many cases showed how this extended family network could be used to promote development.

Buthelezi has made this clear in the novel titled **Impi YaboMdabu Isethunjini**, where there is an adoption of European ways of living by Poppie and Bafana Ngubane's family. What is happening in Buthelezi's novels, **Impi YaboMdabu Isethunjini** and **Kushaywa Edonsayo** proves that extended family network is used to promote social and economic development. The leading characters in these novels succeed after working cooperatively with their extended families. When Bafana was in Durban with his immediate family member he lost his job, had his car damaged and had to be supported by his wife.

The moral lesson given by Buthelezi in this case is that, no matter how educated Africans may be, they are still Africans; they should be proud of being what they are. In other words, he is trying to discourage them from using European personal names, which according to Khumalo (2000:36), were among the things that were

not significant for the traditional life of Zulu people. These were regarded as second names because the majority of Zulu speaking people were given them when they first went to school, started work or entered an urban environment. But now it seems as if the European names serve as the passport for some educated Africans to enter the Whites' world. This is what Ngubane has to say in Buthelezi (1996:77-8):

1. Mina nginguJohne Dohne Ngubane. Akulona igama lami lokukholwa leli likaMhabhadisi. Leli yigama lobuqaba ekade ngalitshinga ngazithathela igama likaDohne. Nawe ngizocela ukuba usize ulikhohlwe lelo gama.

(I am John Dohne Ngubane. Mhabhadisi is not my Christian personal name. That personal name is heathen which I have long ago thrown it away and chose the name Dohne. I will even ask you to forget about that personal name).

In the above extract Buthelezi portrays Ngubane as someone who has tried to move away from the African norms and values. He uses the word *ngalitshinga*, meaning to throw away, because he wants to show, and to convince himself, that he is not prepared to live according to how his parents used to live. He could have used *ngaliyeka*, meaning to stop using it, but the latter is not as strong as the former. This shows that Ngubane wants to forget about his past. He believes that by choosing the European personal name instead of his own African personal name he will then be able to move away from the African ways of living where the extended families are still honoured. Ngubane goes on arguing with whoever talks to him that they should understand that he is no longer a person he used to be. His moral standards are deteriorating. That is evident when he does

not welcome his uncle to his house, refusing to accept the responsibility of his sister's children, as well as distancing himself from the poor among his people. Ngubane does not attend church services that are attended by African people. He also discourages some White people who wish to help poor people. Bafana Ngubane seems not to understand the problems facing his people: he thinks they are suffering because they are lazy.

Ngubane contradicts himself by referring to the personal name Mbhabhadisi, which means the Baptist, as a heathen name. This is another way in which the ambiguous consequences of the implications of the post-apartheid period can be observed. By so doing, Ngubane is trying to move away from his own immediate and wider family. Koopman (1989:45) explains the importance of the Zulu personal name to an individual person and the family as a whole in this way:

Zulu names reflect the position of the individual both within the immediate family and the wider family. They show relationships between brothers and sisters, between parents and children.

The political changes that are mostly discussed by most South African contemporary writers are the changes from the apartheid government to the democratic government of 1994. They write about the birth of democratic South Africa with her political rights, including those of women and children, which were not previously considered to be important. These human rights enable Africans to own or use the resources that were previously accessible to Whites only. The emphasis is on equal rights for all South Africans, which refers to the right of access to adequate housing, education, health care, food and water. It is also through this issue of human rights that Africans, and

females in particular, regardless of their skin colour, are given first priority in the job market. This is so because, historically, they had been deprived of that set of rights.

The weakness of these political changes, in the opinion of some African South Africans, is that alienated Africans tend to look down upon their traditional leaders, such as African tribal chiefs and kings, since they are authoritarian, which means they were not democratically elected. The above-mentioned political changes are dealt with in detail in Buthelezi's novels. Hence, Buthelezi is regarded as one of the post-apartheid writers. Buthelezi (1993:136) attempts to bring back the status of African kings by saying that:

2. Le milando yethu ithi thina sasinawo amakhosi e-Afrika bengekho abeLungu. OFaro kwakungamakhosi akithi omdabu engakazalwa uJesu. Bengakafiki futhi nabeLungu ngeminyaka yo-10 000, thina sasikhona eNingizimu Afrika sinamakhosi nemibuso yethu. Ngamakhosi ethu aqala lo mzabalazo okhona namuhla ngokulwa nabeLungu ngenkathi befika.

(These historical aspects claim that we had kings in Africa while the Whites were not there. Faros were our original kings before the birth of Jesus. Before Whites came during the years of 10 000, we were in South Africa with our kings and our kingdoms. Our kings were the first people to start with the present struggle of fighting the Whites when they were arriving).

This quotation explains that as people celebrate democracy they must not disregard the role played by African traditional leaders in fighting the apartheid system. Their contribution is not noticed

because African people were made to believe that for every good thing, a White person is involved. Even though the fight against apartheid was led by Africans, a White person was involved because the comrades were people who love education.

Educational changes include multiracial educational institutions. Education becomes essential for both sexes as well as for both young and old students. Some people get opportunities to study abroad. As far as these changes are concerned, Buthelezi presents the consequences of multicultural society in terms of its effect on African people, especially the young married couples who are economically well off. To explain this, he uses high school children attending a multiracial school as the example. Their personal experiences in their classrooms are clearly described. The same applies at tertiary levels, where African students are treated differently from their White classmates. This is how Buthelezi (1996:241) explains it:

3. Wayethi uma ebuza imibuzo elula uphofesa ayibhekise kumaNdiya nabeLungu, asizibe thina ngisho noma siphakamisa izandla. Wayeze akhumbule ukuthi sikhona uma kunemibuzo ehlula abakhethwa bakhe. Thina sasithi uma siyiphendula le mibuzo, athi akezwa ukuthi sithini, asiphindise kaningi bese size silekelelwe ngabanye abafundi abamhlophe ukuchazela uThomas ukuthi sithini.

(Whenever he asked easy questions the professor used to direct them to the Indians and Whites, and ignores us even if we raise our hands up. He remembered that we were present if there are questions that are difficult for his chosen students. When we answered those

questions, he used to say he does not hear us, made us to repeat ourselves the number of times, and then the White students would help us to explain to Thomas what we are saying).

This extract captures the experiences of African students in the multiracial classroom. It is evident in this quotation that African students are discriminated against, which hinders their academic progress when compared to their White classmates. This subject is further discussed in chapter two of this thesis where the state of education in post-apartheid South Africa is discussed.

Novels are a form of literature that gives evidence of life. They can also tell us about the things that are happening to people living in a society. The author of a novel may write with the aim of warning or teaching people about good morals. He can also criticize people about bad things they do. Makhambeni (1988:4) claims that society and its problems form the basis of the author's inspiration. She goes on to state that the writer, in his work, expresses his view of life as well as experiences of the society in which he lives. In order to explain this further, Fergus (1983:5) is of the same opinion as Makhambeni when he says that:

Either the novel teaches directly, by way of moral doctrine and general information, or it educates the emotions and, by displaying various types of human nature, acquaints the reader vicariously with the world.

This means that ethics in literature, as stated by Cunningham (2001:5), is a matter of judgment in a broad sense. It involves the readers' attitudes, patterns of reaction and emotions, which can be

explained as the ability to know how to live and what sort of person to be.

Today, African societies are faced with problems of transference of political power, which usually has unforeseen and unintended consequences, meaning the opposite of what has been expected. African people denigrate their own traditional norms and values, and unsuccessfully adopt the European lifestyle. Buthelezi, in his novels, advises them to adopt those aspects of European culture that can contribute to their own social, economic, political and educational improvement. This means that before adopting a style they should first ask themselves about its usefulness and uselessness to their own life.

1.3 Aims of the study

This study seeks to investigate Buthelezi's ability to present a post-apartheid world in his novels, paying attention to the ways in which these novels illustrate and extend specific versions of post-apartheid South Africa in relation to the didactic elements. It further investigates whether these didactic elements are relevant to the period of time during which these novels are written.

The main aim of this study is to look at the powerful and unique role played by literature to help people understand the ethical problems they encounter in their daily lives. This has been done through looking at the formal literary elements, for example, setting, which includes the place, the period of time and the social circumstances in which the story takes place. The analysis of this literary aspect is especially significant for this study because it is through this aspect that the readers easily understand the characters.

The themes of these novels may not be left untouched, otherwise this study may not be successful or it might not meet its purpose, which is to scrutinize the moral lessons that are presented by Buthelezi in his novels. Moral lessons in literature may be easily identified through revelation of the themes. This study also examines whether there is a strong relationship between themes of these novels and the post-apartheid era. The themes that are portrayed in Buthelezi's novels, as well as their relation to the moral lessons that are found, are further discussed in chapter six of this study.

The political, social, economic, educational and cultural measures identified by Buthelezi in eliminating poverty and promoting human social and economic development, especially the development of women in South African rural areas, are also examined. Buthelezi includes the urban areas as well, where he talks about how to meet the needs of the African and poor students in universities. The study focuses particularly on the comparison between African traditional ways of living and those people who have adopted European ways.

1.4. Reasons for the study

There is little research that has been done on J.C. Buthelezi. He is among the Zulu writers who have written about the experiences that have been encountered by the African South Africans who were in exile. He gives a detailed description of events as if he were also there. Among the places mentioned in his novels are Swaziland, Zimbabwe, Tanzania and the United States of America.

He breaks the political silence caused by the apartheid laws through his explicit explanation of how African South Africans resisted apartheid until the democratic elections in 1994. According to Grobler (1995:56) African writers were not allowed to write about

burning social and political issues. Mafela (2006:14) expresses the same opinion as Grobler when he remarks as follows:

There are many themes indigenous African literature writers could have written on instead of restricting their writing to the condemnation of African culture and the promotion of Christianity and the views of the authorities. They could have reflected on forced removals, land-grabbing, cattle-grabbing, migrant labour system, the effects of the pass laws, the treatment of Africans on farms and in other places of work, separate amenities, mixed marriages, mixed schooling, etc. But they could not write about all these because they were forced to protect the image of the coloniser and condemn that of the colonised.

The above quotation identifies some of the themes that African writers were not allowed to reflect on their writing. But contrarily, this is what Buthelezi writes about, which makes him a post-apartheid writer. He mentions the places where the freedom fighters used to organize themselves. He engages some of the characters in his novels in a debate that is racially sensitive. In other words, his characters display various facets of human nature. Buthelezi writes about most of the issues that the writers who used to publish their work during the apartheid era could not discuss.

His novels are highly didactic and aimed at raising consciousness. Buthelezi gives advice on how to eliminate poverty in rural and urban areas. More emphasis is laid on the rural areas because they are the last resorts when development projects are implemented. Buthelezi's idea is to put the last first in development programmes. He is more than just another voice amongst many in churches and Non Governmental Organizations that criticize the post-apartheid government. In most cases he does not blame the government for

the problems this society has. Instead, he encourages people to be responsible for their own children's education both in high school and at tertiary level. Buthelezi thinks it would be wise if some wealthy people could try to involve themselves in educational programmes for the children in their respective societies. A good example is the role played by Mkhwanazi in **Indebe Yami Iyachichima** in helping Velemseni with his financial problems at Vista University. This suggests that a person can be illiterate, but wise when it comes to decision-making. Natural intelligence should not be overlooked.

Buthelezi's ideas of a post-apartheid literature include the need to address the silences of the past and to appropriate this past history through imaginative understanding in the form of fiction. This is evident in the novel **Indebe Yami Iyachichima** where Buthelezi presents an argument between an African history lecturer and a White science lecturer at Vista University. The White science lecturer is not worried about the poor academic performance of his African students; he believes that they do not perform well in science courses because science is not part of their culture. The response from an African history lecturer is based on what he regards as unknown facts, which have been hidden because of their influence on African people. In other words, it is as if Africans have been made to believe that they are good at nothing.

Buthelezi is among the writers who provide possible reasons for poor academic performance among African science students at universities. He also suggests the solution to this problem. Buthelezi does not believe that some courses of study were designed for Whites because Whites are good at those courses. His argument is based on the poor social and financial conditions that are encountered by most Africans at universities, and that give rise to

poor academic progress.

Buthelezi also suggests that learners themselves should adopt the culture of reading as many books as they can, because this can improve their vocabulary, which will help them to cope easily with their schoolwork. He discourages the negative attitude of teachers towards poor pupils because this can contribute to poor school children dropping out of schools. He encourages teachers to study further so as to acquire new knowledge to deal with the changing times. Even the pupils themselves are encouraged to base their arguments on facts written in books.

Since his novels are written after the apartheid era, there is an incorporation of socio-political events of apartheid. Buthelezi is one of the Zulu novelists who according to Zulu (1999:301), prefer to write about the effects of apartheid on South African society as a whole. He explores the historical facts to illuminate the present or predict the future. I concur with Clarke's view (2001:257) that reading some written works instills a love of history which would inspire readers to explore the past in an attempt to illuminate their present socio-political situations. It is also a similar case with Buthelezi's novels.

According to Buthelezi, education is very important if it is used for the benefit of the people in rural areas. In fact he believes that it is the responsibility of educated people within a particular society to ensure that there is a kind of development radiating outwards from their families to their communities at large. He also believes that if parents can communicate with the tertiary institution where their children study, the students may be encouraged through believing that their parents are also concerned about their studies.

Christian ideology plays an important role in developing Buthelezi's novels. In other words, education and Christianity should go hand in hand, which means that prayer and hard work are essential aspects of a successful community. He also believes that God can be very protective of those who truly believe in Him. God could not allow the enemies of His people to successfully attack them. Buthelezi emphasizes the improvement of church services through the proper use of musical instruments. He regards church as another agent of socialization where people can make friends who may have an influential role in their lives.

This study is very important to Zulu culture and Zulu society as a whole, because it highlights the ambiguous consequences brought about by this post-apartheid period to some African South Africans. Among those consequences is the loss of some African people's social identity, as a result of the disuse of indigenous languages and the assimilation of some aspect of European culture. In addition to that, this study highlights the role played by the writers, Buthelezi in particular, in reflecting South Africa's present social, political, economic and cultural situation.

The contribution of this study to Zulu as an academic discipline includes the way in which theories, like the moral philosophical, semiotic, feminist and socio-historical approaches are used to interpret post-apartheid Zulu novels. It is hoped that this study will develop into a valuable reference for students at university level, as well as for high school teachers who offer Zulu as a subject.

1.5 Research methodology

This study is a literary analysis. Information about Buthelezi's life was essential because it provided more information about the author's life

experiences, which was important for a successful and relevant interpretation of his work. A successful student of literature should always form an idea of the person behind the book.

1.6 Theoretical framework

This study engages itself in aesthetic reading, which according to Bressler (1994:166), refers to each reader's personal response to a text and how individual readers find and create meaning when interacting with the text. This process assumes an active role on the part of the reader to create meaning. In this case, the reader interacted with, studied, analyzed and interpreted Buthelezi's novels in order to identify the different kinds of didactic elements that are mentioned in the texts. The reader, in this case, the researcher, made use of understanding of the world, which is his or her socio-cultural background, reading experience and the knowledge of the norms and values of society, to interpret these novels.

For the critical interpretation of Buthelezi's novels, this study has made use of relatively eclectic literary criticisms or approaches. These theories include both an author-oriented and reader-oriented approaches. These two theoretical models involve the text-oriented approach because the author and the reader are related to each other through the work of art that is analyzed.

1.6.1 Author-oriented approaches

There are three author-oriented approaches that justify an analysis of didactic elements in Buthelezi's novels. That is the moral-philosophical approach with its components such as utilitarianism, consequentialism and deontology. Semiotic and socio-historical approaches are also used. All these theories encourage a researcher

to listen to the author's voice during the reading and the interpreting process.

1.6.1.1 Moral-philosophical approach

This approach to the study of literature is used to interpret Buthelezi's novels. It appears that his novels are didactic in nature, meaning they suggest the desired norms and values of the post-apartheid society. The components of this approach that are dealt with in this section are utilitarianism, consequentialist and deontologists. Post-apartheid society is recognized as multicultural and multiracial. Buthelezi gives advice as to how to live successfully in a multicultural society. Swanepoel (1990:7) puts this clearly when he says:

To the exponent of this approach, the most important function of literature is to emphasise moralism and utilitarianism. Literature should be didactic, either from a religious or philosophical point of view.

Another literary scholar who develops an argument which brings to mind Swanepoel's opinion concerning didactic literature is Maphumulo (1995:56). This scholar puts it this way:

Amanyane amanoveli ayafundisa. Afundisa abantu ukuthi baziphathe kanjani. Amanyane amanoveli afundisa ubukholwa nokuhlukanisa phakathi kokuhle nokubi. Kunamanoveli afundisayo abuye aphaathe indikimba yenkolo.

(Some novels are didactic. They teach people how to behave themselves. Other novels teach a person a religion and to distinguish between good and evil. Some novels provide moral lessons and have religious themes).

What can be deduced from these quotations is an assumption that literature can help readers to change, adapt and reflect on their behaviour. This could happen if readers were to develop imaginative empathy with the characters in a novel. Should it happen that readers come across a character in a novel who encounters a situation where he or she finds himself or herself in trouble due to his or her own ignorance, the readers might be compelled by the circumstances to act the other way round. This is what is known as the ability of literature to encourage the appropriate behaviour in readers. In other words, good written literature, in this case, the novel, could also be didactic. With respect to didacticism or the moral value of a novel Cunningham (2001:5) comments thus:

Novels can help us see by helping us to feel the right things at the right time, to the right degree, towards the right objects, and the depiction can make all the difference.

This means that the novel is a form of art that is relevant to people's lives at a particular period. This can help people to become aware of what is happening to other people, and provide commentary on people's behaviour. In this way, people within society learn from what is happening to the characters in fiction. Buthelezi's characters are not gender stereotypes; they move with the times, since there have been changes that have taken place in South Africa. In most cases, there are equal opportunities for both males and females as far as education and employment is concerned.

1.6.1.2 Utilitarian theory

There are many theories on morality. The one which this study embraces is known as utilitarian theory. This study makes use of this theory because it is about the reasons for one to act morally. One

can have questions as to how to tell that the characters in a novel act morally, or what can persuade people to act morally. According to Plamenatz (1949:23) utilitarianism is above all a theory of morals or morality. It has to do with what is right or wrong. Another opinion about utilitarianism that further explains the one provided by Plamenatz is provided by Crisp (1997:173) when he avers that:

Utilitarianism is a work of both personal and of social morality; that is, it contains precepts relevant to the question of how each one of us should live our lives, and to the issue of how society's legal and moral institutions should be arranged.

This quotation stresses the relationship between a person and his surroundings, which means the manner in which a person is expected to live his life in his particular society during a particular period. This study highlights the moral values that are suggested by Buthelezi in his novels to people living during this post-apartheid era in a multicultural and multiracial South Africa that brings with it an array of complex moral issues. Quinton (1973:1) states the following about utilitarianism:

As a theory of ethics it provides a criterion for distinguishing between right and wrong action and, by implication, an account of the nature of the moral judgments that characterise action as right or wrong.

This quotation affirms the point of distinguishing between right and wrong actions. This can be explained by looking at the two principles of moral theories, which are known as the consequentialist and deontologist principles. These two moral principles oppose each other in that consequentialism avoids some actions with bad effects,

while the deontologists affirm that one can be obliged to perform some actions regardless of their painful or pleasurable results to those involved.

1.6.1.3 Consequentialism

This supports the idea that every thing or action that is morally good is determined by its effect on those involved. Chadwick (1998:609) defines consequentialism as any ethical theory that states fundamentally that right action is an action that produces good results or avoids bad results.

This theory becomes relevant to Buthelezi's novels because he ensures that all the characters that are involved in actions that are morally good get good results or succeed in whatever they do. Immoral characters always suffer at the end as the novels unfold. This form of resolution answers the questions that might be asked by the moral theorists, which are as follows: why should one act morally, or how can individuals be persuaded to act morally? Terkel (1999:52) outlines the manner in which the consequentialist approaches a moral dilemma:

In order to perform this analysis, the consequentialist must first calculate both the good and bad consequences of an action. Next, the agent must determine whether the sum of the good consequences outweighs the sum of the bad consequences. If the good consequences outweigh the bad consequences, then the action is moral. If the bad consequences outweigh the good consequences, then the action is immoral.

This quotation, when applied to Buthelezi's novels, indicates that if Bhekani's leaving Journey's End brings happiness in his life, as well as to the members of his family, then it would be regarded as the good action. But since it does not, it can be regarded as immoral. It is evident in Buthelezi's characters why one should always be committed to morally good behaviour. The benefits of good and acceptable behaviour extend beyond the immediate consequences of the action of the characters. For example, in **Impi yabomDabu Isethunjini**, Mr Cele and his wife look after Hlanganisani and Uzithelile, and in the end these two children become blessing to them. They enjoy life in their old age. Mr Cele and his wife, MaKhumalo are very proud of Hlanganisani and Uzithelile. They believe that Hlanganisani and his wife, Thembisile MaButhelezi Ngubane have been successful because they have played their role in the family. Hlanganisani has not followed his uncle and his wife's steps of denying the responsibility to take care of the other extended family members. Bafana Ngubane still remembers that he and his wife could not take care of his sister, Linono's children. This is evident in the conversation between Bafana and Mr Cele in Buthelezi (1996:284), which is as follows:

4. Malume yini kodwa lena ongitshela yona? Uthi o-Uzithelile balanda uVuk'uzithathe ukuba aye eMelika, base bathatha izingane zakhe yize mina ngala ukubathatha o-Uzithelile besebancane?

OHlanganisani bazithatha izingane zikaVuk'uzithathe ngoba phela bona ngabantu abakholwayo, kabahleli. Konke abakwenzayo bakwenza ngokukholwa, hhayi ngokuhlela. Wena awuzithathanga izingane ngoba wawuhlela, uhlela njengalezi zinkunkuma enidlala nazo lo mdlalo kaphambana neZwi.

(Uncle, what is it that you are telling me? Are you saying that Uzithelile and them fetched Vuk'uzithathe to go to America and then took care of her children even though I refused to take care of them while they were still very young?

Hlanganisani took care of Vuk'uzithathe's children because they are Christians, they do not plan things. Everything they do, they do it in the Christian way, not with planning. You did not take care of these children because you were planning, planning just like these rubbish with whom you play the game of opposing the Word).

The above quotation indicates that Bafana finds it very hard to believe how forgiving Hlanganisani and Uzithelile are. He has not forgotten what he did to his sister's children. But, in sum, this quotation indicates that people pay in one way or another for all their immoral actions. What is happening in this part of the novel shows Bafana how lost he has been. The bad things he has experienced in life after refusing to take care of his sister's children indicate that what he has been doing has been morally bad. Buthelezi refers to Bafana as *inkunkuma*, meaning rubbish, because of his inability to lead an acceptable normal life, emphasizing that his behaviour has been against the Word of God. That is why Bafana suffers severe consequences, which include being separated from his house, losing everything he had, as well as his dignity - there was a time where he found himself washing the underwear of a woman for whom he worked.

Since this study involves the analysis of the didactic elements in Buthelezi's novels, the moral-philosophical theory mainly used in this case is utilitarian, necessitating a focus on the actions, behaviour and the attitude of the characters in their respective settings. In order to

perform this task, both good and bad consequences of the characters' actions are assessed or evaluated. If the good consequences outweigh the bad consequences then the action is moral. There are often rewards for morally good behaviour. In Buthelezi's novels all his characters who follow morally good behaviour end up living their lives to the fullest in all aspects of life. Those who behave immorally suffer most of the time, but still there is a room for improvement in life for those who are prepared to change their behaviour, those who have learnt from their mistakes. The point that Buthelezi wants to make here is that it is never too late to do good things, to change behaviour and attitudes, to work hard and to correct mistakes.

1.6.1.4 Deontologists

These theorists believe that individuals have certain moral rights which cannot be sacrificed for the benefits of the others. Chadwick (1998:609) defines deontology as any moral theory that emphasizes that some actions are obligatory irrespective of the pleasurable or painful experiences that follow.

This definition explains that there are some forces that can compel people to behave in a certain way or to take certain decisions. For example, in **Kushaywa Edonsayo**, Bhekani is forced by the conditions and the behaviour of his sisters and brothers to desert his father's house. By doing this he breaks the rules set for him by his mother before she dies. He can see that his nephews and nieces need him since they are very poor. The lifestyle at Journey's End is not for him, since there is no electricity and no running water. Therefore he cannot sacrifice his happiness for the benefit of his extended family which includes his sisters and their children and his father's brother and his family. Helping them was not an easy thing to

do since they had long since got out of hand. This is how the narrator in Buthelezi (1993:7) explains Bhekani's reasons for deserting Journey's End:

5. *Noma-ke uBhekani wayefuna, efisa ukuba abe lusizo angalifulatheli ikhaya, wayengayiboni indlela. Wayengaziboni neze ehudulana noNkintsho ezama ukubafaka emgqeni. Odadewabo abahlanu babeqhulula wena owabona abomdabu baseNdiya. Kwakungathi ngumqhudelwano. Nomqhudelwano ngiyawazi kodwa hhayi lokhuya. Kwakuthi okunguNkintsho kusithatha isisu, okunguQinggo sekuzosibika; kanti okunguGhana kube kulamanise ngenyanga edlule.*

(Even though Bhekani wanted and wished that he could become helpful at his household, he could not see how to do that. He could not imagine himself dragging Nkintsho and them trying to force her to behave themselves. His five sisters were as productive as the Indian women. It was like they were competing. I know of competition but not that thing. By the time Nkintsho conceives, Qinggo on the other hand reports her pregnancy; while Ghana gave birth to her baby last month).

Buthelezi uses the term *fulathela* which means to turn the back against someone or something. In this context this term *ukufulathela ikhaya* means to forsake one's home. This also means to abandon something permanently. Buthelezi uses this term to emphasize the fact that Bhekani does not think that he is responsible for the maintenance of Journey's End. He has his own family to take care of. According to him, extended family is out of fashion. They are living during the times where everything is very expensive, and

people cannot afford to provide for bigger families. This opinion is expressed by Bafana in Buthelezi (1996:24):

6. Ngiyakuphika lokho. Mina izingane zami zimbili kuphela. That is all I can afford. Ngayicabanga kahle i-affordability ngingakawuqali umndeni. Manje izingane ezine ngingazondlelwa ngubani nje.

(I do not agree with that. I have only two children. That is all I can afford. I thought deeply about affordability before I started a family. Now who can support four children for me).

The above words are uttered by Bafana in **Impi YaboMdabu Isethunjini**, where he argues with Mr Cele, his uncle, that he is not in a position to take care of Linono's children.

Buthelezi uses the term *ehudulana*, meaning to drag someone or something. In this case he is referring to Bhekani's sisters, who are not willing to co-operate with him. It means that he has to use force to pull them because he will be pulling on one side while they will be pulling on the other. The sisters believe that what they are doing is none of their brother's business. This becomes clear as the novel unfolds when his wife, Samvu, together with his friend Dlokwakhe has convinced him that by helping his sisters, he will be helping himself as well. The verb *-hudula* meaning to drag something that is too heavy, gives a clear picture about the situation at Journey's End. It has been very difficult for Bhekani to get support from his brothers and sisters, but through the support from his wife and his friend, everything seemed manageable.

The verb *-qhulula* according to Doke, *et al.* (1999:704) means to bear profusely as in rabbits, or pigs. This means the procreation or

breeding of the animals. Buthelezi uses this term to refer to the action done by people who lead a life that is nearly on the level of the animals. It is against the African human nature and culture to give birth to many children outside wedlock. Bhekani's sisters are doing this as if it is acceptable. That is why Buthelezi uses the word -*qhulula* instead of -*beletha* meaning to give birth. The former refers to the terms used for pigs when they give birth, while the latter is used to refer to human beings. Bhekani believes that he will not live successfully or to prosper if he has to share the same roof with people who have chosen to live like animals.

The verb -*faka emgqeni* means to put them on the line. This also means that it is a big responsibility for Bhekani to try and encourage his sisters to lead a better life. It is like forcing someone to live according to the accepted way of life. Buthelezi uses the term to refer to Bhekani's sisters because they ought to change their behaviour and live like responsible human beings. To support this opinion, Bafana in Buthelezi (1996:24-5) has this to say:

7. *Mina izingane zami zimbili kuphela. That is all I can afford. Ngayicabanga kahle i-affordability ngingakawuqali umndeni. Manje izingane ezine ngingazondlelwa ngubani nje? Njengoba isimo somnotho sinje, nentengo yezinto inyuka kangaka ngingabe angihlakaniphile uma ngingathi ngithatha lezi zingane zikaLinono, oHlanganisani no-Uzithelile.*

(I have only two children. That is all I can afford. I considered the affordability very well before I started the family. But now who can provide for four children on my behalf? As the economic situation is like this, and the goods prices increase this much I would regard myself as not wise if

I can say that I am taking care of Linono's children, Hlanganisani and Uzithelile).

This quotation emphasizes the fact that some of the people who lead modern lives cannot afford to provide for their extended family members. That is why Bhekani find it very difficult not to desert his father's house, and this is also the case with Bafana who is supposed to provide for his sister's children.

It also explains the way in which Buthelezi has portrayed his main character in this novel. Bhekani has a right to put himself first and forget about the effects of his actions on his extended family. This is because of the influences around his life. He lives during the time when it is believed that extended families are not worth considering. Buthelezi's aim is to instruct his readers that sometimes it helps to listen to our parents. Bhekani would not have lost his two cars if he had obeyed his mother's voice. Once he decides to return to Journey's End, his life changes from being poor to rich through working co-operatively with his sisters, who he thought were good for nothing except to produce numerous illegitimate children.

In **Impi YaboMdabu Isethunjini** Uzithelile and Hlanganisani sacrifice their luxurious life in America for the benefit of their community. They are forced by patriotism to help people who are suffering because of the lack of basic services and low standard of living. The deontologist approach enables this study to follow the stream of looking both for painful and pleasurable effects of moral actions. This is discussed extensively in chapter six, where the didactic elements or the moral values that are found in Buthelezi's novels are explored.

Didacticism in Buthelezi's novels covers a wide range of aspects. These include advice on the proper running of families in urban multicultural societies where, in most cases, there are no grandparents to help with the upbringing of children. Generally, the grandparents are in rural areas taking care of their illegitimate grandchildren, sharing their old-age pensions with them. The importance of education and acquiring of new information every day through reading good books, as well as the importance of God in people's lives, is also evident in these novels. All the above-mentioned aspects of didacticism are evident in these novels through the deeper examination of actions and behaviour of the characters in these post-apartheid Zulu novels.

Knowledge and understanding of South African history will be very helpful to South Africans because it is through this that they can understand the present socio-political situation and be in a position to predict and consider the possibilities of the future of this country.

1.6.2 Feminist approach

This approach is relevant to the representation of female and male characters in Buthelezi's novels. The aim of making use of this approach is to examine whether these works reflect characters who are interesting, complicated and who do not fall into stereotypes. The issue of female characters who have successful careers but have disastrous personal lives will be investigated through the use of this approach. According to Spacks in Langland and Gove (1981:14), the feminist approach is defined as follows:

I take feminist criticism to include any mode that approaches a text with primary concern for the nature of female experience in it – the fictional experience

of characters, the deducible or imaginable experience of an author, the experience implicit in language or structure.

The above quotation means that feminist criticism could be the writer's point of view as far as the nature of the female and male characters in a text is concerned. This study looks at the influence of South Africa's socio-political changes on women and their relation to Buthelezi's novels. The changes within society have brought about concomitant changes in the roles of women. This is how Serudu (2000:1) assesses the situation:

As the wind of change swept over the world, in particular over the African continent, attitudes towards the role of the woman in society began to change as well. The possibility that they may be writers, members of a particular political organization, teachers, nurses, university lecturers and professors, was accepted. Today African women writers are no longer 'isolated voices crying from the wilderness'. They are a force to be reckoned with. Their voices are definitely reaching an audience at home and abroad.

What is deduced from this quotation is that female characters in Buthelezi's novels serve to depict real life situations as they occur during the post-apartheid period. Uzithelile, from **Impi YaboMdabu Isethunjini** forms her political organization which aims at improving the social, political and economic positions of women as well as to fight against hunger and poverty. Most of his female characters hold PhD degrees, and some are studying towards the degree. This could put them in a position to become university lecturers and professors.

The opportunities these women have are generated through aspects of democracy that discourage inequality between genders.

This is consistently evident in the way in which Buthelezi's characters are portrayed. His female characters, regardless of age, strive for the best in life. For example, in the book titled **Impi yaboMdabu Isethunjini** where one of the female characters, Uzithelile is involved in a fight with the boy when they left the dipping tank, the way this section of the story is told shows that the author takes the side of Uzithelile. This is how the narrator in Buthelezi (1996:36) gives a physical description of Khanjana's body:

8. *UKhanjana yena wayenguntongo, umbijana osindwa ngamabhuzi kodwa ethembe nje ukuba ngumfana. Imikhono yayingangezingalo zephela, nezandla zimfishane. Ngaphandle kwezwi, akukho nokukodwa okwakwethembisa amandla kule ndojeyana eyayishaye u-Uzithelile ngesagila futhi yase imdelela.*

(Khanjana himself was underdeveloped, and very thin, as if his boots are too big for him, has put all in his being a boy. His arms were of the size of those of the cockroach, and his hands were short. Apart from his voice, not even one quality gives hope to this small man who has hit Uzithelile with the knobkerrie and also despised her).

The noun *untongo* means last-born of a litter as of cats, pigs or dogs. *Untongo* is a loaded image, because it also means somebody with a small body. This is a good description of Khanjana, who was not well socialized as a child. *Umbijana* means there is very little left; in fact it is very close to nothing. Nothing is expected from Khanjana whom the author has given such a description. This quotation emphasises

the physical and emotional weakness of Khanjana. Since he has been made weak, hence *imikhono yakhe ingangezingalo zephela*, his arms are very weak and fragile, it is clear that Uzithelile would win the fight because she is the opposite of Khanjana as far as her personality and body structure are concerned. This is a simile because of the formative *-nganga* meaning the same size as. The author has used an apt simile to describe the emaciated state of Khanjana. This is how Uzithelile is described by Buthelezi (1996:36):

9...sonke isitho somzimba wayo sakhombisa ukubunjwa nokulolongwa ngobuciko. Wayethembisa ukuba mude uma esemdala kungenzeka ukuba acele ukuba ngamamitha amabili. Zonke izicubu zomzimba kwakuzinyama, engekho amafutha. Umumo wakhe kwakungowe-Olympic uwubuka nje. Izinkonyane zazethembisa amahle amagalelo.

(...every part of her body shows high quality of art. She gave hope that she will be tall when fully grown up, it might happen that she might be two metres tall. Her outstanding muscles were made up of muscles without fats. Her body built was evidently of an **Olympic** athlete. Her forearms gave hopes of wonderful heavy blows).

The nouns *ukubunjwa*, meaning to mould something, *ukulolongwa* meaning to give a smooth surface, and *ubuciko* all mean very skilful in artistry. These two above-mentioned quotations show that Buthelezi has a soft spot for his female characters. That is why his description for this female character is so impressive. His female characters succeed in whatever they do. This is investigated further in chapter five of this study, paying attention to the portrayal of women in Buthelezi's novels when compared to men in response to

socio-political changes as well as their relationship with their children, in-laws, siblings, husbands and their colleagues at work as well as their classmates both in high school as well as tertiary institutions.

Buthelezi's development of male and female characters does not progress in the same way. His female characters have a tendency to develop more fully when compared to his male characters. This is clear as one looks at Phimbo's behaviour: he is against everything that is taking place in Mchunuville, while, on the other hand, his sisters, who used to lead the same kind of life before the arrival of Bhekani and his wife, develop educationally, economically, socially and health-wise. The same applies to Ndabethe in **Uze Ungalokothi**, who does not accept to her family members' advice not to marry Abapfhani. Her family is against their marriage because they believe that, since the couple are from different ethnic groups, their marriage will not work out. Another drawback is that Ndabethe is armed with no education to enable her to achieve independence. As a result, their marriage becomes a problematic one because of cultural clashes between the two. It is interesting to note that as the novel approaches its ending, Ndabethe goes back to school to further her studies. Her character has been good regardless of the difficulties she encountered in her marriage with her abusive husband.

Buthelezi's female characters lead independent lives: they are able to express themselves freely. They threaten their male colleagues with their straightforward attitude. What is evident in these novels is that women are successful socially, economically, educationally as well as politically. They can sacrifice their happiness for the sake of the development of their country. Uzithelile confirmed that she would not get married before she could see that her country had developed economically. This proves that though she is a woman, she is

patriotic. The conditions under which her people live are anathema to her. This is how Uzithelile puts it in Buthelezi (1996:269):

10. Ngangiyofundela ukuba ngingenise isinkwa, amanzi nokokwembatha kuyo yonke imizanyana yezimpabanga zakithi. Ngangiyofundela ukuba ngibhule lolu laka lokudelwa, ukudunyazwa kanye nokudangaliswa kwabantu bomDabu. Ngangiyofundela ukuba singene isinkwa kuyo yonke imizi, kube namanzi ezimpompi kubo bonke abantu baseNingizimu Afrika. Uma kungakenzeki lokho, angizukugana bakwethu.

(I went to study in order to provide bread, water and clothes to all the households of the poor people in our area. I went to study so as to be able to do away with the anger of denigrating, dejection and depression of African people. I went to study in order to be able to provide bread and running water to all the households of South Africa. Before that happens, I am not getting married).

The phrase *Imizanyana yezimpabanga zakithi* means the small poor households for our dependent poor people. The use of the diminutive form of the word *imizi* which means households, emphasizes the fact that the dependent poor people cannot afford to own bigger houses.

Ngibhule lolu laka means to stop the suffering of the poor people, which is done purposefully, just because they are poor and dependent. The repetition of *ngangiyofundela* in the above quotation stresses that Uzithelile became patriotic after spending many years studying. Her high level of education has made her consider the needs of her community before she goes on with her life. The point that Buthelezi wants to stress here is that educated people should

first come home and empower their people, because every community depends on its educated people. What she is doing is morally good because she gets rewarded for that, all her dreams become true.

Buthlezi uses various figures of speech to portray his ideologies. He uses the word *isinkwa* both metonymically and synecdochally. Kahn (1987:349) defines metonymy as follows:

In metonymy, the item under discussion is replaced by something closely associated with it (whereas in a metaphor, in the narrower sense, the elements of the comparison are not directly associated): the *crown* is used in the place of the *monarchy*, for instance, or the *law* for the *police*.

In the above-mentioned extract, the metonymy is the type of figure of speech in which a word stands in for something. In this case the word *isinkwa* stands for all the basic needs. These could be job opportunities, housing, food, access to education, et cetera. This is also evident in the Holy Bible where bread is regarded as people's daily needs. This is how Kahn (1987:349) differentiates between metonymy and synecdoche:

In synecdoche, the item under discussion is replaced by something referring to one of its parts, or by something that is a part of- in other words, by a wider, more inclusive term or a narrower, less inclusive term: in a fleet of 80 sail, the word *sail* stands in for sailing ships; obversely, Newcastle might stand in for Newcastle United Football Team.

This quotation explains that all basic needs are replaced by something referring to one of its parts. Bread is something to eat.

But in this case Buthelezi uses this term to refer to food, houses, water, job opportunities, access to education, as well as social and political freedom. The following quotation by Antonio Gramsci, quoted by Buthelezi (2002:432), explains what is meant by *isinkwa* (bread):

On the other hand, it is true that man is what he eats, in so far as diet is one of the expressions of social relations taken as a whole, and every social group has its own basic forms of diet. But one might equally well say that man is his clothing, man is his housing, or man is his particular way of reproducing himself, that is, his family. For, together, diet, housing, clothing and reproduction are among elements of social life in which social relations as a whole are manifested in the most evident widespread fashion.

The bread needed by African people is different from that needed by Whites. This is the case during this period of post-apartheid South Africa where Africans have been deprived of their basic needs. Even the jobs Africans were previously able to obtain kept them away from their families. Buthelezi uses the term *izimpabanga* to refer to poor people in African communities because he believes that these poor people were made poor by the apartheid regime. This term has a stronger impact than ordinary *isihlupheki* to depict a person who is in dire need of the basics of life. The *izimpabanga* have been denied access to education and access to job opportunities. Uzithelile, through her acquired overseas education, makes it her responsibility to her poor people to fight poverty.

This quotation means that Uzithelile is not against getting married one day, but she is aware that once she gets married she has to live

her life according to her husband's expectations, no matter how independent she is. This is what Hooks (2000:49) has to say about the independent women and the lifestyle they lead:

We know that work does not liberate women from male domination. Indeed, there are many high-paid professional women, many rich women, who remain in relationships with men where male domination is the norm. Positively we do know that if a woman has access to economic self-sufficiency she is more likely to leave a relationship where male domination is the norm when she chooses liberation.

The above quotation suggests that there are many independent women who opt for relationships where male domination is the norm of that society. This is clearly shown in Buthelezi's novels, where most successful women are married; even though some of them are not happily married, they do not think of divorce as a solution. Even if a woman is not happily married, Buthelezi discourages divorce in African marriages. This is evident from the words of Ndabethe's doctor in Buthelezi (2001:127):

11. *Bayazithanda abantu emnyango. Musa wena ukuzithanda ngokuzama ukubhidliza umndeni kaDkt. Kubheka. Futhi-ke uze ungalokothi ubhidlize umndeni wakho ngoba wethemba ukuthi uDkt Kubheka uzohlukanisa nowakwakhe ngenxa yakho. Ayikho into ebuhlungu njengokubona owesifazane esezithola esentunta futhi engundingasithebeni ngemuva kokuba enze isehlukaniso, kanti lowo muntu ayehlukanisela yena kasezukuluhlukanisa nomkakhe.*

(People love themselves out there. Do not love yourself by trying to destroy Dr Kubheka's family. And also do not dare destroy your family hoping that Dr Kubheka will divorce his wife because of you. There is nothing that is more painful than to see a woman becoming a wanderer and having nowhere to go because the person for whom she divorced is not prepared to divorce his wife).

Buthelezi uses the words *esentunta* which means wandering and going up and down, not knowing where to go, and *engundingasithebeni* to refer to someone who does not belong anywhere. This means that a woman who is a divorcee does not belong anywhere. She does not know whether she belongs to her maiden family or to her in-laws family.

This quotation highlights the importance of marriage for women, and the role that should be played by women to save their marriages. It also emphasizes that it is also a woman's responsibility to make sure that the marriage of the next family is protected.

Buthelezi's female characters come from different family settings. Some are from the proper family setting where there are both parents and other siblings. It sometimes happens that this type of household is dominated by the female partners. Buthelezi, in the novel titled **Impi YaboMdabu Isethunjini** introduces his readers to Bafana's family which is controlled by his wife Poppie. Bafana has no say over what is happening in his house; as a result he is forced to leave his family because he cannot tolerate his wife's domination. This has a negative impact on his children Melody and Euthanasia. At the end, the family is broken down because the husband and wife do not see eye to eye. The same applies to MaMkhize and Bhekamatshe's

family, where MaMkhize used to utter the following words to her children, Buthelezi (1993: 43):

12. *Nango-ke uyihlo bantabami. Udakiwe futhi, hambani-ke niyolala ukuze angadakelwa kini. Ngiyazi phela uma ecula leli culo, akuzukulalwa.*

(There comes your father my children. He is drunk again, go to bed so that he will not get drunk upon you. I know that if he sings this song, we won't be able to sleep).

MaMkhize purposely uses the word *udakiwe* meaning drunk in front of their children to show disrespect towards her husband. In terms of family etiquette, she should use a euphemism *usuthi* meaning repleted or *udlile* meaning has eaten. To be more polite she should use the phrase or the idiom which is *uqhuba imbuzi* meaning drunk. The word *akuzukulalwa* meaning will not be able to sleep, does not literally mean that, but it means that he will be a menace to his family.

This means that MaMkhize wants his children to fully understand their father's behaviour. She is not aware that by so doing, she is confusing her children. Her duty is to protect her children from her husband's bad behaviour. In other novels, successful characters are from households that are headed by single parents. Velemseni, in the book titled **Indebe Yami Iyachichima** and Mandla in the book titled **Buchitheka Bugayiwe** are raised by their mothers after their fathers' deaths. They become very successful in all aspects of life. The character portrayal of these two characters bears out the view of Hooks (2000:73) who says that:

The facts show that some of the most loving and powerful men in our society were raised by single mothers. Again it must be reiterated that most people assume that a woman raising children alone, especially sons, will fail to teach them how to become a patriarchal male. This is simply not the case.

This quotation explains the role of women in society as far as child rearing is concerned. It is commonly believed that women might not be able to raise their sons to be patriarchal males, but this extract denies these assumptions. However, some of Buthelezi's characters who are brought up by single women parents could not succeed in life. For example, what happens to Bhekani is because of his mother's poor parenting skills, as well as the absence of his father's voice in their lives. This means that it could be better for the children if the father is dead than to see him suffer their mother's domination. Bhekani's sisters fall pregnant to different partners because they are pursuing a father figure, since their own father plays no role in their lives.

1.6.3 Socio-historical approach

This approach will be used to explain the need for scrutiny of independent educational documentation in order to assess the relevance of Buthelezi's comments on education. A socio-historical approach, according to Thompson (2001:1), is defined as follows:

A socio-historical critic would focus on the time period in which the text was written; the text, then becomes a significant document which reflects the social milieu of the writer's era. The critic would consider certain events (social, political) that occurred (regionally, nationally, or globally) during the writer's lifetime that

may have had a direct influence on the writing of the text. Thus, historical (as well as biographical) data becomes evidence from which the critic can make certain conclusions about the text's implicit / explicit meaning(s) or historical relevance.

This approach focuses on the period of time in which the text was written. This means that it concentrates on the social, political and economic background of the people. It is relevant for this study because this study looks at the post-apartheid period and its effects to South Africans. Apart from the aspect of education, this approach will also be relevant for the investigation of the historical events, including those directly experienced by the author, that are reflected in these novels which served as the writer's source of inspiration. These novels consider the events that occurred in South Africa and abroad. This is what Makhambeni (1988:4) is referring to when she comments that there is a relationship between the author and the society in which he or she lives. She goes further to explain that it is the problems of the societies as well as the societies themselves that give the author the inspiration to produce literary work. This becomes evident when the author expresses his view of life and the experiences of the society in which he lives.

