

**THE PRETEXTS OF IDENTITY CRISIS IN POST-COLONIAL AFRICA: A STUDY
OF SELECTED NOVELS OF KOPANO MATLWA**

by

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DEDICATION

This work is dedicated to my father, Tibane Jacob Seabi and mother, Chuene Emily Seabi, and my siblings Kopano Dinah Seabi and Ramasela Seabi. Their moral support and endless encouragement have kept me going throughout the journey of my studies. This work is also dedicated to all the people born after 1994 in South Africa.

DECLARATION

I, Seabi Pule, student number 201604505 declare that the study I am submitting for the degree, Master of Arts (English Studies) has not been presented by me for a degree at this or any other university. This is my work in design and implementation. All the sources cited have been stated and recognised by means of full references.

Signature

Date

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ABSTRACT

This study has sought to explore the pretexts of identity crisis in post-colonial (South) Africa through the prism of Kopano Matlwa`s novels. It has used a qualitative research design to dissect the pretext of identity crisis in post-colonial (South) Africa unveiled in Matlwa`s novels through a textual analysis approach. The literature review section centred on the following themes: identity, colonialism and colonisation, pre-colonial, post-colonial, African, feminism, womanism, and Afrocentricity. Moreover, the findings from Matlwa`s novels revealed that the African-born free generation can resolve this identity crisis by reclaiming their roots and identity, and by going back into their past to identify with their African culture and traditions, where their roots come from which are linked to the African names and surnames. The majority of the characteristics in these novels are influenced by Western stereotypes and behaviours, and this resulted in a crisis as the African identity becomes left behind if not following, mimicking and experiencing a hybrid western identity.

Keywords: Identity, colonialism and colonisation, pre-colonial, post-colonial, African feminism, Womanism, Matlwa and Afrocentric views.

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CHAPTER ONE

ORIENTATION OF THE STUDY

1.1 BACKGROUND AND MOTIVATION

This study explores the pretexts of identity crisis in post-colonial Africa through Kopano Matlwa's novels: *Coconut* (2007), *Spilt Milk* (2010), and *Evening Primrose* (2016). The researcher will analyse these novels through different lenses: Post-colonial, Afrocentric, and feministic reading. A bogus explanation for doing something awful to shroud a simple reason is known as a pretext. While identity is who for sure a person or thing is, an identity crisis is a point at which someone is not sure of who they are or of their place in society (Hornby, 2015).

Firstly, the study highlights the identity crisis that the characters experience in modern-day South Africa in these three novels. The study will explore the pretext of the colonial naming and naming practices embedded in the characters found in the novels. African names contribute to the development of identity and concretise a people's collective memory by preserving the conditions of their experiences. To suppress and obliterate African identity, European colonisers attacked and polluted African names and naming systems. As a means of subjugating and binding Africans to eternal service, colonialists gave them new names or left them unnamed to eradicate African collective memories and identities. Africans fought and attempted to retain their identity through names and naming traditions and the importance of names in their lives on the African continent and the diaspora (Fitspatrick, 2012).

Secondly, the study identifies the essential components of an identity crisis among women in South Africa who resort to skin bleaching, expensive hair extensions, and risky procedures to achieve a white complexion (Montle, 2018). The black consciousness movement was a call for black people to rise and uncover their identity, which they should tenaciously affirm and preserve. As part of decolonising the mind, black consciousness activists tried to inspire pride in their black skin. They were hoping that women would stop using chemical treatments that lightened their skin, put aside wigs, and wear their natural African hair (Kgatla, 2018). The time frame of these three novels will give the study an in-depth understanding of the pretext of identity

crisis in post-apartheid South Africa and how the author has stayed committed to the identity of Africa in her novels.

Finally, this study examines how Eurocentric attitudes continue to affect black South Africans. According to Mahasha (2014), colonisation, apartheid, and imperialism sullied African identity while promoting Eurocentric ideals, this heightened social tensions and jeopardised Africa's diverse identity. The study hinges on the question, following the defeat of the apartheid regime and the removal of discriminatory laws from the legal system, how does South Africa's new battle against economic exploitation, corruption, and Eurocentric beliefs perpetuating past injustices mould its identity?

1.2 RESEARCH PROBLEM

Since the colonisation of Africa, the generation of colonised Africans did not have the chance to inherit a piece of their history left behind by their forefathers. Upcoming generations did not experience their history effectively since all the colonised Africans lost their legacy (Montle, 2020). This legacy is embedded in African indigenous languages, oath-taking, ceremonies, and traditions such as forms of worship, Ubuntu, circumcision, the importance they place on land, and how stories are passed down to generations through oral tradition are all discussed. Africans should enter the global world fully conscious of and accepting of their identity and act accordingly (Mogoboya, 2004). Contemporary authors, blame colonialism for ruining African culture, misrepresenting African history, exploiting, and confusing Africans culturally, and aggravating racial, gender, and class relations. Specifically, criticising colonialism for pushing Africans to give up important African names in favour of European/Hebrew names, both indirectly and explicitly.