Buthelezi's novels interestingly depict characters coming to terms with post-apartheid life, in the process exploring and developing the theme of the struggle to hold on to traditional African values in the face of the new South African politics and western materialism. His novels deal with the problems encountered by African societies as far as educational, economic, political and social aspects are concerned.

1.6.4 Reader-oriented theories

These theories are sometimes called reader-response criticism or

reception theories. Reader-oriented theories promote active reading during the reading process. In other words, they emphasise aesthetic reading of the text. Reader-oriented theories are general approaches to interpretation that focus on the role of the reader in making meaning of the written text. Meaning comes from the interaction between the text and the reader. The reader is viewed as an active participant in the construction of meaning. Readers are actively involved in the production of meaning. This is what Bressler (1994:179) has to say about this approach to literature:

Both the reader and the text interact or share a transactional experience: the text acts as a stimulus for eliciting various past experiences, thoughts, and ideas of the reader, those found in both real life and past reading experiences. Simultaneously, the text shapes the readers' experiences, selecting, limiting, and ordering those ideas that best conform to the text.

The function of Buthelezi's novels, in this case, is to shape a reader's experiences to evoke the response that best conforms with the didactic elements included in this work of art. On the other hand Feagin (1996:63) understands reader response criticism in this way:

Our attitude or frame of mind, point of view, or cognitive or affective sensitivity can lead to our seeing or experiencing things as being a given way. Being in this or that psychological condition affects how we interpret or analyse what we see and read.

This quotation emphasises the importance of a reader's point of view, and his or her condition in his or her society, and their relation to the interpretation and analysis of the text. This could be achieved

through looking at the social environment that Buthelezi has provided for his characters.

1.6.4.1 Reader response criticism

This is the systematic examination of the aspects of the text that arouse, shape and guide the reader. According to reader response criticism the reader is a producer rather than a consumer of meanings. A reader is a hypothetical construct of norms and expectations that can be derived or projected from the work and may even be said to inhere in the work. Reader response critics focus mainly on the reader and the process of reading rather than on the text or the author. Khumalo, (2001:11) has this to say about reader response criticism:

In this theory, the reader makes use of her own point of view and her own background knowledge from her life experiences to analyse the structure of the text. This is relevant when looking at the characters and the themes because the researcher interprets the behaviour of the characters according to her own understanding of the world.

The analysis of the didactic elements that are portrayed in Buthelezi's novels is done by looking at the behaviour of the characters as well as the themes that are revealed in these novels as they are understood by the researcher. Swanepoel (1990:37-38) is of this opinion about reader response criticism:

It may enable us to determine how African literature is perceived by a variety of individuals or groups and how the reception varies from individual to individual and from group to group, depending on the socio-cultural environment and related factors.

The analysis of the literary work depends on the social-cultural environment of the reader. That is why it differs from individual to individual and from group to group.

1.6.4.2 Reception theory

This theory concerns itself with the ways in which literary works are received by the readers. It emphasizes the role played by the readers in the creation of the textual meaning. Murray (1999:924) is of this opinion about the reception theorists:

Reception theories are committed to reinstating the reader into the interpretive process by investigating the manner in which the text, readers and society interact, and by analyzing the specific ways in which literary works are "received" both individually and collectively by their "consumers".

This quotation implies the relationship between the text, readers and the society. It defines reception theories as approaches that are used to investigate how the literary works are perceived by the readers. Both reader-response criticism and the reception theories are used throughout this study because this study is about the ways in which the didactic elements that are dealt with in Buthelezi's novels are analysed. It goes on mentioning these didactic elements and their importance to the society involved.

Reception theory is also about the way the readers view somebody's books. Reviews of Buthelezi's works, if there were any, would help us in this case.

1.6.5 Semiotics

According to Selden (1995:107), this theory, semiotics, claims that successful analysis of literature involves interpreting signs, which may be forms of social behaviour and political acts. In this regard, this study considers at the cultural norms and values of the characters in the novels. Mafela (1996:16) has this to say about the importance of culture when interpreting the text:

There is one important element which must not be ignored whenever a literary text is interpreted, and this is culture. It is not easy to interpret the meaning of a literary text without considering the culture of the society for which it has been written because it affects the other elements of a literary text.

For readers to understand the deeper meaning of a literary work, knowledge of culture and its influence on the lives of people is essential. This will enable the reader to detect where the characters act morally or amorally because this, in most cases, depends on the norms and values of that particular society. This opinion is further strengthened by the following statement by Abrams (1999:280) who states the following about the semiotic reading of cultural organization:

A great diversity of other human activities and productions- our bodily postures and gestures, the social rituals we perform, the kinds of clothes we wear, the meals we serve, the buildings we inhabit, the objects we deal with - convey common meanings to members who participate in a particular culture, and can be analysed as signs which function in diverse kinds of signifying system.

The above quotation reflects the fact that semiotics has to do with what is happening to people's lives and the way they do things, the types of lives they lead and the cultural functions they observe within their particular societies. Whatever the people do in their society indicates the type of life they lead and how they are regarded within specific signifying systems. Cuddon (1991:853)'s definition of the semiotic corresponds to Abrams' in such a way that they both highlight the issue of signifying systems. This is how Cuddon puts it:

In literary criticism semiotics is concerned with the complete signifying system of a text and the codes and conventions we need to understand in order to be able to read it.

The above quotation makes quite clear that it is essential to understand the language used by the author to reveal the themes. Among the codes and conventions of a text, which can be treated under the element of style is the issue of the tone which, according to Marggraff (1996:29), refers to the style of the writer when revealing the mood of the writer, as it is regarded as the emotional attitude of the author towards his audience. Cuddon (1991:698-699) defines the tone as the reflection of a writer's attitude (especially towards his readers), manner, mood and moral outlook in his work, even perhaps the way his personality pervades his work.

This approach to literary analysis is relevant for this study because, according to Selden (1995:40), it is about looking at literature as the form of communication where the author is regarded as the sender, the reader as the receiver and objects or facts talked about as the didactic elements that the author wants to share with his readers.

When comparing all the theories that have been discussed in this study, the moral-philosophical approach which includes utilitarian and consequential theories, are most relevant for the analysis of Buthelezi's novels. In this way literature is seen as a form of communication where Buthelezi is regarded as the sender, the reader as the receiver. The main aim of this study is to analyse the didactic elements as they are portrayed in Buthelezi's novels. This is how semiotics theory would be relevant in this study.

1.7 Method of data collection

In order to conduct this study successfully, data was collected through using the following methods:

1.7.1 Literature review

The literature that has been reviewed in this study is divided into two groups: the novels that have been studied, which serve as the primary source of data, and the books on literary studies and the post-apartheid period, journal articles and theses which serve as the secondary source of data collection.

The novels which are studied are **Kushaywa Edonsayo**, **Impi YaboMdabu Isethunjini**, **Buchitheka Bugayiwe**, **Uze Ungalokothi** and **Indebe Yami Iyachichima**. These novels have been chosen because they contain information on moral education in terms of human development, which includes development of self-esteem and access to education for all members of the family. The novels also cover the development of the family through reading books together, and helping each other as family members in terms of emotional and financial support. Love among siblings, and determination and dedication to each other as the tool to achieve economic, educational and social improvement are also included.

Anyone who works hard enough is capable of leading a successful life. This could be achieved through working together as friends to achieve an intended common goal. This is another idea carried by these novels in terms of their didacticism. What these novels have in common is their attitude towards tertiary education, economic development by the educated members of the society and the role that could be played by women in development programmes.

The author of these novels has been consulted to find out more information about the main themes that are dealt with in his novels. This was done in order to find out if what the reader has in mind is somehow related to the message that the author had aimed to convey to people; since Noyes (1997:21) claims that a novel can be a form of narrating the nation.

1.7.2 Focus groups

These were used to investigate common ideas, beliefs and people's perceptions regarding the influence of the past socio-political situation on their present lifestyle. This is because some people might have negative or positive attitudes towards multicultural societies due to a feeling of confusion and anxiety caused by contact with another culture, which did not occur in the past, or before the democratic South Africa.

These focus groups were made up of teachers, learners and parents. The rationale for these focus groups was to gather people's ideas about the current state of education, and their composition was designed to yield a range of views. Information obtained from the focus groups helped to shape chapter two of this study, which deals with the current state of education.

As far as the research could establish, there is no study that has been conducted on post-apartheid narratives and the analysis of the didactic elements of post-apartheid Zulu novels. However, there are unpublished materials with a similar orientation in English studies. For example, CG Warnes' Masters dissertation on **History, Representation and the Post-apartheid Narrative: Ivan Vladislavic's Propaganda by Monuments and Other Stories** has been very useful to this study.

This study does not duplicate Warnes' due to the fact that he has conducted his research on English short stories, whereas this study is about the representation of the post-apartheid period in Buthelezi's novels and its relationship to the way people think and live their lives.

A researcher who has written a lot on moral and didactic Zulu novels is MM Marggraff. Her Master of Arts dissertation titled **The Moral Story in Zulu (1930-1955)** investigates the differences and the similarities between moral and the didactic literature. Marggraff does not deal with post-apartheid novels. Among the novels she studied are **Mntanami! Mntanami!** by S Nyembezi and **Indlela Yababi** by RRR Dlomo. This study does not duplicate Marggraff's study because it deals with the novels written by one author, Buthelezi, looking at the didactic elements that are highlighted in his novels. This is a significant in a parallel field to that of this study, because there is a relationship between didactic elements discussed in this thesis and the moral aspects discussed in Marggraff's dissertation.

She mentions that the primary aim of the moral story is to test the reader's moral-ethical values, or to moralise, while the aim of the didactic story is to teach. The author of the didactic novel is more

didactic story is to teach. The author of the didactic novel is more interested in the moral goodness or badness of the characters than in presenting characters who engage in serious soul-searching in order to justify their actions or decisions.

This study deals with cultural conflicts in post-apartheid South Africa. A researcher who has dealt with the cultural conflicts is RP Madiga. His Master of Arts dissertation titled **Cultural Conflicts in Northern Sotho Dramas** focuses on the question of marriage, where parental control is at variance with individual preference. Traditionally, the choice of marriage partner among Africans is not an individual decision. Parents decide on behalf of their children. Parental authority has a prominent part to play in the sense that one is obliged to abide by their decision. Future conflict which may result in the breakdown or problems of the marriage, is one of the factors to be considered when marriage is to be arranged and negotiated. This procedure is not accepted among modern Africans, especially the youth. This study discusses some issues surrounding individualism as a challenge to communalism, but it goes further exploring the moral lessons that are discussed in Buthelezi's novels which are about the correct way of choosing marriage partner among the young Africans so as to avoid conflict. In this way, this study would not be a duplication of Madiga's study.

Among other things that are discussed in Madiga's study that are parallel to what is discussed in this study is the role that is played by a man in relation to his children and wife. Attention is given to leadership in the family, where the role of a man in relation to his wife and children is outlined. The traditional husband strongly resents the indulgence of his family members in modernity. As the head of the family, he feels he has been undermined and this infuriates him to

the extent of becoming despotic. This study mentions a reason for the wife to undermine the husband, which is her level of education, as well as the income she is earning, when compared with those of the husband.

- **Reviews in Journals**

The article written by NS Zulu titled **African literature in the next millenium** in South African Journal of African Languages, Volume 19, Number 4, 1999 is parallel to this study because it deals with the post-apartheid novel **Asikho Ndawo Bakithi** written by MJ Mngadi, published in 1996. Zulu analyses this novel under the following aspects: plot, characters, narrator and focaliser, time and space as well as theme. Towards the end of this article he tackles the issue of the future of literature in African languages. He states that writers are free to write about any subject, including the effects of apartheid.

Zulu states that in this novel, Mngadi brings back the events of the 1970s and 1980s. He also reminds us of the effects of apartheid on African people. What makes this study distinct from Zulu's article is that it does not look at the formal literary elements. It is also not the general analysis of Buthelezi's novels, but an analysis of the didactic elements in Buthelezi's novels.

NN Mathonsi reviews the post-apartheid novel titled **Itshwele Lempangele** in the journal Alternations, Volume 21, Number 17, 2001, written by Vusumuzi Maurice Bhengu. According to Mathonsi, this novel is a post-apartheid because it was published after 1994. It is set in a modern milieu in which the social, political, physical and cultural environment is shown to have affected characters differently. The negative attitude towards mixed marriages and socialising with other ethnic groups is going to be forgotten. Mathonsi regards this

novel as one of the first stimulating works in Zulu to touch on racial and socio-cultural reconciliation, and to reflect the changing relations and attitudes between parents and children in a period of transformation.

The article written by IJ Mhlambi titled **The hegemonic conceptualization of the African Renaissance in Buthelezi's consciousness as reflected in his narratives**, in *South African Journal of African Languages*, Volume 22, Number 3, 2002, is one of the parallel works in the chosen field. The novels that are discussed in this article are **Kushaywa Edonsayo**, **Buchitheka Bugayiwe** and **Indebe Yami Iyachichima**. She mentions that Buthelezi's novels are compelling and have been smothered by the patriarchal tradition he has been socialized in and the European-American hegemony he has come to internalize.

In both **Buchitheka Bugayiwe** and **Indebe Yami Iyachichima** the leading characters, Mbube and Velemseni, obtained the higher tertiary qualifications that made them very affluent. Mhlambi also points out that Buthelezi looks at the role education can play for financial success and prosperity. Even though this study tackles the aspect of education in a post-apartheid South Africa, it does not duplicate Mhlambi's article in that Mhlambi says nothing about the relationship between formal and informal education as evidenced in Buthelezi's leading characters. Those characters that lack informal education fail in life regardless of their level of formal education.

1.8 Definition of terms

It is felt that it is imperative that the key terms that are significant for this study are defined briefly.

1.8.1 Post-apartheid literature

Any literature that tackles the themes that deal with the events of the period after the first South African democratic elections of 1994 is regarded as the post-apartheid literature. Warnes (1999:1) is of this opinion about the term post-apartheid:

Three possible understanding of the 'post' in post-apartheid are provided: as a temporal designation, as the sign of a transference of power with potentially ambiguous consequences, and as a marker of real change. It is argued that the term 'post-apartheid' implies a relationship between past, present and future.

This quotation emphasizes the fact that the post-apartheid period has something to do with the transference of political power from the White government to the democratic government under the African President. As far as African literature is concerned, this term refers to the ability of the writers to highlight the issues or the experiences that take place during this transition period, since Warnes regard this period as the marker of real change, given the myriad changes that accompany the movement from authoritarian government to the democratic government.

The issue of post-apartheid as a marker of real change is evident in Buthelezi when he reveals the previously hidden secrets about all the stereotypes which were common in apartheid South Africa. Buthelezi shows the false beliefs about the superiority of Whites to Africans that Whites learned from their parents. He breaks the silences of the past by revealing what can be regarded as painful truth to the Whites. In his novel **Indebe Yami Iyachichima** he mentions that African people were civilized long before the arrival of Whites in

Africa. This is evident in the argument between Professor Ndaba and Professor Steenkamp about the issue of science and Africans. This is what Professor Ndaba tells Professor Steenkamp in *Buthelezi* (1998:73):

13. Ngenkathi oyihlomkhulu benu bengamaqaba behlala emigedeni yase-Europe, obabamkhulu bethu e-Afrika babechwephesha ngolwazi lwesayensi neMathematics.

(At the time when your forefathers were heathen and ignorant in the caves in Europe, our great-grandfathers in Africa were experts in science and mathematics).

The verb *-chwephesha* according to Doke and others, (1999:118) means to act with ease, skill and dexterity. It is more powerful than the verb *-azi* which means to know or to understand.

This excerpt is a clear indication that this novel is to be regarded as a post-apartheid work, since it exposes hidden information which the previous works of art successfully managed to suppress throughout the apartheid years. *Buthelezi* (1998:74) further states that, White people killed intelligent African people like Socrates, because they wrote about the destruction of African civilization.

There are many challenges that are faced by South African people as far as this period is concerned. These include forgetting about what happened in the past and live harmoniously together as one nation. The end of apartheid can be regarded as the beginning of the real struggle. *Buthelezi* in his novels attempts to portray what is happening in South Africa during this transition period, its effect on African traditional ways of living and the problems that are

encountered afterwards.

1.8.2 Didactic literature

Works of didactic literature convey moral lessons of some sort. The focus of this study is on the analysis and the investigation of whether Buthelezi's themes are didactic as far as the post-apartheid situation of South Africa is concerned. Cuddon (1991:245) claims that any work of literature which sets out to instruct may be called didactic. This means that the type of literature which carries moral lessons in its themes may be regarded as didactic. Another literary scholar who makes comments which bring to mind Cuddon's opinion concerning didactic literature is Abrams (1999:65). This scholar states that:

Didactic literature, the adjective "didactic", which means "intended to give instruction", is applied to works of literature that are designed to expound a branch of knowledge, or else to embody, in imaginative or fictional form, a moral, religious, or philosophical doctrine or theme.

This means that literature can be didactic in terms of its religious, moral or philosophical point of view. Manhire (1996:5) states that since classical times, literature has been considered to have a dual purpose, that is to delight and to instruct. She further claims that the main aim of didactic literature is to influence the reader's attitude to its subject. This means that the author's subject is related to the theme that is revealed by that work of art, as well as to whom is that theme revealed, and that analysis therefore entails the examination of the main focus of the writer. In this case, Buthelezi focuses largely on highly educated people because it has been observed that some of them tend to denigrate religious texts as being of no importance to them as a result, they find themselves acting immorally. This idea

correlates with Sibulkin's (n.d.:2) general observation on society that one can point to a positive correlation between increasing educational level and a diminished belief in the authority of religious texts.

This phenomenon is vividly demonstrated in the novel **Impi YabomDabu Isethunjini** where Poppie refuses to use the Bible that belonged to her mother-in-law. She argues with Bafana that to be a Christian is for those who do not lead the type of life she leads. This is how she puts it in Buthelezi (1996:203):

14. Ukuze kuthiwe ngenza kahle, kuhle ngibe ngumama wakho uMaMbhele, ngishaye izingubo ezifika emaqakaleni, ngihambe lezi zinkonzo zezililo zeminyaka, zokufakaza, zemidanso kanye nemisindo yemithandazo. Konje wathi umama wakho kuhle ngifake ibhantshi njengaye? Cha Bafana, ngiyenqaba ngempela ukuba ngumama wakho. Mina angisangene nakancane. Kulungile nina baseMpaphala qhubekani nokusangana kwenu ngenkolo. Mina Poppie Rachel ngizonilandela ngokukholwa ngilawulwa ubuchopho bodwa, hhayi ngokusebenzisa imizwa engaqoqiwe.

(For people to say my actions are good, it is better for me to be your mother MaMbhele, wear ankle-long dresses, attend the annual grieving church services, for confessing, dancing and noisy prayers. You did not say that your mother said that I should wear the church attire just like her? No Bafana, I do not want to be your mother. I am not mad not even a bit. It's alright for you people of Mpaphala to carry on with your madness with religion. I Poppie Rachel will follow you with my mind only not with my uncollected senses).

It becomes clear in this excerpt that Poppie is against Christian religion as well as the people who are Christians to such a degree that she fails to pay respect to her dead mother-in-law. The reason behind that is the type of life she leads, as well as her financial and educational position. This condition can be regarded as one of the ambiguous consequences of the post-apartheid period. She believes that African church services are not good for her. She is against wearing church uniform. In fact, she is opposed to everything that used to be done by her mother-in-law. She argues that in whatever she does, she makes sure that she thinks deeply about it.

Buthelezi's novels are relevant because they tackle the problems faced by people in post-apartheid South Africa. Selepe (1997:142) mentions that:

Furthermore, if literary creativity and literary study should mean anything to South Africans, now and in the future, authors and scholars need to make their material more relevant, interesting and accessible in such a way that their inputs lead to a better understanding of the situations people find themselves trapped in, and to suggest possible answers to the problems they are faced with. This would facilitate dialogue between people from different cultural backgrounds and ideological persuasions, thus making literary activity a worthwhile venture to enter into in such a way that it benefits both the casual and a serious reader.

This quotation means that literature should either be for enjoyment or have didactic purpose. It should be relevant to the target audience and be used to solve problems encountered by people in their

everyday lives. Literature should open communicative channels between people from different cultural backgrounds by encouraging people to learn each other's languages.

1.9 Chapter Outline

This study is made up of seven chapters. At the beginning of each chapter there is an introductory paragraph, briefly outlining the content of that chapter. The last paragraph of each chapter is the concluding paragraph highlighting the areas that have been covered.

Chapter 1

This chapter consists of the general introduction for the whole study, aims of the study, research methodology and the theoretical framework that have been used in conducting this study. Some key concepts such as post-apartheid and didacticism are also defined in this chapter.

Chapter 2

An attempt to examine the state of education in a post-apartheid South Africa is made. It brings into focus both formal and informal education, and compares the results of pupils from both predominantly African and White high schools. The end results of a proper education are also examined. This chapter is significant for this project because it investigates the suggestions made by Buthelezi as far as the improvement of education in African South African schools is concerned. It also covers the attitudes of the African high school children who attend multiracial and multicultural schools that are predominantly White towards those who attend predominantly African high schools, and what Buthelezi has to say on the subject.

Chapter 3

The historical background of these novels, factors that led to the 1994 democratic government in South Africa are dealt with in this chapter. The summary of these novels and their relation to past South African history form part of this chapter.

Chapter 4

This chapter covers the way in which Buthelezi has portrayed households in the post-apartheid South Africa in both rural and urban areas, looking at both nuclear and extended families.

Chapter 5

The portrayal of women in Buthelezi's novels, their response to socio-political changes as well as their relationship with their children, in-laws, husbands and their colleagues at work are investigated. The strengths and weaknesses of these women are identified while suggesting the manner in which they could behave.

Chapter 6

This chapter deals with various themes that are found in Buthelezi's novels in order to scrutinize the moral lessons that are offered. The most important themes that are discussed in detail in this chapter, which are also revealed in all Buthelezi's novels, are the renewal of African moral values, loneliness, the conflict between individualism and collectivism, forgiveness, religious and personal development and the African Renaissance.

Chapter 7

This is the general conclusion for the whole research project. It includes summary, observation and some implications for further research.

won the M-NET Book Prize with his novel **Impi YabomDabu Isethunjini**. He again won the African Heritage Literary Award in 1997 with another novel, **Uze Ungalokothi**.

In 1970-1973 he was the principal and the history teacher who founded Buhle Buyeza High School in Greytown. From 1973-1978 Buthelezi was also the principal of Amakholwa High School in Pietermaritzburg. From 1981-1985 he was a principal of Zibukezulu High School in Imbali, Pietermaritzburg, then principal of Mpande High School in Pietermaritzburg in 1986. In 1987 he was a lecturer in Educational Psychology at Umbumbulu College of Education in Amanzimtoti.

Between 1988 and 1995 in the USA, he was a Field Instructor working with Michigan State University Student teachers in schools in Multiple Perspectives Teachers Education Programme at Michigan State University, where he also taught isiZulu. In 1996 he was a visiting professor at Albion College. He is now a fulltime writer who is committed to make a significant contribution in nine African languages, which were neglected by the apartheid regime. Most of his work will be translated into eleven South African languages.

Between 1992 and 2001 Buthelezi was a Director, researcher and a writer for Salt and Light Literary Arsenal USA and AmaShenge Publishers and Booksellers.

Between 1993 and 2005 he authored more than ten works (novels and plays), which include **Impi YabomDabu Isethunjini**, a book prescribed for Grade 12 in 2003.

Dr Buthelezi, son of MaMwelase, is married to Dr Sybil Mazo MaDlamini who is not only his wife, companion and friend, but also the backbone, the chief editor and the one-person ethics committee of all his literary work. His children, Shenge, S'thokoziso and Mangaliso play a supportive role and also prepare manuscripts in their word processors.

1.10.1 Buthelezi's publications

1. Made of Sterner Stuff
2. The Stones Shall Shout
3. Koti Mntanami! (Zulu play)
4. Soweto Riots: As They Were
5. Seeds of Our Transgressions
6. Uze Ungalokothi! (Zulu novel)
7. Hhawu Bantabethu! (Zulu play)
8. Buchitheka Bugayiwe (Zulu novel)
9. Principals for the New South Africa
10. Indebe Yami Iyachichima (Zulu novel)
11. You are under arrest Sannah Dlamini
12. Nilibangisaphi Ma-Afrika? (Zulu novel)
13. Uyadela Wena Osulapho! (Zulu poetry)
14. Impi YabomDabu isethunjini (Zulu novel)
15. Nomusa Bhengu: Extremes of Pendulum
16. Learn Zulu: An Easy Way for Adult Learners
17. Lezi Zinkondlo Zami Zimbokodo (Zulu poetry)
18. Anarchy, Ennui and Nihilism: The Bitter Eighties
20. Don't Squander our Dearly-Brought Freedom: A Novel
21. Side by Side: Poetry from South Africa and Nigeria
22. Izingqalabutho Zakithi KwaMalandela (Biography)
23. Zinqunywa Amakhanda Ziyekwe (Zulu Short Stories)
24. UTata uRholihlahla Dalibhunga Nelson Mandela: NgesiXhosa

25. Amakholwa High School: A School in Apartheid South Africa
26. Poetry for the Young South Africans (in seven South African languages)
27. Feminist Epistemologies and African Women's Ways of Knowing in South Africa
28. Bantu School Boards: Missed Opportunity of Community Involvement in Education
29. UBaba uRholihlahla Dalibhunga Nelson Mandela: Ukhukhulelangoqo Wocwaningo
30. The Dynamics of University Education Transformation in Post-Apartheid South Africa.

1.11 Summary of novels

The following section is the summary of the novels that are analysed in this study. It is imperative to give a brief description of what happen in the novels so as to identify common threads and themes. For example, in all these novels, those who come from rural areas and who put more effort into everything they do, become successful, no matter how bad their previous situation. But what makes them successful is their willingness to share whatever they have with those who are less fortunate.

1.11.1 **Indebe Yami iyachichima**

The novel titled **Indebe Yami iyachichima** is about the way African people in South Africa suffered in order to survive. It also shows how African people were oppressed by the White people. African people in South Africa had no opportunities of doing things the way they liked. This novel also portrays Velemseni who came from Mahlabathini rural area to Soweto to study at Vista University and how he struggles to complete his university studies because he came from a poor family and his father had passed away. He did not have

a place to stay while he studied. **Indebe Yami Iyachichima** also portrays the history and the nature of apartheid in South Africa.

1.11.2 **Impi yabomDabu Isethunjini**

The novel titled **Impi YabomDabu Isethunjini** is about two Ngubane families, one from a rural area and one from an urban area. These two families are affected by the changes of the new South Africa, where we find that the Ngubane family which is in the urban area could not prosper, and this family falls apart, while the rural family from Empaphala is in comfortable circumstances. These educated families from urban area face many problems, and they fail to solve their problems, which leads to the breaking down of their family. This novel also portrays the differences between the ways of raising children in which urban and rural parents rear their children.

This novel comments on the role that could be played by the youth in bringing about changes in their respective communities. It is where the issue of ploughing back what has been learnt into the community comes in.

1.11.3 **Kushaywa Edonsayo**

The novel titled **Kushaywa Edonsayo** is about urban life and rural life. In this novel Buthelezi portrays Bhekani as a man who abandons his responsibilities of taking care of his extended family and the farm in a rural area at Jonono after the death of his mother. Bhekani experiences a journey of inner turmoil and self-discovery. Misfortunes beset him, and he is forced to reassess his situation. He decides to return to Jonono and to channel his energy and positive input into his farm and community. Bhekani comes to transform Jonono into a vibrant area of development and promise, but this is achieved through a hard struggle that his wife Samvu is involved in.

In this novel Buthelezi portrays the role that can be played by women in bringing about changes in other people's lives. The most important women characters in this novel are Samvu and MaDubazane. Without their contribution the novel would not have been the same.

1.11.4 Buchitheka Bugayiwe

This novel is about three boys who left their homes because of apartheid in South Africa. These three boys, Mbube, Mankanini and Qinisela went into exile where they suffered greatly, to the extent of having to bury Mankanini, who dies while in exile.

They have problems at school because they are poor. The teachers treat them badly and they keep on reminding the boys, especially Mbube, the main character, that he is nothing; his mother is nothing and his father was also nothing, and Mbube is also not prepared to change his life situation. As the novel goes on, Mbube's life changes from bad to best. He becomes highly educated - more highly educated than his high school teacher, Miss Mthethwa, who used to think that since he was from poor household he would die poor. Mbube obtains his doctoral degree in America, and returns home to marry his childhood sweetheart, Ntozonke, who has been engaged to Madoda. Ntozonke does not marry Madoda because on the wedding day he got drunk and was involved in a car accident.

Mbube's mother is a single parent who works as a domestic worker. After Mbube's return to South Africa, his mother's life changes from being the employee to being the employer.

The novel also tells us about the conditions under which freedom fighters lived in countries like Zimbabwe, Mozambique, and Swaziland while they were in exile.

1.11.5 Uze Ungalokothi

Uze Ungalokothi portrays the signs of the breakdown of the families, as well as what could be done to heal those conditions. This type of writing touches on the problems of inequalities in social classes, gender inequalities, the use of different languages by the married couples as well as male domination. It also touches on the problems of domestic violence that are caused by the involvement of different ethnic groups in the families as well as different cultures.

African marriages have been so hybridized that the centre does not hold anymore. For Ndabethe Gumede, a Zulu woman, and Abapfhani Ignatius Tshipembe or Makwarela or Sikhosane, a Venda, the conflict arises from class, cultural gender and linguistic differences.

1.12 Conclusion

This chapter has introduced briefly the issues that are discussed throughout this study. The chapter outline, which sketches the contents of all the chapters of this study, is provided. It is comprised of the definition of the terms that are significant to this study, aims of the study, reasons for the study as well as why Buthelezi's novels are regarded as didactic and classified as post-apartheid literature.

The literary approaches for literary analysis are also discussed briefly in this chapter, with reference to examples from the primary sources, which in this case are Buthelezi's novels. Examples of those approaches are moral-philosophical, feminist, utilitarian, consequentialist, deontologist, semiotic and socio-historical approaches. The chapter has also explained how these approaches relate to the post-apartheid period. The method of data collection

which involves focus groups and a literature review is briefly discussed in this chapter.

The following chapter is about the state of education in a post-apartheid South Africa, looking at the challenges that are faced by parents, teachers and learners as they enjoy the fruits of democracy. In his novels Buthelezi highlights the importance of education as well as when education can be regarded as incomplete.

CHAPTER 2

THE STATE OF EDUCATION IN A POST- APARTHEID SOUTH AFRICA

2.1 Introduction

This chapter attempts to examine the state of education in a post-apartheid South Africa. It brings into focus both formal and informal education and provides a comparative look at the results of pupils from both predominantly African and White high schools. The end results of proper education are also examined. This chapter is significant for this study because of the investigations and the suggestions that are made by Buthelezi in his novels as far as the improvement of education in African South African schools is concerned. The experiences of African high school children who attend multiracial schools that are predominantly White, and their attitudes towards those who attend predominantly African high schools, and what Buthelezi has to say in his novels about them, are also covered in this chapter.

There are four novels that deal directly with specific aspects of the state of education in post-apartheid South Africa. They are **Impi YabomDabu Isethunjini, Indebe Yami Iyachichima, Buchitheka Bugayiwe and Kushaywa Edonsayo**. Aspects such as tertiary education, financing of tertiary institutions, and attitudes of university lectures towards African students are also dealt with. Since democracy in South Africa brought about opportunities for some excellent students to study abroad, a comparison between South African universities and universities in overseas is included.

2.2 The effect of democracy in South African education

The state of education in a post-apartheid South Africa brings about

many changes in people's lives. South Africa is a democratic country; African people are now free to send their children to the schools that were previously known as belonging to the Whites only. The state of education in a post-apartheid South Africa has an impact on culture and languages, especially African languages. African people tend to denigrate their own cultural beliefs, values and languages and adopt European ways of living. This is because they believe that their knowledge of English will open all the doors that were shut by the apartheid system. The language that is used by people stands for the type of life that is led by those people. Selepe (1997:141) has this to say about the importance of language in people's lives:

Language carries with it the people's consciousness and culture which are informed by, among others, recurrent social, political, economic, religious and other social phenomena.

This extract means that the language used by the people determines the people's culture and the type of life led by the people. The identity of the people is tied up in language. Xhakaza (2004:1) maintains that children should be brought up to be conversant in their own mother tongue because these are their own ancestral and parental languages. This means that the language that should be used at home is the mother tongue. Some African people believe that if they are to enjoy the fruits of being in a democratic South Africa, they have to try and do everything that White people do. This includes the use of English, and the attempt to lead European life. The language that is used by the characters in **Impi YabomDabu Isethunjini** determines the socio-economic background of the characters. This is how Poppie talks to Bafana over the phone in

Buthelezi (1996:24):

15. Hallow Darling ... yes... ye...s. Sorry to disturb you ...Nothing important... just rural mentalities with their complexities ... Please take the children to school. I can't do it today ...you are a darling.

The significance of a Zulu speaker who talks in English in the above quotation highlights the type of life that is led by such people. It also shows the effect of democratic government in South Africa where parents have freedom of choice about the types of schools to which they can send their children. Bafana and Poppie are Zulu speaking people, but since at this time they can afford the type of life that some of the White people cannot afford, they tend to think that they have nothing to do with African ways of living. They do not visit their family in rural areas and they also do not allow these relatives to set foot in their house. Since Bafana, his wife and their two children no longer live in Eshowe, they do not care what is happening to their uncle's house.

2.3 Formal education

Formal education is acquired by the children as they start attending schools. It is normally regarded as the key to the improved socio-economic development throughout the world. Ogechi (2002:329) has this to say about formal education:

Formal education is crucial to the attainment of improved socio-economic development This is perhaps one reason why parents send their children to school, in the belief that they will eventually be rewarded with good jobs. Education is thus seen as a strategy for industrialization and poverty eradication. It is a means to personal development for

the literate person and by extension the society at large.

This means that people benefit economically from acquiring education. Buthelezi's main characters succeed in life because of their high level of education. Hlanganisani and Uzithelile in **Impi yabomDabu Isethunjini** have grown up in a very poor environment, but their tertiary education and hard work have helped them to succeed and to take care of their extended families, including Bafana's family.

In **Buchitheka Bugayiwe** Mbube succeeds even though the apartheid laws in South Africa have had bad effect on him, because he has to leave the country in order to succeed both socially and financially.

The same applies to Velemseni in **Indebe Yami Iyachichima** who has also been brought up by his single mother after the death of his father. He became very successful in life through acquiring high level of education at Vista University. Mkhwanazi in Buthelezi (1998:5) has this to say about the effect of formal education to poor people:

16. Cha,cha,cha Nkwali, kungeze kwalunga lokho. Thina baseGudunkomo sithi akafunde aze afike emafini lo mfana wethu. Isindeneni sonke sesethembele kuye. Phela ziyindlala izifundiswa zamajazi kwaCeza. Futhi nje azikho ezihlotsheni. Esigodini sakithi kwagcina ngomfana wakwaMavundla, lona manje osenesikhundla esikhulu kwezomnyango wemfundo. Ungalubona unyanyavu lwemoto ahamba ngalo.

(No, no, no Nkwali, that would not be right. We people of Gudunkomo, say that our boy must study until only the sky is the

limit for him. The whole extended family has put its trust in him. There are no graduates at kwaCeza. There are also no graduates among our relatives. In our district the last graduate was the boy from Mavundla family, the one who occupies a high position in the education department. You can see the posh car he drives).

This poor community and the poor families, which are headed by unemployed women, believe wholeheartedly that once Velemseni finishes with his university education, life will change. Buthelezi uses the hyperbole *aze ayofika emafini* meaning until he reaches the sky, to indicate that once Velemseni became educated, nothing would stop him only the sky would be a limit to his success. His family and community would not suffer. Buthelezi refers to Velemseni's family members as *isindeni* to indicate that it is not only his immediate family members that would benefit from his education, but his extended family as well as his community. The reason for Ceza community living in poverty is the shortage of educated people. This is evident when Buthelezi uses the word *ziyindlala* to refer to the fact that Ceza community lacks educated people. *Unyanyavu lwemoto*, which means the posh car, also indicates the effect of formal education on the lives of poor people and poor communities. It is through acquiring a high level of education that poor people from rural areas are able to enjoy themselves and to drive expensive cars. To support the above-mentioned points Mhlambi (2002:202) points out:

In subsequent texts Buthelezi has looked at the role education can play for financial success and prosperity. In both *Buchitheka Bugayiwe* and *Indebe Yami Iyachichima* the leading characters, Mbube and Velemseni obtained the highest tertiary qualifications that made

them very affluent. There is a sense in which education is seen as a major ingredient to financial success in life, however this also operates at the individual level as well.

Mhlambi asserts that in Buthelezi's novels education is seen as a major ingredient to financial success in life, but goes on to state that this also applies at the individual level. This is evident in *Bafana and Poppie in Impi YabomDabu Isethunjini*, and applies especially Poppie who obtained the highest education in nursing, but fails to bridge the gap between being a career woman, wife and mother of two teenagers.

Formal education usually takes over where informal education is left off, but in fact, formal education is enriched by informal African education. A child with poor or less informal education usually gives teachers many problems. This child finds it very difficult to communicate well with other children as well as teachers since he/she lacks respect. As a result, this child might not succeed at school. Buthelezi (2002:20) expresses this idea in the following manner:

.....Formal education was enriched by informal African education which emphasizes respect of authority, seniors and one's family name. Children were expected to be reliable and always willing to be sent on errands by elderly persons. When in need, elders called children. A good child was the one who always responded whenever called and requested to do something.

The above quotation means that for the children to do better at school they need to have been well taught at home. The most

important thing that they learn before they go to school is to respect the elders. To support the above point Ogechi (2002:329) maintains that:

Formal education requires certain facilities of which books – for all subjects and disciplines and at all levels – are fundamental. Books are good supplements to the teaching and learning process. They should not just be for formal education; rather, they should also include books for people not involved in academic work.

This means that, in order for children to develop well, they should not only read their prescribed text books. They should also read extra books in order to gain general knowledge, as well as to learn how to overcome the problems encountered by people in this world. Buthelezi (1993:86) maintains that it is wise to create an environment for their children that is conducive to reading many books:

17. Izazi zithi inhlakanipho ayiyi ngobudala, iya ngolwazi. Zibuye zithi futhi ulwazi lolu lubalulekile futhi lungamandla. Kungukuhlakanipha ukufunza izingane zethu ulwazi ziqale zilukhume zincane, zikhule zazi ukuthi imbeleko yekusasa elihle ngulwazi olutholakala emabhukwini.

(The wise people say that wisdom is not about age, it is about knowledge. They go further saying that this knowledge is power. It is wise to feed our children with knowledge from their tender age and they will grow up knowing that the carrying skin of a successful future is the knowledge from the books).

In the above-mentioned quotation Buthelezi makes use of the

metaphor *imbeleko* (carrying skin or a baby strapper) to refer to the knowledge found in the books. The use of this term has to do with attachment and love. If a person loves to read, he or she acquires knowledge and skills that will enable him or her to arm for the future. Buthelezi has chosen a very good metaphor in this regard. There is also a relationship between *ulwazi lungamandla*, meaning knowledge is power, and *imbeleko yekusasa elihle*, meaning the carrying skin for a good future. Knowledge is power because it is the key to success. There is a relationship between knowledge as power and knowledge as the carrying skin because both the carrying skin and knowledge give security, protection and hope for the future. The power that is found in knowledge helps people to succeed in solving their daily problems, to arm for the future and to develop skills that will open all the doors for them. To support this idea of the relationship between *imbeleko* and attachment, Buthelezi (2002:17) has this to say:

Let us not gloss over Rolihlahla's *mbeleko* and *bele* upbringing. Family theorists maintain that when a child gets enough time for attachment to parents, that child grows up loving, being capable of forming attachments with others, things and resolutions. It is perhaps this upbringing of *ibele nembeleko* which later enabled Rolihlahla to grow up into a charming, loving, committed and attached freedom fighter whose activities were not fired by rage, but emanated from the love of humanity and others.

This suggests that knowledge from books helps to prepare children for future challenges and problems. If they do not read, they will not become strong. Books nourish the minds of those who read them. In the above-mentioned extract *imbeleko* is closely linked to *ibele* (breast of a woman or to breastfeed a child). *Ibele* goes beyond ordinary nutrition and implies the totality of child-care for Africans.

Parents should make sure that they instill the culture of reading into their children at an early stage. It is parents' responsibility to make sure that there are enough books for their children to read. In fact, according to Buthelezi (1993:87), if the family does not read it becomes weak and insecure. There is no mental development without the knowledge gained from reading books. This is how Buthelezi (1993:87) points out the importance of the study room in a house:

*18. Ngiyazizwa sengiyaqala ukugcwala
ngengqondo. Angiseyena loya ntondo,
inkolombela eyacishe yabulawa yimoto
ngoba yenqaba ukuthatha indawo yawo.
Ziyangondla izincwadi nolwazi Bhungane.
Uma sengisibekile isitadi kowami,
ngiyogoqa imiqulu yolwazi nawe
uyozibonela nje ukuthi izingane
zakwaMchunu zondlekile, ayi ngesidumbu
kuphela kodwa nangengqondo.*

(I can now feel that I am getting enough mentally. I am no longer that small size of a litter, a person with sunken eyes that nearly got killed by a car because of refusing to take his responsibility. The books are nourishing me, Bhungane. Once I have the study room in my house, I will collect piles of books full of knowledge. You will even see for yourself that the children of Mchunu family are well nourished, not only physically but also mentally).

This extract emphasizes the role played by reading books in a person's life. Buthelezi uses the metaphors *untongo* (small size stature) and *inkolombela* (a person with sunken eyes) to refer to a person who is weak and undernourished mentally due to the lack of knowledge from books. The moral lesson that one should draw from this point is that for people to succeed in this post-apartheid period,

knowledge from books is very important. It can make strong people, who are able to solve their everyday problems wisely, who are also down-to-earth and realistic.

Buthelezi has used the term *ukugcwala ngengqondo*, meaning mental development, and *ziyangondla izincwadi*, meaning books nourish me, to refer to the advantages of reading the books. Knowledge from books nourishes the mind of the readers, and, as a result, their thinking skills are developed.

According to the above-mentioned quotation, reading books does not only promote children's mental growth, but books can also help adults to take responsibility. Through reading books, people acquire new, useful information everyday. The study room should have a variety of different kinds of books because it should be where the whole family acquires knowledge and skills. According to Buthelezi (1993:86), a study room should have different books on plumbing, cookery books, books for entertainment as well as books for mental development.

2.4 Informal education

Informal education takes place outside schools. It refers to any information regarding the norms and values of a society that the child assimilates from a tender age. It is monitored by parents, siblings, friends, classmates and members of the community. It is mostly essential in rural areas where people lead communal lives, where the extended family is still in evidence. Informal education is a life-long process. Alexander (1997:77) has this to say about informal education:

Learning within the family is more lasting and influential than any other. Values,

attitudes, behaviour, language and a vast range of skills are learnt or shaped at home. Family life can be a source of inspiration and personal growth throughout life.

This means that what children learn early in life continues to affect them throughout life. Alexander continues by stating that many studies show that home background is the most single significant factor in educational achievement at school and in later life. Bafana does not want to take care of his sister's two children because he was told that what Linono has done was a disgrace, such that she was not given the privilege of continuing with her studies. Hence Bafana feels that he has to add to the problems that are encountered by his sister by hating and neglecting her children. What is happening to Bafana regarding Linono's children is the effect of the socialization he experienced earlier on. Uzithelile in Buthelezi (1996:261) argues that her mother, Linono has suffered because she is a woman. She does not deserve that. This is how she puts it:

19. Umama uLinono wakhishwa esikoleni ngoba kuthiwa watholela ingane ekhaya. Empeleni umama wajeziselwa ukuthi ungumuntu wesifazane, ayi ngoba ethole ingane. Umalume wethu uMbhahhadisi Ngubane washada wathola izingane ezimbili esizaziyo. Wabuye wathola ezintathu ezaziwa nguyena kuphela kanye namantombazane awatholisa abantwana. Ngaphandle kwalezo zingane kungenzeka kube nenqwaba yezingane ayezitshala engazi. Kuwo wonke lo monakalo awenza umalume, wafunda waze wayongena eyunivesithi. Yini yena engajeziswanga njengomama?

(My mother, Linono was forced to stay away from school because she had a child outside wedlock. In fact my mother was punished for being a woman not

because she had a child. My uncle John Mbhabhadisi Ngubane got married and had two children that we know of. He eventually had three more which are only known to him and the girls he impregnated. Apart from those children, it might happen that he has many children which he sows without him knowing. With all this damage which my uncle did, he studied until university level. Why was he not punished like my mother?)

Buthelezi portrays Bafana as someone who has many girlfriends before he gets married. It can be deduced from the above quotation that he impregnated most of them. This is evident when the metaphor *ayezitshala* (sowed) is used to explain his behaviour. It also shows the damage that he had done to the society. He goes on without being punished because he is a man. The phrase *ukutholela ingane ekhaya*, meaning to become pregnant before marriage is used only when a woman bears a child before marriage. It is as if only the girl is to blame for pregnancy, not the boy who has inseminated her. Buthelezi in **Kushaywa Edonsayo** indicates that blaming a girl is not a good thing to do. When the people from MaMkhize's church complain that MaMkhize's daughters give birth to many children out of wedlock, she makes it clear that her daughters do not impregnate themselves: there are boys from respected families who are involved in that mess. She goes further to indicate that at least her daughters are not morally corrupt since they do not abort the children. The judgemental attitude displayed towards unwed mothers is an example of how African societies discriminate against women. Both Bafana and Linono had children outside wedlock, but society tends to turn a blind eye towards Bafana's behaviour, yet ensures that Linono is punished for her teenage mistakes. The point that Buthelezi wants to make in the above quotation is one that accords with a feminist point of view: his aim is

to eradicate sexist domination in transforming society. This is how Phillips (1987:68) defines feminism:

It is the freedom [for a woman] to decide her own destiny, freedom from sex determined roles, freedom from society's oppressive restrictions; freedom to express her thoughts fully and to convert them freely into actions. Feminism demands the acceptance of woman's rights to individual conscience and judgement. It postulates that woman's essential worth stems from her common humanity and does not depend on the another relationships of her life.

The above quotation conveys the nature of women's experience in a man's world. Women's rights are not accepted, and they suffer under society's oppressive restrictions. Women do not have freedom to express their thoughts and put them into action. This applies to Linono in that she was unable to stay with her children because of the restrictive constraints imposed by her society. Her absence could have affected the children's performance in school activities, since children commonly fail to achieve their full potential if their parents or guardians do not come to give them support. Hlanganisani and Uzithelile wished that their mother, Linono could come and give them support during the schools' preparations for the Olympic Games. This is evident in Buthelezi (1996:168):

20. Umnumzane Cele benoMaKhumalo babengayihambi imidlalo yezingane, kanti uLinono wanqatshelwa abasemzini ukuba aye emidlalweni. ULinono wayethanda kabi ukuba ayobona izingane zakhe, ikakhulu ngoba zazimbhalele incwadi zathi makazicelise eNkosini ukuba kungaveli lutho oluphazamisayo ngoba zazifuna ukuya phesheya ngale midlalo.

(Mr Cele and MaKhumalo never used to attend children's sports. Linono was prevented from attending the sports by her in-laws. Linono loved so much to go and watch her children, especially because they wrote her a letter asking her to help them ask the Lord to keep every disturbances away because they wanted to go to overseas with the sports).

The above quotation indicates that Linono cannot express her thoughts openly. She even fails to be with her children when they need her most. No matter how much she loved to be with her children, she could not, because that would cost her her marriage. Linono needs to have greater individual freedom. Her in-laws know very well that she has left other children at home, but would not allow her to be with them. She like all women, needs to be freed from sexist oppression, as Masuku (1997:16) suggests:

Feminism is a struggle to end sexist oppression. Its aim is not to benefit any specific group of women, or any particular race or class of women. It does not privilege women over men. On the contrary, it is a movement that has the power to transform the whole society in a meaningful way.

This quotation indicates that feminism is a movement that can bring changes to the whole society in a meaningful way. Most women are not allowed to further their studies because they are women, and some of them fear that by being successful they make their male counterparts uncomfortable. This is evident in Smith (2002:9) when the main character in the novel describes about her experiences in her workplace while she was still employed:

I got a job in the bank and I was given promotion after promotion. Now I am the No.1 subaccountant and I don't think I can go any further because all the men are worried that I'll make them look stupid. But I don't mind. I get very good pay and I can finish all my work by three in the afternoon, sometimes earlier.

The above quotation indicates that women are hard workers when compared to their male counterparts, but they have to be strong and forget about the feelings of their male colleagues. These are the challenges that women are facing in post-apartheid South Africa, which has brought about many opportunities to them.

The women oppression leads to poor informal education, which is sometimes influenced by the type of life that is led by that particular family. In a patriarchal society women suffer most of the time. They are deprived of formal education because it is believed that their place is only in the kitchen or they are only a source of income. In the case of Linono, should it happen that her parents had the well-being of her children in mind, they should not have entered the *lobolo* negotiations for her.

Euthanasia lacks formal education because firstly, he misbehaves at home. He is not willing to perform his household chores, no matter how minor they may be, for example, he is supposed to put dirty dishes in a dishwashing machine, but does not want to. Similarly, he will not clean his room. Euthanasia in Buthelezi (1996:92) points out about his inability to clean-up his own bedroom:

21. Ngqiqoqeni manje Melly" kubuza u-Euthanasia eloku esika imibengo kashizi eyiphonsa emlonyeni. Uqoqe nje ekameleni lakho. Futhi uma kade udla,

*ubeke isitsha obudla ngaso esinkini
esikhundleni sokuba usishiye lapho
ubudlela khona. Kwenye inkathi, nami
ngiye ngesabe ukungena ekamelweni
lakho mfowethu. Kuye kungathi
kuzophuma inyoka.*

(What to clear up now, Melly, asks Euthanasia as he cuts slices of cheese and put it in his mouth. Clear up your room. And when you finish eating, put the dish that you have used in a sink instead of leaving it where you were eating. Sometimes I am frightened to enter your room my brother. It sometimes looks as if the snake will appear).

This shows that Poppie does not teach Euthanasia to clean his room and to clean the dish after he has used it. Euthanasia does not understand why he should put the dish where it belongs if it is dirty, because there is a housemaid who is paid to do so. Even if Melody tries to advise him, it does not help, because he does not know where Melody learned that from.

In addition to that, due to his lack of informal education and respect for adults, he drives away his teacher's car. When his father asks him about his bad behaviour, Poppie makes excuses for him. When Bafana complains and question why he has taken his teacher's car, his mother states that it is because most of his schoolmates drive to school, so the children should not be made to feel inferior. Since they have sent the children to expensive schools, they should not seem to be unable to meet the requirements. She believes that there is a need for them to buy a car for their two children, as Euthanasia can drive. Poppie goes on arguing with her husband that people might think that they are failures who cannot provide for their children. This is how she puts it in Buthelezi (1996:187) when she tries to justify buying a car for their children without prior agreement with her

husband:

22. Singeke sithi abakwaShabalala bethengela izingane zabo ezimbili izimoto ezimbili, sithi thina sohluleka ukuthengela izingane zethu imoto eyodwa. Ukhumbule ukuthi nguwe owathi awufuni ukuba uEuthanasia abelokhu eyodilayiva izimoto zabantu. Uma ungakuthandi ukuba ayodilayiva izimoto zabantu, kuhle umthengele eyakhe.

(We cannot say that if Shabalala family buys two cars for their two children, we cannot afford to buy one car for our children. You must remember that you said that you do not want Euthanasia to drive other people's cars. If you do not want him to drive other people's car, it is better for you to buy him his own car).

This quotation shows that in whatever Poppie does, she competes with other people, especially her neighbours. That is why, when she attempts to convince Bafana that Melody and Euthanasia need a car, she uses Shabalala family as an example. It is also evident in the above quotation that Poppie blames her husband, Bafana, for mentioning that he does not want to see his children driving other people's cars. She uses that as an excuse to buy a car for her children.

2.5 The effect of poor or inadequate informal education

It was instilled in Bhekani by his mother, MaMkhize, that his father was a worthless person. He fails to honour and love his father regardless of what he did for them, as far as providing shelter and education is concerned. In order to emphasise the importance of informal education when compared to formal education Buthelezi introduces us to Dlokwakhe, Bhekani's friend, who does not have

adequate formal education. Bhekani learns new ideas from his friend. Before he met Dlokwakhe, Bhekani was not aware that the family had been so cruel to his father. He recalls imagining his father doing his own washing. It is after Dlokwakhe's lectures that he becomes aware that what his mother and his sisters did to his father was not justified. After changing his attitude towards his father, things change for the better. He becomes very successful. Mhlambi (2002:203) points out:

Bhekani, whilst residing in Durban, was led by Dlokwakhe, an illiterate, in all major business adventures and in making all business decisions. He was an elite that was intellectually defunct. But as soon as he got to Jonono, he became active, spearheading and supervising all business issues as though he has attended a special ritualistic session that has given him new energies of controlling his life completely.

What Mhlambi highlights here is the point of going back to one's roots. Going to one's roots involves strength and wisdom from the ancestors. In the above quotation Bhekani is referred to as 'an elite that was intellectually defunct', which means that he is the best educated or among the most highly trained group in a society that lacks the ability to think intelligently and understand, or the ability to do these things to a high level. When he relocates to Jonono, it is as if he receives a form of therapy which helps him to act more wisely and with a greater insight. While in Durban, Bhekani struggled to make ends meet, although he is highly educated. Since he is running away from home, he does not succeed in whatever he does. Bhekani ought to have listened to his mother and his wife. His situation illustrates a familiar problem in this post-apartheid period.

Many African people have come to think that since they are educated and can afford to live in European style, they should abandon their culture and focus on the advancement of the nuclear family, forgetting about the extended family. Ross (1967:3) is of this opinion about the social aims of education to African people:

Education should be the means for freeing the Bantu from primitive reactionary concepts. It should, however, at the same time, not divorce them from their own cultural heritage as this could only lead to dissatisfaction and frustration. Education should nevertheless be "an instrument in advancing their material progress".

This means that African people should look at education as one of the means of improving their economic status, and assisting them to understand the world around them in a different way. However, education should not make people forget about their norms and values as African people. Buthelezi's leading characters in the novels **Impi YabomDabu Isethunjini** and **Kushaywa Edonsayo**, tried to escape the ties of the African family, but were unable to succeed. The moral lesson that Buthelezi attempts to reinforce here is that of growing and developing together as family. In other words, Buthelezi emphasizes the issue of people keeping in touch with their extended families; families helping each other emotionally, educationally as well as spiritually. For Buthelezi's characters to succeed in life, they need to make use of their informal education because too much schooling may kill off a desire to learn, or distort the vision and values of the educated person so that he or she is unable to benefit from traditional received wisdom. Some of Buthelezi's characters are highly educated but since they did not assimilate sufficient knowledge and skills through informal education, they find themselves in trouble.

That is why he makes use of Dlokwakhe to inform an educated Bhekani about the facts of life.

Melody's life is in disarray because Poppie does nothing to prepare her daughter, Melody, for womanhood; she fails to inform or warn her about the dangers of being a woman. Poppie is always too busy to guide her daughter through teenage problems. That is why Melody finds herself pregnant twice, by different young men, outside wedlock. If Melody had grown up with her cousin Uzithelile, she would not have been fallen pregnant. This is how Melody bemoans the lack of communication between her and her mother in Buthelezi (1996:96):

*23. Mina umama angimazi. Futhi naye
uma engakhuluma iqiniso akangazi.
Uhamba ekuseni abuye ebusuku,
ngezikhathi eziningi abuye ekhathele,
abuye nomsebenzi noma abuyele
ukufunda.*

(I do not know my mother. Even herself, if she can tell the truth, she does not know me. She leaves home in the morning and comes back late in the evening. In most cases she comes home very tired, she brings her work home or comes home to study).

Melody further explains that she envies other children who travel by means of buses and taxis, because they have contact with the outside world. They travel together with their parents. This gives them enough time to know each other and to make friends with other people, while her family is more isolated, as a nuclear unit. Poppie is highly educated, but she lacks maturity as far as proper parenting skills are concerned. She is supposed to have some time with her children. Mathonsi (2002:211) points out that:

This shows that although school education opens the path to emancipation and qualifies people for the labour market, it does not guarantee maturity. One needs to grow in the ways of wisdom, as represented by the philosophy of *ubuntu*, of traditional life and education.

This quotation emphasizes the fact that there are many problems encountered by educated people who are not prepared to lead a traditional life. They find it very hard to use their high standard of education to solve their problems. This is the moral lesson that one derives from Buthelezi's novels, because, in their apparent desire to imitate White people, Bafana and Poppie distance themselves from their extended families. Things go very badly for them, in such a way that even their children suffer because they do not have contact with other African children. This family returns to Mpaphala and observes some of the traditional rituals, including specifically the slaughter of goats and communicating with the ancestors. This is how Buthelezi, the narrator, (1996:291) describes the event:

24. Ntambama ngezikhathi zo-4 kwabe sekubuswa kwaNgubane ngoba phela kwakuwiswe izintondolo ezimbili ezinkulu. OVikizitha bazihlinza njengoba babenza eMelika uma behlinza imbuzi. Phela babeyilengise ngemilenze yangemuva. ONgubane benoMaMthimkhulu bathelwa ngenyongo ngugogo waseNhlalayenza bagqokiswa iziphandla kanye nenyongo efuthiwe. Idili lahloba laphinde lajiya noMaMthimkhulu wayeseze walulema engasahambi ngenduku. Bambeka izandla ogogo baseMpaphala bayithethisa imikhuhlane.

(In the afternoon, around 4:00 there was a celebration at the Ngubane family,

because two goats were slaughtered. Vikizitha skinned them the same way they do it in America. They skinned the goat and hung by the hind legs. Ngubane and MaMthimkhulu were sprinkled with the bile by a granny from Nhlalayenza. They put the goat skin armlet and the blown bile. The party became very nice and MaMthimkhulu recovered and she was no longer using walking stick. Mpaphala grannies prayed for her and scolded the ailments).

After observing the traditional rituals, and participating in their performance, MaMthimkhulu and Bafana become very successful in finding employment and furthering their studies. This means that their social life became complete, because they had been in contact with their ancestors as well as their creator. The armlet (*isiphandla*) and the bile (*inyongo*) are symbols that indicate that the relationship between MaMthimkhulu and Bafana with their ancestors is confirmed. That traditional ritual gives the ancestors the power to have full control over Bafana and Poppie. It is believed that the ancestors will protect them against all the hardships and enable them to overcome previous difficulties and give them a peaceful life. The narrator in Buthelezi (1999:292) puts it this way:

*25. Bahlala eMfangidelile oMaMthikhulu
noNgubane bagcina ngokuthengisa
ngomuzi wabo wase-La Lucia base
beyohlala noHlanganisani epulazini labo
noVikizitha eMthunzini. UNgubane
waphindela esikoleni eqhuba egogoda
ulwazi lwakhe ngezokuphatha amapulazi.*

(MaMthimkhulu and Ngubane stayed at eMfangidelile and they ended up selling their house at La Lucia and they went stayed with Hlanganisani and Vikizitha at Mthunzini farm. Ngubane returned to

school to continue with his studies on farm management).

This sequence of events means that after coming into contact with their extended family in Mpaphala, Bafana and Poppie end up staying together as husband and wife. They have to leave and sell their house in La Lucia in order to be able to put their past experiences behind them, and look towards a bright future with Hlanganisani and their son Vikizitha.

2.6 Improvement of education in African schools

For education to improve in African schools the following points need to be considered. The involvement of parents, practising peer learning, availability of competent teachers, availability of facilities and classrooms which are not overcrowded, constitute the components of an improved standard of education in African schools. Parents should ensure that they have a good relationship with their children's educators, because this would in turn, improve the chances that the children would also have a good relationship with their educators. Children who are happy at school perform better when compared to those who are miserable.

Other factors that can complicate the working conditions of the teachers in schools are the issue of overcrowded classrooms, as well as the poor socio-economic situation that faces some of the children at home. The narrator in Buthelezi (1997:1) describes the conditions in an overcrowded classroom as follows:

*26. UMbube, Mandlesilo, Mafavuke
Mtshali, indodana yomfelokazi uMaZwane
waseMalukazi, yandwalaza ekilasini.
Amehlo kaMbube ayekuNtozonke
Nxumalo, kanti ingqondo nemicabango*

yakhe yayisavakashela uyise emathuneni akwaGijima. Ukuqaqamba kwekhanda kanye nokubaba komlomo yindlala, kwasinyundela isifundo sezenkolo. Iphunga lomjuluko namakhwapha lalivimbanisile kusiminyamina sekilasi labafundi abangamashumi ayisithupha nane....Abafundi ekilasini babejuluka le nto ongayazi.

(Mbube, Mandlesilo, Mafavuke Mtshali, the son of the widow MaZwane of Malukazi, stares in the classroom. The eyes of Mbube were at Ntozonke Nxumalo, but his mind and his thoughts were visiting his father at the grave yards of Gijima. The aching of the head and the bitterness of his mouth due to starvation, made him lost interest on the religious lesson. The ampits' odour and the perspiration were very strong in the overcrowded classroom of sixty-four learners.

This quotation fully explains the circumstances under which African schools in townships operate. Most of the children are from women headed households. Fathers are deceased, or else they are irresponsible or sometimes unemployed. Most of the children in African schools come to school hungry and unhygienic, because their mothers or grandmothers cannot afford to buy them cosmetics to fight away the odour from their bodies as well as nutritious foods. Above all, there is no free circulation of air since the classroom is overcrowded.

The children find it too difficult to concentrate on what is being taught. Buthelezi uses the term *ndwalaza*, meaning to stare foolishly like one who smokes dagga, and *ukuvakashela uyise*, meaning to think deeply about one's dead father, to indicate the feelings experienced

by the children who are struggling to meet their basic needs. This is very stressful to the teacher involved. Smith (1993:36) has this to say about conditions in African schools:

Because of overcrowding the lack of funds, conditions are poor in many African schools particularly in rural areas. Pupils may have to sit on the floor because there are no desks. Equipment is likely to be old and very well used. Most African children have to share textbooks. Classes are very big and there is not much opportunity for individual attention from teachers who are overcrowded and underpaid. The widespread dissent and raging revolt of the new generation of African children is not just against overcrowded classrooms and equipment shortages, but is directed against the whole former system of apartheid, and capitalism that is conducive to an anti-child culture.

This means that teachers teach those who are able to learn. Teachers do not give every learner attention: they teach those who sit at the front and other learners end up losing attention because there is no space for teacher to move around the class to see that all learners are concentrating and occupied with work. Another drawback is that these teachers are underpaid, and they also lack good teaching materials. Teachers sometimes have a negative attitude towards poor children. This is not because poor children misbehave, but because teachers tend to feel that families have nothing to offer them. This is evident when Mbube explains the following in Buthelezi (1997:5):

*27. Ngiqamba amanga maphi Ntozonke?
Ngobani abasulela umisi uqwembe
lokubhala, noma abamthengela esitolo,
noma abalanda izincwadi zakhe? Nawe*

uyabazi, futhi uyazi ukuthi baqhamuka kwanjani amakhaya. Ngobani futhi abangashaywa, okushintshwa izwi uma kukhulunywa nabo? Yizingane eziqhamuka komazakhele, abantu abasuthayo. Thina siyakhahlamezwa, sibhambabulwe, sethukwe kube njeya. Noma kunjalo, siphuma phambili uma sekuhlolwa.

(Which lies am I telling Ntozonke? Who are those who clean the writing board for the teacher, or those who buy for her from the shop, or those who fetch her books? You also know them; you also know the condition of their households. Who are those that are not beaten, and also to whom people change their voices when they talk to them? Those are the children from big houses, people who can afford. We are being treated roughly without any consideration, we are flogged mercilessly, insulted just like that. Even if it is like that we lead during the examinations).

This quotation illustrates the discrimination and prejudice experienced by poor school children, and experience of this kind frequently leads to such a degree of discouragement and demoralization that children leave school prematurely.

In some instances, poor pupils become successful later in life. Buthelezi's leading characters in the novels **Impi YabomDabu Isethunjini**, **Buchitheka Bugayiwe**, and **Indebe Yami Iyachichima** are from poor families, but all of them manage to obtain high qualifications and even get opportunities to study abroad. They do not stop there, but go on to become very helpful to their poor communities, using their education and high qualifications to develop and improve the lifestyle of their people. The point that Buthelezi drives home is that towns have already been developed, so if African

people leave their rural areas and go to buy big houses in suburbs, nobody will ever notice that this community has educated people. Educated people should be recognized through what they do for their communities, not only with their certificates.

Hlanganisani and Uzithelile in **Impi YabomDabu Isethunjini** are taken care of by their poor grandparents, Cele and MaKhumalo, who sometimes cannot afford to give them proper meals. Their mother has married another man, not their biological father, who is unknown to them. They only know about their grandparents. That is why these old people decide to ask their nephew Bafana to take care of the two children because they were malnourished. Failing to accommodate these children in their uncle's house in Durban, the elderly couple handed all their problems over to God. The children plant fruit trees and sell fruit. They work very hard at school and also excel in sports, which open up opportunities for them to go and study abroad. Their family life changes as a result of these later life improvements and their high level of education. They continue to take care of their grandparents as well as their uncle's family in Durban, who did not accommodate them when they were still young and poor.

The leading character in **Buchitheka Bugayiwe**, Mbube, is from a woman-headed family. His father died, and his mother works as a domestic worker for a White family. They live in a one-roomed shack. Velemseni in **Indebe Yami Iyachichima** is also from a woman-headed family because his father died. But through acquiring high level of education he had his life and his family life changed.

The state of education in a post-apartheid South Africa has changed because the government has abolished corporal punishment. One of

the reasons for this is the fact that some children were beaten just because they were not teachers' favourites. Buthelezi, in his novel titled **Indebe Yami Iyachichima**, attempts to advise the teachers and the university lecturers to take care of the needs of the school children they teach. He introduces the principle of adoption of a Vista student by Vista lecturers. This is how Buthelezi (1998:79) reveals the effect of this project on the lives of the students through one of the lectures from Vista University:

28. Nyakenye mina ngathola umfundi owangibikela ukuthi ngeke aphumelele ukuza esikoleni ngoba kwakudingeka ukuba ayokhuthuza edolobheni ukuze akwazi ukuthola imali yokungcwaba uyise owayeshone emasontweni amabili ayedlule.

Okujabulisayo ukuthi usefunda kahle umfana wami manje. Samtholela umsebenzi kanye nosizo e-Adopt-a-Vista-University-Student.

(Last year I met a student who informed me that he will not be able to attend, because he had to go and pickpocketing in town in order to get the money to bury his father who had passed away two weeks ago.

What makes me happy is that my boy is now performing very well. We got him a job and the assistance from Adopt-a-Vista-University-Student.

With this quotation, Buthelezi provides a solution for the problem of the poor students. As soon as they get financial assistance, their academic performance improves. In this way, they do not get financial assistance only, but they also receive emotional support. This is one of the examples where Buthelezi's novels are regarded

as didactic. The point of the post-apartheid period becomes clear because White lecturers find themselves lecturing African universities.

2.6.1 Involvement of parents

For the learners to succeed at school parents need to be involved actively. They need to support teachers and their children. They should know that they have the right to complain if necessary. Parents also have to bear in mind that teachers have a very difficult job to do, and they are not paid the salaries they deserve. Parents should contemplate how much more difficult their own responsibilities would be without teachers, and appreciate that they have teachers in their schools and their communities. According to Squelch (1993:196) parent involvement should include the engagement of parents from different socio-economic backgrounds. This is how he puts it:

Parents and teachers need to work together to improve student learning. In multicultural situations teachers are not only required to work with culturally diverse groups of pupils but also with parents from diverse cultural and socio-economic backgrounds. Teachers must be able to communicate with such parents, including those who are semi-literate and in the low-income bracket, and involve them all in school and home home-based activities.

This means that for teachers to work effectively, they have to treat all parents from different social backgrounds equally. They ought not to classify parents according to their level of education, but should see them as a group of people with one goal, which is to ensure that their children get the best possible education. Involvement of parents contributes towards raising children's prospects, because teachers

and parents can work co-operatively to support children.

There are many ways in which parents can be involved in the life of the school. For instance, they can be involved through discussion groups in decision-making, and parents' harsnessed for the benefit of school diverse skills can be (Carnie, 2003:20). Parents would be actively involved if they were to check their children's homework and concern themselves with every aspect of school-work that their children are expected to do. Learners might not be troublesome at school if they knew that everything they did would reach their parents' attention. Parsons (1994:37) has this to say concerning involvement of parents:

There are a number of very good reasons, both within and outside the quality debate, as to why schools should develop a partnership with parents. Not only do the 1944 and 1988 Education Act promote the notion of teachers and parents working jointly in children's education, but greater parental involvement may enhance the child's progress at school.

This means that involvement of parents in children's education may improve the child's progress at school because whenever the teacher encounters across a certain problem as far as the behaviour of the child is concerned, parents would be there to help. Buthelezi (1993:126) states that, in order for the parents to contribute in their children's education, the following should be done:

29. Kufunwe amasu okuhlanganisa othisha kanye nabazali ngendlela yokubambisana ukuze inhlalo yothisha eJonono kube ngefudumele, nabazali bazizwe benesabelo ekufundiseni

izingane zabo.

(Techniques of integrating teachers and parents in a cooperative way should be sought so that the environment of teachers in Jonono is a warm one, and also the parents feel that they are contributing in the teaching of their children).

This means that parents should also take into consideration the type of life that is led by teachers while they are at work, which would include factors such as the condition of the rooms they rent. Parents should do everything to help so that the teachers would not contemplate leaving their jobs to seek employment at schools with better accommodation and better relationships between the teachers and parents.

Parental involvement with their children's learning endeavours should continue through to tertiary education, since it is during this phase that youth are especially vulnerable and many problems emerge. Some youth live away from their parents for the first time, and they might abuse their freedom in the absence of guidance as to how students should behave at university level. Buthelezi (1998:11) conveys this through the words of Mkhwanazi:

30. Nize ningenqeni ukusithinta uma nibona ukuthi kukhona okudla amantshontsho emsamo, noma okubila sakusha emfundweni yale ngane yethu yaseMahlabathini. Yingane kaShayimpi ongasekho le. Thina bazali bayo baseMahlabathini sizombhekela unina le ngane lapha eGoli. Ngiyethemba uyezwa mama.

(You must never feel reluctant to contact us if you see that something is not right,

something is going to come up in our Mahlabathini child's education. This is late Shayimpi's child. We his parents from Mahlabathini, will look after this child here in Johannesburg on behalf of his mother. I hope you understand mother).

In this quotation, the university people are given permission to take care of Velemseni. The university is expected to report any misconduct on the part of Velemseni. Buthelezi uses the phrase *okudla amantshontsho emsamo* and *okubila sakusha* to refer to any early sign of misconduct. This means that there would be a collaboration between the university and Velemseni's guardians, and provides a selling example of the nature of communal life led by people in rural areas. All Mahlabathini people in Johannesburg, are deemed to be fully responsible for everything that pertain Velemseni' academic and social life. The university officials are grateful for what is done by this guardian, Mkhwanazi, as the passage quoted below indicates, in Buthelezi (1998:11):

31. Ngikuzwa kahle mnumzane Mkhwanazi, futhi iVista University iyakubonga ukubambisana nani emfundweni kaVelemseni. Siyakubonga nokubeka kwenu imigomo esobala ngengane yenu. Isivuno semfundo yethu singaba ngcono kakhulu uma bonke abazali bengabambisana nezikole ngemfundo nemigomo ethinta izingane zabo.

(I get you well Mr Mkhwanazi, even Vista University appreciate working cooperatively with you in educating Velemseni. We thank you for laying clear regulations about your child. The fruits of education can be far better if all the parents can work cooperatively with schools regarding the education and the regulations related to their children).

The effects of involvement of parents in tertiary education can be very beneficial. Buthelezi uses the term *isivuno semfundo* to refer to the outcomes of education, which would be very fruitful if the parents and the university could work cooperatively. The students might even feel encouraged to exempt more effort and be more dedicated to their studies, because they would have their extended families as well as their immediate family members in mind in whatever they do. Buthelezi (1998:13) has this to say about the effect of the involvement of parents and the community commitment in children's life:

32. *Wayekubona kubaba uMkhwanazi ukuthi izindimbane zangakubo zilindele lukhulu kuye. Wayezimisele ukuba angabajabhisi laba bantu ababemthanda kangaka. Wayekuzwa ukuzimisela kwakhe kufufusa, kugeleza emithanjeni nasemzimbeni wakhe, ingaphakathi lakhe livungama linyenyeza lithi, "Kwathengiswa izinkomo kwethu. Kwalalwa kungadliwe ukuze ngibe lapha eVista University. Yivume Vista University, sengifikile. Dedani zimfabume, zimfanayo, zimfamona adlule owakoZwide, okaMkhatshwa, owaseGudunkomo.*

(He could see in Mkhwanazi's face that the masses or multitudes from his district were expecting a lot from him. He was determined not to disappoint these people who love him so much. He could feel his determination starting slowly flowing in his veins and his body, his inner soul grumbling and whispering that, "The herd of cattle were sold at home. They went to bed without food so that I could be at Vista University. Accept it Vista University, I have already come. Move away you jealous people so that the one

of Zwide, of Mkhathswa, from Gudunkomo must pass on).

Velemseni feels that he has to succeed at University, otherwise the people who have trust in him and wish the best for him might be disappointed. He believes that not even his enemies will prevent him from achieving his dream of finishing his degree. Buthelezi uses the term *izindimbane*, to refer to many people because of the tendency of African graduates to invite as many people as possible to attend their graduation. In African communities it is everyone's responsibility to count the years until a student from that community finishes his or her degree. In this way the student also feel motivated to study hard, because by failing he or she will not be disappointing only the immediate family, but also the extended family, neighbours and the community.

The author uses the personification in both *ukuzimisela kufufusa*, which means the determination starting slowly, and *ingaphakathi livungama* (the inner soul grumbling), to highlight the importance of determination and to show that this determination makes Velemseni work very hard to satisfy his unsatisfied inner soul.

Buthelezi, in the above quotation, uses the synonyms *izimfabume*, *izimfanayo* and *izimfamona* in their different semantic meanings. All of these synonyms refer to everything that can disturb Velemseni in his studies: these could be jealous people, peer pressure, or his own ignorance. This means that Velemseni has to make sure that he succeeds in the fight against bad influences from his peers, his own mistakes as well as the circumstances that pose challenges in his academic and social life.

Buthelezi argues that the tendency of parents to send their children

to university on their own is not taking the nation anywhere. The students also feel that studies are very heavy because they get no emotional support from their communities and families. This is how Buthelezi (1993:12) puts it:

33. *Le nqubo yokuthumela izingane zodwa esikoleni ngaphandle kwabazali, yisihlava semfundo yethu. Ukubhabhalala kwabazali ohlangothini lwemfundo kwenza ukuba izingane zethu zinqamule amajoka uma zidonsa zodwa.*

(This procedure of sending the children without their parents is the mielie-stalk borer of our education. The failure of the parents on the side of education makes our children break yokes when they pull alone).

This may be one of the reasons why the academic performance of White students is good when compared to the academic performance of the African students, that is because their parents are actively involved in their education. On this score, Buthelezi exhorts African people to participate in their children's education because otherwise this becomes a waste of time and money, especially when they fail and are excluded. Buthelezi uses the term *isihlava semfundo*, meaning the mielie-stalk borer, which affects education, to refer to this kind of behaviour as the mielie-stalk borer which can curb a good harvest. This is an appropriate image term because once the mielies become affected by the mielie-stalk borer, the harvest is ruined, which means that time, effort and resources have been wasted. The same applies to the state of education where the students are forced to struggle alone, without the help of their parents and communities.

The effect of the failure of parents to shoulder the responsibility of

supporting their children is explained in the following words: *ukubhabhalala kwabazali*, meaning the uselessness of the parents. The verb *-bhabhalala*, which means falling prone in this context, means that the parents are inactive, and are not encouraging their children to strive for education. The hardship that is experienced by the children is indicated by the use of the term *zinqamule amajoka uma zidonsa zodwa*, which means to go astray if there is no parental guidance. The yoke helps the cattle to maintain the right position when ploughing the fields. This is a highly appropriate depiction by Buthelezi of the effect of the lack of parental guidance as far as children's education is concerned.

2.6.2 Community involvement

According to Carnie (2003:20) the relationship with the community is also important. School is a part of the community; it is not an isolated institution. It is influenced by the locality in which it is situated. There is much to be gained both by encouraging local people to become involved in school and contributing to local life by sharing school facilities and resources, and by undertaking social and environmental projects in the community. For the state of education to improve in African schools, the community should be involved. It should firstly take care of the school's surroundings, creating a pleasant natural environment and ensuring that playgrounds are safe and suitable.

In suburban environments, people around schools plant trees to provide shade for their children. They also plant lawn in order to prevent soil erosion and beautify the school surroundings. Buthelezi states that since it is African people who take care of the White schools, African people need to do the same with their own schools. In this regard Buthelezi (1993:81) blames the teachers as well. This is how he puts it by using Dlokwakhe's voice:

34. *Awusho Macingwane yini eyenza othisha abaningi bethu bacimeze kangaka? Ngiye ngimangale ngibona izingane zezinye izikole zibhuquza othulini okwezinkukhu kodwa ezinye izingane ezikoleni zibe zidlala phezu kohlaza. Yini nje enzima ekutshaleni utshani esikoleni?*

(Tell me, Macingwane what makes the majority of our teachers shut the eyes? It always amazes me to see schoolchildren roll on the dust just like chickens, while on the other hand the children from other schools play on the green grass. What is so difficult in planting grass on school premises?)

In the above quotation Buthelezi uses the term *ukucimeza* referring to closing the eyes, to comment on African teachers neglecting to seek for what is best for their schools. This is the appropriate term to use because the teachers just turn a blind eye towards the schools that are far better than theirs. It is as if their eyes are unable to differentiate between good and bad. It is not that they do not know how to plant grass. They are just indifferent. The simile *okwezinkukhu* (like fowls) used by Buthelezi to refer to the behaviour of the children when they play on dusty surfaces is also relevant to the way in which the teachers are portrayed. They cannot see because of the dust made by the children when they play.

The above quotation also contains the metaphorical meaning where *uhlaza*, which means green, is used to represent good quality of life. If the plant is green it means that it is full of life; it is able to produce food for itself. It is the same with children whose schoolgrounds have green grass: they are successful in their academic work as well as in sports. The green school ground is compared to the dusty one

where there is no life. If the children fall, they get hurt and dirty themselves. Dust is also harmful to their eyes which they are expected to use to read their books. The moral lesson that Buthelezi attempts to convey here is that teachers should try to make the environment in their school favourable to their children to learn as well as to play.

Parents and school children should be actively involved in the process of greening their school. Rural communities rely on teachers for everything that is considered as development of some sort. They even depend on teachers in decision-making regarding their daily life, consulting teachers when they have something they do not understand something as far as the social behaviour of their family members, including their children, is concerned. This means that teachers in rural areas sometimes perform the duties of the social workers.

Communities should be actively involved during the recruitment of teachers and thereby exercise their political right to freedom of choice. They need to choose the teachers who are best suited to the needs of their children. Communities should strive to build strong, co-operative relationships between parents, teachers and learners. According to Carnie (2003:19), schools are strengthened by the involvement of parents and the local community, as this broadens the responsibility for the children's education. Macingwane, the character, in Buthelezi (1993:127) states that:

*35. Makucace komidi elihle ukuthi
izingane zethu zidinga othisha
abasezingeni eliphezulu ngoba nazo
ziphezulu. Akulona iqiniso ukuthi thina
lapha emaphandleni siyizakhamizi
ezingosekeni kilasi; ngakho sizothola*

othisha abayisekoni kilasi noma sekeni giledi.

(It must be clear good committee that our children need highly esteemed teachers because they are also valuable. It is not the truth that we here in rural areas are second class citizens; therefore, we are going to get second class or second grade teachers).

This means that rural communities should not just accept any kind of teachers that are sent to them by education departments. Rural communities should seek out good teachers who are dedicated and passionate about their work. In most cases, good teachers prefer to work in urban areas, and as a result rural communities end up getting teachers who have been found to be incompetent. In the above quotation Buthelezi uses the borrowed words *sekeni kilasi*, *sekeni kilasi* and *sekeni giledi* to refer to the way in which the schools in rural communities are perceived by the department of education, meaning that urban schools are given first preference when it comes to the allocation of teachers.

2.6.3 Peer learning

Peer learning refers to the process in which learners learn from each other. It has been found that children learn better in this way because of shared social status and the absence of social distance. Bertram (2003:220) defines peer learning as the informal groups that are about learner to learner and learner content interaction where there is no expert present. This means that learners feel free to contribute in this type of learning because they believe that they are all in a learning process. Their main aim is to support each other in all spheres of their lives.

The state of education in a post-apartheid South Africa may improve if learners become actively responsible for their own learning process. Peer learning also promotes understanding and sharing of experiences among learners in a group. Bertram (2003:221) notes that:

Students do believe that the informal groups help them to achieve good marks. Peer groups give both academic and non-academic support or moral support.

This means that learners learn better if they share a sense that they are there for mutual support. If learners are scared to ask questions of their educators, they can turn to each other for support. This can also lighten the educators' burden, because learners are able to solve some of their own and each other's problems. This is how Thembisile in Buthelezi (1996:40) portrays the result of peer learning:

36. *Nokuba ngiyakhuluma, mina ngikhulumela wena Hlanganisani. Ukuba nami ngisalibala ukufunda isiNgisi ngokulokhu ngigcwalisa amagama, futhi ngilokhu ngiguqula imisho, ngabe angikakasazi namanje isiNgisi.*

(Even though I could talk, it is through you Hlanganisani. If I also spend more time learning English by filling words and changing sentences, I should have not yet understood English).

This means that learners benefit from the help they get from the others. In this case Buthelezi propounds the moral lesson that school children should share their learning experiences with their classmates because that might improve their academic performance. Such peer learning experience may take place outside the

classroom, where the educator is not involved and is also not aware that learners help each other, and may only become aware of that fact if a child's previously poor performance improves.

Peer learning can also take place in the classroom. Sometimes an educator might not be understood clearly by the learners. If that is the case, the educator might ask one learner who understands the matter at hand to explain it to the class. This does not mean that the teacher is not competent, but since the learners understand each other better because of their age group and their similar experiences, it often becomes easier for learners to understand material communicated by their classmates. Another factor that facilitates peer learning is that learners might feel free to ask their fellows if they find it difficult to understand what that learner tries to explain to them. This is how Buthelezi (1996:136) draws attention to peer learning in the presence of an educator:

37. Kwathi nje esafundisa uthishelakazi uZikhali izingane zisho ukuthi azimuzwa uthishelakazi, uHlanganisani wathi, "Angikusize thisha. Ngicela ungiphe ushokhi."

Wathi eqeda wayesesisonga lesi sifundo sakhe uHlanganisani zajabula izingane ngoba zazimuzwe kahle. Uthishelakazi Zikhali wathi naye wayesho lokho okushiwo uHlanganisani, kodwa zamphikisa izingane zithi yena ubecashisa kanti uHlanganisani ubechaza kahle.

(While the teacher Zikhali was still busy teaching learners, the learners insisted that they did not understand her, Hlanganisani said, "May I help you, teacher. Please give me a chalk.")

By the time Hlanganisani finished with his

session he concluded his session. Learners were so happy because they understood him clearly. The teacher, Zikhali, said that she meant exactly what Hlanganisani had just said, but learners disputed and argued that the teacher had hidden some information. Hlanganisani explained everything clearly).

For this type of peer learning to be effective, a teacher should not be insecure. He should not think that the learners might think that he knows nothing. The fact is that, for some learners, it takes longer to absorb the material than for others. Those educators who are insecure tend to be antagonistic towards intelligent learners and accuse them of undermining their authority as teachers. The moral lesson that can be derived from this type of peer learning is that teachers should encourage learners to help each other grasp the material better and faster. It will also help an educator to identify the skills that can be found in his class. Furthermore, an educator might also learn to understand his learners better, and know better how to approach some of them.

Peer learning can sometimes cause problems between children and parents if it is not carefully handled. In many cases children use this as an opportunity to socialize, form romantic attachments and find lovers within the group. Since this type of learning usually takes place in the absence of teachers as well as parents, there are more chances that the learners might end up behaving badly. Frequently, this is where the problem of teenage pregnancy starts. Teenagers tell their parents that they are going to study with their friends, but meet with their romantic partners instead, with the result that they fall pregnant instead of passing their studies. This is what Mbube does when one of his classmates asks him to help her with mathematics in

Buthelezi (1997:12):

38 Angifuni ukufundisa izibalo ngalesi sikhathi Lungile. Bazothini ekhaya kini uzofunda izibalo kimi ngalesi sikhathi. Uzothini umama ngifundisana nawe izibalo ngalesi sikhathi? Masingachithelani isikhathi Lungile.

(I do not want to teach you mathematics at this time Lungile. What are they going to say at your home when you study mathematics with me at this time? What should my mother say if I teach you mathematics at this time? Let us just not waste our time Lungile.)

Buthelezi is trying to explain that sometimes it is not right to study as peers if the learners involved are not morally good. It is important to be careful when learners are studying as a group. Mbube refuses to study with Lungile late at night because he fears that Lungile might have a hidden agenda in approaching Mbube for assistance. He can see that there are more chances for Lungile to succeed in her plans since Mbube is alone at home and his mother is not there to supervise.

Buthelezi suggests that, in most cases, girls are the ones who propose love from the boys. They do this either by writing letters telling boys that they love them, or visiting them at home at awkward hours. This also happens to Hlanganisani where he receives love letters from girls. The agreement has been that anything they write should be in English so that Hlanganisani can read their written work and comment to it – as a way of helping them to improve their English writing skills (another example of peer learning). To his surprise, some girls wrote him love letters. He is very annoyed by the behaviour of his classmates who misuse the opportunity to learn from

him. This is how Buthelezi (1996:42) describes his response:

39. Empeleni uHlanganisani waye wanengwa amantombazane ayethanda ukumphushela kuleyo mibono yokuthandana. Wayeziphendula izincwadi ayezithola kuleyo mibono yokuthandana. Wayeziphendula izincwadi ayezithola ngokuba alungise wonke amaphutha ngepeni elibomvu, bese ezinika imaki elithile.

(In fact Hlanganisa was offended by girls who wished to push him to that opinion of being in love. He answered letters that he received containing opinion of love. He replied to the letters that he received by correcting all the mistakes with red pen, and then give a certain mark.)

This quotation explains that girls try to force boys to engage themselves in love. Buthelezi shows this in his two novels **Impi YabomDabu Isethunjini** and **Buchitheka Bugayiwe** where girls attempt to manipulate boys into relationships, whereas the boys are not interested in being in love with them. In **Impi YabomDabu Isethunjini** Buthelezi uses the term *ukuphusha* indicating the act of doing something that one is not willing to do. It is clear that Hlanganisani is not willing to be involved in love relationships with his classmates because that could have a negative impact on his schoolwork. The moral lesson that is carried in this point is that boys should be careful of the girls who think that because they are now in a democratic country, they have a right to express themselves to anybody they see fit. This conduct is not acceptable in African cultures. People, no matter how educated they can be, should try and adhere to their traditional norms and values.

2.6.4 Lack of competent teachers

Most of African teachers, especially in rural areas are not adequately qualified. According to Squelch (1993: 194) African school teaching is done mainly by the writing and lecture method, which is also known as 'talk and chalk' method. Teachers need to move away from this method and introduce more creative forms of learning that will encourage learner participation. This is shown in Buthelezi (1996:41) where Hlanganisani reproaches his teachers for giving the class exercises that require them to change sentences, fill in missing words, animal noises and the feminine and masculine gender of animals. The learners need to be given exercises that allow them to express themselves and to explain their emotions.

Another scholar that is of the same opinion as Squelch as far as the lack of competent teachers is concerned is Lemmer (1993:150), who has the following to say:

Teachers in African schools themselves often lack the English proficiency that is necessary for effective teaching. Teachers do not have the knowledge and skills to support English language learning and to teach literacy skills across the entire curriculum. The problem is compounded by lack of suitable textbooks and materials for the specialized language needs of the children. Text are often translated from the Afrikaans and have not been written with due regard for these factors.

The point that Lemmer makes here is that poor academic performance is sometimes caused by the lack of competent teachers as well as the lack of suitable textbooks and materials for the specialized needs of the children in different subjects, more

especially English. African pupils acquire most of their education in African languages but they are expected to write examinations in English at the end. For the learners to understand the content of their work better, teachers are forced to use their indigenous languages to explain to them.

What is significant is that most teachers do not teach their own children, because they know very well that what is taught in rural areas and in African schools is not up to the required standard. Most teachers, as well as other African professionals, send their children to multiracial schools where there are enough resources and the ratio between teachers and learners is very low. Hence, teachers in rural schools often do not take their work seriously because their own children's education is not affected by their performance or deficiencies. This is what Jansen (1987:9) has to say about African teachers:

The African teacher has been systematically deprofessionalized and politically marginalized to such a degree that comparable treatment in other professions is difficult to find.

This quotation means that African teachers did not receive good training or professional respect because they were going to teach African people. Buthelezi (1996:41) has this to say about the training of the African teachers during the apartheid era:

40. *Kahle-ke Zamashenge. Asikahle ukuqalekisa othisha bethu okungathi thina ngokwethu asinayo ingqondo yokuthi sizicabangele. Othisha bafundisa ngendlela nabo abafunda ngayo befundiselwa ukufundisa.*

(Wait a moment, Zamashenge. We must not curse our teachers as if we have no brains to think for ourselves. The teachers teach in a way that they were also taught as learners. They were taught to teach).

Here Buthelezi advises African people not to blame teachers for the bad state of education in their schools, which is the result of the type of education that they received as learners. Buthelezi's novels are African voices in education where according to Higgs *et al.* (2002:234):

Retrieving the past, engaging the present and shaping the future fittingly succeeds the preface since it articulates African "voices" in education as those "voices" that witnessed the pain and inhumanity of colonialism, "voices" which have been subjected to the imposed violence of dominance of Western thought.

Higgs *et al.* are of the opinion that there are some problems as far as African education is concerned. This is because of the history of education which has an impact on the type of teachers we have. For the state of education to improve, people need to retrieve the past, and become actively involved at the present moment and participate in the shaping of the future. Jansen (1987:5) has this to say about the state of education in the African environment:

African educational authorities should revise and reform the content of education in the area of curricula, textbooks and methods, so as to take account of the African environment, child development, cultural heritage and the demands of technological progress and economic development.

This means that a necessary condition for restoring the professional image and instructional effectiveness of teachers in a post-apartheid system is to empower teachers through a direct and participatory role in curricula decisions. The lack of teaching skills in teachers affects educational standards, and the teacher involved may become very angry with the learners, such that learners find it very difficult to understand what is being taught. Mbube, the main character in Buthelezi (1997:7), has this to say about under-qualified teachers:

41. Pho usho ukuthi bonke abantu abangagcinanga kubudokotela baphuma ngelisese. Umisi Mthethwa usishaya kangaka kanti waphuma ngelisese esikoleni? Mhlawumbe ukuba akaphumanga ngelisese ngabe wafunda ukuthi kufundiswa kanjani ngaphandle kwenduku.

(Do you say that all the people who did not do doctorate degrees left school during the break time? Miss Mthethwa beat us this much but she left school during the break time? Maybe if she did not leave the school during the break time she would have learnt how to teach without beating learners).

The above quotation indicates that there is a problem of inadequate levels of education, especially for teachers. When teachers realize that they cannot face the challenges they encounter in their workplace they tend to lose their temper easily, and fail to explain material to their learners, resorting to corporal punishment because they know very well that they work with minors who are unable to protect themselves. Buthelezi refers to those teachers without doctoral degrees as teachers who left school during the short break,

which means *ukuphuma ngelise esikoleni*. This means that they left school early instead of persevering and study further. Buthelezi has used an appropriate term to use in this context because there was a lot more for these teachers to learn, including advises on how to deal with learners from different socio-economic backgrounds.

In this extract, Buthelezi advises teachers to further their studies and obtain doctoral degrees to enable them to teach more successfully. He (1993:126) suggests that teachers who are studying should be supported by the school committee by giving each of them R1 250,00 per year as an incentive to study further.

2.6.5 Involvement of stakeholders

Stakeholders are those individuals and or businesses that serve the communities. Some stakeholders involve themselves in the educational aspects within the communities. One role that can be played by stakeholders to improve the level of education in the community is to provide funds for needy and academically deserving students.

Velemseni was one of those students who has financial problem. Mkhwanazi takes responsibility for Velemseni's financial needs, and chooses to support him because they are neighbours, and it is said that charity begins at home. Mkhwanazi believes that Velemseni's education will benefit Ceza people. He hopes that by assisting Velemseni he is encouraging him to do the same in future. Mhlambi (2002:202) is of the following opinion about Mkhwanazi's contribution towards Velemseni's University education:

Velemseni's stay at the hostel has symbolic significance in the sense that through exposure to the support network

system the lower classes have for economic support, and the traditional music network system that has existed since the earliest times of urban formation, he not only accumulates funds that help him complete his studies, but also begins to learn about the atrocities faced by lower classes. He later joins Affirmative Action Movement that seeks to return the scales so as to favour the lower classes in their economic endeavours.

Mhlambi attempts to highlight the importance of commitment of poor people towards each other. Apart from acquiring formal education in Soweto, Velemseni learned not only about the support that lower class system networks provide support to poor people; he also learned about major problems that are encountered by the poor. This is how Mkhwanazi promises to support Velemseni in Buthelezi (1998:67):

42. *Khululeka ndodana imali yesikole
uzoyithola kimi. Hhayi ebhange.*

(Take it easy, my son. You will get tuition fees from me. Not from the bank).

This means that Velemseni could rely on Mkhwanazi's promise of financial support. Velemseni should not think about visiting a bank to obtain a study loan. Another kind of financial support that is provided for Velemseni is the financial support from the Superior Milling Company that provides funds for deserving students. The company does this in order to improve the level of education in African communities. There are students who devote themselves to study but cannot continue because they come from poor backgrounds and cannot afford tuition fees.

2.7 Socio economic condition

The state of education in a post-apartheid South Africa favours those who are economically well-off, since they can afford to send their children to the best schools with all resources. Poor people are still struggling because multiracial schools are very expensive and most of the time, these are beyond the reach of the poor, literally, as well as figuratively, because multiracial schools are mostly found far away from where African people live, and transport costs are prohibitive. There is a great improvement in education in multiracial schools because they do not experience the problems that are encountered by the schools in rural areas. These problems, according to Jansen (1987:4) are as follows:

The institutionalized inequality in African schools such as inadequate funding, overcrowded classrooms, lack of facilities, unqualified teachers, etc. has had a devastating effect on the curriculum potential.

Among other factors that affect education in African schools, there are unqualified teachers, poor working conditions, poor children, hungry children, children from women-headed households as well as no hope for the future. In addition to that, classrooms in African schools are overcrowded. The teachers find it very difficult to deal with children who are not intelligent.

Poor environmental factors in African schools can also affect education, because if the environment is not hygienic the children are susceptible to diseases such as diarrhoea and TB. If they fall sick they are unable to attend school regularly, which affects their prospects of academic success.

2.8 Mother tongue

The mother tongue is that language which is spoken in the home. In most cases, especially in African communities mother tongue is not the mother's first language, but the father's. This is because even the surname that is used by a child is generally the father's surname. A major factor contributing to the success of Whites at school is the fact that they are taught in their mother tongue. The academic progress of African children would improve immeasurably if they were taught in their mother tongue, or introduced to the second language only once they had acquired all the grammatical and semantic rules of their mother tongue. Ogechi (2002: 329) has this to say about the relationship between mother tongue and education:

Research shows that education in an indigenous language provides a rich foundation that prepares one for the acquisition of a second language. The literacy and cognitive skills already acquired in the first language provide an easy transition to second language medium education, and thus enhance academic achievement.

In order to obtain the best possible results, children need to be taught in a language they clearly understand. To avoid academic problems earlier on as well as later in life, children need a high level of proficiency in the mother tongue. Children who do obtain sufficient learning in the mother tongue also enjoy an increased awareness of the nature of language, which enables them to form distinct ties to a firm cultural background, and it is the norms and values that are associated with that language that form the matrix of their moral consciousness. There would be an increased flexibility in understanding the free use of words and referents and increased

sensibility to the interpersonal cues of language use. Moreover, learning the second language would be easier after the acquisition of the first language. This is likely to result in the enhancement of academic achievement. Brock (2002:6) maintains that:

Children have the advantage of starting their formal education in a language familiar to them, the language they normally use with their parents and their friends and hear all day.

Implicit in this observation is the possibility that African children who attend multiracial schools may not do well at school because of the language that is used as a medium of instruction. They may feel alienated and excluded, do not enjoy being at school, feel that they are not competent enough. These experiences are reported by African university students, as well as African students at multiracial schools. This perceived inferiority is not only what these learners think about themselves, but reflects the mentality of South Africans. As Sibiyi (2005:2) remarks, intelligence, as well as common sense, are measured in English. He further states as follows:

Africans in this country continue to be abused and discriminated by the use of English.

As the above quotation indicates, Africans are disadvantaged by the predominance of English, because they find it very hard to express themselves successfully in English, and those who are able to do so are perceived as intelligent students. Buthelezi in **Indebe Yami lyachichima** indicates that even the White students, who are perceived as the more intelligent students when compared to African students, would not succeed if they were to be taught in languages

other than their own. This is evident during the conversation between Professors Ndaba and Steenkamp. Professor Ndaba in Buthelezi (1998:76) points out as follows:

*43. Nezingane zenu zingasifeyila isiBhunu
uma zingasifunda ngesiZulu noma
ngesiShangane.*

(Even your children would fail Afrikaans if they were taught in isiZulu or in Shangaan).

Here, Buthelezi asserts that what happens to African students can also happen to White students when faced with similar situations. Matsebatlela (2005:3) comments about the disadvantage of being an African pupil as well as the advantages of being a White student in South Africa. He points out as follows:

Firstly, it is public knowledge that most of the schools attended by African pupils are grossly under-resourced. Many of these schools either do not have for example, science laboratories or laboratories with necessary equipments. Secondly, White pupils enjoy the luxury of being taught in their mother tongues, whereas African pupils first have to grapple with language issues before dealing with content.

It is clear from the above quotation that it is not good to compare the pass rate of African students with that of White students. It is true that even African students can attend the universities that were previously predominantly White universities, however, this involves complex issues, the most important being the fact that African children do not receive any substantial support from their parents because most of them are not highly educated. Such students have to struggle against overwhelming odds in order to succeed. But this

does not mean that African children cannot get to the top. This is evident when one considers how Hlanganisani and Uzithelile in **Impi YabomDabu Isethunjini** get to where they find themselves. The moral lesson that Buthelezi wants to convey through these characters is that putting more effort into everything ultimately does produce rich rewards.

Buthelezi (1998:76) goes on to stress the importance of mother tongue learning by saying that the reason for African students not performing well is that they are taught in English:

44. Ukungaphasi kwezingane zethu kwenziwa ukuthi zifunda izilimi zazo ngesiNgisi, zifunda neminingwane engayindawo eyagalelwa abezizwe ezilimini zethu ukuze ibe lutwayi lolimi.

(The reason for our children not to pass is because they are taught their languages in English, they are taught about the information, that was added by foreign people, that is of no importance to our children so that it could be difficult for them to understand their language).

This quotation means that the mother tongue is very important because teachers can ensure that, learners do not understand the material, it is not because they do not understand the language in which the matter is delivered. It is also clear in this quotation that when learners learn a language, they must be taught what is relevant to them: they must be taught about their ancestors and heroes, so that they can believe if their grandfathers and grandmothers were able to perform great things, there is nothing preventing them from achieving the best things in life.

Further underlining the difficulties faced by African learners taught in

English, Squelch (1993:183) states that even the teachers are not competent to teach in multilingual and multicultural classes. This is how he puts it:

African students are required to study all their subjects through a language – usually English – that is often a second or third language. Many of these children have not acquired the necessary academic language skills to cope with this situation. Teachers also often lack the necessary skills and knowledge to teach these pupils. Moreover, they are faced with the challenge of teaching multilingual classes, often with limited resources to support them.

What can be deduced from these quotations is that the teachers focus more on White students. This is so because they know how to deal with these learners: they know and understand their needs as human beings. They tend to think and believe that African students are different in all respects from White students, and therefore treat them differently. Teachers lack the necessary skills and knowledge to teach these pupils and to confront the broader challenges of multiracial schools. They tend to address White students by their first names, but when they have to address African students they either mispronounce their names or else give them new funny names. Dilg (1999:35) points out the following about the students' feelings regarding the inability of a teacher to pronounce a student's name:

The teachers have difficulty pronouncing her name or didn't want to try. I can definitely relate to that. One time a woman asked me my name and I told her. She responded, "Well, I can't pronounce that so I'm just going to call you 'girl'". To

me it was not her inability to say my name, it was her lack of effort to say my name, like it was unimportant, like I was.

This means that, when a teacher fails to address an African student by her name, it indicates that, to the teacher, the student is of less importance and as a result, his/her academic performance is likely to drop. This is evident in Buthelezi (1996:241) where Melody expresses herself about the experiences she has while enrolling in a multiracial university that is predominantly White:

*45. Thina noZinhle Nhlapho wathi
uThomas amagama ethu alukhuni.
Wasetha amagana engasibuzanga ukuthi
siyafuna yini ukwethiwa.*

(Myself and Zinhle Nhlapho, Thomas said that our personal names are difficult. He gave us other personal names without finding out from us whether we want to be given names or not).

This point relates to the issue of mother tongue because the teacher is not familiar with Melody's and Zinhle's mother tongue, which is why she is unable to pronounce their names. This affects the academic performance of these African students in that they feel left out or as if they do not belong there. Despite their feelings of alienation, they are obliged to remain there while they are being supported by their parents. Poppie always tells Melody to accept everything that a White lecturer does to her in order to pass. This is how Poppie reasons, according to Melody in Buthelezi (1996:241):

*46. Umama wathi ngingalokothi ngenqabe
igama engiliphiwa ngabangifundisayo
uma ngifuna ukuphasa. Wathi alilutho
igama uma nje ngizokwazi ukuphasa*

ngedlule kuThomas sekuphele unyaka.

(My mother said that if I want to pass, I must never dispute a name given to me by those who teach me. She said that a name is nothing as long as I will be able to pass and leave Thomas behind at the end of the year).

This quotation shows that even though Poppie lives in a new South Africa, she still believes that a White person is always right. She expects nothing good from African people. Her mother's attitude has a bad impact on Melody because she can see that now they live in a new South Africa, where multilingualism and multiculturalism are always on people's lips. The problem that is encountered by Poppie when raising her children is what Pandor (2006:4) stresses about the importance of English:

English is the language of perceived potential upward education mobility among almost all African Africans, and African languages, even at the lowest levels in the system, are considered as having subsidiary role that diminishes yet further as the African child climbs through the system.

Pandor, in the above quotation, articulates the social reality that African languages occupy low social and economic status when compared to English. That is why Poppie tries her level best to make sure that her children, Melody and Euthanasia, do everything they are taught by a White teacher to do, even if they are required, in the process, to forget, negate or betray their own identity.

2.9 Attitudes of African children attending multiracial schools

The attitudes of African children attending multiracial schools are

dualistic. Some children believe that, since they are attending multiracial schools, they are superior to other children in their communities and feel proud of being enrolled in very expensive schools. Yet, they simultaneously tend to lose respect for their White teachers. If they are asked by their White teachers to perform a task or run an errand, they assume they are selected as messengers because they are Africans; they should work for Whites. This is shown by Buthelezi (1996:123) in Euthanasia's voice:

47. UMiss Hawkins ungithuma njalo ukuba ngimenzele lokhu nalokhu okungathi mina ngiyisisebenzi sakhe. Namuhla ngithe make ngithathe ibhonasi ngalokhu kungithuma kwakhe. Futhi naye ngimtshelile ngenkathi ngibuya ukuthi ngiyithatheleni imoto yakhe.

(Miss Hawkins always sends me to do this and this for her as if I am her employee. Today I decided to give myself a bonus because of being her messenger. I even told her on my return as to why I took her car).

African learners in multiracial schools feel that they do not belong there because White teachers concentrate mostly on White learners. According to Le Roux (1993:192) White teachers have lower expectations for African learners than for White learners; they tend to be more supportive and encouraging with their White learners, and consequently African learners do less or obtain lower marks. Teachers ought to maintain equally positive expectations for all their learners, irrespective of their race and culture. African learners are not free to say that they do not understand. Should an unpleasant incident occur, White students in the class will look at African learners as if they are responsible. Buthelezi (1996:136) portrays the attitudes and the experiences of African learners in multiracial

schools in this way:

46. *Lesi sifundo senza ukuba u-Euthanasia azibuze ukuthi yini yena wayengeke nje athi akezwa kwesakhe isikole. Wakhumbula ukuthi yena wayengahleki ekilasini noma esikoleni. Wayehleka kuphela uma eseMlazi. Yebo khona zazikhona izingane zabeLungu ezazisho ukuthi azizwa, kodwa ezabantu namaNdiya zazidla ngokuthula nokumingilida nje ezikunikwayo.*

(This session made Euthanasia question himself why he could not say that he does not understand in his school. He recalls that he never laughed in the classroom or at school. He only laughed when he was in Umlazi. Of course there were those White children who used to say that they do not understand, but African and Indian children used to be very quiet taking everything that they were given).

This quotation explains explicitly how Euthanasia compares the Durban multiracial school where he enrolls and the rural Benedict Wallet Vilakazi High School, at Mpaphala. Euthanasia is not free to express himself in his White dominated high school. The Indians and Africans are very shy and quiet at school; they are not free. It is as though through being there in this very strange environment, they have been robbed of their childhood freedom. Buthelezi uses the term *ukumingilida*, meaning to swallow something raw as it is without chewing it so as to make it easy to digest. This term is also the same as *ukumimilitha*, which is frequently used, as compares to *ukumingilida* which is dialectical.

2.10 Married couples

There is a saying that in order to have a successful marriage, a couple needs to have some fundamentals in common. The pair should have a similar level of education, have attended the same tertiary institutions and also have similar interests. This used to serve as the motivation for young people to find partners in tertiary institutions. It is because of incompatibilities in these areas that Poppie complains about Bafana if they do not see eye to eye: Bafana has attended the University of Zululand, and has not continued with his studies after obtaining his bachelors degree. Bafana believes that women should not get higher education because they will forget that their place is in the kitchen. He even contends that his daughter, Melody should not become highly educated because nobody will want to marry her (Buthelezi, 1996:184-185):

49. Nami angazi. Engikwazi kahle ukuthi wonke umuntu wesifazane ofundile wosala emavoveni. UMelody angafundi kakhulu.... Asinibandlululi Poppie. Sithi fundani, kodwa ningayikhohlwa indawo yenu.

(I do not know. What I know very well is that every educated woman will remain with the remains after straining. Melody should not get highly educated. ...We are not discriminating against you, Poppie. We say, you must study, but you must not forget your position).

On the other hand, tertiary institutions are not places where people find their marriage partners. In **Impi YaboMdabu Isethunjini** most characters study abroad, but they are not interested in the friends they meet there as their marriage partners. Uzithelile in Buthelezi (1996:269) is of the following opinion about the importance of marriage for women:

50. *Phesheya ngangiyofunda Mnumzane Khuzwayo, hhayi ukuyofuna umendo ngoba kuzelwe kwaZulu, koMntimona, koNtambanani, kwaMbonambi, koGingindlovu, koMatigulu, koNkandla, koSpookmili, koGalibasi nakoMsinga.*

(I went overseas to study Mr Khuzwayo, not to look for marriage, because there are good people in kwaZulu, Mntimona, Ntambanana Mbonambi, Gingindlovu, Matigulu, Nkandla, Spookmill, Galibasi and Msinga).

This suggests that people should not forget, or overlook their own people in their search for a marriage partner. The people with whom they share many things in common, especially culturally, can make good marriage partners. Buthelezi even raises the question, if African people marry people from other races, who will marry their brothers and sisters who have not had an opportunity to study abroad? Buthelezi is totally against people going to universities abroad with the aim of getting married as well as an education. The other point that he wants to highlight is the fact that African people should be proud of their own origins and kinfolk: they should not undermine people just because they are from rural areas.

Buthelezi does not believe in interracial marriage. That is why Melody's relationship with Peter Samuels is not formalized, even though they had a child together: the main aim of the parents in sending children to multiracial schools is not for them to find matrimonial partners, but to acquire good education.

In **Buchitheka Bugayiwe**, Mbube was very fortunate because many wealthy young women fell in love with him. Some even introduced

him to their parents. They believed that he is going to marry them because they had the same level of education and shared similar interests. This is how one of his girlfriends tries to persuade him to marry her in Buthelezi (1997:111):

51. *Uyazi uyangehlula Mbube. Uhlakaniphe kabi, kodwa makufikwa kwezothando uphenduka ingane. Yini lena ekubopha kuNtozonke thina sikhona sigcwele iMelika? Thina nawe sithanda izinto ezifanayo, siseqophelweni elilinganayo ethenisini nasegalifini, futhi soba odokotela. Yini lena uNtozonke angedlula ngayo?*

(You beat me Mbube. You are very clever but when it comes to relationships you change and become a baby. What is that makes you to commit yourself to Ntozonke while we are here overcrowding America. We share similar interest, we are at the same level in tennis and golf, we will be doctors. What makes Ntozonke beat me?)

This quotation proves that Mbube did not travel to America in search of a wife, but in pursuit of better opportunities for obtaining a high level of education, opportunities which had never been available to African people during the apartheid period. The point that Buthelezi raises here is that people need to be proud of being themselves. Mbube is proud of his childhood sweetheart, in such a way that he sees no point in falling in love with American ladies. Buthelezi uses the term *ukuphenduka ingane* meaning to behave like a child, to show Mbube's girlfriend's disapproval of Mbube's behaviour when it comes to choosing a marriage partner. She does not understand that there could be something that binds Mbube to Ntozonke. Buthelezi uses the word *ukubopha*, meaning something that binds

someone to somebody. The word is used appropriately in this context because it is as if there is an agreement of some sort that has been signed by the two parties involved.

Euthanasia in **Impi YabomDabu Isethunjini** is placed in a similar position when he finds Kimberly, an American lady, madly in love with him. He is totally against marrying this woman. This is how he puts it in Buthelezi (1996:251):

*52. Ayikho indaba ekhona ngaphandle
nje kokuthi uKimberley uyaziphambanisa.
Uthi angashada kanjani nami ngoba mina
ngibuyela ekhaya eMpaphala. Mina
ngomthola ekhaya oyoshadwa yimi.
Kuzelwe koMlazi, koDabeka, koMafunze
nakoSikobho, koLoskop nakoBergville.
Uma ngishada lomlungu ngobe ngithi
zizoshadwa ngobani izintombi zakithi?*

(There is nothing except that Kimberley is crazy. How could she marry me because, I am going back home at Mpaphala? I will find my partner who will marry me at home; there are good people at uMlazi, Dabeka, Mafunze, Sikobho, Loskop, and Bergville. If I marry this White lady, whom do I think will marry our ladies?

Euthanasia uses the word *ukuziphambanisa*, meaning to confuse one's mind, to refer to Kimberly's hopes about the future of their relationship. It is as if Kimberly forgets that she is a White lady, or else, she believes that since she is a White lady she is better than any other African lady.

Mdlalose and his wife Maggie met while they were still studying at the University of Zululand. Their marriage has no problems. They live happily together even though they are financially well off as well as

leading the European life, and the success of their marriage is attributable to the fact that they did not denigrate their African ways of living. According to Mathonsi (2002:211):

School education is meant to be a supporting system. There is nothing wrong with exposing children to foreign cultures, as long as they have mastered their own. The problem is to let a person with no sound base venture out of his surroundings.

Buthelezi concurs with Mathonsi in this regard, with the following points. Firstly, all of his characters who denigrate African ways of living are failures in life, no matter how educated they may be. Most of Buthelezi's characters have been abroad, or they have been exposed to foreign cultures, but failing to honour their own African cultures causes them problems in life. The use of European personal names by Melody and Euthanasia makes them unsuccessful in life when compared to their cousins Hlanganisani and Uzithelile, who are exposed to foreign cultures but are also proud of their African ways of living. This is evident because, after calling themselves Vikizitha and Vukuzithathe instead of Melody and Euthanasia, there is a drastic change in their lives.

The same applies to Bhekani, who tried to adopt European ways of living by pretending to have nothing to do with his extended family, but changes, thanks to his wife Samvu, who sticks to her African traditional values. She tries by all means to convince Bhekani that their main responsibility is to look after their brothers and sisters and try to develop them both socially and economically. Towards the end of the novel Bhekani is very proud of his extended family members, including his nephews and nieces. This is how he puts it in Buthelezi (1993:162):

53. *Ngiyakubonga nami ngoba nguwe owangipha isibindi. Angazi ukuthi ngangesabani. Izingane zakwethu azisindi kangako. Ngiyaziqhenya ngo Xolani, Psychology noNtozonke kanye nabo bonke abashana bami.*

(I also thank you because you gave me courage. I do not know what I was afraid of. My siblings are not that heavy. I am proud of Xolani, Psychology and Ntozonke as well as all my nephews and nieces).

With these words, Bhekani confesses that he has resisted accepting his sisters and their children as his family members that need to be accepted and loved. He has been thinking that he would not cope with their brother and sisters' behaviour. Buthelezi uses the term *azisindi kangako*, meaning that they are not that heavy, which indicates that they are not that difficult to deal with. If that had been the case, he would not have been able to live together with them as family. That is why Bhekani acknowledges his wife for everything she has done to bring the family together.

2.11 Conclusion

This chapter has dealt with the state of education in post-apartheid South Africa. It has looked at both formal and informal education. A comparison between the state of education during the apartheid period and in this present period has been made. Some important ways of improving the standard and the quality of education in African schools, as well as the reasons for poor academic progress, have been discussed.

This chapter has also highlighted the reasons for the poor academic performance of African university students. These reasons include

the lack of competent teachers, as far as teaching multiracial and multicultural classes is concerned, as well as the assumptions of White teachers where they are known to have a tendency to humiliate African students. These teachers also fail to understand the needs of the African students and underestimate their intelligence due to the learners's lack of competency in English language which is their second language.

It has also looked at the role played by the involvement of parents in children's education, peer learning, community involvement, involvement of stakeholders and competent teachers in the improvement of education for African students. The disadvantages of peer learning as far as the lack of parental supervision as well as learners's discipline is concerned have been dealt with in this chapter.

The following chapter deals with the way in which Buthelezi portrays types of households. There are women-headed households, households that are headed by single, parents, particularly, mothers, and those that are headed by grandparents.

CHAPTER 3

THE PORTRAYAL OF HOUSEHOLDS IN A POST-APARTHEID SOUTH AFRICA

3.1 Introduction

This chapter deals with the different types of households that are portrayed in Buthelezi's novels. Women-headed households, households that are headed by single parents, and those that are headed by grandparents, are discussed in this chapter, as they are portrayed in Buthelezi's novels. It also discusses family settings, marriages and family backgrounds of the couples that are married, fatherhood in a post-apartheid period, and Christian as well as divided households which are regarded as those households that lack respect for each family member. The above points as well as Buthelezi's suggestions on how to maintain unity and harmony within the families, are discussed thoroughly during the course of this chapter.

3.2 The description of households found in Buthelezi's novels

Buthelezi portrays households that are found in urban areas which lead the European way of life, as well as those that are found in rural areas which lead the African or traditional way of living. Those families who live according to the European way of life believe in the nuclear family, which is composed of father, mother and their children. This type of a family does not believe in extended family togetherness; they do not observe traditional ceremonies where they gather together with their extended family members that live in rural areas far away from them. They do not visit their neighbours, and may not even know them.

Other types of households portrayed in Buthelezi's novels are those living in rural areas, with an extended family composed of grandparents, parents, aunts, uncles, nieces, nephews and children. This type of family lives in an African way; they know their neighbours very well, they even visit them. They live the traditional way, which includes doing things together as a family and as a society. In most cases this type of household is very poor because the majority of the family members are not educated, and are sometimes illiterate. There is nothing they could do to change and improve their lifestyle. With the portrayal of these households in Buthelezi's novels, the author wants people to consider education as a means of improving people's lives in rural areas. He wants to encourage people to use their high level of education to improve their communities.

3.2.1 Households headed by women

Buthelezi, in his novels, portrays most configurations of households that are found in post-apartheid South Africa. Some households are headed by women who are single, and some are led by grandparents. Some households are very poor, while others can afford almost everything one can think of. Since South Africa has become a place of opportunities after gaining democracy, most households benefit from the opportunities which are brought by the new South Africa.

South Africa is in a transition period. There are many changes and challenges that people in South Africa encounter. Some families, after political changes, have gained access in urban areas, to houses that were homes to Whites only during the apartheid era. This transition and movement of people from rural to urban areas, from African townships and rural schools to multiracial schools, brings about changes in people's social, economic, political and educational

life. These changes have also brought about cultural changes, which include the status of the African language when compared to English. Some African people have been very successful in the post-apartheid system. This is what Tucker and Scott (1992:112) have to say about the miracles of South Africa:

It can be regarded as a miracle that, in spite of the legacy of the past, and all the traumas of the present, there are still individuals and communities that are functioning reasonably well on all social indicators. For example, professionals are a common feature of the African community.

This means that African communities are very strong, because they can resist all the traumas that were inflicted on them by the practices of the apartheid system. Some members of the African communities who left the country during the apartheid period, who had been granted opportunities to study abroad, are now well functioning families and successful individuals. This is described evidently in Buthelezi (1997: 63):

*54. Kwathi kuphela izinyanga ezintathu
uMbube wazithola esebhanoyini eliya
eUnited State of America ngomfundaze
we United Nations Educational,
Professional, Social and Teaching
Assistance (UNEPSTA).*

After three months Mbube find himself in an aeroplane going to United State of America for a bursary of United Nations Educational Professional, Social and Teaching Assistance (UNEPSTA).

It becomes clear that Mbube, who grew up suffering from hunger and being discriminated against because of his poor and unhealthy social

conditions would one day become prosperous after having gone through so many traumatic experiences. In his youth he suffers loneliness, because sometimes he has to sleep alone at night while his mother has to mind the White family's house. Even the owner of the butchery did not have the insight that Mbube should also have his meat wrapped in a brown paper, as people of higher status do. Later, thanks to the political changes that came about in South Africa, he is portrayed as someone who is successful, and who has not suffered lasting damage either from injustice done to him by his teacher, Miss Mthethwa, or the pain he endured when he had to cope without his mother. Yet the depth of that unhappiness is shown in an incident when he is informed by his mother informing him that she will not return home that night. This is how Mbube puts it in Buthelezi (1997:11):

*55. Kwaze kwakubi lokho mama kaMfana.
Kanti banjani abelungu? Kabazi yini ukuthi
umama uhlala nendodana yakhe?*

(That is very bad mother of Mfana. By the way how are White people? Do not they know that my mother stays with her son?)

This means that he feels deserted because he has done all the domestic chores, such as cleaning up and cooking. After those preparations, while waiting for his mother to arrive, he gets disappointed. According to Tucker and Scott (1992:102) Whites abused the success of this coping mechanism. They could hire domestic servants without worrying about their children, who would be educated and looked after in the homelands. Mbube is portrayed as a responsible young man, but at school he is not recognized because he is from a poor family. The transition in South Africa brings about changes in Mbube and his mother's lives. Buthelezi (1997: 136) points out:

56. Kwathi lapho uMandla emkhombisa amabhokisi amahlanu ezingubo ayemphathele zona wakhala umuntu omdala. Zaseziphelile izinyembezi ngenkathi uMandla esetshela unina ukuthi sewafundela ubudokotela.

(When Mandla shows his mother six boxes of clothes that he brought her, old lady cried. When tears went off and Mandla told his mother that he has been studying medicine).

In the above quotation Mbube's mother cries because she does not believe that her lifelong suffering is over. She has suffered due to poverty and also because of not knowing whether Mbube was still alive or dead. The other thing that makes her to cry is that she cannot believe that from then onwards she would be a different person. The state of households in a post-apartheid period brings many changes in people's lives. Many households both in urban and rural areas have many opportunities to improve their lives through changing spatial patterns, access to social services, access to good jobs, and access to capital and land.

In *Impi YabomDabu Isethunjini* Buthelezi portrays Bafana's family as one who is living a European lifestyle; as a family who is more educated and considers itself civilized. Bafana's family does not observe traditional ceremonies; they do not believe in the African cultural way of living, but in European culture, which they adopt. They do not belong to African society. Bafana and his family live the life of arrangements and appointment: they did not even see their relatives without an appointment. This is demonstrated by Bafana's response to relatives in Buthelezi (1996:19):

57. *Ngizama ukuchaza ukuthi sengilwenzile uhlelo lwakusasa futhi nolwanamuhla bese lwenziwe, yikho ngingaphumelelanga ukukwamukela.*

(I'm trying to explain that I have already made tomorrow's arrangement even today's arrangement I'm done with it, that is why I could not accept you).

The point that Bafana highlights here is that he can only accommodate those people who have made appointments. He does not care who is it that might want or need to see him; his family does not come first, especially the extended one. This is not the practice within the African way of living. African people visit whenever they have time, especially members of the same extended family. In contrast, Mr Cele leads the African way of life and therefore does not understand Bafana's behaviour towards him.

3.2.2 Households headed by single parents

Buthelezi portrays some households in a post-apartheid South Africa as being headed by single women. These women have lost their husbands or partners, and are left with responsibility of ensuring that their children are provided for in terms of educational needs and a good lifestyle, as well as their basic necessities. This is evident when looking at households that are led by single women.

In both **Indebe Yami Iyachichima** and **Buchitheka Bugayiwe** Buthelezi has portrayed both MaNgcobo and MaZwane as very responsible single mothers. They try by all means to provide everything they can afford for their children, especially their sons. For Velemseni in **Indebe Yami Iyachichima** to be able to register at Vista University, his mother is forced to sell the cattle. The family sacrifices everything, even their food, for him to get a university

education. They do this because they believe that as soon as he gets his degree he will be able to take care of his mother and his siblings. He deeply appreciates that, and it serves as his source of motivation when things get tough for him at the university. This is how Velemseni describes their plight in Buthelezi (1998:1):

*58. Kwathengiswa izinkomo, saphela
isibaya sikababa kwaCeza, kwalalwa
kungadliwe kwaMaNgcobo ukuze
ngikwazi ukuzothola lemfundo ephakeme.*

(Cattles were sold, my father's kraal became empty at kwaCeza. They had to go to bed without getting something to eat at kwaMaNgcobo family in order for me to get this higher education).

The author uses the synecdoche *isibaya sikababa* to refer to the wealth of his father and *kwalalwa kungadliwe*, an isiZulu expression which means they paid all their money and used everything they have, so that he may achieve education.

This quotation explains the difficult circumstances that are encountered by married women after the death of their husbands. They are left with the burden of raising children and giving them the best possible education. Velemseni gets higher education because of his mother who sacrifices everything for him. It is not an easy thing for a woman to sell cattle, let alone to sell all of them. People think that even if the husband is dead, if that household has cattle, the family would be able to cope because cattle are a source of meat, milk and money. A cow can be slaughtered, and the meat as well as the skin sold in that way the family would be able to buy clothes and pay the children's school fees. But as far as Velemseni is concerned, to send him to university, they have to sell all cattle, not for the whole

family, but for him alone, leaving his mother and siblings without food.

According to Smith (1993:37) for many African families the struggle to keep the family unit together and provide sufficient upbringing for the children is hindered by economic and social factors, in particular by the migrant labour system that destroys family life. In Buthelezi's novel titled **Indebe Yami Iyachichima**, Velemseni's father worked far away from home and did not play a role in the upbringing of his children. He did not support his family and they did not get a balanced diet, or medical attention. This shows that even in cases where the parents were indeed married, they were frequently forced into a pattern similar to that of single-parent, female-headed households.

There are families headed by women, not because there is no man in the house, but he decided to step down. According to Okin (1999:76), women gain greater personal autonomy and independence while men lose ground. Women gain more control over budgeting and other domestic decision, and greater leverage in requesting help from men in domestic chores. Their access to public services and other public resources gives them a chance to become incorporated in the mainstream society. Buthelezi portrays Poppie in **Impi YabomDabu Isethunjini** as being the only one in the family who makes decisions, although her husband is alive and living with them. She acts as if she is the head of the family. This is evident in Buthelezi (1996:107) where Bafana expresses himself about the way his wife treats them at home:

59. *Umkami usephenduke ulusiba,
khomandanti, bhiligadiya, jenene emzini
wami. Uyalawula nje akanasikhathi*

sokulalela, noma sokubonisana nanoma ngubani.

(My wife has changed and became major, the commander, brigadier, and the general in my house. She controls everything and she has no time to listen to someone or to negotiate with anybody).

This quotation indicates that women can move from a low to a higher level of authority in their households. Buthelezi uses the ranks that are used in the army and former South African Police Force to depict the behaviour of Bafana's wife. These ranks denoting militaristic hierarchy clearly convey to the readers that Bafana has no right to complain or to ask questions, but is compelled to comply with what is said by Poppie. Poppie is given all the positions. She controls the section where she works as well as the whole organization, because once one is referred to as the General it means that that person is in charge of the whole organization. This means that some households can be headed by women purely because they overpower their husbands in all aspects of life. This can be very dangerous to the marriage because men might feel that they are not respected or even recognized as being the heads of the families. Sometimes this results in men leaving their families and moving in with girlfriends.

3.2.3 Households headed by grandparents.

In most African societies the majority of households are headed by grandparents, more especially grandmothers, because of the absence of the parents due to different social circumstances. The old age pension that is received by grandparents from the government is used to pay for children school fees as well as to cater for their basic needs. Buthelezi, in his novel titled **Impi Yabomdabu Isethunjini**, has indicated that not only children who have parents

get good education; even those who have been raised by grandparents can become better people in the community and obtain higher education through grandparents who teach them to work hard. Hlanganisani and Uzithelile are raised by their grandparents and receive better education because their grandparents sacrifice everything they have for the benefit and advancement of their grandchildren. Cele and MaKhumalo raise their grandchildren with respect and humaneness, teaching Hlanganisani and Uzithelile to trust God in everything they do because they believe that everything is possible with God and above all, these two children fight for what they believe in.

Hlanganisani works very hard to get a better education for him and his sister. He works for White people to earn money to pay school fees and to buy books and school uniforms, because their grandparents cannot afford to pay their school fees. According to Smith and Le Roux (1993:36), although it is illegal to employ any child under the age of sixteen in South Africa, many African children are obliged to work in order to survive: they work because they want to contribute to the family income. The poverty of African households forces many young children into work long before they reach adolescence, in conditions that offer meagre remuneration and little, if any protection of their interests. This is how Buthelezi (1996:38) describes the situation:

60. UHlanganisani wayevuka ekuseni eyobutha inkowankowane ayithengise ukuze kuthi nxa eya esikoleni abe eseyenzile imadlana. Ngemuva kwesikole, wayesebenza ezingadini zabelungu khona eShowe, kuthi ngemuva kuka-5 aphindele khona enkowankowaneni. Yiyo leyo madlana kaHlanganisani eyayikhokhela

*yena kanye nowakwabo imali yesikole
kanye nezingubo zokufunda.*

(Hlanganisani used to wake up in the morning to gather together mushrooms and sell them in order to make money before he goes to school. After school, he used to work as garden boy for White people at eShowe, after -5 he returned back to gather together the mushrooms, That is the money that Hlanganisani used to pay school fees for him and her sister and to buy school uniform.

Buthelezi uses the term *inkowankowane* meaning poisonous mushroom to refer to what is used by uHlanganisani to get money. He does not explain what is it that is done with poisonous mushrooms, but we infer that people buy them; that is how Hlanganisani manages to pay school fees and buy schoolbooks. It might be suggested that Buthelezi mistakenly uses *inkowankowane* intending *ikhowe*. The difference is important, because *inkowankowane* and *ikhowe* are not the same in size, nor are they equally readily available. It is appropriate to use the term *ukubutha* to refer to collecting *inkowankowane* but *amakhowe* are not collected, because they are not readily available: one has to dig them. It is possible that Buthelezi uses the term *inkowankowane* in referring to the source of income for Hlanganisani to indicate that one can use anything that is available to make a living.

The above quotation indicates that in poverty-stricken households, where there are no breadwinners, the children, regardless of their age and gender, have to try their level best to provide for their families. An old-age pension is insufficient to cater for children's educational needs. That is why Hlanganisani and Uzithelile are under nourished, and why Mr Cele finds himself begging Bafana to

take care of his sister, Linono's children. This means that being raised by grandparents does not mean that children should sit back and do nothing to help themselves. Hlanganisani does everything he can to help their grandparents and his sister to cope with life. The children are successful in their studies through their hard work and determination.

3.3 Family setting

The family is the most important primary group in our community. According to Greunen (1993:84-85), the family is the homeport where the child begins on his or her long journey through society. Home is the place where the needs of the child are fulfilled, not only his or her basic needs for food, shelter and protection, but also the higher order needs. The family is viewed as a situation where the adult and non-adult meet with a specific educational aim, which is to guide and assist children towards adulthood.

Although a household is an example of the common characteristics of a family unit, there is no guarantee of unity within that group. Buthelezi portrays the Mchunu family as one plagued by disunity. In the novel titled **Kushaywa Edonsayo** Buthelezi indicates that in this family there is no co-operation amongst the members of the family, between whom there is a huge social distance. This distance appears most obviously in the contrast between the children of Qingqo and Nkintsho. Nkintsho's children show that they are rich, with Qingqo's children appearing very poor in comparison. This shows that there is no co-operation or sharing of resources among the family members: each of them takes care of herself and her children without being concerned about other children within that household. This is how Buthelezi (1993:9) illustrates it:

61. *Imingcele phakathi kwalezingane yayigqamile. Kwakungadingeki ukuba umuntu aze abuze ukuthi yiziphi ezandawonye. EzikaNkintsho izingane zazesulekile, ziswenka mihla namalanga, zibhuquza ngayo imiswenko othulini. Intombazane uSociology eyayineminyaka eyishumi, yayibhushuzela esiketini esiluhlaza satshani sesikhumba asasiyinsinya kungathi negazi alisahambi. Kwakungathi sigqokwa ngamafutha. Okungumfanyana uPsychology nako kwakubhushuzela ebhulukweni lesikhumba. Ijakhethi yesikhumba evumelana nohlobo olubizayo lwezicathulo ezifana nebhande.*

(The boundary between the children was very clear. It was not necessary for a person to ask which children are related by blood. Nkintsho's children were well nourished, well dressed everyday, they rolled in dust with those beautiful clothes. The girl Sociology was eleven years old, was wearing a green leather tight fitting skirt. It seemed as if oil was used to put it on. The boy Psychology was wearing a leather trouser or pants, leather jacket similar with expensive shoes and belt).

Here, those who are rich, or live a better life, do not share what they have with others. Nkintsho's children have everything that they want and they wear expensive clothes. Buthelezi uses the term *umngcele* meaning boundaries to refer to the social distance between the children of the two sisters. This boundary that is used by Buthelezi to explain the setting of the Mchunu family indicates that both groups understand that there is no way that they can cross that boundary. It makes the two groups different from each other as far as the cultural rituals are concerned. It is this boundary that prevents Nkintsho from helping her sister, Qingqo and her children. Nkintsho's children behave like the bosses who pay Qingqo's children for doing all the

dirty jobs, including carrying them on their backs, which Qingqo's children to do so as to be given bread or anything to eat. In the following quotation Buthelezi (1993:9-10) draws a clear picture of Qingqo's children:

62. Ngale komngcele, kwakunezingane zikaQingqo. Zona- ke zazizifanela nezinye izingane zezimpabanga zaseJonono. UXolani, indodana kaQingqo yayisindwa yibhantshi elalicwebezela insila, linamahlombe akhotha ezindololwaneni, lihusha lifika emaqakaleni. Wayengalifaki ibhulukwe yize wayeseneminyaka eyisikhombisa. UNtozonke indodakazi kaQingqo yayimfumba yosizi, isho ngezithomolo zezihlathi ezigazukile, namansense ezinyaweni. Umlomo wale ngane nezinwele zayo, kwakubika ukunqoba kukangomile.

On the other side, Qingqo's children were like any other poor children of Jonono. Xolani, Qingqo's son, his coat was shinny because it was dirty. The shoulders were over the elbows. He did not wear trousers although he was seven years old. Ntozonke Qingqos' daughter she was seen as full of grief or sorrow, her cheeks were split open and have cracks on feet. The mouth and hair of this child indicated the high level of undernourishment).

This quotation indicates that Jonono is a poverty-stricken area. That is evident from the appearance of the children. They do not get enough food, as well as clothes. Nkintsho does not care about Qingqo's children, and does not show any kindness towards them or her sister. She does not share what she has with other family members, although she knows that they have nothing. This does not indicate common characteristics of a family unity. Buthelezi describes Xolani's coat as very dirty and too big for him. To indicate that he

uses the phrase *amahlombe akhotha ezindololwaneni*, meaning the shoulders lick the elbows, which is an appropriate use of personification to mean too big for him. This means that somebody must have given him that coat, and Xolani's shoulders are still too weak to carry adult burden. It is the responsibility of the parents to take care of the needs of the children.

3.3.1 Divided households

Divided household refers to a single household with different attitudes and beliefs. One of the reasons for a household to be divided could be the different experiences of various members of that household. For example, the characters in **Kushaywa Edonsayo**, who are MaMkhize's daughters, have been to different tertiary institutions and have encountered different cultural backgrounds. After the death of MaMkhize in **Kushaywa Edonsayo** it becomes clear that this household is divided. It is like two different households, and the division causes serious damage: while some children are able to enjoy a luxurious life, others are semi-naked and also have nothing to eat. This is evident in Buthelezi (1993:57):

81. Isinkwa sasiketha izingane kuleli khaya. Ezinye izingane zazisithola ngokuteta uSociology nabakwabo. Zazithi uma ezinye izingane zicela isinkwa ko Sociology baphendule ngokuthi: "Ngitete kuqala."

(Bread was not for everyone in this household. Other children got it by carrying Sociology and her sibling on their back. When other children ask Sociology for bread they answered by saying: "Carry me on your back first".)

This quotation explains that there is no co-operation between the family members, and shows how Qingqo's children are struggling to

get something to eat while Nkintsho's children have lots of food but not share with the other children.

A divided household can be found in both poor and rich families. In most cases it is caused by the greed and selfishness of the individuals involved. This is evident among MaMkhize's daughters who are very greedy and not prepared to share whatever they have with their siblings. They pass that division and selfishness on to their children as well.

A divided household can also be identified when certain traditional rituals have to be observed. This division becomes clear when certain children cut their hair after the death of MaMkhize, but Nkintsho does not want her children to cut their hair. She is against this traditional ritual because her children perm or plait their hair. This shows that in this household, the members of the family are divided. This is how that is explained in Buthelezi (1993:7):

82. Njengoba zonke izingane zazigunda amakhanda, uBhekani wayengakuboni kufanele ukuba uSociology aphathwe ngendlela ehlukile kwezinye izingane ngoba kuthiwa uyise ufunda eyunivesithi.

(Since all the children were having their hair cut, Bhekani could not understand why Sociology be treated differently from other children just because his father is said to be studying at the university).

This quotation means that Bhekani and his sisters are totally different as far as observation of some of the cultural rituals is concerned. In fact Nkintsho believed that her children should not be forced to follow the cultural rituals that are observed in her family since their father was in the process of becoming highly educated. She also believed

that since her children are from different ethnic groups, it might happen that their cultural rituals are not the same.

A divided household can be the result of a division of labour, which Bafana and Poppie believe in. Division of labour is a way of organizing working or making things, in a way that it is done as a set of separate process by different people. In the novel titled **Impi YabomDabu Isethunjini** Buthelezi portrays that Bafana and Poppie having a division of labour in their house. They are not aware that the procedure of division of labour which they are practising might bring about difficulties in their marriage. They do not do things as a family, but as individuals. Poppie believes that since she is in charge of their children, she can do whatever she thinks is the best for Euthanasia and Melody without informing her husband. When her husband asks her about the reason why she has bought a car for their children, she responds by telling him that the children need a car. This is how Poppie explains it in Buthelezi (1996:189):

83. Ziyayidinga Bafana. Ukuba aziyidingi ngabe u-Euthanasia akayithathanga imoto kaMiss Hawkins esikoleni. Ingane yami yayithatha imoto ngoba iyidinga.

(They need it Bafana. If they did not need it, Euthanasia would not have taken Miss Hawkins's car from school. My child took the car because he needed it).

This explains that this division of labour is not working in this case because Bafana is opposed to her decision and does not accept the reason why his wife bought a car for the children. Bafana is very angry at the way his wife does things. In everything Poppie does, she does not inform her husband first before she takes a decision, but acts independently. This division of labour makes Bafana and Poppie

family fall apart because they do not function cohesively as married couple, and are not on the same page in many things, such as the incident of buying children's car.

Although in some households there is a division of labour, Buthelezi portrays the Mpaphala family as one where division of labour does not exist. Hlanganisani and UZithelile share all the work that they do without complaining. This is how Euthanasia puts it in Buthelezi (1996:152):

84. Phela kwamkhulu izingane zenza yonke imisebenzi. Ayikho into oHlanganisani abangayenzi. Ukuhlaba akuyona into encane ikakhulu uma umhlabi kuyintombazane.

(At grandfather's place, children do all the work. There is nothing that Hlanganisani does not do. Slaughtering is not a minor thing especially if the slaughterer is a girl.)

This quotation explains that there is no work that is regarded as gender-specific at Mpaphala. It is an anomaly in Zulu culture that the slaughterer of a beast or a goat to be a woman. Traditionally, women slaughter fowls only. The sharing of tasks without gender bias or other constraints, makes the family co-operate in everything they do; they also share their views before acting or taking decisions.

In the novel titled **Kushaywa Edonsayo** Buthelezi portrays the Ngubane family where everyone has something that he or she is supposed to do in order to raise the standard of the new Journey's End. All the family members work together, and the division of labour does not exist. This enables them to understand that, whatever they do, they should make sure that everything is under control. Bhekani

gives thanks to the family members for their contribution to the family upliftment. This is how Bhekani puts it in Buthelezi (1996:99):

85. Thina nomkami siyakubonga ukwesekwa yini zingane zakwethu. Noma singazama ukufeza izifiso zabazali bethu, singephumelele singasizwa yinina. Imizamo yethu yokwenyusa izindonga zomuzi kababa ingeke iphumelele uma ingaxhumene nemimoya yethu sonke esikulo muzi kababa."

(I and my wife thank you for your support, our brothers and sisters. Even though we would try to fulfill the wishes of our parents, we would not have made it without your help. Our attempts in the reconstruction of my father's walls will not materialize if they do not include the souls of all of us who are in my father's house.

This quotation signals victory after Bhekani and his brothers and sisters have defeated division among them. This means that there is no improvement and development in a divided household.

3.4 Marriage and family background

When dealing with households in a post-apartheid South Africa, as they are portrayed in Buthelezi's novels, it is imperative first to look at the family background of both people that are engaged in a marriage. If a wife is from a family where traditional norms and values of an African society are demeaned that marriage may not work because that woman might lack respect for her husband as well as her in-laws. This could be caused by the fact that that particular woman tries to live the European way. Serudu (2001:10) has this to say about a White woman:

A White woman does not enrich a family. She impoverishes it by undermining its unity. She can't be integrated into her community. She keeps apart, dragging her husband after her.

This quotation implies that a White woman opposes extended family. She believes that her family is composed of her husband and children not her brothers and her sister's children, let alone her husband's family. This is not the right way for African people. Buthelezi (1996:165) points out:

63. Lokhu kwawufadalalisa umsebenzi kaDokotela Mdlalose, ikakhulu ngoba noma wayevumelana nokuningi kobufazane, wayekwenqaba ukuthi abomDabu balahle izinqubo nezindabuko zabo. Wayethi abomDabu mabakhele phezu kobuhlakani bemvelo nolwazi lwemvelo.

(This demeaned Doctor Mdlalose's work especially because even though he agreed to most feminine principles, he opposes the tendency of women to leave what is traditionally theirs. He said that African people should make use of their traditional *wisdom* and knowledge).

Poppie in **Impi YabomDabu Isethunjini** believes that to live the European way would help her and family. That is why she tries by all means to break the ties between her own family and Ngubane's family in Mpaphala, but this makes her life miserable because her husband has to leave her. In fact, her family breaks down, because even her son, Euthanasia left her to join the extended family in Mpaphala. Euthanasia manages to succeed in life because he follows the norms and values of African society, whereas his father experienced failure because he ran away from his extended family.

Melody, on the other hand, falls pregnant twice because she is lonely. She also intends to commit suicide, but is stopped by Uzithelile, Hlanganisani and Euthanasia, who make arrangements for her to go and study abroad in America where they are studying. This means for one to be successful in life one has to live the traditional way, which includes doing things together as the family.

Poppie experiences all these difficulties, which include staying on her own, since even her grandchildren, Zaneqiniso and Zanele have to stay in Mpaphala with the Cele family in order to learn the best way of living as proper human beings. Her family background tells her that she is better than her husband, Bafana, in all respects just because she is from Lamontville, which is in an urban area, and Bafana is from Mpaphala one of the rural areas in Eshowe. This is how she explains her family background in Buthelezi (1996: 199):

64. Forget it Bafana. Mina ngingowase Lamontville, ND, wena ungowase Mpaphala, NES. Ngehlulekile ukukukhipha kulobu famu bakho kule minyaka engamashumi amabili. Ziqinisile izazi ukuthi ingqondo yasemaphandleni yisisekelo esimbi empilweni yomuntu.

(Forget it Bafana. I am from Lamontville, ND you are from Mpaphala, NES. I failed to do away with your farm way of living in these twenty years. Wise people are right to say that the farm mentality is the bad foundation in a person's life).

Here Poppie expresses her belief that it has been her duty to civilize her husband. She also believes that nothing worthwhile is to be expected from a person from a rural area. She goes on to state that people from rural areas are failures when it comes to their acceptance of Christian religion. This is how Poppie argues with

Bafana regarding the way in which most African people carry on their church services, in Buthelezi (1996:200):

65. *Mina angisangene nakancane. Kulungile nina baseMpaphala qhubekani nokusangana kwenu kwenkolo. Mina Poppie Rachel ngizonilandela ngokukholwa ngobuchopho bodwa, hhayi ngemizwa engaqoqiwe.*

(I am not mad at all. It is fine for you from Mpaphala carry on with your madness with religion. I Poppie Rachel, will follow you by having faith through only involving my mind not with uncontrolled feelings).

This quotation indicates that Poppie is convinced that she knows more about Christian religion because she was thoroughly civilized long before the people from Mpaphala. Poppie tries to indicate to Bafana that she will worship God according to her own understanding, and that her way of worshipping God differs from that of people from Mpaphala who, according to Poppie, are not good examples of Christians. Poppie believes that she is able to engage in deep thinking and is also able to analyze everything she does. Buthelezi uses the phrase *ngizonilandela ngokukholwa ngobuchopho bodwa, hhayi ngemizwa engaqoqiwe* meaning I will follow you by faith by making use of my ability to think, to refer to Poppie's point of view as far as Christianity is concerned. Poppie criticises the ways in which Mr Cele's family worships God. She even fails to respect Bafana's uncle, Cele to whom she refers as Bafana's uncle not their uncle. This is how she refers to him in Buthelezi (1996:53):

66. *Hhayi Bafana nginizwile niphikisana nale ndonsamehlwane yomvangeli, induna yenkosi yaseMpaphala. Yisho ukuthi ubethini umalume wakho," kugcizelela uPoppie.*

(“No Bafana I heard you arguing with this Mvangeli with stretched eyes, the herdman of the chief of Mpaphala. Tell me, what has your uncle told you?” stresses Poppie).

In the above quotation that Poppie refers to Mr Cele as *indonsamehlwane*, meaning a person with stretched eyes, an expression which carries connotation of being simple or ignorant, according to Poppie, Mr Cele, an evangelist, is trying very hard to make sense out of what he believes in. Poppie’s above-mentioned behaviour affects her marriage in the sense that she finds it very difficult to listen to her husband and respect him. She fails to love her in-laws. She has a tendency to give them funny names, and regards them as heathens because they still believe in traditional leaders since Cele, apart from being the evangelist, is also a herdman of the chief of Mpaphala. Her family background fails to bring unity in her family; she does not see eye to eye with her son, Euthanasia. Euthanasia in Buthelezi (1996:227) regards his home as follows:

67. Ngingeke ngakhohlwa ukuthi ngiphuma ekhaya elinjani. Ngingakhohlwa kanjani ukuthi ngiphuma ekhaya lamagwala anikela ngezingane zawo kwabezizwe ukuze zibe ngumhlathelo wobandlululo, amagwala abalekela amaqiniso aze abalekele ngisho izithunzi zawo.

(I will not forget that I come from what kind of a home. How will I forget that I come from a home of the cowards who surrender their children to the outsiders to be the sacrifice of the apartheid, the cowards who run away from the truth in such a way that they run away from their shadows).

This quotations means that the foundation of Poppie and Bafana's household is lies and betrayal as far as Euthanasia and Melody are concerned. It does not make them feel good that they know nothing about the African way of living. Euthanasia, in the above quotation, blames Bafana and Poppie for sacrificing their happiness as African children in order to please White people. This does not satisfy them. It is as if they do not know about their identity. Melody and Euthanasia do not know to which racial group they belong: the kind of life they are living leaves them with nothing as far as African values are concerned. This is how Euthanasia articulates his alienation in Buthelezi (1996: 228):

68. Uthini ngukusinqunulisa imuva, ubuntu nekakade lethu. Singathi siyini thina lapha ekhaya? Singabelungu abamnyama, amaKhaladi, noma amaNdiya? Uma singabomDabu, ziphi izimpawu zobuzwe bethu? Aphi lamadili abomDabu athanyelwa yizindimbane zabantu? Baphi ontanga bomDabu? Ziphi izihlobo zomDabu?

(What do you say about nakedness of background, humaneness and our background? Are we the African Whites, Coloureds or Indians? If we are Africans where are the signs of our nationality? Where are the African ceremonies that are attended by large collections of people? Where are our African peers? Where are African relatives?)

This means that Euthanasia is tired of living as if he were from White family. He wants his nationality. He and his sister crave for the sense of belonging; he is tired of living the lonely life that is enjoyed by White people. Euthanasia wants to be with his extended family, he is interested in knowing more about the norms and values of African people. Euthanasia misses the African ceremonies that are attended

by large groups of people. Buthelezi uses the phrase *ukusinqunulisa imuva*, meaning to be forced to do without one's original background. In this case Buthelezi emphasizes the fact that African people are well-known for their humaneness and their tendency to honour their background. There is no where else where Africans learn how to live the African way except from their senior citizens and relatives and friends. That is where they learn about the spirit of *ubuntu* as well as *nekakade lethu*, meaning our past: to know where they come from so as to understand where they are going. This means that African people will prosper in the post-apartheid period if they honour their past as well as their norms and values.

Samvu in **Kushaywa Edonsayo** believes that in order for things to be normal, Samvu and her family need to go back in rural area, Journey's End, to be with their extended family members. She tries by all means to convince her husband, Bhekani Mchunu to understand that their extended family members need them. Samvu is portrayed as a woman who is very kind and responsible, and whose high level of education does not take away her African norms and values. She believes that the people of Jonono need them to develop their community. In addition to that, Samvu, Bhekani's wife, is aware that she and Bhekani, cannot accomplish this on their own: God needs to be involved in order for them to fulfill their parents' wishes. This is how Samvu describes their commitment in Buthelezi (1996:19):

*69. Thina nawe ngalezi zandla zethu,
ngengqondo yethu, nangamandla ethu
onke, siphiswa yiNkosi, siyoyiphetha,
sizifeze zonke izifiso zabazali bethu.*

(You and I with our own hands, with our
mind, and with all our power, given by

God, we will finish and fulfill the wishes of our parents).

In the above quotation Samvu states that both she and her husband will do the best they can to show respect to their late parents, making use of their hands, their minds and their strengths as they have been provided by God. Samvu loves her husband's extended family; she also brings unity and peace among her husband's family members. Samvu does not see herself as different from her husband who come from rural area, her family background does not make her better than her husband and she does not denigrate of Jonono, which is a rural area. This is how Samvu puts it in Buthelezi (1993:17):

70. Uma mina ngingayifanele indawo yaseJonono, pho ngubani oyifanele Bheki-Bheki? Pho wawungishadelani uma ngingalifanele ikhaya lakwaMchunu? Wangithathelani uma ngingezukwazi ukuzimelela, ngitibule, ngibishe otitini lwasemithonjeni yakwaMchunu?

(If I am not suitable for Jonono place, then who is suitable Bheki - Bheki? Why did you marry me if I am not suitable for Mchunus' household? Why do you take me if I will not manage to balance, hold tight, get bogged in the fountains of the Mchunus?)

This quotation shows that Samvu is prepared to go to Jonono to their extended family. Unlike her husband, she is not afraid of rural life, but prepared to accept a challenge. Samvu is trying to make it clear that Bhekani has married her because he believes in her, and asks Bhekani why he made her his wife if it would be difficult for her to take full responsibility.

On the other hand Bhekani, who was born at Jonono, does not see himself living in a rural area. He is influenced by urban life. He does

not want to be the part of extended family. Bhekani, like Bafana, tries to run away from his responsibilities of taking care of his extended family but he fails to do so, because every time he tries to escape and go to Cape Town he meets with unexpected difficulties. Twice he is involved in car accidents.

Samvu respects her in-laws. She respects MaMkhize whom she refers to as her mother, not Bhekani's mother, as Poppie does to Bafana's uncle. This is how Samvu puts it in Buthelezi (1993: 13):

71. Ukushona kukamama kusithinta sobabili ngendlela efanayo, futhi makusihlanganise kungasihlukanisi. Lesi sivuno esibabayo okhuluma ngaso singesethu sobabili. Angazi ukuthi yini uthande ukuba ugweme ukuba ngithathe indawo yami, ngime nawe lapho ukhona, sithwale sobabili lo mthwalo wethu.

(The death of mother involved us both with the same way, and again, it must bring us together; it should not separate us. This bitter harvest that you talk about is for us both. I do not know why you like to avoid me for taking my place, stand with you where you are, carry this load together)

In this quotation Samvu explains that she is determined to help her husband to take care of their family by assisting each other in everything they do. Samvu is not ashamed of their extended family, but is willing to do whatever it takes to make things better at home. Samvu is aware that their marriage is in a state where they face some challenges. Buthelezi regards these challenges as *isivuno esibabayo* meaning bitter harvest, because it is not what they were expecting when they first fell in love, and anticipated only good things.

Samvu as a strong woman, succeeds in persuading her husband to agree to return home. She makes him see that their life is not complete because they are not with their extended family. She believes that their life is not in the urban area: they need to return to Jonono where they belong. Samvu wants to bring the family together and to be a one big happy family who care for each other. In Buthelezi (1993:67), she continues by stating that she cannot be happy if they do not go to Jonono, uttering:

*72. Masiphindele ekhaya Bhekani.
Ngiyacela sthandwa sami. Injabulo yami
ayigcwali, ayipheleli njengoba
singumndeni onhlakanhlaka.*

(Let's go back home Bhekani. I beg you my love. My happiness is not full, is incomplete as we are a scattered family).

Bhekani has not experienced his father's love because his mother prevented them from being with their father. MaMkhize tries by all means to break the ties between her husband and her children, discouraging her children from respecting or obeying their father. She denies her husband his place as the head of the family and makes her children hate their father. As a result, Bhekani's father has no say over his family; they do not take him seriously, listening only to their mother. This is how Bhekani puts it in Buthelezi (1993:43):

*73. Ubaba wayekhona engekho
Bhungane. Wayelibala ukuhuqana
notshwala, ngakho-ke esikhathini esiningi
wayezibuyela ehabulile ehuma
angalalelwa muntu. Kwakungekho zwi
litheni ayengalikhuluma ubaba. Umuntu
owayeze akhulume nguye umama loyo.*

(My father was nothing Bhungane. He always takes too much beer. Therefore, in most time he returned home drunk and talking to himself, no one to listen to him. He has nothing to say. The person who had something to say was my mother).

This quotation explains that Bhekani's father was not taken seriously because he was an alcoholic. Buthelezi uses the term *ukuhabula* instead of *ukuphuza* which means to be drunk. But the former is polite and it means that men should be respected regardless of their drinking problem, more especially when there are children around, because it will affect them in a long run.

MaMkhize does not respect her husband, Mchunu, and she teaches her children not to listen to their father, which is not morally good for African people. According to the African way of living, children and their mother give their father respect without judging him. Buthelezi uses the term *ukuhuqana notshwala* meaning to abuse alcohol. The term is an appropriate one because Bhekani's father come home drunk everyday and also he cannot take care of his family.

MaMkhize diminishes the dignity and humaneness of her husband. A wise woman would protect and respect her husband. She would also make sure that their children did not see or hear anything negative or bad about their father, and that her husband was known to be a very good father. But in the case of Bafana, his mother made sure that the children knew that their father was not a good father at all, but a loser, and hence Bhekani grew up believing that his father was a monster. This is how he describes his perception of this father in Buthelezi (1993:43):

74. Mina ngikhule ngazi ukuthi ubaba yisichitho, esinochuku nodlame...

(I grew up knowing that my father was a cause of estrangement who is quarrelsome and violence.....)

This means that MaMkhize tells her children that their father is useless, there is nothing good about him. MaMkhize should prevent her children from seeing the behaviour of her husband, not make her children disrespect their father as they do. MaMkhize herself is supposed to respect her husband and do everything that is required of her as wife.

Her role as a wife is to take care of her husband by making sure that his washing is done, food is prepared for him, and have his torn clothes mended. Even his daughters follow their mother's example by not doing laundry for him. Instead, Bafana once did his father's washing and also mended his torn clothes. The worst part of the situation was that his wife did not give him food, but made sure that he went hungry. This is how Buthelezi (1993:45) puts it:

75. Walikhumbula ilanga lapho ezijuba yena Bhekani ukuba axhubhuzele uyise ihembe nebhuluko, odadewabo sebenqabile ukugezela uyise izingubo. Sabuya isithombe sikayise ethungela ibhulukwe likakhakhi ngokotini omnyama emzimbeni. Kwakungathi uyambona uyise evuka ekuseni ezilungisela isikhafuthini ngokudla kwayizolo. Sabuya nesithombe sikayise ehwaya ingoloyi ngoba kuthiwa ukudla kwakhe akukho, makaphindele etshwaleni.

(He remembered that day when Bhekani decided to wash his father's shirt and trouser. His sisters refused to wash their father's clothes. His father's picture came back when he remembered him sewing the khakhi trouser with African cotton on

his body. It seems as if he sees him waking up in the morning and preparing the lunchbox with leftovers. The picture of his father came back when he scraped the layer of burnt food at bottom of the pot because there was no food for him).

This quotation describes the way MaMkhize treats her husband and how this leads to her daughters disrespecting their father. She was not supposed to treat her husband like this, but as his wife, she ought to have hidden their problems and quarrels from their children in order to retain their children's respect.

3.5 Fatherhood

The ideal father is supposed to be a father who plays his role of providing for his family. He is always to be there for his children especially when they need him most. Fatherhood is a lifelong responsibility. In Buthelezi's novels **Kushaywa Edonsayo**, **Buchitheka Bugayiwe**, **Indebe Yami Iyachichima** and **Impi YabomDabu Isethunjini** Buthelezi does not portray fatherhood as strongly as motherhood. Fathers in these novels do not take their responsibilities as seriously as they are expected to do. Instead, women play their roles fully, to the extent that they assume the responsibilities of the fathers, in addition to their own. Buthelezi makes it clear than in some households women have more power than men. Even though there is a man in the house, the woman plays a major role in the family. In other cases the males are no longer alive and the responsibilities of fatherhood are taken on by women. In other instances, the men are still alive, but they sit back and let their wives do everything. The passive portrayal of men in Buthelezi's novels does not indicate weakness in Buthelezi's work. He deliberately avoids emphasizing the role of fathers because he wants to focus on mothers.

In the novel titled **Impi YabomDabu Isethunjini** Bafana is portrayed as someone who is only responsible for his dogs. He has nothing to do with his children: they are wife's responsibility. Bafana explains in Buthelezi (1996: 22-23):

76. Ngokohlelo lwalapha ekhaya zonke izindaba zezingane ziphethwe ngumkami uMaMthimkhulu. Mina ngengamele izindaba zalezi zinja zalapha ekhaya.

(According to arrangement of this household, all the matters that involve children are handled by my wife MaMthimkhulu. I handle matters that involved these dogs of this house).

This means that Bafana's dogs are more important than his children, who are lacking his fatherly love. Because Bafana is so detached from his children and does not spend time with them, he knows nothing about them or their friends.

Bafana's children think that they are the children of their mother because they see that their father is not interested in them. Euthanasia is happy to see that his father is angry after the case of Miss Hawkin's car, because he believes that their father does not care about them and is surprised to see that his father is worried about him. This is how Euthanasia puts it in Buthelezi (1996:121):

77. Awu bese ukhathazekile ngami baba. Ngiyathokoza ukukuzwa lokho. Ngangingazi ukuthi ubaba uyakhathazeka ngathi. Ngiye ngithi uma ngibona sihamba nomama njalo ngithi thina siyizingane zikamama....

(Oh, you were worried about me, my father. I am happy to hear that. I never knew that my father could be worried about us. When I see us travelling with mother everytime I think that we are the mother's children...).

This shows that even the children know that the person who takes responsibility for them is their mother, not their father.

The lack of a father's presence causes children to seek other male figures to fill the gap that is left open by the irresponsible fathers. This frequently results in the girls falling pregnant before they are ready to be mothers. This becomes evident when considering the behaviour of Bhekani's sisters, who have many children from different fathers. This happens because they are searching for the fatherly love that their fathers failed to give them. The same thing applies to Melody, who does not get what she is supposed to get, which is fatherly love. That is why she finds herself with two children from different fathers. If Melody had been able to receive fatherly love from her father, she would not have gone out to search for the love that her father could not give her.

A similar pattern emerges in MaMkhize's family when her daughters have many children from different fathers from different groups. They do this because they are deprived of fatherly love, and do not find love that they are looking for.

In the beginning of the novel titled **Kushaywa Edonsayo** Bhekani is portrayed as somebody who abandons his responsibility of taking care of the family and the farm in the rural area. Bhekani is afraid of taking his responsibilities of being a man and a leader in the family. He makes sure that he runs away from his responsibilities and does

not inform his wife of his plans to desert Jonono. This is what Buthelezi (1993:22) has to say about it:

78. Wayengakaze akucabange ukuya eCape Town kodwa manje wayesekubona kungayicebo elingcono lelo. Ibanga phakathi kweJonono neCape Town lalingamkhulula kuzibopho zaseJonono.

(He never thought of going to Cape Town but now he sees that as a good idea. The distance between Jonono and Cape Town can set him free from the obligation of Jonono).

This explains that Bhekani is running away from the responsibilities that he is afraid of. He does not even want to try first to see how whether he could rise to the challenge. All he wants is to escape and leave everything behind him.

Buthelezi suggests that some women can play the role of a father to their children, and that they play this role better because they do not have a choice. They simultaneously assume the responsibilities of motherhood and fatherhood. In **Buchitheka Bugayiwe** and **Indebe Yami Iyachichima** Buthelezi has portrayed MaNgcobo and MaZwane as the women who have played the roles of both fatherhood and motherhood. They raised their children with respect, successfully without a support from their husbands who have already passed away.

3.6 Christian households

They are households that follow the Christian religion more than any other religion and these are identified by the way in which the household is run. They believe that in whatever they do or whatever

happens to them God is their protector. Some carry this belief to the extent that any other form of protection, whether it be arming themselves as protection from criminals, or visiting doctors for treatment as protection from illness is unthinkable. In Buthelezi (1993:116-117) the former is evident where Bhekani refuses to buy a gun from Shabalala just because he believes that God will protect his household. The following quotation in Buthelezi (1993:117) illustrates that Bhekani trusts the name of Jesus to fight his enemies:

79. Akunjalo. Zingathuka kabi ukuzwa ukuthi asisaphathi izibhamu kodwa sesigalela ngegama likaJesu lilodwa nje.

(It is not like that. They will be very amazed to hear that we no longer carry firearms but we only strike with the name of Jesus).

Buthelezi uses the *ukugalela* meaning to strike to refer to the power that goes with the name of Jesus for those who trust in Him. When the criminals attack Bhekani's shop nothing happens because of the family's trust in God. Bhekani and his wife are portrayed as devout Christians. Even when confronted with obstacles, they stick to their faith. A traditional healer comes and asks to render a service of strengthening Bhekani's new house and shops, by using his traditional medicines. Bhekani does not allow that because he believes that God is the only one who can protect his family and himself from any dangers that may threaten them. In Buthelezi (1993:123) Bhekani contends that he does not need the traditional healer to protect his household:

80. Uma ungivumela ngiphendule okokugcina kuphela ngizothi lesi sigameko esingehlele singikhombise ukuthi ngiyayidinga ngempela iNkosi

*nokuthi ngaphandle kwayo konke okunye
kuyize leze.*

(I you can allow me to respond to the last part only I would say that this incident I have encountered has shown me that I really need the Lord and that without Him everything else is absolutely nothing).

He leads a Christian life because even when they have parties at home they make sure that no liquor is served to their guests. All the Christian households that are dealt with in Buthelezi's novels are portrayed as the most successful families, no matter how difficult it may be for those families to accomplish their goals.

When comparing Cele's household in Mpaphala as it is portrayed in **Impi YabomDabu Isethunjini** with Bafana's household in Durban, one can see that even though Mr Cele's household is portrayed as the poorest of them all, as the novel nears its end, this household changes from being the poorest to being the richest household with highly educated offsprings. This previously poor household becomes useful to Bafana's household, bringing about changes in all aspects of Bafana and Poppie's lives. This happens because they have put God first in everything that they have done.

However, there are differences between Cele's household and that of Bhekani, even though both can be classified as Christian households. Cele's household observes some of the traditional rituals: they slaughter a goat for Euthanasia and have him sprinkled with the bile, but this does not mean that they are no longer Christians. Before the family goes to bed they gather together and ask Euthanasia to read some verses from the Bible before they pray. The moral lesson that can be derived from the actions and the type of life that is led by these characters is that even if people are highly

educated or devout Christians, they must not forget where they come from.

3.7 Lack of respect

Lack of respect refers to where people disrespect each other in the family or other people around them. Buthelezi has portrayed a lack of respect between the spouse, between the children and the elders and between the children themselves. In **Impi YabomDabu Isethunjini** Buthelezi portrays Euthanasia as someone who does not respect older people: he orders MaXakushe to do all sort of task that he is supposed to do himself, and refuses when MaXakushe asks him to do anything for her. This is Euthanasia's boast in Buthelezi (1996:93):

*86. Sengisho kahle manje uma engithuma
ngithi angiphumeleli ukwenza lokho.
Yimina engimthumayo manje ugogo.*

(Now when she tells me to do something for her I tell her straight that I am not prepared to do that. Now I am the one who sends grandmother.)

This indicates that Euthanasia does not show respect to their helper, MaXakushe. This behaviour of Euthanasia is not acceptable in African society: in African culture, a child has no right to give orders to older people, or to dispatch older people on errands, under any circumstance. A child who does so shows or utters lack of respect.

Lack of respect corrupts people. This happens because if there is no respect, there are problems. People who lack respect for others do not care about other people and do whatever they want with other people's possessions. Euthanasia steals money from MaXakushe,

because he does not respect MaXakushe even though she is very old and worked hard for the money. Euthanasia has no conscience. This is how MaXakushe describes the incident in Buthelezi (1996:118):

87. U-Euthanasia usengiqedile ngane yami. Emzini wami eMzimkhulu sekulalwa kungadliwe ngenxa ka Euthanasia. Nami ngephuzile ukuselamela lesi simo. Phela u-Euthanasia useyiqedile imali yami.

(Euthanasia has destroyed me completely my child. At my home in Mzimkhulu they had to go to bed without getting something to eat because of Euthanasia. I found out about this situation late. Euthanasia has taken all my money).

Euthanasia's actions of fraudulently removing the money of an old person does not show any respect. He knows very well that MaXakushe is the breadwinner at her house, and that all her children depend on her for everything: he is fully aware of her position because he gets all the information from the letters he reads and writes for her. He does not steal her money because he is needy, but because he is greedy. But another contributing factor is that he lacks discipline because his mother, Poppie, who ought to advise him on how to live with other people, is busy with her studies.

Buthelezi portrays Poppie as a woman who does not respect her husband, and who wants to have the last word in everything. Her husband has no say in anything that happens in their home: Poppie does everything in her own way without asking his opinion. This behaviour of Poppie leads to Bafana leaving home. Poppie controls everything. This is how Bafana sums up her behaviour in Buthelezi (1996:191):

88. *Ngaso sonke isikhathi Poppie uyazi, futhi wena awulenzi iphutha, awukwazi ukulalela omunye umuntu ngoba ufuna ukuba kulalelwe wena. Njengamanje lokhu kufunda kwakho sekugaklaza umuzi wakho.*

(Poppie, you always think you know and you do not make mistakes, you cannot listen to the next person because you want to be listened to. At the moment your education is destroying your marriage).

This explains that Poppie does not respect her husband and does not care about his feelings. She is always right, which means Bafana must always be wrong, and he needs to apologise to her all the time. The only reason that makes Poppie lacks respect for her husband is that she is more educated than he is. They have not attempted to develop themselves together because their household is divided. When Poppie does something, Bafana, on the other hand, would be doing something different. Bafana fails to be patient because of what is happening at his home, and decides to leave. Since Poppie lacks respect for her husband, she accuses him of having an affair with his secretary Magnovitch. This is how she puts it in Buthelezi (1996:191):

89. *Wena yithi uMagnovitch uyakwehlula ngothando. Lona luvama ukuba lubenjalo uma lulusha. Lothi lungaphela mhlawumbe ubuye Mbovu."*

(Just say it, You have been defeated by Magnovitch's love. It happen to be like that if it is new. When it comes to an end maybe you will come back Mbovu).

This demonstrates that Poppie does not trust her husband and she does not realize that she is the reason behind her husband's decision to leave her and their children. Bafana decides to leave because he is tired of being controlled by his wife, not because he is in love with his secretary Magnovitch.

3.8 Conclusion

This chapter has dealt with the different kinds of households that are portrayed in Buthelezi's novels. There are those that are led by single women because their husbands have died and those that are led by women because their husbands cannot take responsibility for caring for their families. The other types of households that are portrayed in Buthelezi's novels are those that are led by grandparents. These households are identified by their poor socio-economic conditions.

This chapter has also dealt with the principle of division of labour which is evident in *Impi YabomDabu Isethunjini*. This division of labour brings about different interests as well as different responsibilities among married couples. It has a very bad effect on the marriage of Bafana and Poppie. It erodes and makes their unity as couple, especially Poppie, respect for her husband, Bafana. It also has a very bad effect on the children, who believe that only the mother loves and care about them. This is because it is the mother who takes them to school. At the end, it is the mother who makes sure that they get their own car. These circumstances do not arise because the father does not care, but through the principles of division of labour which practiced in this household. Bafana has to take care of the Mpaphala people, as well as his dogs.

This divided household is related to the post-apartheid period, in that Poppie does what she does because she is exercising her political

right to be treated equally. In this new South Africa opportunities are the same for both men and women.

The following chapter deals with the historical background of Buthelezi's novels as well as the factors that led to democratic South Africa.

CHAPTER 4

THE HISTORICAL BACKGROUND OF BUTHELEZI'S NOVELS AND THE FACTORS THAT LED TO THE 1994 DEMOCRATIC GOVERNMENT IN SOUTH AFRICA

4.1 Introduction

This chapter deals with the historical background of Buthelezi's novels, as well as the factors that led to the 1994 democratic government in South Africa. It further looks at the consequences of the political changes from the apartheid government to the democratic government as well as the attitude of South Africans towards their dearly bought freedom. This chapter is very important in this study because it is through this discussion that it becomes evident whether Buthelezi has succeeded in presenting the post-apartheid world in his novels. But firstly the researcher has to give the information on what used to happen in the past.

4.2 Apartheid laws

In his novels, Buthelezi has portrayed some factors that led to the democratic government in South Africa. Before the 1994 election South Africa was ruled by a minority group of White people. The majority group (African people) had no say in South African politics. They were not allowed to vote, only White people had the opportunity to cast their votes. There was no democratic Government in South Africa. The Union government introduced laws which prevented White and African people from going to the same beaches, using the same toilets and travelling in the same compartments on buses and trains. Among those laws were Group Areas Act and Colour Bar Act. All these laws were aimed at separating White and African people.

There were places that belonged to White people only and it was illegal to find African people around those places.

African people were also discriminated against in the workplace because government introduced laws that allowed African people to do only certain jobs which were usually low-skilled, menial jobs. Another law that was introduced by the Union government was the law that allowed municipal government to build special areas outside White towns and cities. These areas eventually become known as townships. All these laws affected the way African people lived in South Africa.

African people started the struggle fighting for the freedom of African people and they wanted South Africa to be a democratic country. Many South Africans were banished and left the country, African political parties were also banished and some political leaders and their family members and relatives and friends were put in prison and experienced torture because they were fighting for the freedom of their country. In the novel **Buchitheka Bugayiwe**, Buthelezi portrays Mbube, Qinisela and Mankanini as freedom fighters. They left the country and gave up their families and all things they liked because they wanted their country to be free and have a democratic government. They put their lives in danger because they were followed by government police who wanted to kill them because they were opposed to the apartheid system that was operating in South Africa.

Buthelezi presents the suffering that was experienced by those who were close to the freedom fighters in **Buchitheka Bugayiwe**. One aspect of their plight was being distanced and disconnected from their loved ones. Mbube, for example, did not write to his mother or

his childhood sweetheart while he was in exile, not because he forgot about them, but in order to protect them from the torture that could be inflicted by the government

During the period portrayed by Buthelezi, other countries instituted sanctions against South Africa. South Africa was not allowed to participate with other countries in areas such as sports, education, the United Nations and in finances, but was isolated because of the the system of apartheid rule and the oppression of African people.

4.3 Release of political leaders

The release of political leaders in prisons was the first step taken by the government towards democracy. According to Tucker and Scott (1992:31) liberalization got off to a dramatic start on February 2, 1990 with the unbanning of a number of political organizations, the subsequent agreement to release political prisoners, the commitment by the ANC not to proceed with the armed struggle, and the removal of other obstacles. Those who were in exile returned to South Africa because they saw that freedom was coming. This is how Buthelezi (1996:158) describes the moment:

90. Ababeboshelwe ezepolitiki base bekhululiwe emajele, izinkulungwane zabantu ezazilifulathele leli zabuya, nezimboni zaqala ukusimama ngoba inhlango kazwelonke yase izihoxisile izinqumo zayo zokuliduba leli zwe.

(Those who were in prisons for political reason were release, millions of people who left the country came back, factories started to stand firm because the United Nations withdrew their decision of ignoring this country).

This means that these changes brought hope to South African citizens, that one day they would be free and escape the oppression of White people. The United Nations also withdrew the sanctions against South Africa, which gave South Africa a chance to participate and engage with other countries in many activities such as Olympic Games, and in the global economy.

When Nelson Mandela was released from prison many people who had left South Africa during the apartheid were inspired to return to South Africa. Mbube was one of those people. He clearly states that it is the time to return home. This is how Mbube puts it in Buthelezi (1997:115):

91. Zizobuya emasisweni! Ramothibi, siya ekhaya mfowethu noma kanjani. Uphumile umholi wethu ejele, nathi sesizophuma kwawethu amajele okudingiswa sibashuzwa lubandlululo, yisizungu nezinhlopheko amazweni okukhosela.

(It will be back from a place where they are farmed out! Ramothibi, we are going home, my brother, no matter what. Our leader is out of prison, we will be out of our prisons of being banished, getting burned by racial discrimination, loneliness and suffering from countries of refuge).

These political changes bring happiness to South African citizens about their country, who see a bright future ahead of South Africa because the apartheid barriers have been removed and the country is free. Buthelezi uses the term *zizobuya emasisweni*, meaning that the cattle will be back from a place where they had been loaned out for milking, to refer to the opportunity of African people to gain their freedom. This is an idiom which means that whatever was taken away from its original position will be brought back to its original

owners. In this case Buthelezi refers to South Africa which used to belong to African people before the arrival of Whites.

During the apartheid era the separation of Africans and Whites become law when the government passed the Native Land Act of 1913. This act meant that all Africans could own land in only a very small part of the country. Africans could buy only from other Africans or in areas called Homelands. According to Humphries and Shubane (1991:75) the homelands were created in the late 1950's and early 1960's essentially to give effect to government's apartheid policies. The role of the homelands was seen as providing a home for all African people. The assumption was that South Africa could be rid of all African people except the minimum required as labourers. In order for Africans to stay on the land, they had to work for the White farmers who owned the land. Many Africans had to leave their land and to move to the reserves which were later called Homelands.

According to Tucker and Scott (1992:115) liberalization in the social domain would include removal of the Group Areas Act. After the repeal of the Group Areas Act many people moved from township to urban areas. Africans subsequently gained the right to live in places that were previously reserved for White people only.

At the present time, there is no place that is allocated to Whites only: people live where they want to. In the novel **Impi YabomDabu Isethunjini** Bafana and his family move from Umlazi township to La Lucia which is an affluent, previously white suburb area. This is how Buthelezi (1996:163) puts it:

92. *AbakwaNgubane baphuma eMlazi bayohlala e-La Lucia.*

(Ngubane family move out of eMlazi and stayed at La Lucia.)

Political changes are accompanied by a significant change in migration patterns with many people migrating from the rural areas and townships to the urban areas. The abolition of apartheid as a social system has meant that South Africa has been experiencing the free movement of its citizens for the first time in modern history.

4.4 1994 Election

For the first time, in 1994 South Africa had a free and fair election where all South African citizens had a right to vote: African and White people cast their votes to elect the government that they wanted. Democracy has come to mean government based on free elections where all adults of 18 years and above may vote, and all political organizations use their right to elect their leaders and to compete with each other. Tucker and Scott (1992:16) have this to say about democracy:

Democracy provides for freedom of association and the right of any group to compete for power in a peaceful manner.

After this election a new democratically elected government came to power. African and White people formed a coalition government called the government of national unity. This democratic government has brought many changes to African people's lives. All South African citizens get equal opportunities through democratic government. African people, like White people, get opportunities to participate and compete in the economy as producers. According to Tucker and Scott (1992:169), Africans would be empowered as producers who produce things to be consumed by the surrounding

communities, including the Whites. This is evident in Buthelezi (1993:105):

93. USabhena wayeseyitholile indlela yokwamukela abathengi nokubagcina bethokozile ngakho wayehlala enemihlangano nabasizi ebagqugquzela ukuba bazifune izindlela zokubona ukuthi abathengi bahlala bethokozile ngaso sonke isikhathi. Masinya bathola nabathengi babeLungu abakhelene nepulazi.

(Sabhena found the way to welcome and keep the customers satisfied, therefore she always had meetings with her helpers motivating them to find ways to ensure that customers were satisfied at all times. They soon got the White customers who were living near their farm).

In the above quotation Buthelezi gives a moral lesson that African people should be serious when running their businesses. They should try by all means to get more information as to how to satisfy the needs of the customers. By so doing, the business grows. Buthelezi goes on to mention the importance of language when running a business. To support that Buthelezi (1993:105) points out as follows:

94. IsiBhunu sikaSabhena kanye nomunye wabasizi sasiwadonsa amaBhunu, emangala ukuthola abantu abazi isiBhunu kangaka eNatali.

(Sabhena's ability to speak Afrikaans as well as one of the assistants attracted the Boers. They were surprised to find out about people who can speak good Afrikaans in Natal).

Liberalization in the economic domain would involve equal access to job opportunities. Many people who qualify for promotion benefitted during the post apartheid era, because of the Affirmative Action, but those who were promoted were the ones who were ready, people who did not spend their time in struggle but those who spend their time in school. In the novel **Impi YabomDabu Isethunjini** Bafana benefits from this change because he gets promoted at his work. This is how Buthelezi (1996:162) puts it:

95. UJohn Mbhabhadisi Ngubane yena wayesithole lesi khundla ngoba kwathi kufuneka umuntu omnyama ozothatha lesi khundla kwatholakala kunguye yedwa owayengcubangconywa esiNgisini kubantu abacela ukuphatha lesi khundla.

(John Mbhabhadisi himself gets this position because when they want African person to fill this position only to find that he is the only one who is better in English out of all people who did apply for this position)

This means that those people who used their time to go to school find these changes useful to them because they manage to meet some minimum requirements of different jobs. People who have spent their school years in a struggle for liberation would probably not find it comfortable to return to formal schooling, nor would they find it easy to obtain a good job let alone a good position. Many would have had a taste of power, perhaps in organizing boycotts and have been involved in violence and crime (Tucker and Scott 1992:145).

South Africa is doing fairly well in creating more opportunities for women and placing women in professional and technical positions. When these changes come about, Poppie uses this opportunity to

get many promotions. This is how her progress is described in Buthelezi (1996:164):

96. *UMthimkhulu N. wayenombela
ngesivinini ezikhundleni eziphezulu kanye
nasezinhlanganweni zabahlengikazi,
zabaqeqeshi babahlengikazi kanye
nenhlangano yobambiswano
lwabesifazane.*

(Mthimkhulu N. was climbing very fast in high positions as well as the organization for the trainers of the nurses and organization of women's co-operation).

This means that those who have opportunities and use them wisely and effectively are able to occupy high positions at work. Buthelezi uses the term *nombela* which means to move upwards swiftly and wisely, instead of *khuphuka* which means to move up, to refer to Poppie's progress in working herself up. This is an appropriate term to use because Poppie is portrayed as someone who does not waste time, but who acts quickly in everything that can bring changes in her social status and position. Poppie uses this opportunity while her husband does nothing to upgrade his standard.

4.5 Education programme

The education programme that was used during the apartheid period in African schools is one that caused major problems and difficulties. The education programmes that are dealt with in Buthelezi's novels are both that used to be followed during the apartheid era as well as that which is used in this new South African context. They both have their own advantages and disadvantages.

In **Buchitheka Bugayiwe Mbube** suffered at school because of the existing Bantu education programme and apartheid legislation, which did not allow even the wealthy children to attend multiracial schools. But in the novel titled **Impi yaboMdabu lsethunjini**, those who can afford to do so are free to send their children in multiracial schools. According to Khumalo (2002:65), before 1994 there were glaring inequalities in access to adequate education and training. This has changed, although training still lags behind. There were acts that prevented African people from attending White schools. During this post-apartheid period, all schools are open to all South African citizens. There is no school reserved exclusively for White children or for African children. All schools are legally bound to accept every child without regard to the colour of their skin. This is one of the reasons why Buthelezi is regarded as the post-apartheid writer. This is Bafana's comment in Buthelezi (1996:79) about the type of school he has chosen for his children:

97. Izingane zami zisanda kuqala e-Durban West High School, kanti yonke imfundo yazo zayifumana esikoleni sabeLungu.

(My children have just started at Durban West High School, and all their education has been acquired from White schools).

This means that those who afford to send their children to previously predominantly White schools have no problem doing that now, as long as they can afford to pay thousands of rands for the education of their children as Bafana Ngubane has done.

However, there is a price to be paid by those children who attend multiracial schools. Frequently, serious issues arise when the time

comes for these young people to choose marriage partners. They have problems because they have spent most of their time with Whites, but Whites are not prepared to accept them as marriage partners. Sometimes they feel discriminated against because of their backgrounds. Buthelezi has highlighted some of the difficulties that are experienced by African pupils in multiracial schools. The way in which he portrays Melody illustrates exactly what can happen to those children. The moral lesson that is revealed in this instance is that parents should make sure that they do not isolate their children from other children of the same cultural identity.

Democracy brings many opportunities to African people who were forbidden access to a good education and were not allowed to enrol in schools that were known as White schools only. According to Lee (1991:155), all schools opened to all races and the state bears responsibility for the provision of schooling. Now that African children have access to those schools, they are encouraged to enrol in mathematics and science subjects unlike during apartheid era where African scholars were not encouraged to do these subjects.

White people, particularly Afrikaners, undermined African people, claimed that they were the only ones who had the capacity to learn science and mathematics. That is why they discouraged African students from doing mathematics and science. This is how professor Steenkamp puts it in Buthelezi (1998:72):

*98. Umsebenzi uyasishikashika sizama
ukungenisa lezi zingane zabomdabu
kusayensi kulapho isayensi
neMathematics kuyinto ekude nazo.
Ngisho oyisemkhulu babengazazi lezi
zifundo zesayensi.*

(We work hard trying to introduce these African children to the science whereas science and Mathematics is the thing that is far from them. Even their grandfathers did not know these subjects of science).

Buthelezi has used the word *ukushikashika* meaning to struggle, to refer to the attitude of the White lecturers when they have to teach African students. They have been trained in how to teach children who are slow learners. Now it is as if there are no slow learners among White students. This quotation shows that White people believe that science and mathematics are for the White people only: their forefathers are the founders of science and mathematics, so it is not easy for an African student to learn these subjects because even their grandfathers did not know them.

When looking at the above quotation it becomes clear that in Buthelezi's view as well as the information from the focus groups, White teachers in multiracial schools and universities do not take the time to explain the content of the subject to African students. This means that, although the apartheid may have ended, it has left scars that will take a very long time to heal. These scars mostly affect African children, because African children are often used by their parents to prove that apartheid is gone. Post-apartheid children suffer because, as young as they are, they are forced to contend on their own with racist remarks that are passed by some White children as well as White teachers. On the other hand, the children at multiracial educational establishments are not readily accepted by other African children in the locations. This is evident in Melody's suicide note in Buthelezi (1996:243):

99. *Laba bafana babengasinaki thina zingane zezicwicwicwi ezihlala koLa Lucia.*

*Ingabe abazali bethu babethi
siyobatholaphi abangani nabayeni uma
besiletha kulezi zinkangala
zasemadolobheni?*

(These were not interested in us the children of the so called high class people of La Lucia. I wonder where our parents thought we would get friends and husbands when they first brought us here in these town deserts).

The above quotation reveals some of the hardships that are experienced by African children who live in the suburbs. In the novel titled **Indebe Yami Iyachichima** Buthelezi offers commentary on the way in which White lecturers or professors perceive African students at Universities. Professor Steenkamp, for example, believes that African students do not have minds capable of studying mathematics: it is not for them. This is what Professor Steenkamp argues in Buthelezi (1998:84):

*100. Abafundi bomdabu abanayo
ingqondo yeMathematics, futhi nje
bayindlala abaqhuba kahle baze
bayoqeda. Yaneliswa yindawo yakho
njengomfundi womdabu.*

(African students do not have brains for Mathematics, moreover there are few that continue well until they finish. Be satisfied with your position as a African student).

He does not believe that an African student can do better than a White student, and feels justified when he sees African students failing mathematics and science. Professor Steenkamp is not willing to find out what the problems of his students are, and try to help. That is why he does not want to give Velemseni tips of how to improve his results to attain a first class pass in mathematics. Instead

of developing Velemseni's self-esteem, Professor Steenkamp destroys it in Buthelezi (1998:84):

101. NguMdali owakunika leli khanda nalobu buchopho obusebenzisayo ukwenza izifundo zakho. Mina ngisebenza ngobumba engilutholayo. Angikwazi ukwenza izimangaliso ngakhe amagugu eMathematics ngobumba olungesilo olweMathematics.

(It is the Creator who gave you this head and this brain you are using to do your studies. I work with the clay I happen to find. I cannot do miracles and create valuables of mathematics using the clay that is not for mathematics).

This shows that sometimes African students do not fail or obtain low marks because they have no knowledge of the subject; rather, their poor performance is due to the fact that White lecturers find it hard to believe that African students can excel, especially in mathematics and science. Professor Steenkamp believes that when God created a African man, He made sure that there would be something lacking, somehow, as far as intelligence is concerned. By uttering the words that are contained in the above quotation, Professor Steenkamp ensures that he discourages Velemseni from his willingness to learn how to do well in mathematics and science. Velemseni does not give up easily; in fact most of Buthelezi's characters always strive for the best in order to become successful. This is how Velemseni puts it in Buthelezi (1998:84):

102. Kwaze kwakubi ukuthi kanti ngifundiswa ngumuntu ongakhohwa ukuthi nami ngingayenza le nto eyenziwa izingane zabelungu. Uma phela uthisha engathembi engiklamela indawo yami

overcome poverty which is the major problem for the African people. Hlanganisani also conducts business by selling trees to the farmers. This is how Buthelezi (1996:255) puts it:

112. Epulazini lakhe uHlanganisani wayephemba izihlahla ezazithengiswa kubalimi abaningi abasizakala ngokuthengiselwa izihlahla kanye nolwazi lokuzigcina.

(At his farm Hlanganisani established trees that would be sold to the farmers many of them benefitted and took advantage of selling trees to them and knowledge of keeping it).

This quotation explains that if people have access to land, and can develop it as they like, they are able to use it for their own benefit by starting businesses. Ownership of land gives the access to control. It is clear that Buthelezi, in his novels, wants to advise people to utilize their land, because the benefits of developing the land are also evident in **Kushaywa Edonsayo** where MaDubazane is portrayed as someone who loves to work in the garden, who has a beautiful flower garden as well as vegetable garden. This is how he puts it in Buthelezi (1993:110):

113. Ingadi yezimbali yaseJonono kaMaDubazane yayinakekelwa kabi futhi iyinhle. Ehlobo yayiba yinhle kungathi kuseThekwini. Wawuthola zona izitshalo zasenzansi ezinjengendlebe lendlovu, ikrothon, akhalifasi kanye nofrangipana nobhanana.

(Flower garden of MaDubazane at Jonono was taken care of and it was beautiful. In summer it was very beautiful as if it was in Durban. You would find those plants that are grown in the South like idlebe

lendlovu, crothon, acalyphus, frangyphine and banana trees).

Democratic government brought many changes in African people's lives, including political and socio-economic changes, as well as educational changes. In the public health department, government hospitals introduced a programme where young children, people with disabilities as well as the pensioners receive free treatment. According to Khumalo (2000:68), several opportunities have been opened up for vulnerable groups to receive medical treatment at state hospitals and clinics. Children under the age of six and pregnant women are eligible for free medical services. The state also provides food to those who are suffering from hunger unlike the old government which provided for White people only.

In the novel titled **Impi YaboMdabu Isethunjini** Buthelezi mentions that Uzithelile and Hlanganisani are children that have been malnourished. It was very hard for Mr and Mrs Cele to provide them with food including five basic needs. Those needs are proteins, carbohydrates, minerals, vitamins, fats and fibre. That is why they got sick, and the government has nothing to do to help African people who were poor. This is how Cele puts it in Buthelezi (1996:21) when he tries to persuade Bafana to lend a helping hand in this situation:

114. Laphaya esibhedlela bayasithethisa bathi izingane asiziniki ukudla okunomsoco yikho ziphathwa ngungomile nje.

(There at hospitals they scold at us saying that we did not give children food with nutrients, that is why they suffer from kwashiorkor in this way).

This shows that the minority government did not take care of those who are the poorest of the poor: that is why children died because of hunger.

4.7 Conclusion

The chapter has dealt with the historical backgrounds of Buthelezi's novels. It has been revealed that these novels deal with the life of the characters before and after the apartheid period. The problems that were encountered by Africans during the apartheid period have been discussed as well as the apartheid laws which prohibited Africans from obtaining services that belonged to Whites. Among the laws that encouraged apartheid has been the group areas act which indicated that certain areas should belong to different people.

The following chapter will be looking at the way in which Buthelezi portrays his female characters in his novels. It looks at both their strengths and weaknesses as well as how they relate to people around them. How they bring up their children is also what is discussed in this chapter.

CHAPTER 5

THE PORTRAYAL OF WOMEN CHARACTERS IN BUTHELEZI'S NOVELS

5.1 Introduction

This chapter deals with the way in which female characters are portrayed in Buthelezi's novels. In other words, it indicates how they relate to each other, their relationship with their children, other family members, their husbands, in-laws, their colleagues at work. Their strengths and weaknesses are also discussed in this chapter. Most of the women in this post-apartheid period, especially, those who are highly educated, occupy high positions in their companies. They are expected to lead other workers which include their male counterparts. Some of them have their own businesses where they employ both male and female workers. Their involvement in politics is also evident. Buthelezi's novels explore the different roles that are played by women in post-apartheid South Africa. They go on to indicate how to tell that a particular woman has good morals: in Buthelezi's novels, good women always succeed in life. In other words, the moral lesson that Buthelezi wants to convey here is to encourage women to respect other people regardless of their high social positions.

5.2 The role of women in a society

Women are the people who are able to take care of their families. Home is a home when there is a woman who is responsible and who knows what is best for her family. Women need to co-operate with their husbands to form a solid family. If partners do not co-operate when they do things for their household, they end up quarrelling because one of the couple is against what his or her partner does. Women are the backbones of their husbands and families as a

whole. If the backbone is weak then the whole body cannot work properly. Co-operation begins at home and spreads to the community. According to Hoffnung (1992:1) motherhood has a special position in the lives of women. It also brings both enormous benefits and burden. Women bearing and raising children do essential work that is necessary for the continuation of society, satisfying to human generative impulses and highly valued in the lives of mothers. Mothering also takes place at home and outside the world of achievement, power and money. This is evident in **Impi YabomDabu Isethunjini** where Matron Mngadi and Mkhize try to give Poppie a motherly advice as to how to be a good mother and a wife. This is how Matron Mkhize puts it in Buthelezi (1996:66-7):

*115. Nami ngivumelana nomama uMngadi
Poppie. Zithathe izingane zikadadewenu.
Noma abakubo bakona, ungaphindiseli
ezinganeni. Umsebenzi wethu
wobuhlengikazi kungabe asiwenzi kahle
uma sithi siyayihlenga impilo yabanye,
kodwa sehluleka ukuhlenga abakwethu.*

(I also agree with mother Mngadi, Poppie. Take your sister's children. Even though their family members wronged you, do not avenge on the children. We will not be doing our work of being nurses properly if we tell ourselves that we take care of other people's health, but fail to help our siblings).

The above quotation indicates the role that is played by women when they are together in the workplace. They work together to advise those who seem to behave badly. The workplace is also where young newlywed women get advice as to how to run their households. Poppie is reminded of the spirit of *ubuntu* as well as Christian belief, but she is too stubborn to understand or to take the mature women's advice. She is more receptive to her bad friends,

who influenced her to believe that she should not have anything to do with the Ngubane family in Mpaphala. The following quotation in Buthelezi (1996:67) asserts the way in which she defends herself for not listening to her colleagues:

116. Lide ibanga esengilihambile kulolu daba babekazi. Angiboni ukuthi ngingabe ngisakwazi ukubuyela emuva kulo. Njengamanje senginqumile ngathi angibathathi abantwana baseMpaphala. Ngeke ngisagudluka kulokho ngoba ngingaba yinhlekisa kini nakwabaningi abaziyo ukuthi ngangithe angizukuzithatha izingane zikaLinono.

(I have gone a very long way regarding the matter, my paternal aunt. I am not sure if I can still go back to it. I have already taken a decision that I am not taking the children from Mpaphala. I am not going to change my mind because I will be a laughing stock to you and many more people who are aware that I said that I would not take Linono's children).

Poppie is aware that she has taken a wrong decision, but she would rather have many friends than to live an honourable life. She feels that if she changes her mind she might lose her high social status among her friends. A good mother does not give up that easily. Matron Mngadi goes further, advising Poppie not to involve other people in everything that take place in her household. The moral lesson that Buthelezi wants readers to get in this context is that there should be a good relationship among the colleagues where older women advise young women who tend to forget what is really good about being African. They respect each other because even though Poppie is not going to take her advice, she addresses her in a respectful manner and does not tell Matron Mngadi to mind her own business.

This shows that Poppie does not share ideas with her husband and come debate matters to arrive at an agreed solution; the only thing that happens is that she wants her words to be final. Bafana, as a head of the family, has no say over her or their family.

Buthelezi portrays Bafana Ngubane as a man who is controlled by his wife and does not take part in the formation of the rules and regulations that are to be used to run their house. This leads to the break-up of their marriage, because they did not see eye-to-eye in the case where Poppie bought a car for their children. Bafana, as a father and the head of the family, believed that every member of the family should ask him if they needed to do something. In this family Bafana did not get the respect that he deserved from his wife, because his wife did not consult him about doing anything. This is how Bafana states his view in Buthelezi (1996:189):

130. Kwahlelwa ngaphezulu ukuba ngibe ngubaba waleli khaya, kwahlelwa ngaphezulu ukuba wena ube ngumama waleli khaya. Ngeke izingane zaleli khaya zaba ngumama, noma ngubaba. Njengoba ungumama, bewufanele ukuba ucele....

(It was arranged on top that I am the father of this home, it was arranged on top that you are the mother of this home. Children of this home will never be the mother or the father. Since you are the mother, you have to ask....).

Bafana knows that, because the man is the head of the family, all members of the family are under him, so they need to listen to him and ask for his permission for everything they want to do. On the other hand, Poppie believes that there is no need to seek her husband's approval if she wants to do something because she is also working and she uses her money.

In the novel titled **Kushaywa Edonsayo** Buthelezi portrays Samvu as a woman who respects her husband and they co-operate in everything they do. That is why, at the end, they succeed in everything they do and their marriage survives. Samvu is portrayed as a strong woman, who manages to face the problems in her marriage. She stands fast with her husband in hardship when her husband loses his job, and also tells her husband that there is a need for them to go back to where they belong (Jonono), where Bafana was born, although her husband does not want to return. This is how Samvu argues her case in Buthelezi (1993:19):

*131. Lokho akuquli Macingwane.
KwaMchunu khona ngiyaya. Njengoba
sesimthune kahle kangaka umama,
sesiqale indaba edinga ukuqedelwa kahle.*

(There is no doubt Macingwane. I am going there KwaMchunu. Since we have buried our mother very well, we have started a story that needs to be well concluded).

This shows that Samvu knows that it is their responsibility to look after the family. She also knows that, as a bride, it is her responsibility to take over after the death of their mother, everyone needs her. Samvu makes it clear to her husband that everything that belongs to Mchunu, also belongs to her, and that she belongs to the family. Samvu did not agree with the idea that her husband raised that they should not go back to Jonono.

Samvu stands by her husband after he loses his job. She does not leave Bhekani after the many problems that they are faced with, but supports him through the hardships that he encounters. Samvu encourages him not to lose hope but to be patient, because she

believes that everything will get back to normal soon. This is how Samvu reassures Bhekani in Buthelezi (1993:37):

*132. Bekezela Macingwane. Bekezela.
Izinto zonke ezinhle zidinga isikhathi.
Babusisiwe abalindayo. Bekezela themba
lami. Impela sekuzolunga.*

(Be patient Macingwane. Be patient. Every good thing needs time. They are blessed those who wait. Be patient my hope. Indeed it is going to be alright).

Samvu does not blame her husband for things that have happened to them; instead of blaming him, she gives him hope, encouragement and strength to facing the situation as it is and keeps on praying.

Samvu and her husband do things together; they engage in sports such as football and tennis, where they play together. They have important roles in their football team. This is revealed in Buthelezi (1993:106):

*133. UBhekani wayengumlolongi weleli
qembu kanti uMaSithole wayengudokotela
weqembu.*

(Bhekani was the coach of this team and MaSithole was the doctor of the team).

The above quotation indicates that both Samvu and Bhekani play an important role in the wellbeing of the members of the team. Bhekani makes sure that they become good players, while Samvu ensures that they are fit and strong.

5.5 Relationship with their colleagues at work

In the novel titled **Kushaywa Edonsayo** Buthelezi portrays Samvu as a woman who has a good relationship with her colleagues at work. She develops friendship with her colleagues because she gives herself time to talk to them and listen attentively to the problems they encounter. Samvu and her husband organize meetings where they discuss work and correct mistakes with their colleagues or staff members. This is how Buthelezi (1993:93) puts it:

134. Ukuze amantombazane awukhuthalele umsebenzi wawo, uBhekani, uSamvu noNomsa babeba nomhlangano kanye ngesonto lapho bebonisana ngabakuqaphelile emsebenzini yabo, belungisa amaphutha, befuna nezindlela zokulolonga lokho abakwenza kancono.

(In order that girls to be so diligent in their work, Bhekani, Samvu and Nomsa they have meeting once a week where they discuss what they observe at their work, correct mistakes, looking ways of shaping what they do best).

This makes Samvu and her colleagues work hand in hand and trust each other. They also respect her because she does not treat them as employees, but as brothers and sisters. She also makes sure that they are happy with their work.

Samvu and her husband build a friendship with their colleagues by eating together with them during teatime and lunchtime. They do this because they do not want to avoid the staff, but wish to create friendship and trust so that if a person has a problem, he or she would not be afraid to confront them at any time. They alternate their

eating times so that they can eat with the staff. This is how Buthelezi (1993:105) puts it:

135. Bonke babedla ndawonye ngoba isitolo sasinendawo yokuthenga ukudla, futhi nendawo yokudlela. UMaSithole noBhekani babeqikelela ukuthi baziguqule izikhathi zabo zokudla ukuze bakwazi ukudla nabo bonke abasizi.

(They eat all together because the store had a place to buy food, and a place to eat. MaSithole and Bhekani were making sure that they have their eating times rotated to enable them to eat together with all their helpers).

In contrast, in the novel titled **Impi YabomDabu Isethunjini** Buthelezi portrays Poppie as a person who has a pride. She does not want her colleagues to call her Mrs Ngubane or Ngubane's wife because this form of address makes her swallow her pride and also does not accord her the status the position she feels she deserves. This is how Buthelezi (1996:164) puts it:

136. Wayesefumene ukuthi ukubizwa ngoPoppie noma ngomkaNgubane noma ngoMrs Ngubane kwakumehlisa. Waphenduka uMthimkhulu Ngubane. Amathwasa amanesi ayenqamulela angasibizi sonke lesi sibongokazi, kodwa ethi nguMthimkhulu N. NoPoppie naye wayekuthokozela lokho kubizwa.

(She has found out that to be called by Poppie or Ngubane's wife or Mrs Ngubane denigrates her. She became Mthimkhulu Ngubane. Student nurses cut it short and they shortened this long surname, but they said Mthimkhulu N. Poppie was very happy to be called with that name).

This shows that Poppie wants to be in limelight when she is with her colleagues. She wants to be distinguished from other nurses she works with, to be regarded as unique amongst the staff in whatever she does.

Poppie makes sure that she wears a uniform that is different from those of other nurses, and has a place where her uniforms are specially sewn. Poppie does all these things in order not to lose her high status in the eyes of her colleagues as well as her students: Poppie wants to make sure that everybody's eyes are trapped on her. This is how Buthelezi (1996:164) puts it:

137. Namayunifomu akhe ayethungelwa yena sipesheli, kunakekelwa ukuthi azomhlala kahle, amugqamise esikoleni sokufundisa amanesi.

(Even her uniforms were sewn especially for her specially, taking care that they will fit her well, limelight her at school that teaches nurses).

The above quotation indicates that Poppie wants to be a centre of attraction. She does not want to look like other nurses with the same position. To show off is what she likes most.

5.6 The strengths of women characters

The women characters as they are portrayed in Buthelezi's novels, have their strengths and these can be identified through analyzing difficult situations they come across. In **Impi YaboMdabu Isethunjini** Poppie proves herself to be very strong in dealing with the insecurities of her husband, Bafana. She manages to further her studies without the support of her husband. In actual fact, Bafana is

opposed to his wife's studying. The following quotation in Buthelezi (1996:165) indicates the hardship that is experienced by Poppie as she continues with her studies:

137. *Wathi ukufundafunda
ngokuntshontsha uMthimkhulu N.
Wayefunda agcine khona emsebenzini,
futhi nezincwadi zakhe zingalokothi zize
ekhaya. Kwathi lapho sekudingeka ukuba
aye koManguzi izinyanga ezintathu ukuze
ayoqoqa khona imininingwane
yokucwaningwa, washaya phansi
ngonyawo uNgubane. Waphenduka inja
ebomvu ethi owakwakhe makakhethe
phakathi kokufunda kanye nokuba
ngumama wekhaya.*

(Mthimkhulu N studied a little bit without permission. She studied at work only and also her books were not taken home. When a time for her to go to Manguzi to collect data for three months came, Ngubane stamped his foot on the ground. He became a red dog stating that his wife should choose between education and to be a woman of the house).

Buthelezi uses the term *ukushaya phansi ngonyawo* meaning to express stern refusal or disapproval to refer to the way in which Bafana opposes Poppie's idea to study further. Buthelezi further uses the the term *ukuphenduka inja ebomvu* to indicate the high level of anger. The above quotation indicates how difficult it has been for Poppie to continue with her studies. She has been asked to choose between her marriage and education. According to Bafana in Buthelezi (1996:184), highly educated women are not good wives:

138. *Mina yinye into engiyishoyo kuwe.
Lokhu kufunda kwenu kakhulu
kuzoniphanyeka emthini. Nampa oNtombi*

*Sikhosana bazilengisa ngokufunda kakhulu.
Akukho nsizwa lapha eThekwini
engalokotha ishade uNtombi nePhD yakhe.*

(There is only one thing that I tell you. Your tendency of studying for high level of education will hang you on the tree. Here are Ntombi Sikhosana and them they studied very hard. There is no young man here in Durban who can marry Ntombi with her PhD).

The above quotation illustrates Bafana's attitude towards higher education for women. Bafana thinks that it will make women get into trouble. Buthelezi uses the term *kuzoniphanyeka emthini* to indicate the bad effect of high education on women. It is not easy for educated women to find husbands because of men's inferiority complex when they are among highly educated and wealthy women. Bafana also ends up leaving his wife because of her high level of education; in fact he has been trying to warn her that her high level of education might cost her her marriage. These are among the challenges that are confronted by educated women in post-apartheid South Africa, and the challenge is still greater if the man is not highly educated.

Poppie does her utmost to be the best mother she can be for her children. As the novel continues, she is able to take care of her household after Bafana has left his family even though she does not succeed because she lacks support from friends, relatives and the community at large.

In **Kushaywa Edonsayo** Samvu comes across many difficult situations, but she remains strong with the support she gets from her mother as well as the power of prayers, and manages to convince

Bhekani to listen to his parents' wish of him not deserting Jonono. Samvu is portrayed as the strongest woman in all Buthelezi's novels.

5.7 The weaknesses of women characters

Women in post-apartheid South Africa have weaknesses that are caused by their rights, as well as their high level of education, which allow them to lead luxurious lives. In *Impi yabomDabu Isethunjini* Poppie fails to respect her husband, Bafana, because she regards him as a failure due to his background as well as inability to study further. She also fails to respect poor people. This is evident when she talks to her daughter about someone who has not dressed up according to Poppie's standards. In the following quotation she uses impolite language in the presence of Melody. It shows that her parenting skills are weak. Poppie in Buthelezi (1996:96) points out:

139. Bayangehlula onjukubekana, umuntu ethi eyinja naye abeke enyeinja esizohamba isiphazamisa emigwaqeni. Yini lena eggokwe yileya ntombazane. Yayimbi bo. Mina uma ngingaba yimeya yaseThekwini abantu abagqoka kanje bangathola amathikithi. Ngingaba namaphoyisa aqapha ukugqoka kwabantu, kuthi abantu abagqoka njangaleya ntombazane bathole amathikithi ka-R100.00.

(I am puzzled by the dogs-keeping-each other, a person while he/she a dog keep another dog that will disturb us on the roads.What is it that that girl is wearing. It is awful. If I can be the mayor of Durban, people who dress up like this would get fined. I would have the police officials responsible for how people dress up, those who dress up like this young woman would be given R100,00 tickets).

In the above quotation it is clear that Poppie has no respect and love for poor people. She refers to them as *onjukubekana* meaning dogs who keep other dogs, which is a term that is used as an insult in African communities. This term is commonly used in African communities to refer to those people who cannot afford to provide for themselves and their families. In addition to that, it is also evident that she does not care about other people's suffering. If she says that she would fine those who do not dress up properly, that on its own means that if she were given a chance she would add to their sufferings. The weakness in her that is discussed here is also evident when Poppie cannot find it in her heart to take care of Linono's children, Euthanasia and Hlanganisani. Poppie does not listen to her domestic worker, MaXakushe, when she begs her not to fire her. It is not that MaXakushe has done something wrong; she is only punished for reporting that Euthanasia has been stealing her money.

5.8 Conclusion

This chapter has dealt with the way in which Buthelezi portrays female characters in his novels. It has identified their strengths as well as their weaknesses as far as the post-apartheid period is concerned. Women's attitudes towards their male counterparts, as well as the feelings of male characters about the progress that is made by women, have been explained. The moral lesson that suggests the acceptable way in which women should behave themselves within their communities has also been presented in this chapter.

The following chapter will be dealing with the themes that are revealed in Buthelezi's novels. The study of themes is important in literary works more especially when the aim of the study is to find out

about the moral lessons or the didactic elements that are presented in the novels. It is also important to indicate if the themes are relevant to the post-apartheid period.

CHAPTER 6 THE POST-APARTHEID THEMES IN BUTHELEZI'S NOVELS

6.1 Introduction

It is imperative to discuss the post-apartheid themes that are revealed in Buthelezi's novels because there is no moral lesson without a theme. The theme is a very important aspect of literary works because it tells the readers about what was in a writer's mind when he wrote his works. This chapter deals with various themes that are found in Buthelezi's novels. The analysis of the themes that are revealed in Buthelezi's novels cannot be omitted, otherwise this study may not be successful or it might not meet its purpose which is to scrutinize the moral lessons that are presented in the novels that are under discussion in this study. The most important themes that are discussed deeply in this chapter, which are also revealed in all Buthelezi's novels are the regeneration of African moral values, loneliness, the conflict between individualism and collectivism, forgiveness, religious and personal development and the African spiritual renaissance.

6.2 African Renaissance

Since the beginning of democratic government in South Africa much has been said about African Renaissance. It has been indicated that African Renaissance is about what makes Africans differ from other nations or about the practices of Africans before they became influenced by European cultures. In other words, African Renaissance is about the renewal of African values. Some aspects of African Renaissance issues, which are the spirit of *ubuntu*, respect, openness, sharing, humanity towards others, unselfishness, kindness and unity, are portrayed in Buthelezi's novels. *Ubuntu*,

according to Archbishop Desmond Tutu (1999:97) can be explained as follows:

A person with *ubuntu* is open and available to others, affirming of others, does not feel threatened that others are able and good, for he or she has a proper self-assurance that comes from knowing that he or she belongs in a greater whole and is diminished when others are humiliated or diminished, when others are tortured or oppressed.

The above quotation indicates that the concept of *ubuntu* explains the individual in terms of their several relationships with others. Lilwane (n.d.:1) contends that *ubuntu* requires one to respect others if one is to respect him or herself. This is how she puts it:

This fundamental concept stands for personhood and morality. The important values of *ubuntu* are group solidarity, conformity, compassion, respect, human dignity and collective unity. All and sundry know that charity begins at home. Respect is reciprocal irrespective of race, ethnicity, class, age, and gender.

In Buthelezi's novels most of the successful characters try by all means to help others to gain their successes. Uzithelile in **Impi yabomDabu Isethunjini** is not satisfied that she is in a position to get a better paying job, because of her high level of education. She is prepared to fight for those who are less fortunate, whom most of them are women. Uzithelile regards herself as one on the African women who are humiliated, diminished and oppressed. Linono, Uzithelile's mother, is portrayed as one such woman. She has not been allowed to get higher education and above all, she is not given time to spend with Uzithelile and Hlanganisani. The mistakes that

she has made in her life are the same as those that have been made by her brother, Bafana. Uzithelile in Buthelezi (1996:261) asserts:

*140. Ukunika umuntu wesifazane
umsebenzi ngukungenisa isishebo
ebhodweni kanti ukunika umuntu wesilisa
umsebenzi kungenzeka ukuba kokuningi
kuba ngukumbulala lowo mlisa
ngebhodlela.*

(To give a woman the job is to put a mixed meal into the pot while to give a man a job can happen that among other things, can be to kill that male person with bottle).

In the above quotation Buthelezi refers to employment of women as *ukungenisa isishebo ebhodweni* which means to be able to provide extra food for the families. This is because women spend most of their time thinking about what to cook for their families, so if they are able to acquire money their family members will not go to bed on empty stomachs. This is evident when one looks at Linono's position. Uzithelile and her brother Hlanganisani have to suffer because their mother, Linono, could not get a job, due to her lack of education. She has not been given a chance to study because she became pregnant outside wedlock. For that reason she endures lifelong punishment. On the other hand, Bafana, Linono's brother, who occupies a high position at his workplace, shows a high level of ingratitude by failing to take care of his guardians, Mr Cele and MaKhumalo, who took care of him after the death of their parents. Bafana is also not willing to help the Cele family to take care of his own niece and nephew. Bafana blames his sister, Linono, for being irresponsible when she grew up. He behaves as if he has not made the very same mistake of begetting children outside wedlock, and he shows his own irresponsibility by using the extra money that is left after paying for everything that they need in their house to buy

himself liquor and invite his friends to his house. Louw (1998:87) elaborates on *ubuntu* as follows:

The concept of *ubuntu* defines the individual in terms of their several relationship with others, and stresses the importance of *ubuntu* as a religious concept. While the Zulu maxim *umuntu ngumuntu ngabantu* ("a person is a person through other persons") may have no apparent religious connotations in the context of Western society, in an African context it suggests that the person one is to become by behaving with humanity is an ancestor worthy of respect or veneration. Those who uphold the principle of *ubuntu* throughout their lives will, in death, achieve a unity with those still living.

This explains that it is also believed that the spirit of *ubuntu* can live on even after death. When Bafana thinks that it is over between himself and his wife, Poppie, he is reminded by Mr Cele that an African marriage is something that involves the ancestors as well as God. This means that it is very strong; it is not easy to destroy or to do away with. Mr Cele puts it like this in Buthelezi (1996:286):

141. *Umshado wenu wahlanganiswa ngabalele, bewuhlanganisa ngezinkomo ezaya kwaMthimkhulu kanye nezinkomo ezahlatshwa kwaMthimkhulu kanye nakwaNgubane ngenkathi nishada. Angazi noma nahlaba nabika yini uma senihlukana. Uma ningabikanga, kusho ukuthi anehlukene. Futhi lo mshado wenu wahlanganiswa esontweni phambi kwezihlewele zofakazi, naphambi komfundisi neNkosi yethu.*

(Your marriage was tied by the ancestors, tying it with the cattle that were taken to the Mthimkhulu family and the cattle that

were slaughtered at the Mthimkhulu family and Ngubane family when you got married. I do not know if you reported when you separated. If you did not report, it means that you are not in separation. Another thing is that your marriage was tied in the church in front of many witnesses as well as in front of the priest and our Lord).

In the above quotation Mr Cele points out that there is a strong relationship between African religion and Christianity. The part of African culture that is dealt with here is *ilobolo*. Mbigi and Maree (1995:20) assert the following:

The spirit in African religion is one's total being or soul. It represents our inner self and our total being. The spirit is who we really are. It is our values and our culture in terms of an organization.

Mbigi and Maree indicate that the African religion gives those who observe its fulfilment in terms of their body and soul. It demonstrates the people's identities in terms of who they are, where they come from, and where they are going. Buthelezi makes that clear with Euthanasia who only manages to think appropriately after having observed the traditional rituals that are performed upon him by Mr Cele and his family. After that Euthanasia is able to differentiate between what is good and bad. That is why when he returns home he is able to stop Melody from taking liquor served by their parents during their special dinner. Moller (1997:102) has this to say about the disappearance of *ubuntu* and the consequences of that:

Social cohesion has disappeared. Great waves of social, political and economic upheaval have changed the moral landscape and often destroyed the network of ethical values and norms that

provided social cohesion and control.

In fact, African Renaissance is the main theme in all Buthelezi's novels that are discussed in this study. They are about the spirit of *ubuntu* which is the most important part of being an African. The importance of African languages, respect and taking care of each other, sticking to traditional family values and the African personal names plays a very big role in the portrayal of themes in these novels. These novels also reveal that forgiveness is very important for personal development. In most of Buthelezi's novels the theme of forgiveness is evident. The theme of forgiveness in these novels is discussed in detail later in this chapter.

6.3 The regeneration of African moral values

This theme is relevant to post-apartheid South Africa because African moral values have been eroded during the apartheid era. Buthelezi's novels are about what should be done in order to renew the African values, as well as where the problem started. Khoza (1999:165) has this to say about how to regenerate African moral values:

Africans lost their real cultural and spiritual identity at the dawn of colonialism. For a real spiritual renaissance to be possible there must first be a reconstruction of the African identity. The situation is even more complex in the case of African South Africans, who after suffering the humiliation of colonialism were faced with another trauma: the policy of apartheid, which considered races other than European ones as inferior. In such a situation it is difficult for someone to recognize and accept his own identity.

This quotation emphasizes the fact that Africans have to fight against

the mentality that they are inferior to other races. During the apartheid period African people were obliged to denigrate their own real cultural ways of living and adopt the European style. Africans lost their cultural and spiritual identity due to modern influence, but some part of African tradition remained completely strong. This is how Diop (1996:33) analyses the situation:

A close look at the African reality reveals that there is on the one hand, a part of tradition that has remained intact and continued to survive despite modern influence and on the other hand a tradition that has been altered by contamination from Europe. Is it possible in the two cases to talk of a renaissance? Certainly, not in the first case. As for the second, let us examine the situation closely in order to see if one can legitimately use the term renaissance for it.

The above quotation reveals that where a part of African tradition has remained intact and continued to survive despite modern influence, it is inappropriate to apply the term African Renaissance. The reason for that is the fact that that particular group of people continued to act according to their African tradition. In other words, African Renaissance can be defined as occurring when African people who were strongly influenced by European cultures look back to their original African ways of living. Most African people were forced to use European personal names because their own African personal names were believed to be barbaric or too difficult for White people to pronounce. Buthelezi, in his novel, **Indebe Yami Iyachichima**, believes that it is about time that European people knew how African people feel about what used to happen during the apartheid era. The following quotation in Buthelezi (1998:29) shows how Africans used to be given European personal names by the Whites:

142. Oh no. These click sounds in your last name are too African for me. Mm. Kulukhuni lokho. Kunganjani ngikubize ngoWilliamson Milo. UWilliamson yigama elihle. Masedlule kule ndaba yegama siye embuzweni wakho.

(Oh no. These click sounds in your last name are too African for me. Mm. That is difficult. What if I call you by Williamson Milo. Williamson is a very nice personal name. Let us pass over from the issue of the personal name and proceed to your question).

This quotation gives a clear indication of how African people used to have European names imposed on them during apartheid era. White people always had a name ready to give to Africans who use African personal names. It was very easy for them to do that. It was not negotiable. Professor Peters in the above extract finds it very difficult to pronounce Velemseni Nxumalo; that is why he decides to give Velemseni another name. According to Buthelezi, African personal names play a very important role in African people's lives. The issue of African personal names and their importance in African people's lives is dealt with later in this chapter.

Other examples of how the following theme is revealed in Buthelezi's novels will be dealt with when looking at the novel titled **Impi YabomDabu Isethunjini**. In this novel it becomes clear that in order for each character to succeed, they need to reclaim African personal names as part of the process of respruing their African identity. Euthanasia, before he uses the name Vikizitha, finds himself failing in everything he does. Armed with the best education from the best schools, he cannot help himself. Euthanasia only gets direction when he arrives at the University of Zululand where Hlanganisani teaches him how to live the African life.

6.3.1 Charity begins at home

This theme is mostly relevant in the novel titled **Kushaywa Edonsayo** where Buthelezi emphasizes the fact that, for the effective use of the spirit of *ubuntu*, people should learn to help each other in all aspects of life. According to Buthelezi, if one finds it very difficult to be helpful to his family and thinks that one can make friends with people to whom one is not related, that particular person will not succeed in life. In the novel mentioned above, Bhekani believes that he can do nothing to help his sisters; they are too much for him. While he still laboured under that misapprehension, he lost everything he had, including his job and his car. Life became too difficult for him and his wife.

Fortunately for them, Samvu believes that charity begins at home. It is their responsibility to make sure that they help their brothers and sisters. Everything booms: children do very well at school; the family business prospers; his sisters are lucky to find good husbands, and above all they feel protected by the hand of God. This theme is relevant to post-apartheid South Africa because during this period many people believe that taking care of the extended family is not a good thing to do because one's own children will suffer as they will not have enough of everything they might need.

This spirit of *ubuntu* brings families together as well as other people around that particular family. This is evident in Mchunu's business where all the workers believe that they belong where they work. The teachers feel strongly responsible for the well-being of the children they teach. The community of Journey's End has one common goal, which is spiritual, social and economic development. In other words, the spirit of communitarianism is what can be observed in this

area. According to Khoza (1999:163) communitarianism is described as follows:

Communitarianism is, in effect, anti-individualism. It is pro-collectivism. It relies on equal collective participation in whatever is being done. The people are cemented together by a feeling of common concern, care, sharing and infinite love for each other as members of the human race.

The above quotation means that people have to participate fully in whatever is done, whether within the family or within the community. By doing this they will be bound together by the feeling of love and understanding of each other as well as taking care of each other's needs and expectations. The success of the individual becomes the success of the whole family, as well as the whole community. This aspect of human life is the opposite of loneliness, which is also one of the subthemes in some of Buthelezi's novels. The following part of this chapter deals with the issue of loneliness, as well as its impact on people's lives in this post-apartheid period where individualism outweighs collectivism.

6.3.2 Loneliness

Buthelezi conveys the theme of loneliness in some of his novels. This theme is revealed through his characters and their actions in order to show the readers the negative consequences that may result because of being lonely. It is through these negative consequences that the didactic or the moral lessons that are contained in these novels are accessed.

Loneliness in this context does not necessarily mean that a person is lonely in the sense of being completely isolated, but it also means

that that particular person does not consider the presence of other people around him. That person does not believe that he or she needs other people in whatever he or she does. But in some cases a person feels lonely just because there is no one to talk to, because of the environment. An example of this is a case where children are unable to make friends with other children because of their differences in race and culture which are characterized by the language used by those communities where these children belong. This is what is pointed out in Buthelezi (1996:90):

143. Lo kuqhuma kwesiNgisi esigodini saseMlazi kanye nokufunda esikoleni sabelungu, kwazibiyela izingane zakwaNgubane, zaba siqhingi solimi, ukwenza kanye nobungani. Lezi zingane zazingathintene nomphakathi waseMlazi. OMelody no-Euthanasia babengalokothi badlale ngaphandle komuzi, noma badlale nezinye izingane.

(The bursting of English language at Umlazi district and attending predominantly White school, created the barrier for Ngubane's children, they were the island of language, of how they do things as well as friendship. These children were not part of Umlazi society. Melody and Euthanasia never used to play outside or with the other children).

Buthelezi uses the term *ukuqhuma kwesiNgisi*, meaning bursting of English, to refer to the tendency of the Ngubane family to speak English with their children. Ordinarily, one would use *ukukhuluma isiNgisi*, meaning speaking English, but Buthelezi wanted to emphasise the point that this should not have taken place in the Ngubane family because they should communicate in isiZulu when they are alone, since they are isiZulu speaking people. By using English as their language of communicating at home they denigrate

their own traditional culture, which involves the spirit of *ubuntu* where they should be proud of being Africans and live the African ways.

In the above quotation Buthelezi uses *kwazibiyela esiqhingini solimi*, meaning forced them to remain inside the island of language, to refer to the use of English at home as well as to attend multiracial schools. This is an appropriate expression to explain the experiences of Melody and Euthanasia. They are forced to live the European style by being encouraged to speak only the English language and not to play with other African children. This condition makes them lonely because they are not part of the Umlazi community where they live. It is as if they have been stripped of their identity of being African children.

6.3.2.1 Loneliness within the family

This theme is conveyed in **Impi YabomDabu Isethunjini**. The negative consequences that result because of the loneliness within the family are very serious, in such a way that a family ends up being broken. The Ngubane family in Durban is faced with loneliness even though they live under the same roof as family. There is a practice of a division of labour between the spouses which keeps them lonely most of the time. They do not grow to know and understand each other as a married couple. Everyone in this household is responsible for his or her task without any help from anyone. The competition between Poppie and her husband, Bafana is too intense. Bafana and Poppie have different friends and different goals that they set for themselves: as a result, Poppie spends most of her time developing her career, while on the other hand Bafana feels very lonely, such that he spends most of his time abusing alcohol and reading newspaper. This is evident in Buthelezi (1996: 182):

144. *Noma usokhaya nowakwakhe bekhona ekhaya, kwakuthulwa kungathi kufiwe, uMthimkhulu N ezifundela izincwadi ezinkulu ethi uyazilungiselela azokufundisa noma wenza ama-assignments ase-UNISA. UNgubane yena wayehoba ngaphansi kukanyuziphapha nebhodlela lewayini noma likabhiye, amachalaha akhe edamana emkhotsha isandla.*

(Even when the owner of the house and his wife were at home, it was very quiet as if death has struck the family, Mthimkhulu N would be reading her thick books mentioning that she is preparing for her lectures or she is writing her UNISA assignments. Ngubane used to hide behind the newspaper and the bottle of wine or beer, his male dogs kept on licking his hand).

Buthelezi uses the term *ukuhoba*, meaning to hide behind something, to refer to Ngubane's tendency of reading newspapers and drinking liquor, because he was doing this to evade his responsibilities. He drinks liquor to enable him to turn a blind eye to what is happening in his family. Only his dogs manage to get his attention by licking his hands because taking care of the dogs is the only task that is assigned to him. As the man of the family, he needs his two children and his children also need his love. The division of labour that is practised in this family drives his family apart.

Euthanasia and Melody become orphans while their parents are still alive. This is evident when Bafana asks Euthanasia where he has been. Euthanasia in Buthelezi (1996:121) responds by indicating that he is not aware that his father, Bafana is worried about them because since they are always with their mother, he believes that they are Poppie's children.

The task of raising children, especially teenagers, is not the responsibility of one parent. Both parents should be actively involved otherwise the teenagers might feel very lonely and find themselves looking for comfort in wrong places. This is evident in Buthelezi (1996:121):

145. Kwamthokozisa u-Euthy ukubona uyise engxamile ngesimo sakhe ngoba wayazi ukuthi uyise akanandaba nabo. Umuntu obakhathalelayo ngunina.

(Euthy felt happy to see his father angry at him because of what he has done because he used to know that his father did not care about them. The only person who really cares about them was their mother).

In the above quotation it becomes clear that Euthanasia is aware that their mother, Poppie, cares about them, but since she is always very busy and most of the time not at home, Euthanasia does not know with whom he should share his problems, since his father is generally completely uninvolved in family life. Fortunately for him, his cousin, Hlanganisani, in Mpaphala is the answer to his problems. Euthanasia explains everything to Hlanganisani. This is what formed part of their conversation in Buthelezi (1996:138):

146. Akakufihlanga uVikizitha engxoxweni yakhe ukuthi weqile ekhaya futhi wakuveza ukuthi le mpilo yakhe yaseMlazi yayimfikisela isifiso sokuba abhunguke noma azibulale.

(Vikizitha did not hide the fact that he had played truant from home and also that his life in Umlazi made him feel the need to desert home or even commit suicide).

Euthanasia shares some sensitive issues with his cousin. These sensitive issues involve the thought of deserting home and committing suicide. This means that Euthanasia needs someone his own age to understand what he is going through. He yearns for a sense of belonging, because he feels that he belongs nowhere and that nobody cares about him at school, at home or within the community. Euthanasia finds himself in this situation because of the post-apartheid period which has given African people access to White suburbs. It is evident from what is happening in this novel that there is a social and psychological problem that needs to be solved. African people can live in big cities, but they should not lose contact with their extended families in rural areas. Their lack of contact with people from rural areas disadvantages families in big cities because they become lonely and there is nowhere for them to seek advice. This situation is even worse for children, especially teenagers, who are expected to make the transition through puberty into adulthood without the help of their peers.

6.3.2.2 Loneliness within the community

The community as well as families, church and all relevant social institutions play a very important role in fighting loneliness and its negative impact on people's lives. The theme of loneliness in **Impi YabomDabu Isethunjini** is revealed during the conversation between the psychologist and Bafana. At this time Bafana's family problems have become too serious to be easily solved. For their difficulties to be resolved, Poppie needs to participate in the process of changing their marriage and their family.

The children have gone out of hand because they are lonely. Euthanasia takes his teacher's car without her permission, and he also steals MaXakushe's money to buy expensive clothes. His

parents fail to notice that there are some new expensive clothes in their son's wardrobe because they spend most of their time away from. Poppie, who is the one responsible for the children, fails because she is also lonely. First of all, she needs her husband in order to be a better mother. Secondly, she needs her family and in-laws, friends as well as her community to help bring up Melody and Euthanasia the correct way. But she is prevented from seeking help by her major failing, which is pride. She does not want people, even her children's teachers, to know that there is a problem at home. The problem of poor parenting skills is solved by Doctor Mdlalose who advises them that for the children to grow properly, they need both their parents, the whole community, relatives as well as peers. This is how he puts it in Buthelezi (1996:147):

*147. Udokotela uyihlabe kabi inqubo
yethu yokukhulisa abantwana. Uthe
umsebenzi wokukhulisa abantwana
okuwona owabazali bodwa.
Ngowomphakathi wonke, umphakathi
onezihlobo, abangani, ontanga kanye
nabazali. Imizamo yabazali yokukopolota
izingane zabo ezihlotsheni
nasemiphakathini ngubuhodoba
bemindeneni eminingi ethakatha ingazi
ukuthi ithakatha izingane zayo. Uthe
ukungavumeli ukuba izingane zethu
zidlale nezinye izingane zaseMlazi kanye
nokungavumeli izihlobo zilivundise ikhaya,
kwakha ubumpofu bezimpilo zezingane
zethu.*

(The doctor criticized the way we bring up our children. He said the responsibility to bring up children is not for parents only. It is for the whole community, the community with relatives, friends, peers and parents. The parents' attempts to take out their children from their relatives and community are the witchcrafts in most families that practice witchcraft unaware

that they are bewitching their children. He said that by not allowing our children to play with other children from Umlazi and not to welcome the relatives to fertilize the house, creates poverty in the lives of our children).

In the above quotation Buthelezi uses the verb *kopolota*, which means to force something out, instead of using the verb *hlukalisa*, which means to separate something from some other things, to refer to the act of withdrawing the children from their relatives and communities. The verb *kopolota* is the relevant verb to use in this context because to remove children from their relatives is a very hard thing to do as it is within their extended families that they belong. It involves the loss of identity and family values. When someone tries to force something out, damage results. That is exactly what happens to the lives of the children who grow without love and support from their relatives, community, friends as well as peers.

The term *hodoba* in the above quotation means an experienced witch. It means a kind of witchcraft which is difficult to identify. Its danger can only be identified after it has done a great deal of damage. Buthelezi uses this term wisely to refer to the act of isolating the children from their relatives, community and friends. When parents do that they give justifications and excuses as to why their children should not relate to their relatives, as well as why they should not accommodate relatives in their houses. To concur with the above point Buthelezi (1996:25) states that:

148. Mina ngahlela nganezingane ezimbili ukuze zingangisindi. Izimoto zami zithwala abantu abane noma abahlanu kuphela. Uma sengithatha lezi zingane okhuluma ngazo kuzodingeka ngishintshe izimoto zami. Asikho isiteshini wegoni se-

Mercedes Benz. Lezi zingane zingasho ukuba ngingabe ngisaba ne-Mercedes Benz. Kungathi sengiyabona ngingena-Benz.

(I planned and got only two children so that I can afford them. My cars carry only four or five passengers. Should I take the children you are talking about, there would be a need for me to change my cars. There is no Mercedes Benz station wagon. These children mean that I would not have Mercedes Benz. Just imagine myself without Mercedes Benz).

Melody also suffers loneliness as a result of her isolation, but her need to escape her situation expresses itself differently, and she finds herself looking for comfort in wrong places. She falls in love with a young White man. Unfortunately, this young man loses interest in her because he fears that his parents would not accept Melody as his wife. Melody falls pregnant with this young man's baby because she has no one to talk to. Poppie is far too busy to be available when her children need her. Melody tries to discuss her relationship with her White boyfriend with MaXakushe, only to find that MaXakushe is unable to help her, but she does manage to advise Melody to talk to her mother because she is the one who has created such an unfavourable environment for the young girl. Melody finds her mother unapproachable. This is evident in Buthelezi (1996:95) where she says:

149. Ngingamqala ngakuphi nje umama ngale ndaba?

(How can I start to discuss this issue to my mother?)

Melody's loneliness continues because she finds herself in love with another young man. The same mistake happens again. She falls pregnant. This affects her very badly, causing such desperation that she attempts to commit suicide.

6.3.3 Respect for the elders

Respect is another theme that is revealed in Buthelezi's novels. It was mentioned earlier that one of the aspects of African Renaissance and the spirit of *ubuntu* is the issue of respect. This is how Madiga (2000:84) explains respect on the part of children:

Respect on the part of children towards their parents is of vital importance in African culture. It forms an integral part of the social structure. A parent in this case is not strictly a biological one alone, but any senior member of the community irrespective of kinship relations as well.

This theme is relevant to the post-apartheid period because the type of life that people lead at this time is modelled on Western culture. Bafana and Poppie fail in life because they lack respect for elders, especially Bafana's uncle, Mr Cele and MaKhumalo. It may be that Bafana and Poppie do not respect Bafana's uncle because they believe that the Cele family are not their biological parents. The same thing happens with Euthanasia, who fails to respect their helper. This is how he talks about her in Buthelezi (1996:92):

*150. Ugogo yisisebenzi lapha ekhaya,
hhayi uphilinsiphali noma ungqongqoshe
wezemfundo njengoba yena ecabanga.*

(Grandmother is a worker in this house, not the principal or the minister of education as she thinks).

The above quotation indicates that MaXakushe plays a role of being a parent to Melody and Euthanasia, but unfortunately she is in a family where respect is not valued. When she tries to make sure that Euthanasia and Melody do their homework, she is sarcastically referred to as the school principal or the minister of education. Melody and Euthanasia battle in life because they have failed to respect their nanny. This means that Buthelezi in this novel wants to make people aware that respect for elders is very important. This is also evident in the novel titled **Indebe Yami Iyachichima** where Velemseni, the Vista University student, respects all the men he lives with in the hostel. He does not tell them that they are not his biological parents or behave as if he is superior because he is studying for a BSc Degree. His conduct helps him to become very successful. It is one of these men who gives him financial assistance when he needs it most. The moral lesson that Buthelezi gives the readers in this case is that it helps to respect elders, even if they are not educated, because they have lived longer and may be able to help the younger generation with their wisdom. There are many aspects that are covered under this subtopic.

In Buthelezi's novels it is not only respect for elders that is discussed, but respect among the married couples is also included. In most African cultures women are supposed to behave in a particular way in order to show respect for their husbands. Teffo (1999:159) has this to say about how Venda culture acknowledges seniority:

Another way of acknowledging seniority in terms of social standing is that of a typical Muvenda woman, who would not look her husband in the face when making an offer of any kind. She would rather crawl towards him whilst facing downwards or sideways until she offers what is at hand.

The above quotation is relevant to what happens in **Uze Ungalokothi** where a daughter-in-law, Ndabethe, fails to respect her husband, Abapfhani, the Venda way. It is not that she does not want to respect her husband, but their relationship is complicated by the problem of cultural differences. The mother-in-law, MaKwarela, finds it very difficult to stand for that. She is against the fact that her son marries a Zulu wife. The other thing that makes MaKwerela unhappy is the class difference between her household and Ndabethe's mother's house. This is what MaKwerela has to say in Buthelezi (2001:74) to prove that she is not impressed by Ndabethe's behaviour towards her husband:

151. Kahle koti. Kwangathi ugqolozela umyeni wakho. Gobisa ikhanda koti, ubheke phansi, uhlanganise izandla, ubuke eceleni uma ukhuluma nomyeni wakho. Uze ungalokothi umbheke ezinhlamvini zamehlo ozoba nguyise wezingane zakho. Kungathi abakini abakufundisanga ukuthi kuhlonishwa kanjani lapha kwaTshiphembe.

(Wait my daughter-in-law. It is like you are staring on your husband. Face downwards, and look on the floor, put your hands together, and look sideways if you talk to your husband. You must never look at the eyes of a person who will be the father of your children. It is like you were not taught at home how to behave yourself here at Tshiphembe).

The above extract is an example of how the theme of the problems caused by cultural difference in marriage is revealed. Different cultural orientation between the Gumede and Tshiphembe families causes problems in the marriage of Ndabethe and Abapfhani. Ndabethe does not anticipate that there might be a problem in their marriage, because of the period of time in which it took place. This

sometimes becomes a problem where people seem to scorn some aspects of culture just because they believe that living now in the new South Africa, they are liberated from any traditional norms. This brings about the notion of parental control versus individual preference when it comes to choosing marriage partners. If MaKwerela had had a choice, she would have chosen a Venda wife for Abapfhani. This is what Madiga (2000:35) asserts regarding the traditional marriage:

Marriage, in accordance with traditional African principles, differs vastly from its modern counterparts. A Westernised person from a traditional African family usually encounters mind-boggling problems when he/she is to marry a person of his/her own choice. Parental control impedes him/her from exercising his or her individual rights.

The point that Madiga makes in the above quotation is evident in **Uze Ungalokothi** where Ndabethe and Abapfhani have problems in their marriage because they have married people of their own choice. It is as if they have not respected their parents' advices. While still on the issue of respect, it is pertinent to deal with the forms of address because these are one of the indicators of respect amongst African people. Under the forms of address personal names are further discussed.

6.3.4 The forms of address

The forms of address mean the ways in which people address each other. It can be through the personal names, nicknames, clan names, praise names, the father of, the mother of, mother, father, brother, sister, aunt, uncle, grandmother and grandfather. It is

through the use of the forms of address that respect is accorded and demonstrated in a publicly recognizable way.

6.3.4.1 Personal names

The use of personal names is a very sensitive issue for African people, especially if a person addresses an older person with his/her personal name. In the Western culture or among educated people, that is not an issue. In **Uze Ungalokothi**, Ndabethe Gumede is from an educated family, where the issue of avoiding personal names is not considered. She gets married to a family which observes some of the cultural practices. This becomes a problem to her when her mother-in-law scolds her for mentioning Abapfhani's name in Buthelezi (2001:75):

152. Habe! Hawu ngane yakwaGumede waze waluhlaza. Ingabe uzalwa ngabantu abanjani. Umyeni wakho umgagula ngegama kungathi yingane yakho. Awukaze ushaywe wena. Futhi umkhomba ngomunwe? Awukaganwa ngane yami. Useza owakho umfazi oyokunika indawo yakho mfana wami.

(Alas! child from Gumede family, how rude are you. What kind of people are your parents. You mention your husband's name as if he was your child. You have never been beaten. You also point your finger at him? You are not yet married my child. Your wife who will give you your place is still on her way).

The problem encountered in the above quotation is that Ndabethe has taken it for granted that because it is the post-apartheid period the issue of cultural aspects and language are not particularly important, and as a result, would not affect her marriage. MaKwerela makes it clear in the above quotation that she does not like Ndabethe

as her son's wife. She is very harsh; MaKwerela does not care about Ndabethe's feelings. She should not tell Ndabethe that she is not a suitable wife for her son, and reminds her son that not yet married. In addition that, she ought not to blame Ndabethe's mother's parenting skills, or mentions that she has never been beaten.

The problem here does not lie with the fact that Ndabethe is not familiar with the Venda culture; rather it is a generation problem between different age groups of the young couple and MaKwerela. For example, when MaKwerela asks Abapfhani to introduce his wife to his mother, Abapfhani mentions her personal name. Both Abapfhani and Ndabethe believe that there is nothing wrong with addressing each other with their personal names. MaKwerela plays the role of showing how lost the younger generation is as far as some cultural aspects of African people are concerned; that is why she disciplines both of them. This is how MaKwerela comments about this in Buthelezi (2001:74):

153. Uma yena enguNdabethe, konje izingane zenu zona zoba ngobani? Mina angikwazi ukubiza umakoti ngegama. Akukhona emaKhaladini lapha ngane yami. Umakoti nguMaGo-mede. UnguMaGo-mede nje kwaphela lapha ekhaya wena makoti.

(If she is Ndabethe, what would your children be? I cannot call my daughter-in-law by her personal name. This is not Coloured household my child. My daughter-in-law is MaGo-mede. You are only MaGo-mede here my daughter-in-law).

In the above quotation MaKwerela disciplines his son as well. Buthelezi has portrayed MaKwerela as a Venda woman who

struggles to pronounce isiZulu words. That is why instead of *MaGumede* Buthelezi uses *MaGomede*. She can see that the young people are lost as far as respect is concerned. The reason behind that is that there is an interference of European culture in African people's lives, especially amongst the young educated people. Buthelezi, in his novels, attempts to remind African people of what is valuable in their culture. MaKwerela emphasizes the fact that Ndabethe is MaGumede to strengthen the way in which married women are referred to in African culture. By referring to Ndabethe as MaGumede MaKwerela tries to make it clear that she must always remember that she comes from the Gumede family. This way of addressing married women shows the importance of the families in which they were born. In the post-apartheid period, some highly educated married women prefer to use double-barrelled surname, forgetting that the traditional way of addressing married women has made it clear that even though that woman has married to that particular family, her maiden surname is still very important.

In ***Impi YabomDabu Isethunjini***, Poppie uses the double-barrelled surname because she believes that her maiden surname is more dignified because it is for the family that comes from urban areas. She does not mention the whole surname of her in-laws. She refers to herself as Mthimkhulu N. N stands for Ngubane. Unfortunately for her, she is not among traditional rural people who would have addressed her by MaMthimkhulu.

In ***Impi YabomDabu Isethunjini***, it is as if Poppie and Bafana do not respect each other because they call each other with their personal names. In other words, they do not accord each other the respect they deserve. This is evident when comparing the respect

Thathezakhe gives his wife by not mentioning her personal name in Buthelezi (1996:108):

154. Anginaye umkami onguMaggie Mbomvu. Phela uMargaret wasala esikoleni. Kwathi lapho sesishadile wanguMaNxumalo. UMaggie wayegqoka noma kanjani sisenawe oNgoye. Kwathi lapho esekotiza kithi eNtambanana wangena inqubo nohlelo lomakoti bakwaMdlalose.

(I do not have a wife by the name of Maggie, Mbomvu. Margaret was left at school. When we got married she became MaNxumalo. Maggie used to dress up anyhow when we were still together with you at Ngoye. When she entered motherhood in Ntambanana, she started to follow the procedure that is followed by all newlyweds from Mdlalose family).

The above quotation means that people change their names according to the status that they gain throughout their lives. In this case Buthelezi attempts to point out that addressing each other with first names or personal names is only for children. There is another form of address that is used for married couples, where *Ma-* is prefixed to the maiden name of the wife and the clan name or the clan praise name for the husband. If this cannot be used, the terms the father of... and the mother of... can also be used. This is evident in Buthelezi (1996:108-9):

155. Selokhu ungenile la mina ngikubiza ngoNgubane noma uMbomvu, futhi umkakho ngimbiza ngoMaMthimkhulu, kodwa wena ungibiza ngodokotela, futhi nomkami umbiza ngoMaggie. Yini nje leyo nto? Kwalani ukuthi ungibize ngelikababa kaSizwe, noma ungibize ngesibongo noma ngesithakazelo sami?

(Since you entered here I call you by Ngubane or Mbomvu, and I refer to your wife as MaMthimkhulu, but you call me doctor and you refer to my wife as Maggie. What is that? Why cannot you call me the father of Sizwe, or call me by my surname or my clan praise name?)

The above quotation means that both Bafana Ngubane and Thathezakhe Mdlalose, who are both graduates from University, live totally different lives. Bafana believes that to be highly educated means to be addressed in the manner White people, or by educational titles, while Thathezakhe Mdlalose is of the opinion that no matter how educated one may be, one has to maintain one's African identity.

6.3.4.2 African personal names

African personal names also serve as a way in which the theme of renewal of African values is revealed. Most of the characters in Buthelezi's novels with European personal names are failures. In **Impi YabomDabu Isethunjini**, for Euthanasia to succeed in whatever he does, which includes realising his true identity, he has to change his personal name from Euthanasia to Vikizitha. Melody is given Vukuzithathe as her African personal name, which encourages her to fight for what is good for her, no matter what has happened in the past.

6.4 The conflict between individualism and collectivism

Buthelezi's themes are mostly revealed through the actions and the attitudes of the characters. The dominant theme that is revealed in most novels is the existing conflict between individualism and collectivism in the post-apartheid South Africa. In **Impi YabomDabu**

Isethunjini this theme is revealed through Poppie's attitude towards her in-laws.

If Poppie's family encounters problems, she does not tell anyone. For example, when her son, Euthanasia goes to Mpaphala, Eshowe without his parents' permission, she tells Melody not to tell her teachers about Euthanasia's disappearance. This is how she puts it in Buthelezi (1996:135):

156. Kulungile wena uzoya esikoleni, ungasho lutho kubangani bakho noma kothisha ngale ndaba. Yimi engizoshayela ucingo esikoleni ngimbike. Mhlawumbe sothi sibuya ntambama uzobe eselapha owakwenu.

(It is fine you will go to school; say nothing to your friends or teachers about this issue. I will phone the school and report him. Maybe by the time we come back in the afternoon your brother will be here).

This quotation shows that Poppie is able to hide her feelings. She acts as if everything is in order while she has no idea where her son is. This becomes a problem because Poppie does not know her children well: she is ignorant about her children's friends, their needs and their expectations. Euthanasia and Melody are not satisfied about the way their mother treats them. They feel neglected, especially Melody who always occupies back seat of her car whenever Poppie takes them anywhere. This is what Melody in Buthelezi (1996:96) states emphatically:

157. Mina umama angimazi. Futhi naye uma engakhuluma iqiniso akangazi. Uhamba ekuseni, abuye ebusuku, ngezikhathi eziningi abuye ekhathele, abuye nomsebenzi noma abuyele ukufunda. Kuke kube nezikhathi lapho

*ngihawukela izingane zakweminye imizi
ngizibona zihamba nonina ziya
emabhasini noma zimele amatekisi
zixoxa. Thina uma sihamba nomama,
mina ngixoxa nesiphundu sakhe ngoba
njalo ngihlala ngemuva, u-Euthanasia
nomama bahlale phambili. Empeleni
akukho ukuxoxa ngoba umama uyaye
asebenzise leso sikhathi ukuphawula,
ukulawula noma ukuthetha ngezinto
eziningi. Empeleni umama kungathi
wedlula ngokuthetha.*

(I do not know my mother. If she can tell the truth, she also does not know me. She leaves in the morning and comes back late in the evening. In most cases she comes home tired, she brings work home or come home to study. There are times when I wish I was one of the children from other families when I see them walking and talking with their mothers to catch buses or waiting for taxis. When we go somewhere with our mother, I talk to her back side of her head because I always sit behind her. Euthanasia and my mother sit in the front. In fact there are no talks because my mother often uses that opportunity to complain, control and shout about many things. In fact my mother will not stop shouting).

This quotation indicates that Melody wishes that Poppie was not her mother. She does not care about the high standard of living they are enjoying, but believes that possibly life would be different for them if they had no car and had to use public transport. Her mother would not be able to come home very late in the evening, because there would be no transport. Such are the consequences of the post-apartheid period where even women spend most of their time trying to develop their careers to the detriment of their families. Many women find it too difficult to balance their lives. However, there are

exceptions. In **Kushaywa Edonsayo**, Samvu manages to become a successful career woman, mother, sister-in-law, daughter and wife. She makes sure that she has time for all people around her. Samvu and Bhekani make sure that they spend some time with their employees as well. Bhekani manages to advise his nephews, Sociology and Psychology, about their poor political orientation which would have caused a major problem for them if Bhekani had not been aware of their bad political behaviour.

The lack of the values of collectivism in Poppie is also evident when she finds out that her son, Euthanasia has been stealing her domestic worker's money. Instead of solving that problem by trying to discuss this matter with MaXakushe, she decides to dismiss her peremptorily. MaXakushe is prepared to forgive and forget about what Euthanasia has done, but Poppie is not prepared to listen to her. This is what MaXakushe says in Buthelezi (1996:132) to try to beg Poppie not to chase her away:

158. Cha mama ka-Euthy mina angiyidingi le mali. Into engiyidingayo ukuba silungise izinto ezonakeleyo ekhaya ngendlela yesintu. Imali angeke ibuthenge ubuntu bethu lobu obusaphalalayo. Kuhle sibone ukuthi ingane iphambuka kuphi bese silungisa lokho. Nami ngezami lezi zingane zakho. Uma ziphambuka lezi zingane, kufanele nami ngikhathazeke ngokuphambuka kwazo.

(No, Euthy's mother, I do not need this money. What I need is for us to correct the things that are not right in this house the *sintu* way. The money would not buy our *buntu* that is getting destroyed. It is good for us to see where the child goes wrong and correct that. These children of yours are also my own children. If they go

astray I am supposed to get worried about that.

The above quotation emphasizes the character of MaXakushe. The spirit of *ubuntu* prevails in MaXakushe's character. She is not selfish; MaXakushe does not care whether she gets her money back or not. Her main concern is the moral regeneration of Euthanasia. High moral values are also part of her character. The spirit of *ubuntu* that is destroyed is explained by Buthelezi through the use of the dialectic word *obusaphalalayo* instead of *obusabalalayo* or *obusakazekayo*. The term *okusaphalalayo* is an appropriate term to define the way in which the post-apartheid period has brought about social disturbances. It refers to something that is scattered and lost in such a way that it become impossible for people to pick it up. Buthelezi might have used *obusabalalayo* or *obusakazekayo*, but the latter terms refer to something that is scattered but can be easily picked up. The point that Buthelezi makes in this case is that what is happening to Euthanasia is something that cannot be reversed, no matter how much money Poppie has. Pityana (1999:147) suggests the following about the values of *ubuntu*:

It is to be expected that the moral values that are crying out for renewal in Africa can be summed up in the principles of human rights, democracy and good governance. These are important in themselves because they enable African people everywhere to realise the values of *ubuntu*. This is the moral principle that promotes social responsibility and solidarity, the duty of care, the virtues of sensitivity, selflessness and devotion to duty and the vision of a society founded on justice and equality.

What can be deduced from the above quotation is that African people should realise the values of *ubuntu* in order to succeed in this post-apartheid period. Most of the characters in Buthelezi's novels who realise the values of *ubuntu* succeed in everything they do. They may suffer in the beginning, but in the long run they become very successful. For example, in **Impi YabomDabu Isethunjini**, Hlanganisani and Uzithelile undergo a lot of hardship during the early stages of their lives. Their mother marries another man and they have no idea who and where their father is. But because they have been socialised to realise the value of *ubuntu*, they do not become selfish. They are always willing to help their cousins, Melody and Euthanasia. They do not stop there, but even become very helpful to their uncle Bafana and his wife Poppie. Shabangu (2004:41) has this to say about *ubuntu*:

Ubuntu is not about the theories we hear, it is about simple practical issues. It is about recognizing a poor destitute child, about being human and engaging in simple things to remove the barriers that we have created. It is about collective thought and embracing the means to overcome the problems we face.

When Poppie fires MaXakushe she does not give her time to tell her friends that she is leaving. Poppie is the only one even within her family who knows that MaXakushe is leaving. She even threatens her that she will take legal action should it happen that she tells her friends about what is happening in her family. This is what Poppie tells MaXakushe before she leaves her job in Buthelezi (1996:133):

159. Cha anginakukunika ithuba lokuba wazise wonke uMzimkhulu oseThekwini ukuthi uhamba ngoba u-Euthy ethathe imali yakho. Ngithanda ukuba wazi kahle

160. Bengizoqala ngokuthintana nomkami ngoba siyabambisana kuzo zonke izinto. Sobabili besizoqala ngokubuyisela le nhlekelele kuyena owasidalayo, futhi okunguyena owazi konke. Besothinta amakholwa amane noma abe mathathu, sithi nawo mawaye esiguqweni asicelise kowasenzayo ukuba sidlule kule ndawo singazithwaleli thina sodwa lo mthwalo. Besizolithethisa idimoni futhi silikhiphe ngamandla kaSomandla. Kithi uma izinto zizimbi sizingenisa egiyeni likaSomandla, likaSomasu, likaSomusa yena ongavumi ukuthi ukuba unyawo lwabamaziyo lushelele.

(I would have started by contacting my wife because we do everything together. We would both have to start by taking this problem to our creator, who is the one who knows everything. We would have to contact four or three church members, asking them to pray for us, helping us to ask our creator to help us overcome this problem. We would not carry this burden on our own. We would shout the demon and expel it with Almighty's strength. To us if things are bad, we take them to Almighty's gear, the father of plans, the father of grace who would not allow the foot of those who know Him to slip).

The above quotation means that Thathezakhe Mdlalose and his family are devout Christians. They invite God to be part of everything they do. This Mdlalose family also belongs to the heavenly family. They pray together with other members of the church. In this way they practice collectivism rather than individualism. But what is noteworthy in this extract is the line of command. He starts by informing his wife, a person close to his heart, a person he knows very well. After that he consults other members of the church, people with whom they meet on a regular basis, and they all involve

God whom they only see with their spiritual eyes. This means that one may not know the Lord if one does not know people with whom he or she lives. Furthermore, by praying together with other church members, the prayer becomes very powerful.

Towards the end of the quotation the importance of trust is highlighted. The trust Buthelezi refers to is trust in the Lord. He uses the phrase *unyawo lwabamaziyo lushelile*, meaning that he will not allow the foot of those who know Him to slip. This means that God's promise is to be with His people all the time. God will not forsake those who know and believe in Him.

The theme of conflict between individualism and collectivism is also portrayed in **Uze Ungalokothi** where Abapfhani believes that what is happening in his family should not be known by Gumede family. He does not want his wife, Ndabethe to go to church because he thinks she would share her experiences with other people in the church. Ndabethe's problems are augmented because she is too scared to share them with anybody. Even when Ntombi finds out for herself that Ndabethe's marriage is an abusive one, Ndabethe in Buthelezi (2001:83) dismisses that by saying that:

*161. Noma umama eziphuzela nje mina
ngiyamthanda ngoba akamesabi u-
Abapfhani. Futhi akamvumeli sampela
ukuba angibeke isandla. Mhlawumbe
ngabe sengaphindela ekhaya kithi ukube
umamezala akangivikeli kuleli bhubesi
lami.*

(Even though my mother drinks, I love her because he is not afraid of Abapfhani. And also she does not allow him to beat me. Maybe I would have gone back home if she had not protected me from my lion.

The fact that Ndabethe uses the term *ibhubesi*, meaning a lion, to refer to her husband makes it clear that she is in an abusive marriage. Ntombi senses that there is something wrong beyond what Ndabethe has discussed with her. Their discussion makes it clear to Ntombi that Ndabethe is not willing to open up to her about her problems because earlier on in their conversation she has commented about her mother-in-law, MaKwerela who always insults her. This is how she puts it in Buthelezi (2001:79):

162. Cha bantu sisi Ntombi, mangithi kuhlalekile nje ngaleyo ndlela. Kungabe sekwayeyleka, yikho phela ukuthi umamezala usephendukeinja ebomvu. Ukhonkotha enukayo inhlamba; akhwife uchuku nenzondo eqhwishele lo mfazana womZulu.

(No sister Ntombi, I can say I am just coping in that way. I would have felt at home, it is just that my mother-in-law has turned to a red dog. She barks stinking insult; and spits the quarrel and the hatred scratching the soil towards this Zulu woman)

In the above quotation Buthelezi uses the figure of speech animalization to refer to MaKwerela's behaviour towards Ndabethe. She is likened to a vicious dog, and her swearing at Ndabethe is likened to the barking of the dog. To indicate that the insult is more than enough, Buthelezi uses the phrase *ukhonkotha enukayo inhlamba*, meaning stinking insult, indicating that whatever comes out of her mouth is unbearable. MaKwerela is also likened to a snake by using the phrase *akhwife uchuku nenzondo*, meaning to squirt from the mouth the disturbance and hatred. To indicate the way in which

MaKwerela illtreats Ndabethe, Buthelezi uses the figure of speech known as animalization to relate MaKwerela to a dog and a snake.

This shows the way in which she hates Ndabethe. MaKwerela does not want to see Ndabethe happy. Her behaviour towards Ndabethe is also likened to a chicken when it scratches the soil. In this case the soil is scratched towards Ndabethe. MaKwerela does not regard Ndabethe as a proper human being, but as dust, meaning someone who has no dignity. What is discussed above regarding the relationship between Ndabethe and her mother-in-law, MaKwerela is regarded as emotional abuse and domestic violence. Ndabethe is very young when compared to her husband, Abapfhani. It also indicates the conflict between collectivism and individualism in the sense that Ndabethe has not listened to her family's advice. Her family had advised Ndabethe to first get to know her in-laws, understand a little bit of Venda culture as well as to get a university degree before thinking of getting married. In other words, they tried to discourage her from getting married at an early age. According to Teffo (1999:155) getting married at an early age is risky. This is what he asserts:

Young people should be discouraged from being promiscuous and getting married at an early age. Traditional family support networks should be revisited and where necessary be restored with attendant alterations. Domestic violence and child abuse, whatever the reason should be outlawed.

Teffo in the above quotation indicates that traditional family is very important. Ndabethe suffers because she fails to listen to her family. Her children are physically and emotionally abused by her husband and Ndabethe herself nearly loses her life. The moral lesson that

Buthelezi wants to convey in this novel is that it is good idea to involve family members when one has to choose a marriage partner.

When comparing these two statements from Ndabethe, it becomes clear that she is in trouble but she does not want to tell anyone about it. Her brother's wife, Mabusi, complains that they are going through all these difficulties because they do not have contact with other people, which would include their friends and family members. They do not invite people to their house; the Tshipembe family is always on their own. The possibility of visiting their families is out. According to Ndabethe's brother, ZazizaseMpumalanga Gumede in Buthelezi (2001:110-111), one cause of the domestic violence that takes place most often in Ndabethe's house is the lack of people from outside. This is how he puts it:

163. Niziqhelise kakhulu nani ezihlotsheni, kubangani nakomakhelwane abakhayo. Wagcina nini nje wena ukuvakasha e-Attridgeville? Thina sagcina nini nje ukuthi singene kulo muzi wenu? Ukusondelana kwezihlobo, umndeni, abangani kanye nomakhelwane kuyalixosha idimoni lodlame, kuthi ukuthula kubatshelwe ngabangani, izihlobo nezihambeli. Uyise ka-Azwindini akusona mpela mpela isilwane. Ungumuntu. Uyathinteka abe namahloni uma izihlobo, omakhelwane nabangani bemenyula.

(You have distanced yourselves from the relatives, friends and good neighbours. When was the last time you visited Attridgeville? When was the last time we came to this house. The togetherness of the relatives, friends and neighbours casts away the demon of the domestic violence, and peace is encouraged by friends, relatives and visitors. Azwindini's father is not an animal. He is a human being. He

can be touched and become shy when the relatives, neighbours and friends inspire him.)

In the above quotation it becomes clear that individualism is not good because it is not easy for the individuals to get help if they do not mix with other people. Buthelezi uses the term *ukwenyula*, meaning *remove something kindly from something bad*. This means that there would be no chance that the friends and relatives would fail to make Tshipembe change his bad behaviour. This is borne out towards the end of the novel when Tshipembe is finally healed both emotionally and physically because he allows his family and friends to be involved in whatever they do. The moral lesson that Buthelezi wants people to learn from this theme is that it is not good for people to distance themselves from friends and relatives.

The same applies to Poppie and Bafana in **Impi YabomDabu Isethunjini** where, when this couple distances itself from its family, the marriage deteriorates to such an extent that their problems become overwhelming. Bafana decides to leave his family because he does not see eye to eye with his wife, Poppie when it comes to the upbringing of their children. Their children leave them and join the extended family, because they want to be in contact with their relatives, which is not possible for them while they remain with their mother in La Lucia. This is evident during the discussion between Bafana and Thathezakhe, where Bafana seeks advice from Thathezakhe on how to mend his broken family. This is what Bafana has to say in Buthelezi (1996:112):

164. *Ngeshwa dokotela, izingane zami azinabo ogogo nomkhulu ngoba bonke sebashona. Ngakubazala, izingane zami zisendlaleni. Bayingcosana, futhi naleyo*

ngcosana ikude le emafamu. Thina asiyi, futhi asixhumene nabantu basemafamu ngoba owakwami akayingeni indaba yasemafamu. Phela uzalwa ngabantu abaphezulu, futhi baseMdubane.

(Unfortunately doctor, my children do not have grandparents, because all of them passed away. On their cousins' side, my children lack them. They are very few and those few cousins are far away in rural areas. We do not go to rural areas and we do not communicate with rural people, because my wife will not allow that. Her parents are highly respected people and they are from Durban).

Doctor Thathezakhe Mdlalose advises Bafana that for Bafana's family relationships to develop, he has to invite his neighbours, friends, and relatives into his house. What Bafana discloses in the above extract is the reason why the family encounters problems. It emphasizes the problem of different social classes. Poppie believes that she has to associate with people of her own class not low class people. In Buthelezi (1996:66) she tries to tell her friends who her relatives are:

165. Lezo zihlobo zami nguProfessor DBZ Ngubane obuye ngenyanga edlule phesheya, ngudokotela JL Ngubane waseMondlo, nguthishanhloko BJ Ngubane weMalambule Secondary School ngaseDundee, kanye nomathiloni Kimberley Ngubane ophethe esibhedlela saseMadadeni.

(Those relatives are Professor DBZ Ngubane who came back from overseas last month, Doctor JL Ngubane from Mondlo, the Principal BJ Ngubane of Malambule Secondary School near Dundee, as well as Matron Kimberly Ngubane of Madadeni hospital).

The above quotation indicates the types of people that Poppie likes to be associated with. Her relatives are people who are successful in life, who occupy high positions and who are also highly educated.

6.5 Loyalty

The theme of loyalty is portrayed in some of Buthelezi's novels. There are many different aspects of loyalty that are found. For example, in **Kushaywa Edonsayo**, the most prominent aspect of loyalty portrayed is loyalty to the wedding vows. In this novel that theme is relevant to the post-apartheid period because Samvu and Bhekani are educated, and they live the modern lifestyle. The theme of marital loyalty is explored through the behaviour of Samvu. Samvu, Bhekani's wife, believes that she is not a good wife if she does not take care of her in-law's family. This is what she says in Buthelezi (1993:17):

166. Well Bheki-Bheki, Nkintsho or no Nkintsho, mina ngiya ekhaya. Uma kungcolile ekhaya, kungasalungisi muntu, kusho ukuthi kulinde mina. Uma nokhula selulubi kangako, phela kusho ukuthi mina mangisheshe ngiphindele ekhaya ngiyocenta. Yini yona uNkintsho? Yintaba, noma ludonga olungeshukume? Kubuza uSamvu ngenkolelo nangentshisakalo eyayingenakho ukuphikiswa.

(Well Bheki-Bheki, Nkintsho or no Nkintsho, I am going home. If the house is dirty, having nobody to clean, it means it is waiting for me. If the weeds are also that bad, it means I should quickly go home and eradicate weed. What is Nkintsho? Is it a mountain or the furrow which cannot be moved? Asked Samvu with a belief and determination that was not negated).

This quotation emphasizes the way in which Samvu is determined to take care of her in laws. She does not believe that she might not succeed. Buthelezi in this extract has chosen the words *ukhula*, meaning weeds to refer to both *ukhula* on the yard as well as bad behaviour that is evident in Nkintsho's character. In this quotation, Samvu means that she has to go home as soon as possible so as to make sure that Nkintsho changes her bad behaviour. The fact that the word *ukhula* refers to Nkintsho and her siblings becomes evident when Samvu asks 'What is Nkintsho?' She believes that it will not be that difficult to convince Nkintsho to change her bad behaviour, since she is not a mountain which cannot be moved.

The above quotation illustrates the theme of this novel, because Samvu convincing Bhekani that they should go home to change everything that has got out of hand since MaMkhize passed away, is central to the novel, and to Bhekani's growth. Bhekani would not have realized that his sisters were not too heavy a burden, and beyond that, he would have lost everything he had. The change in his life would not have been possible without the help of his wife, who believes that she has not come to Mchunu's family to see to it that only her husband and their children are fine, but to make sure that there is social and economic development for all the Mchunu family members.

The theme of loyalty is also revealed in **Buchitheka Bugayiwe** where Mbube maintains his love for Ntozonke even though she is far away from him. He manages to resist the temptations which present themselves on his way. This includes some of the ladies who think they are far better than Ntozonke who has not been abroad in her life. These ladies fail to convince Mbube that Ntozonke may be married to some other young man because she is not aware that

Mbube is still alive. All these fail to make Mbube to change his mind about Ntozonke, despite the fact that these ladies also try to seduce Mbube by making sure that all his basic needs are met while he is in exile, and bribe him by buying him expensive clothes and inviting him into their luxurious houses to spoil him rotten.

6.6 Religious and personal development

There is a strong relationship between religion, both African religion and Christianity, and personal development. Religion helps people to love one another, have a conscience, and have the ability to differentiate between good and bad. It also helps people to forgive and forget and not to hold grudges against each other. When people are devoted to their religion they are not selfish. The spirit of *ubuntu* is always with them. In Buthelezi's novels the theme of the relationship between religion, particularly Christianity, and personal development is portrayed. Buthelezi has used both African and Christian religion to develop the personality of his characters. Bafana in *Impi YabomDabu Isethunjini* finds it too difficult to understand the help that Mr Ben Martin and Bill try to provide for African people who struggle to afford a high standard of living. Bafana has this mentality because he does not care about other people. He cannot comprehend that if he really loves God, he has to first love and take care of the people he lives with. This is evident in Mr Ben Martin and Bill's conversation in Buthelezi (1996:74):

167. Kahle mzalwane ngolaka. Thina esingamakholwa kuhle ukuthi sizibalekele izinkohliso nezilingo zazo. Thina belungu asibahloniphi omama kanye nobaba bethu abamnyama. Sibetha amagama okwezinja zethu, sithi bangoBhoyi kanye noGeli bese sibathumisa okwezingane. Lo kudelela abantu abadala akugcini

*lapho, kwenza nokuba singamhloniphi
ubaba wethu oseZulwini.*

(Wait Brother with anger. We Christians should avoid deceitfulness and their temptations. We, White people do not respect African mothers and fathers. We give them names like our dogs, we name them Boy and Girl and send them like children. This contemptuous behaviour directed to older people, does not end there, it makes us to fail to respect our Father who is in Heaven).

The above quotation indicates that one cannot be a good child of God if he fails to respect other people. The role of Christianity in the lives of these two men has made them change their behaviour towards the relationship between Africans and White people. Buthelezi (1996:110) has this to say about the relationship between the two aspects of life:

*168. Phela inkolo yiyona esenza ukuba
thina sibe ngabantu singabi yizilwane.
Ngaphandle kwayo, nathi sifana nje
nezingulube lezi ezidla amashiqa
emazaleni.*

(Religion is what makes we people to be human being and not animals. Without it, we are just like pigs that eat the dregs of beer at the dumping ground).

The above quotation indicates that for people to behave in a different way from animals, they need to follow Christian religion. This is evident in **Uze Ungalokothi** where Abapfhani fails to lead a peaceful life because he hates to lead a Christian life. He fights with his wife, Ndabethe, simply because she wants to go to church.

What happens in Ndabethe's house in **Uze Ungalokothi** is similar to what is happening in Bafana's house in **Impi YabomDabu Isethunjini**. Because they do not have Christian values, they are not good to their own children and to themselves. Bafana and Poppie cannot tell what is good for them as a married couple. They find it too difficult to be kind to other people or helpful to those who need help, even if help would not at any expense to themselves. Instead of being willing to help poor people, Poppie mentions that if given a chance, she would fine all those who do not dress up according to her expensive style.

6.7 Rebellion against traditional values

In **Kushaywa Edonsayo** this theme is revealed through Bhekani's actions. At the beginning of the novel, Bhekani is tense and unsure about how to deal with his inner desire to rebel against his upbringing – by ignoring his mother's last words. In acting out his rebellion and betraying his upbringing, he suffers dire consequences, because he loses everything he had acquired, and nearly loses his life.

He rebels against traditional values because he does not feel that it is his responsibility to take care of his sisters' children as well as his extended family members. This attitude has been brought about by the post-apartheid period where African people, especially those who are educated, believe that they are only responsible for the well-being of their immediate families.

The moral lesson that is learned from these incidents is that it is not wise to rebel against traditional values, because it is against African spirit of *ubuntu*. The same theme is also evident in **Impi YabomDabu Isethunjini** where Bafana argues with his uncle that his sister's children are not his responsibility. Bafana goes on to argue

that he has planned his family life with his wife. This is how he puts it in Buthelezi (1996:25-26):

169. Njengoba isimo zomnotho sinje nentengo yezinto inyuka kangaka ngingabe angihlakaniphile uma ngingathi ngiyazithatha lezi zingane zikaLinono, oHlanganisani no-Uzithelile. Uma mina ngizithatha ngingazithatha ngizibekephi? Ngingathi kodwa ngizisaphi izingane ezingaka eMlazi? Bonke ontanga yethu benganembili noma nganenye? Akuzona ezami lezi zingane. Futhi angikaze nje ngizifake kweyami ibhajethi.

(As economic and the prices of goods increases like this, I would be a fool to accept Linono's children, Hlanganisani and Uzithelile. If I take them where can I accommodate them? Where I think I am bringing so many children in Umlazi? All my peers have two or one child? These children are not mine and I have never included them in my budget).

The above extract is exactly where the theme of this novel is portrayed. There are many aspects of life that are dealt with in this extract. The theme of forgiveness, which is portrayed in Hlanganisani and Uzithelile's actions, is what shapes this novel. They do not hate their uncle and their uncle's wife. Hlanganisani and Uzithelile do the best they can to help their two cousins, and at the end, they play a very big role in bringing the family together. What Bafana has not done for his sister's children, Hlanganisani does by taking care of Melody's children. This part of the novel is crucial in this study because it is where the moral lesson is found. It is also where MaMthimkhulu and Bafana realize that what they had done was not good. This is how MaMthimkhulu confesses in Buthelezi (1996:290):

170. *Ake ningivumeleni ngihlambuluke bakwethu. Mina anginaso nje isibindi sokunibheka nina bakwaCele, noma sokukwazi ukuzibheka lezi zingane zikaLinono. Unya lwami naluphindisela ngomusa wodwa. Nazenyula izingane zami nazikhweza ezindaweni ezibanzi. Ngani izingane zethu zathola ukuthi zibe nobuntu, ngani izingane zethu zawela zaya phesheya, ngani izingane zethu zaba ngutho, ngani namhlanje siyahlanganiswa noNgubane nezingane zethu njengomndeni.*

(Allow me to confess my dear brothers. I do not have guts to confront you, the Cele people, or to confront these Linono's children. My cruelty was treated with mercy. You rescued my children and put them in broad places. Through you our children were able to regain humanity, through you, our children went overseas, through you, our children became something, through you, today, we are united as the family, Ngubane and our children).

When Bafana and his wife refuse to accommodate his sister's children they believe that it would not be in the interests of their nuclear family to do so. They regard Mpaphala people as outsiders who mean nothing to them. Now MaMthimkhulu realizes that their response was inhumane. She appreciates that her children are able to live a normal life. She and her husband have nothing but they believe that together they will make it. She had everything materially needed by her children, but because of the lack of humanity, it was of no use. She uses the term *ukwenyula*, meaning to rescue someone from danger, to refer to her parenting, which has been so damaging to her children. Melody nearly commits suicide because she cannot cope with her mother's parenting.

The above two extracts bring the novel together, that is why they are regarded as the central passages in the novel where the theme is revealed. This concurs with what is pointed out by Sollors (1993:23) which indicates the following about the theme:

In recognizing theme as an interesting meeting point of texts, which proves fruitful in creating the context in which to interpret a work (at least partially), we have no need of the postulate according to which theme should unify all the linguistic and representational component of work. We can definitely make do with the fact that it unifies a large or conspicuous or important portion of these components, relative to a specific descriptive interpretation of the work's "world" and language.

The theme is regarded as something that brings the novel together. Other scholars point out that a theme should be something that relates to the whole story from the beginning of the novel to the end. In this way, it should be about what is happening to the main characters of the novel. In the novel under discussion the main characters are Hlanganisani and Uzithelile. It is also through them that the theme of forgiveness is revealed. It is because they forgive their uncle, Bafana, and his wife, MaMthimkhulu that they help their cousins Euthanasia and Melody. It is mentioned at the beginning of the novel what it is that Bafana and his wife, Poppie, have done to these children, and throughout the novel these children try to survive while at the same time not harbouring hatred towards their uncle's family. That is how the theme of forgiveness is sustained.

What adds force to the theme of forgiveness is the fact that Bafana is aware that he and his wife have committed a terrible wrong thing by not taking care of Uzithelile and Hlanganisani. Finally, they ask for

forgiveness from their children as well as from Uzithelie and Hlanganisani. Poppie and Bafana are forgiven because they know very well what they have done, and acknowledge the cruelty Poppie has shown to Uzithelile and Hlanganisani. Bafana in Buthelezi (1996:284) has this to say:

171. Malume yini kodwa lena ongitshela yona? Uthi o-Uzithelile balanda uVuk' uzithathe ukuba aye eMelika base bethatha izingane zakhe yize mina ngala ukubathatha o-Uzithelile besebancane?

(My uncle what is it that you are telling me? Are you saying that Uzithelile and them fetched Vuk' uzithathe to go to America and took care of her children although I did not want to take care of them while they were still very young?)

The theme of forgiveness is also revealed in the reconciliation between Bafana and Poppie who have been separated for more than twenty years. This theme is used as a technique to wrap up the novel because everything is resolved. Even Bafana's grandchildren accept Bafana and Poppie and stop discriminating against them.

6.8 Conflict and change

The theme of conflict and change is revealed in all Buthelezi's novels that are discussed in this study. In **Kushaywa Edonsayo** the theme of conflict and change is evident in Bhekani's life where he experiences internal conflict caused by his unwillingness to listen to his late mother's words. His mother requested him not to abandon his family and the farm in Journey's End. Initially he tells his wife, Samvu, about his problem regarding his mother's words. He hopes that by telling his wife about the problem, he will be able to get her

support for disregarding his mother's wishes. This is how he puts it in Buthelezi (1993:14):

172. Ngikhathazwa ngamazwi kamama okugcina. Phela umama wathi kimi ngize ngingalilahli futhi ngingalifulatheli ikhaya.

(I am worried about my mother's last words. My mother said that I must never abandon and turn my back against home).

Bhekani expects Samvu to discourage him from listening to his mother's voice. He thinks that since Samvu has never been in the rural areas she will not allow Bhekani to leave Durban and go to Journey's End. When trying to explain to his wife why it is very difficult for him to go back home, Bhekani utters the following words in Buthelezi (1993:15):

173. Mina Samvu ngizohlulwa ukushiya uMdubane nobucwebecwebe bawo, ngishiye uSamvu wami, ngiyobutha inhlakanhlaka, ngiwole imvithimvithi, ngikhongozele, ngibuthezele, ngilungisa izigwegwe ezikade zagoba emzini kababa.

(Samvu, I will not be able to leave Durban with all its splendour; leaving behind my Samvu, to collect untidiness, to gather up heap of reins; hold out hand in order to receive, to gather together, to rectify the crookedness that has been formed long time ago in my father's house).

By mentioning the fact that Durban is an alluring city he is trying to convince Samvu that life will not be easy for them in Journey's End. There will be a lot to do in order to put things right in his father's house, which includes correcting the entrenched moral crookedness of Bhekani's sisters and brother, Phimbo. When he realizes that his

wife does not agree with him, and that his bleak picture of the household is not enough to change Samvu's mind, Bhekani mentions the household chores that are performed in rural areas. With that he thinks he will be able to win her support because Samvu has never experienced rural life. This is what he points out in Buthelezi (1993:16):

174. Qha Samvu, qha ngiyenqaba ukuba wena ungaya kuleliya khaya. Wena awulifanele leliya khaya, kanti futhi nendawo yakithi eJonono awuyifanele. Ingathi sengiyabona uzimelela, utibula uzama ukukhuphuka nembiza emthonjeni. Make sithi liyana umvimbi, udaka utiti. Ungaqala ngaphi nje ukubeka unyawo kulolu daka?

(No Samvu, no, I do not allow you to go to that home. You are not suitable for that home, and you are also not suitable for Jonono area. Would that I would see you standing firm, make a firm stand trying to go up with the clay pot from the spring. Let us say it is raining none stop and very soft mud. Where can you start to put your foot on that mud?)

He continues to mention the issue of milking cows, thinking that this will scare Samvu, but in vain. Bhekani tells Samvu that his brother, Phimbo and his paternal uncle are mostly not willing to perform their household chores, and asks how Samvu would cope with that. He utters the following words in Buthelezi (1993:16):

175. Make sithi akusengiwe, oPhimbo nobabomncane baziphuzele. Liyana. Ungabuxova kanjani ubulongo bese ubuyisa inkomo uzoyifasela ezibondweni ukuba isengwe?

(Let us say the cows are not milked, Phimbo and my junior father are drunk. It is raining. How can you walk in the cow dung and bring back the cow to tie her on the pole so that she can be milked?)

Samvu does not get the intended message. Bhekani wants to show Samvu that he is raising all these objections because he wants to protect her, but she infers that Bhekani is suggesting that she is not good enough to be Bhekani's wife. She responds as follows in Buthelezi (1993:17):

176. Uma mina ngingayifanele indawo yaseJonono, pho ngubani oyifanele Bheki-Bheki? Pho wawungishadelani uma mina ngingalifanele ikhaya lakwaMchunu? Pho wawuwayekelani amadabukanyawo angakini, wona ayokwazi uma mina ngingafanelekile ukubophela inkomo esibondeni bese ngiyisenga?

(If I am not suitable for Jonono area, who is suitable Bheki-Bheki? Why did you marry me if I am not suitable for Mchunu family? Why you did not marry the cracked feet from your area, who will be able if I am not suitable to tie the cow on the pole and milk her?)

Buthelezi uses the term *amadabukanyawo*, meaning young women with cracked feet. In fact this is jargon originating from the University of Zululand used to refer to local uneducated girls. Buthelezi uses this term to make the point that in most cases uneducated local girls are able to perform every household task that is required in rural areas. Samvu's response shows that she is a bit jealous and insecure, thinking that it is possible for the local girls to beat her; they can make very good rural wives. Bhekani does not give up his position easily. He mentions the bad behaviour of his brother and sisters. He talks about his brother and his junior father's drinking

problem which results in their not performing household chores like milking the cows. Bhekani has this to point out about his sister, Nkintsho's behaviour in Buthelezi (1993:17):

*177. Ungahlala uthini wena noNkintsho?
Ungathi sengiyambona ngempela
esegqoka eshintshashintsha ngeziketi
zakho eyoba ngugabigabi emaphathini
nasemabhayiskobhu. Lingagcini lapho
iChunu lakithi, lidlule likudlebhudlebhuze
ngolimi lwalo.*

(How can you live with Nkintsho? Would that I would see her wearing your skirts one after the other with an aim of showing off in parties and bioscope. Our Chunu will not stop there she would talk to you impolite).

Samvu manages to remain responsible for everything that needs to be done in Jonono. She tries to convince Bhekani that they have already started to do a very good work and that with help from God they will succeed, no matter how difficult their labours might be. This is evident in Buthelezi (1993:19):

*178. KwaMchunu khona yilapho engiya
khona. Njengoba sesimthune kahle
kangaka umama, sesiqale indaba edinga
ukuqedelwa kahle. Okwamanje indaba
yaseJonono kuseyindaba engaphethiwe.
Thina nawe ngalezi zandla zethu,
ngengqondo yethu, nangamandla ethu
onke siphiswa yiNkosi, siyoyiphetha,
sizifeze zonke izifiso zabazali bethu.*

(At Mchunu is where I am going. As we have buried my mother this good, we have started an issue that need to be completed nicely. At the moment the issue of Jonono is still pending. Both of us with our hands, our minds, our strength

provided by the Lord, we will conclude and fulfill all of our parents' wishes).

This quotation indicates that Samvu is not going to let anything to stand in the way of fulfilling their parent's wishes. She is confident that they will be able to make it. After Samvu utters these words Bhekani has nothing to say even though that does not mean that he is prepared to start thinking about going back to Jonono.

The above exchange reveals Bhekani's moral conflict emerging in external conflict, because these two characters, Bhekani and Samvu, talk about something that worries them about which they disagree. The theme of conflict and change is relevant in this novel because what occurs because of this conflict results in a change in Bhekani's life. If he had not undergone this conflict, no changes would have taken place. The internal conflict becomes too dangerous because Bhekani has nobody to talk to, since he finds it too difficult to convince his wife. Samvu has clearly stated to him that she is willing to work hand in hand with him regarding the issue of Jonono. Bhekani cannot stand what is inside him, that is why he tries to run away from Durban to Cape Town, because Cape Town is not in Natal. Bhekani is involved in car accident twice while trying to escape to Cape Town. He loses his job as well as his dignity, because the car was beyond repair. When doing shopping, he has to use taxis. The student nurses harass him by calling him by names. This is evident in Buthelezi (1993:36):

179. Wayengakaze aphuphe ngisho kumaphupho amabi ukuthi yena Bhekani-ndini, ngelinye ilanga uyoke abizwe ngephedi ngamathwasa amanesi, izinto ezingenazo ngisho izitifiketi zomsebenzi. Ngenxa yalezi zinkinga zikanina, wayesebizwa ngephedi; futhi ngenxa

yezinkinga zaseJonono wayeseluphaquza phansi, ngenxa yemizamo yokuzikhulula kule nkinyankinya ayedlambukiselwe kuyo ngabakwabo, wayesebizwa ngephedi eThekwini.

(He has never dreamed even in bad dreams that Bhekani himself, would one day be called the pedestrian by the student nurses, who do not even have job certificates. Because of his mother's problems, he was referred to as a pedestrian, because of Jonono's problems, he walks. Because of his attempts to free himself from the difficulties into which he had been forced by his siblings, he was referred to as the pedestrian).

The above quotation indicates that Bhekani blames his mother and his ties to Jonono for the problems he has encountered. All his problems are mentioned in this extract. Something that he never thought would happen to him has happened. He thought that since he has a university degree, people would respect him, especially those who are still studying for their certificates. It breaks his heart to realize that the way he has lost his dignity is so serious in such a way that the student nurses disrespect him. He is going through all these difficulties because he has been trying to run away from taking responsibility for Jonono. In his mind, if his mother had not asked him not to abandon Jonono, he would not have been through all these problems.

Bhekani also blames his brothers for being irresponsible in such a way that his mother could see that Phimbo and his younger brother were good for nothing. That is why Bhekani has to shoulder all the problems of Jonono alone. He uses the term *dlambukisela*, meaning to force someone to something to refer to his brothers'

irresponsibility. That Bhekani believes it is not his responsibility to take care of Jonono, is evident in Buthelezi (1993:36):

180. UBhekani wayezibuza aziphendule ukuthi kodwa unina, uMaMkhize wayemsukele ngani emfumbathisa lesi siqalekiso sokuba abheke ikhaya. Lalikhona iyekeyeke imbuqa yakwabo uPhimbo, inkosana; nothumbu wendlu kayise wayesadla amabele noma wayesabhungukile. Yibona ababefanele bathathe le ndawo eyase inikwe yena.

(Bhekani used to ask and answer himself about why did his mother, MaMkhize, choose him to carry this curse of looking after his home. Phimbo, his irresponsible brother, the heir as well as the last born from his father's house was still alive even though he had deserted home. It was them who were supposed to play the role that was given to him).

Bhekani wonders why things are not going according to the way that has been followed by African people. According to the African traditional way of life, the responsibility of looking after the household after the death of the head of the household falls on the firstborn. But, on the other hand, he is aware that his brothers are irresponsible; they cannot take good care of the family. The title of the novel which means let those who are responsible and hard working do the job or take responsibility, indicates the theme of this novel. The whole story is about shifting the responsibility from Bhekani's big brother to Bhekani.

There is a dramatic irony that is revealed by the use of the word *emfumbathisa*, meaning made to hold something inside one's hand. The word is used to refer to possessing something, such as wealth.

If Bhekani does not take risks and see what the benefit of holding the curse that his mother asked him to hold onto would be, he would not have been able to become wealthy. The fact that his brother, Phimbo is referred to as *iyekyeke*, someone who is unable to hold anything, whose hands are always empty, indicates that Phimbo is not a suitable person to look after Journey's End. Phimbo is unable to change even though Bhekani and his sisters try by all means to make him a responsible person. The name *imbuqa*, meaning someone who is irresponsible, is appropriate for him because he is always drunk.

As the novel unfolds it becomes clear that the conflict that Bhekani has experienced has made him change his attitude regarding his brothers and sisters, as well as life in general at Journey's End. At the end of the novel he thanks Samvu for helping him to develop his family as well as his sisters and their children. This is how he expresses his gratitude in Buthelezi (1993:162):

181. Ngiyakubonga nami ngoba nguwe owangipha isibindi. Impela angazi ukuthi ngangesabani. Phela izingane zakwethu azisindi kangako. Ngiyaziqhenya kakhulu ngoXolani, oPsychology noNtozonke kanye nabo bonke abashana bami.

(I also thank you because you gave me courage. I do not know what I was afraid of. My siblings are not that heavy. I am very proud of Xolani, Psychology and Ntozonke and all my nieces and nephews).

What can be deduced from the above quotation is that it is useful for a man to have a good and caring wife. This theme links with the post-apartheid period where young married couples prefer to live their life far away from their extended family. In this way they experience the

fear of the unknown, where they believe that it is not worth it to stick to the larger family. If it were not for Samvu, Bhekani would not have developed a good relationship with his brothers and sisters, nor would he have learnt to assume the responsibility of being a good uncle. That is why, towards the end of the novel, Bhekani mentions that he does not regret his reunion with his family, because it has given him power to gain knowledge and wisdom, as well as economic power. This concurs with a statement by Makgoba (1999:vii) where he asserts:

It was about building linkages and relationships within our family. It was about recognizing that together we are powerful but divided we are nothing, as the lessons of history have taught us.

It is evident from this extract that for people to succeed in life they need to work together with those that are close to them. A similar situation takes place in **Uze Ungalokothi** where Ndabethe's isolation from her family becomes a problem that nearly costs her her life as well as her marriage. She also nearly loses her husband through the car accident. The reason for their problems is that they are living in a desert: without visitors either from Tshipembe or Ndabethe's family – they are injured and incomplete.

6.9 Conclusion

This chapter has dealt with the themes that are portrayed in these novels. The most prominent theme that has been discussed here has been the theme of African Renaissance which emphasises the fact that human beings should stick to the spirit of *ubuntu* in order to be successful. The issue of forgiveness played a prominent role in the portrayal of themes in Buthelezi's novels. The moral lessons that are found in these themes were also discussed as well as their

relationship with the post-apartheid period. Forms of address that are relevant to African people, and their importance, were also discussed.

The following chapter will be dealing with the general conclusion for the whole study. It is comprised of the summary, findings as well as some implications for further research.

CHAPTER 7 GENERAL CONCLUSION

7.1 Introduction

This study has looked at many issues regarding how people young and old, rich and poor, men and women and even the high school students should conduct themselves during this post-apartheid period. But what has been observed in this study is that people within families, communities, educational institutions, as well as at the workplace, need each other. People need to acknowledge the presence and the importance of other people around them. This chapter focuses on some of the key issues that have been raised in this study. Each issue is discussed briefly under a subheading of summary and observations, and followed by a section where some implications for further research are also discussed.

It has been very difficult for the researcher to analyse the didactic elements that are found in Buthelezi's novels because both apartheid and post-apartheid period have both advantages and disadvantages. When looking at the life of African people it is evident that the post-apartheid period has brought about confusion and the loss of African values, which include *ubuntu* and respect.

7.2 Summary and observations

This study in the first chapter provided the chapter outline, which illustrates the contents of all the chapters of this study. The terms that are significant to this study were discussed. It articulates the aims of the study, reasons for the study as well as why Buthelezi's novels are regarded as didactic and classified as post-apartheid literature.

Buthelezi is regarded as one of the post-apartheid writers because he writes about some issues that were not previously allowed to be raised in African literatures. He writes about the effects of apartheid on African people, including those effects that continue to shape society, for example, the pass laws, the treatment of Africans in places of work, mixed marriages and mixed schooling.

The literary approaches to literary analysis are also discussed briefly in the first chapter of the study and applied to examples from the primary sources, which in this case are Buthelezi's novels. The approaches selected are moral-philosophical, utilitarian, consequentialist, deontologist, feminist, semiotic and socio-historical approaches. It was also explained how these approaches relate to the post- apartheid period.

Since this study is about the analysis of the didactic elements in Buthelezi's novels, the theories that are mostly used in this case are utilitarian theories. The focus would be on the actions, behaviour and the attitude of the characters in their respective settings. In order to perform this task, both good and bad consequences of the actions have been calculated. If the good consequences outweigh the bad consequences, then the action is moral. There are often rewards for morally good behaviour. In Buthelezi's novels, all his characters who follow morally good behaviour end up living their lives to the fullest in every respect.

For example, in **Impi yabomDabu Isethunjini**, Mr Cele and his wife look after Hlanganisani and Uzithelile, and in the end these two children become a blessing to them. They enjoy their old age. Mr Cele and his wife, MaKhumalo are very proud of Hlanganisani and Uzithelile. They believe that Hlanganisani and his wife, Thembisile

MaButhelezi Ngubane have been successful because they play their role in the family. Hlanganisani has not followed his uncle and his wife's steps of denying the responsibility of caring for the other extended family members. Bafana Ngubane still remembers that he and his wife could not take care of this sister, Linono's children. Bafana has not forgotten what he did to his sister's children. But to summarise everything, this study has indicated that people pay in one way or the other for all the immoral action that they happen to commit. What is happening at this stage of the novel shows Bafana how lost he has been. The bad things he has experienced in life after refusing to take care of his sister's children indicate that what he has been doing has been morally bad. In **Impi YabomDabu Isethunjini** Buthelezi refers to Bafana as *inkunkuma*, meaning rubbish, because of his inability to lead an acceptable normal life. This shows that his behaviour has been against the Word of God. That is why Bafana suffers the consequences, which include being separated from his house, losing everything he has had including his dignity.

Hlanganisani and Uzithelile become very helpful to their grandparents when they need them most. They even let their children to stay with Mr and Mrs Cele. It does not end there: Vukuzithathe's children are also part of this family.

Those who behave immorally suffer most of the time, but still there is a room for improvement in life for those who are prepared to change their behaviour, those who have learnt from their mistakes. The point that Buthelezi wants to make here is that it is never late to do good things, to change behaviour and attitudes, to work hard and to correct mistakes. In **Impi YabomDabu Isethunjini** Bafana and Poppie realize that they have been wrong all along, and they apologize to the whole family. After that there is much improvement in their lives as well. Bafana studies farm management and Poppie becomes a

lecturer at the university. Her state of health improves and she lives her life to the fullest.

In **Uze Ungalokothi**, Ndabethe has been wrong not to take her brother, ZazizaseMpumalanga, and sisters' advice not to marry Abafphani before getting high level of education. Their argument has been that Ndabethe does not know Abafphani well. The Gumede family even argued about different cultural backgrounds, as well as the issues around their home languages since Ndabethe is from a Zulu family and Abafphani from Vhavenda family. Ndabethe would not listen to them. Because of that, she finds it too difficult to tell her family that her marriage is abusive. Ndabethe and her children are periodically assaulted and also her husband has a drinking problem and as a result, he nearly lost his life. Abafphani lost his friend because of their drinking problem. The way Ndabethe suffers is so bad that it nearly costs her her marriage. Everything that happened to them indicates that they have done something wrong somewhere in their lifetime.

Tshipembe, on the other hand, is the product of the broken family. He has never experienced a good family setting. That is why he finds it impossible to provide a sound family environment, no matter how hard he tries. The moral lesson that is portrayed in Tshipembe's character is that Ndabethe should have socialized Tshipembe before tying the knot with him.

Tshipembe's behaviour is so bad that it makes him helpless; he never finds the healing that is needed to deal with his past which has been very bad. If it were not for ZazizaseMpumalanga, who kept reminding him that he is important and that he can change and be a better person, as well as the accident he was involved in, his

behaviour would not have changed towards the end of the novel. It was very difficult for him to accept that his wife, Ndabethe attends at the University.

In **Kushaywa Edonsayo** it is clear the consequentialist theory point of view, which indicates that one is punished for doing what is bad and gets rewards for doing what is morally good, applies. In other words, what is morally good can be seen through rewards. Bhekani is twice involved in car accidents twice the second of which leaves his car out of control, and in a situation where the insurance company would not pay for it because it was Bhekani's fault that his car broke down. He suffers like this because firstly, he fails to listen to his mother's last words asking him not to leave Journey's End, and secondly, he does not tell his wife Samvu about what is at his mind. In fact what he is doing could lead to problems in their marriage: they are not doing things as a family.

Bhekani fails to take Samvu's words seriously. As a result, after making sure that his car is in good condition, he starts his journey to Cape Town again. His BMW has been serviced by two good different garages to ensure that he is not get disappointed yet again. However, something crosses his path causing an accident which leaves his car beyond repair. It is clear, according to the moralistic theories, that what he is doing is not morally good, that is why he is punished.

Another important moral lesson found in Buthelezi's novels that has been identified in this study is that of respect for the elders, especially one's parents. In **Kushaywa Edonsayo** Bhekani cannot win when betting on the horses because he disregards the presence

of his father in his life. He believes that his mother, MaMkhize is the only person who can bring him good luck.

The fact that Bhekani believes that his dead father can do him no good indicates that there is something missing in his life. That gap has been caused by the absence of his father in his life. Bhekani's idea that his mother is to blame for not giving him luck shows that he has no direction in life. He is like an aeroplane without radar or like a ship that is controlled by all the water currents, spirits and the storms of the sea.

After changing his attitude about his father, his life begins to change and he grows in prosperity, from the time when he win on the horses until when his mother-in-law, MaDubazane, gives him all her wealth to keep for her grandson, Qhubekani.

Holding strongly to Christian values which involve treating other people with love and respect, he is able to make good decisions about the well-being of the people of Journey's End. Bhekani's family gets the full support of Journey's End people when he is stung by a swarm of bees, and when robbers come to rob his shop. It is believed that that is the way that should be followed by people in communities, because even when Bhekani encounters difficulties that threaten his life, he is able to survive.

This study has also dealt with the state of education in post-apartheid South Africa, looking at both formal and informal education. A comparison between the state of education during the apartheid period and in this present period has been made. Ways of improving the standard and the quality of education in African schools, as well as the reasons for poor academic progress, have been discussed.

This study has highlighted some of the reasons for the poor academic performance of the African university students as far as the issue of competency in English language is concerned. The other factor that affects education in the post-apartheid South Africa is the issue of the use of the indigenous languages which are believed to bring down the level of intelligence in students. This discussion highlights the lack of competent teachers, as far as teaching multiracial and multicultural classes is concerned. They also include the assumptions of White teachers where they are known to have a tendency of humiliating African students. These teachers also fail to understand the needs of the African students and undermine their intelligence due to the lack of competency in English language which is their second language.

It has also looked at the role played by the involvement of parents, peer learning, community involvement, involvement of stakeholders and competent teachers in children's education and especially in the improvement of education for African students. The disadvantages of peer learning as far as the lack of parental supervision, as well as learners' discipline is concerned, have been also briefly considered.

There is a need to work together for the survival and development of this country. There is no way in which South Africans can face the challenges of the future without each other. Buthelezi presents this point of view in **Indebe Yami Iyachichima** where he endorses a scheme whereby academic, more particularly White lecturers, because they can afford it, are encouraged to adopt Vista University students, especially those who are very poor. Poor students attend classes without eating anything. They have to study and make sure that they succeed without books which are very expensive. If they were to be adopted by lecturers, their needs would be catered for.

They would have somewhere to go should it happen that they come across difficult times. In that way Africans and Whites would be working together for the survival and the development of this country.

The moral lesson that is presented in this point is that for students to do well in their studies, they need to be supported by their lecturers. In that way they will be able to face the challenges of this world which needs educated people, and also people who can appreciate the good things that happen to them and show their gratitude by helping other people in need.

This study has also dealt with the different kinds of households that are portrayed in Buthelezi's novels. There are those that are led by single women because their husbands have died and those that are led by women because their husbands do not take responsibility for caring for their families. Another type of household portrayed in Buthelezi's novels is that led by grandparents. These households are identified by their poor socio-economic conditions. The moral lesson that is derived from observing these types of household is that it is the responsibility of the other siblings to take care of one another's children, not the grandparents. This is evident in **Uze Ungalokothi** where Ndabethe is discouraged by her family background from thinking that it is a good idea to take her children to her mother.

The study has indicated the importance of extended families in African communities. In the Gumede family it is not the grandmother's responsibility to look after the grandchildren. Brothers and sisters should take care of each other's children. In that way, the children would be living with their uncles, aunts and cousins. When the cousins grow up together with their aunts and uncles they can learn from each other and also share their ideas. The absence of

this mutual support is what Doctor Mdlalose identified as a problem with Bafana's family life in **Impi YabomDabu Isethunjini**. Euthanasia behaves badly because he is lonely, and his problems are solved once he reunites with his cousins and his grandparents.

The moral lesson that is found in this case is that extended families should play important role in a person's life. Reinforcing this point of view is the fact that there are many problems that are encountered by the characters in Buthelezi's novels if they keep themselves away from their extended families. Buthelezi refers to those who do not consider the importance of relatives as animals because they cannot think properly, they do not care for other people's needs and above all, they are selfish.

The principle of division of labour which is evident in **Impi YabomDabu Isethunjini** has also been dealt with in this study. This division of labour brings about different interests, as well as different responsibilities among married couples. It has a very bad effect on the marriage of Bafana and Poppie, eroding their respect for each other. Poppie, especially lose respect for her husband, Bafana. It also has a very bad effect on the children who believe that only the mother loves and cares about them. This is because it is the mother who takes them to school. Eventually, it is the mother who makes sure that they get their own car. This situation does not arise because the father does not care, but through the principle of division of labour which is practised in this household. Bafana has to take care of Mpaphala people as well as his dogs.

This divided household is related to the post-apartheid period in that Poppie conducts her life as she does because she is exercising her political prerogatives, which give women a right to be treated equally.

In this new South Africa opportunities are the same for both men and women.

The most prominent theme that has been discussed here has been the theme of African Renaissance which emphasises the fact that human beings should adhere to the spirit of *ubuntu* in order to be successful. The issue of forgiveness was identified as an important element in the portrayal of themes in Buthelezi's novels. The moral lessons that are conveyed in these themes were also discussed as well as their relationship with the post-apartheid period.

Buthelezi discourages multiracial and multicultural marriages. In his novels, should it happen that a character finds herself in a multicultural marriage, it becomes clear that this has happened at her own risk: there has been no blessing from the families involved. In **Uze Ungalokothi**, the Gumede family is not happy about Ndabethe's relationship with the Tshipembe family, and Abafphani's mother also keeps on complaining about the fact that his son made a very big mistake by marrying a Zulu woman. To prove that Buthelezi's aim has been to warn people to be careful about these kinds of marriages, there are many problems that are encountered by the couples involved. These problems are so serious that they nearly cost the spouses their lives.

In most of Buthelezi's novels that are studied in this research, even though the main characters have been abroad, for example, Uzithelile, Hlanganisani and Vikizitha, in **Impi YabomDabu Isethunjini**, they do not believe in choosing people from overseas to be their marriage partners. They acknowledge that African people can make really good marriage partners for them. Vikizitha and Hlanganisani even argue that who will marry their brothers and

sisters if they marry White people. It has become clear that in most cases White people would not allow their sons to marry African women. Melody in **Impi YabomDabu Isethunjini** has been left with a White man's child, but that has not made her boyfriend's parents change their minds.

This study has shown that Melody falls in love with Peter Samuels because she has had no choice. There has been a lack of African boys in her surroundings. Bafana's family does not go to an African church where their children would be able to make friends with other people their age. Melody and Euthanasia suffer because they have no one to talk to regarding relationships and the ways in which to behave themselves. In other words, they have no sense of belonging. Other boys and girls with whom they go to school do not pay any attention to them. They regard Euthanasia and Melody and all the African children who live in La Lucia as White people. White families which are supposed to be neighbours to Bafana's family, do not welcome them. That is why the relationship between Melody and Peter fails.

The implications of multiracial relationships are also explored in **Buchitheka Bugayiwe**, where Mbube Mtshali manages avoid being tied to Tiffany, a White lady, who shows interest in him. In fact Tiffany tries to convince Mbube that she is the right woman for him. His rejection of her, and his return to the woman from the place of his birth shows the importance of African Renaissance where African people see their own way of living as what is best for them.

Forms of address that are relevant to African people, and their importance, were also discussed. Buthelezi mentioned the point that there is no longer any form of respect before the African chiefs, and

argues that it has been instilled in African people to hate what belongs to them. Buthelezi points out that the books that are written by Afrikaans-speaking people teach children that they should refer to old people as Uncle Jan or Tant Sarah, which is not the case with the books the White people wrote for the Africans. He makes an example of King Cetshwayo and King Edward where in the written books the former is only referred to as Cetshwayo, while the latter is always referred to as the King.

7.3 Some implications for further research

There is not much research that has been conducted on Buthelezi's novels, therefore, it is recommended that a research where the other literary theories are used to analyze these works is done in future.

Plausibility of the novels in terms of character portrayal, character development, presentation of moral lessons, and personal naming technique of the characters should be among the aspects pursued in further research into these novels.

African personal names play an important role in emphasizing the importance of African Renaissance in the post-apartheid period, but it is doubtful that they can also contribute in the development of a person's character, either economically, socially and educationally.

Going to live in rural area does not mean that a person would be very successful wealthwise. If one has to open a business, one needs to consider the issue of market. People in rural areas are very poor and they do not understand many aspects of modern technology. Most Buthelezi's main characters are born in rural areas, obtain their higher education abroad, then return home to the rural areas to work. How possible is that? Bhekani left Durban and came to Jonono to

open a business which became very successful, and which involved most of the rural people. After everything has been done, which includes the change of attitude in Bhekani's brothers and sisters, the issue of plausibility remains very important. As much as we understand that the aim of Buthelezi in this case is to make people aware that there is life in rural areas, there are people in rural areas, there is a degree of exaggeration in revealing that moral lesson.

Even though there is a saying that together we stand and divided we fall, there is not much proof that really the family could guarantee the success of the individuals involved. There is an isiZulu idiom which says that *iningi liyabona ububende*, meaning many people spoil the broth, which could be interpreted as meaning that the more the people involved, the more likely for the project to fail.

It is not easy to change the mentality of people in rural areas. As much as Buthelezi in his novels tries to convince people to follow the European healthy way of thinking and living, this is impractical in rural areas where people still believe that to be overweight means that a person is healthy, more especially women. African people do not encourage people to lose weight.

Although the personal naming of characters in literature is the author's right, the personal names that are given to characters should be personal names that are, realistically, likely to be found within African communities in rural areas such as those portrayed. The following personal names that are found in Buthelezi's novels are not familiar and are so difficult that rural people would not be able to pronounce them, for example, Mineapolis, Sociology and Psychology. They are not true reflection of rural life. But, on the other hand, one might argue that these personal names are relevant

because the mothers of the children who have these personal names have not acquired tertiary education. In other words, this form of personal naming technique indicates the dangers of a low level of education. It is through these personal names that Buthelezi wants people to be aware of the impact of the lack of sufficient education in people's lives. When comparing the personal names of Thathezakhe Mdlalose, the psychologist, and those bestowed by the mothers of the above-mentioned children, one can see that really the problem is the lack of education. In a case of Melody and Euthanasia, these personal names are relevant because of the environment in which they live, as well as the mindset of their parents who try by all means to live the White man's life.

The question of plausibility in terms of religion could also be recommended for further research on these novels. As much as Christianity is a very strong religion with many followers in South Africa, people still believe that there is nothing wrong with their own African religion. The way in which Bhekani's religious affiliation is portrayed is somewhat misleading to people. The argument he puts forward is understood, but it is less practical. If there is no need for a businessman to own a firearm it means there is no need to have alternatives in life: God would take care of everything; people need not to worry about anything.

In **Impi YabomDabu Isethunjini** Christianity and African religions overlap. Mr Cele, Bafana's uncle, is a preacher, but when Euthanasia arrives at Mpaphala, traditional rituals which include the slaughtering of a goat and the use of the bile are observed by Mr Cele's family. He does not end there, he goes on to give Euthanasia an African personal name. On the very same evening, before they go to bed, they gather together for a prayer meeting where they ask Euthanasia

to read Psalm 23 to them from the isiZulu Bible before they pray. Apart from the moral lesson that is found in this novel it surprises Mr Cele's family to find out that Euthanasia battles to read isiZulu. The moral lesson that Buthelezi would like his readers to grasp is that it is possible for people to be Christians in their own African way of living.

There is also a need for further research where the main aim of the study would be to find out, as far as Buthelezi's novels are concerned, whether it is African religion or Christianity that is most important in African people's lives in a post-apartheid period where people are free to choose how they would like to live their lives.

In **Kushaywa Edonsayo**, **Buchitheka Bugayiwe** and **Uze Ungalokothi**, Buthelezi mentions something important about African religion as well as African personal naming patterns. For example, in **Uze Ungalokothi** Tshipembe and Ndabethe argue about the personal names that are to be given to their firstborn child for baptism. They do not see eye-to-eye because of their different cultural and class backgrounds. Ndabethe comes from a family where they live according to the European standards, with everything they need readily available. She believes that it would be good for their child to be given one Christian name and one isiZulu name. On the other hand Tshipembe believes that they are both Africans regardless of their different cultural backgrounds. Their children should be given African names. But to prove that he has power over his wife who is from a Zulu family, none of their children has an isiZulu personal name.

Another suggestion for further research on Buthelezi's novels would be to find out through using an historical-biographical approach whether, or to what extent, his novels are about his life experiences.

The reason for that is that all his main characters are highly educated just like himself, and they have been abroad. They come back after achieving what they wanted in life when they left South Africa. His children have isiZulu personal names. He loves and understands South African politics. To prove his love and interest in South African politics, he has written a book about the life of the first democratic South African President, Nelson Rholihlahla Mandela.

BIBLIOGRAPHY

Primary sources

- Buthelezi, JC 1993 **Kushaywa Edonsayo**. Cape Town: Maskew Miller Longman (Pty) Ltd.
- Buthelezi, JC 1998 **Indebe Yami Iyachichima**. Kenwyn: Juta and Company Ltd.
- Buthelezi, JC 1996 **Impi YabomDabu Isethunjini**. Cape Town: Maskew Miller Longman (Pty) Ltd.
- Buthelezi, JC 1997 **Buchitheka Bugayiwe**. Kenwyn: Juta and Company Ltd.
- Buthelezi, JC 2001 **Uze Ungalokothi**. Cape Town: Maskew Miller Longman (Pty) Ltd.

Secondary sources

- Abrams, MH 1999 **A Glossary of Literary Terms**. United States of America: Harcourt Brace College Publishers.
- Alexander, T 1997 **Families, Education and Social Differences**. Routledge: The Open University.
- Attridge, D and Jolly, R 1998 **Writing in South Africa: Literature, Apartheid, Democracy 1970-1995**. Cambridge: Cambridge University Press.
- Bertram, C 2003 *"Students doing it for themselves: the role of informal study groups in a mixed mode teacher education programme"* in **South African Journal of Higher Education**. Volume 17 Number 2.
- Bressler, CE 1994 **Literary Criticism: An Introduction to Theory And Practice**. London: Prentice-Hall International.

- Brink, A 1998 *"Interrogating Silence: New Possibilities faced by South African Literature"* in **Writing South Africa: Literature, Apartheid, Democracy 1970-1995**. Cambridge: Cambridge University Press.
- Brock-Utne, B 2002 **Language, Democracy and Education in Africa, Discussion Paper 15**. Nordiska Afrikainstitute: Uppsala.
- Buthelezi, JC 2002 **Rholihlahla Dalibhunga Nelson Mandela: An Ecological Study**. Canada: Trafford Publishing.
- Camie, F 2003 **Alternative Approaches to Education: A Guide for Parents and Teachers**. London:11 New Fetter Lane.
- Carroll, N 2002 *"The Wheel of Virtue: Art, Literature and Moral Knowledge"* **The Journal of Aesthetics and Art Criticism**. Volume 60 number 1.
- Chadwick, C 1998 **Encyclopedia of Applied Ethics**. London: Academic Press.
- Clarke, D 2001 *'My Dear Lads...': G.A. Henty, Author of Empire, and the New South Africa'*. **Alternation**. Volume 8 Number 1.
- Crisp, R 1997 **Mill on Utilitarianism**. New York: Routledge Philosophy Guide Books.
- CRSocio-Historical (n.d.) **"The Story of an Hour," "A Modest Proposal," "Channel Firing," and the Socio-Historical Approach**. Available <http://gemini.nav.cc.us/netshare/jhudd/CRSocio-Historical.html> Accessed 05-09-2002
- Cuddon, JA 1991 **A Dictionary of Literary Terms and Literary Theory**. Oxford: Africanwell Publishers.
- Cunningham, A 2001 **The Heart of what Matters: The Role of Literature In Moral Philosophy**. London: University of California Press.

- Daiches, D 1956 **Critical Approaches to Literature**. London: Longman.
- Degenaar, J 1992 *'How Texts and their Reception will Change in the Post-Apartheid Era*. **Current Writing**. Volume 4.
- Dilg, M 1999 **Race and Culture in the Classroom**. Teaching and Learning Through Multicultural Education. Teachers College: New York: Columbia University.
- Diop, CA 1996 **Towards African Renaissance: Essays in African Culture and Development.: 1946-1960**. London: Kamak House.
- Doke, CM et al. 1999 **Zulu-English, English-Zulu Dictionary**. Johannesburg: Witwatersrand University Press.
- Ellos, WJ 1994 **Narrative Ethics**. Brookfield United States of America: Avebury.
- Feagin, SL 1996 **Reading with Feeling**. London: Cornell University Press.
- Fergus, J 1983 **Jane Austen and the Didactic Novel**. London: Macmillan.
- Garbers, JG 1991 **The Challenge Of Change in South Africa: The Education System As An Instrument Of Reconciliation in South Africa**. Port Elizabeth: University of Port Elizabeth.
- Gerard, AS 1971 **Four African Literatures: Xhosa, Sotho, Zulu, Amharic**. Berkeley: University of California Press.
- Gerson, M 1990 **Ties That Bind: Mothering: The View from Psychological Research**. London: The University of Chicago Press.
- Giddens, A 1994 **Sociology**. Oxford: Africanwell Publishers.

- Gracia, JJE 2001 "*Borges's "Pierre Menard": Philosophy or Literature?"* **The Journal of Aesthetics and Art Criticism**. Volume 59.
- Grobler, GMM 1995 '*Creative African-Language Writing in South Africa: Writers Unshackled after Apartheid*'. **South African Journal of African Languages**. Volume 15 Number 2.
- Herbst, J 1989 "*South Africa and Southern Africa after Apartheid*" In **Africa in World Politics: Post-cold War Challenges**. Edited by John W. Harbeson and Donald Rothchild.
- Higgs, P et al. 2002 "*African voices in education*" in **South African Journal of Higher Education**. Volume 16 Number 2.
- Hlela, NN 2000 **Regional Conflict and Policy Shifts in the Post Apartheid Era: Impact of Domestic Politics on South Africa's Foreign Policy**. Unpublished Masters Dissertation. Pietermaritzburg: University of Natal.
- Hooper, M 2001 '*The Ethics of Reading: Conrad's **The Secret Agent***'. **Alternation**. Volume 8 Number 1.
- Jansen, JD 1987 **Curriculum: Context, Conflict and Change in African South African Education**: Paper Presented at the annual meeting of the comparative and International Education Society. Washington, DC March 12-15.
- Jansen, JD 1987 **Post-apartheid Education: The Curriculum Dimension**. Paper presented at the Symposium (11): Post-apartheid South Africa, University of Pittsburg, 6th March.
- Jeffers, S 1996 **End the Struggle and Dance with Life: How to Build Yourself up when the World Gets you Down**. London: Hodder and Stoughton.

- Johnson, SL 2000 **Defining the Migrant Experience: An Analysis of the Poetry and Performance of a Contemporary Southern African Genre.** Unpublished Masters Dissertation. Pietermaritzburg: University of Natal.
- Kahn, JE 1987 **The Right Word at the Right Time.** London: The Reader's Digest Association Limited.
- Khoza, RJ 1999 "*The Institutional Structures that Should Underpin African Renaissance*" in **African Renaissance.** Edited by William Malegapuru Makgoba. Tafelberg:Mafube
- Khumalo, B 2002 **In The Balance-Debating the State of Democracy in South Africa: Economic and Social Inequality.** Cape Town: Idasa:
- Khumalo, E 2000 **Factors Affecting Changes in Zulu Western and Zulu African Personal Naming Patterns.** Unpublished Honours Article. Pietermaritzburg: University of Natal.
- Khumalo, E 2002 **A Critical Analysis of NF Mbhele's One-Act-Plays.** Unpublished Masters Dissertation. Pietermaritzburg: University of Natal.
- Klarer, M 2003 **An Introduction to Literary Studies.** London: Routledge Publishers.
- Koopman, A 1989 *'The Aetiology of Zulu Personal Names'* **Nomina Africana.** Volume1 Number 2.
- Kossew, S 1997 "*Reinventing History; Reimagining the Novel: The Politics of Reading Andre Brink's Imaginings of Sand.*" **Journal of Literary Studies.** Volume 13.
- Langa, M 2000 **Memory of Stones.** Johannesburg: David Philip.
- Langland, E and Gove, W 1981 **A Feminist Perspective in the Academy: The Difference it Makes.** London : University of Chicago Press.

- Lawrence, D 1996 **Enhancing Self-esteem in the Classroom.** London: Paul Chapman Publishers.
- Lee, R 1991 **Transition To Democracy: Policy Perspective 1991.** Cape Town: Oxford University Press.
- Lemmer, EM 1993 **Addressing the Needs of the African Child with a Limited Language Proficiency in the Medium of Instruction.** Pretoria: J.L. van Schaik (Pty) Ltd.
- Liwane, N 1990 *"The significance of ubuntu in the development of an ANC cadre"*
<http://www.anc.org.za/ancdocs/pubs/umrabulo13v.html> Accessed on 12 -08- 2006.
- Losambe, L 1996 **Introduction to the African Prose Narrative.** Pretoria: Kagiso.
- Louw, DJ 1998 *"Ubuntu: An African Assessment of the Religious Other"*
<http://www.bu.edu/wcp/Papers/Afri/AfriLouw.html>
Twentieth World Congress of Philosophy.
- Madiga, RP 2000 **Cultural Conflicts in Northern Sotho Dramas.** Unpublished Masters Dissertation. Pretoria: University of South Africa.
- Mafela, MJ 1996 *"Culture and the interpretation of meaning in a literary text"* in **South African Journal of African Languages.** Volume 16. Number 1
- Mafela, MJ 2006 *"The Dilemma Faced by the Indigenous African Literature Writer: From the Missionary Period to the Post-Apartheid Period: Inaugural Lecture.* Pretoria: University of South Africa.
- Makgoba, WM 1999 **African Renaissance.** Tafelberg: Mafube.
- Makhambeni, N 1988 *"An Analysis of Certain Prominent Themes in Zulu Novels".* **South African Journal of African Languages.** Volume 8 Number 1.

- Malinowski, B 1945 **The Dynamics of Cultural change: An Inquiry into Race Relations in Africa.** New Haven: Yale University Press.
- Manhire, V 1996 "Didacticism in Fay Welson's Letters to Alice: Constructions of Instruction" **Deep South** Volume 2 Number 1 (Autumn 1996). Available: <http://www.otago.ac.nz/DeepSouth/vol2no1/itoa.html>. Accessed: 02-04-2003.
- Maphumulo, AM 1995 **Masikhe Ngenkezo Umqulu 1.** Pietermaritzburg: Reach Out Publishers.
- Maphumulo, AM 2001 **A Study of DBZ Ntuli's Radio Trilogy: Isivumelwano, Isivumelwano Esisha and Ngenxa Yesivumelwano.** Unpublished Doctoral Thesis. Pretoria: University of South Africa.
- Marggraff, MM 1996 **The Moral Story in Zulu (1930-1955).** Unpublished Masters Dissertation. Pretoria: University of South Africa.
- Marivate, CTD 1991 **The Challenge of Change in South Africa. Education For The Healing of A Sick Society.** Port Elizabeth: University of Port Elizabeth.
- Masuku, N 1997 **Images of Women in Some Zulu Literary Works: A Feminist Critique.** Unpublished Masters Dissertation. Pretoria: University of South Africa.
- Mathonsi, NN 2001 "Review of *Itshwele Lempangele*" **Alternations** Volume 21, Number 17.
- Mathonsi, NN 2002 "Social commitment in *Ulaka LwabaNguni* (by I.S. Kubheka)" in **South African Journal of African Languages.** Volume 22 Number 3.
- Matsebatlela, E 2005 "Language an issue in pass rates" GCIS Communication Centre. **The Star.** 17 January.
- Mbigi, L
And Maree, J 1995 **Ubuntu: The Spirit of African Transformation Management.** Unpublished document.

- Mhlambi, IJ 2002 *"The hegemonic conceptualization of the African renaissance in Buthelezi's consciousness as reflected in his narratives"* in **South African Journal of African Languages**. Volume 22 Number 3.
- Mkhize, J 2001 *'Literary Prospects in 'Post-Apartheid' South Africa'*. **Alternation**. Volume 8 Number 1.
- Mkhize, SM 1998 **Contexts, Resistance Crowds and Mass Mobilisation: A Comparative Analysis of Anti- apartheid Politics in Pietermaritzburg During the 1950's and 1980's**. Unpublished Masters Dissertation. Pietermaritzburg: University of Natal.
- Moller, V 1997 **Finding the Lost Generation**. London: James Currey.
- Moodly-Adams,MM 1994 *'Culture. Responsibility and Affected Ignorance'*. **Ethics**. Volume 104.
- Moore, JD 1997 **Visions of Culture: An Introduction to Anthropological Theories and Theorists**. United States of America : AltaMira Press.
- Murray, MJ 1994 **Revolution Deferred: the Painful Birth of Post -Apartheid South Africa**. London : Verso.
- Ndebele, NS 1991 **The Discovery of the Ordinary: Essays in South African Literature and Culture**. Johannesburg: COSAW.
- Ndebele, NS 1994 **South African Literature and Culture: Rediscovery of the Ordinary**. New York: Manchester University Press.
- Noyes, JK 1997 *"Departing, Returning and Longing for Home- Narration and the Pathos of Nation"*. **Journal of Literary Studies**. Volume 13.
- Ntuli, DB and Swanepoel, CF 1993 **South African Literature in African Languages**. Pretoria: Acacia.

- Pandor, N 2006 **Language Policy not yet off the Ground.** Cape Town: Sapa.
<http://www.anc.org.za/anc/newsbrief/index.html>
Accessed on 15-10-2006.
- Parsons, C 1994 **Quality Improvement in Education.** London: David Fulton Publishers.
- Pechey, G 1994 **Post-Apartheid Narratives: Colonial Discourse/ Post-Colonial Theory.** Manchester: Manchester University Press.
- Peck, J and Coyle, M 1984 **Literary Terms and Criticism.** London: Macmillan.
- Phillips, A 1987 **Feminism and Equality.** Oxford: Basil Africanwell Ltd.
- Pityana, NB 1999 *"The Renewal of African Moral Values" in African Renaissance.* Edited by William Malegapuru Makgoba. Tafelberg: Mafube.
- Plamenatz, J 1949 **The English Utilitarians.** Oxford: Basil Africanwell Ltd.
- Quinton, A 1973 **Utilitarian Ethics.** London: Gerald Duckworth.
- Rabin, C 1996 **Equal Partners Good Friends: Empowering Couples Through Therapy.** London: Routledge Publishers.
- Reading Group Guides (n.d.) **None to Accompany Me.** Available:
http://www.readinggroupguides.com/guides/none_toaccompany_me-author.asp Accessed 24-08-2002.
- Ribbens, J 1994 **Mothers and Their Children: A Feminist Sociology of Childrearing.** London: SAGE Publications.
- Rice, P 1996 **Modern Literary Theory: A Reader.** London: Arnold.
- Ross, MP 1967 **Models of Language.** London: Methuen.
- Saunders, C 1998 **A Dictionary of South African History.** Cape Town: David Philip.

- Scheindman, WW 1998 *"Post-apartheid South Africa: Steps Taken, the Path Ahead"* in: **South Africa: Twelve Perspectives on The Transition**. Edited by Helen Kitchen and J. Coleman Kitchen.
- Segers, RT 1997 *"Inventing a Future for Literary Studies: Research And Teaching on Cultural Identity"* **Journal of Literary Studies**. Volume 13.
- Selden, R 1995 **From Formalism to Poststructuralism Volume 8**. Cambridge: Cambridge University Press.
- Selepe, TJ 1997 *"Liberating the teaching of literature in a democratic South Africa: A pedagogy of reconstruction"* in **South African Journal of African Languages**. Volume 17 Number 4.
- Serudu, MS 2002 **Character Delineation in Some Novels of OK Matsepe**. Unpublished Masters Dissertation, Pretoria: University of South Africa.
- Shabangu, S 2004 **A Campaign Against Violence On Women and Children**. Unpublished document.
- Sibiya, P 2005 *"Africans' rights are being undermined"* GCIS Communication Centre. **The Star**. 17 January.
- Sibulkin, M (n.d.) An Empirical Approach to morality. <http://www.geocities.com/empmor/morality.html>. Accessed on 01-04-2003.
- Smith, AM 2002 **The No.1 Ladies' Detective Agency**. New York: Anchor Books.
- Smith, ME 1993 **The anti-child sentiment in Contemporary Society** (with Specific reference to the African child). Pretoria: J L van Schaik (Pty) Ltd.
- Sollors, W 1993 **The Return of Thematic Criticism**. England: Havard University Press.

- Squelch, J 1993 **Towards a Multicultural Approach to Education in South Africa.** Pretoria: J L van Schaik (Pty) Ltd.
- Stimpson, CR 1978 *"Ad/d Feminam: Women, Literature and Society"* in **Literature and Society.** London: The Johns Hopkins University Press. Edited by EW Said.
- Swanepoel, CF 1990 **African Literature: Approaches and Applications.** Pretoria : De Jager-HAUM.
- Teffo, L 1999 *Moral Renewal and African Experience(s) in African Renaissance.* Edited by Malegapuru William Makgoba. Tafelberg: Mafube.
- Terkel, S 1999 **Encyclopedia of Ethics.** New York: Facts On File.
- The Atlantic Monthly Company. 2000. After apartheid. Available: <http://www.theatlantic.com/unbound/interviews/ba2000-02-09.htm> (Accessed 27-08-2002)
- Thompson, D 2001 **Radical Feminism Today.** London: SAGE Publications.
- Tucker, C and Scott, D 1992 **South Africa: Prospects for Successful Transition.** Kenwyn: Juta.
- Tutu, D 1999 **No Future Without Forgiveness.** Image: Unpublished document.
- Warnes, CG 1999 **History, Representation and the Post-apartheid Narrative: van Vladislavic's Propaganda by Monuments and Other Stories.** Unpublished Masters Dissertation. Pietermaritzburg: University of Natal.
- Yamamori, T 1996 **Serving with the Poor in Africa.** United States of America: MARC Publishers.
- Zulu, NS 1999 *'African Literature in the Next Millennium'.* **South African Journal of African Languages.** Volume 19 Number 4.

Consulted but not quoted

- Bogason, P 2000 **Public Policy and Local Governance: Institutions in Postmodern Society.** Cheltenham: Edward Elgar.
- Bond, P 2000 **Elite Transition: From Apartheid to Neoliberalism in South Africa.** London: Pluto.
- Ferguson, MG 1994 **Changes in Perception of others in African and White South African Adolescents: The Effect of Participation in a Youth Development Programme.** Unpublished Masters Dissertation. Pietermaritzburg: University of Natal.
- Malinga, ABM 2000 **Making Voices Heard: The Lives of Four Women in the Pietermaritzburg Area (1970-1994)** Unpublished Masters Dissertation. Pietermaritzburg: University of Natal.
- Mzamane, M 1996 *'From Resistance to Reconstruction: Culture and New South Africa'. A Review of International English.* Volume 27 Number 1.
- Nuttall, S
and Coetzee, C 1998 **Negotiating the Past: the Making of Memory in South Africa.** Oxford: Oxford University Press.
- Pires, GD 2000 *"Ethnicity and Acculturation in a Culturally Diverse Country: Identifying Ethnic Markets."* **Journal of Multilingual and Multicultural Development.** Volume 21.