Montle (2018) emphasises colonial relics such as racism, xenophobia, oppression, violence, corruption, inequality, tribalism, poverty, education crisis, alienation, and HIV/AIDS stereotypes always generate new colonial remnants in South Africa. It is difficult for black people to categorise themselves because their lifestyles and desires have changed dramatically; this metamorphosis is known as 'Coconut' or 'Oreo,' which means black on the surface and white on the inside, akin to a biscuit. The researcher will explore what happens when the two cultures co-exist; hence, Africans are viewed

as inferior while Europeans are viewed as superior. The study will evaluate the dilemmas of cultural identities in post-colonial Africa, particularly in South Africa. Many African cultures are still suffering from the clash of civilisations in their daily lives after gaining independence, resulting in a loss of identity. The research problem has not been thoroughly researched in contemporary South Africa; hence, it will contribute to this field's prior body of knowledge.

1.3 THE ROLE OF THEORY IN THE STUDY

The study will employ a melange of theories, and each theory will be chosen to achieve a particular objective under each section. These theories are relevant when analysing literary art through context analysis to obtain a full understanding. The theory is a hypothesis that sets to synthesis to generate and find meaning. Theories build from each other hence they are not isolated from other theories but connected with a slight difference. The theories are built from different theories to establish. These theories will help the researcher understand the identity-crisis in post-colonial Africa. All these theories focus on Africa, and they are addressing the standard issue.

1.3.1 Post-colonial Theory

The post-colonial theory emerged from colonialism. According to Ashcroft, Griffiths, and Tiffin (2007), from colonialism to the present, post-colonial refers to all civilisations impacted by the imperial process. Theoretical concepts of mimicry, ambivalence, and hybridity define this complicated, controversial phenomenon through Homi k Bhabha's Concepts.

1.3.2 Feminist Theory

Feminist theory has contributed to the existence of Womanism. The shortcomings of feminism as a practical ideology by middle-class white women and the necessity to establish a theory or ideology that caters primarily to the needs of black women led to the creation of another variation of feminism known as Womanism (Ebunoluwa, 2009). Womanism is rooted in a black culture that emphasises the importance of family, community, and parenthood. Womanism, as an ideology, has spread beyond the borders of black America, with many women in and from Africa, as well as other areas of the globe, embracing it (Ebunoluwa, 2009).

1.3.3 Afrocentricity

Afrocentrism got its roots from the detachments of eurocentrism. Afrocentricity is a simple concept that emphasises African people as subjects of historical and social experiences rather than objects on the periphery of European affairs (Asante, 1993). Afrocentricity can be seen as a cry for the recognition of an African point of view and African's role and contribution to world history. Afrocentricity can be seen as a sob for the affirmation of an African viewpoint and African's role and contribution to world history (Chawane, 2016). The fundamental challenge of Afrocentricity is the best approach to achieve social justice or Maat (Keto, 1994). This melange of theories is relevant for the study; hence their primary objectives are rooted in the centre of Africa.

1.4 PURPOSE OF THE STUDY

1.4.1 Aim of the Study

This study aims to explore the pretexts of identity-crisis in post-colonial Africa through the lens of the following novels: *Coconut* (2007), *Spilt Milk* (2010), and *Evening Primrose* (2016) by Kopano Matlwa.

1.4.2 Objectives

The goals of the study are outlined in the research objectives, which also give background information on why the researcher is undertaking it. They assist in narrowing the focus of the research and offer an overview of the technique and objectives of the study.

- To discover how a person's name and naming traditions might lead to an identity crisis.
- To investigate how oral literature (orality) is portrayed in 21st-century South Africa.
- Determine the identity crisis that black communities in post-apartheid South Africa are experiencing.
- To understand how a clash of cultures during nation-building resulted in an identity crisis.

1.5 RESEARCH METHODOLOGY

A research methodology is a method for addressing an issue in a certain way. It is the study of concentrating on how to accomplish research. Research methodology refers to how researchers approach their task of presenting, clarifying, and predicting events. (Goundar, 2012). The qualitative research method covers the study's research design, data collecting, data analysis, and quality criteria.

1.5.1 Research Design

A research design is described as “the framework or plan for a study that is used as a guide in collecting and analysing the data. It is a blueprint that is followed in completing a study” (Pandey and Pandey, 2015:18). The researcher will use the qualitative research method, content analysis to answer the research questions. Schreier (2014) asserts that qualitative content analysis (QCA) refers to reducing data by using categories that abstract from sections. Qualitative Content Analysis is defined as the orderly decrease of content, taken apart with exceptional respect for the setting it was made, to distinguish themes and concentrate significant understandings of the data (Roller and Lavrakas, 2015). Content analysis is based on answering a research topic by finding themes in selected information relevant to your area of interest (Terrell, 2015).

The study will focus on three novels by Kopano Matlwa by exploring the pretexts of identity-crisis in post-colonial Africa as primary data. QCA is suitable for the study since the data will not be gathered directly from the research participants but rather through the codes created from the primary and secondary data mentioned below. The data will be read, and words, phrases, or statements used by the author will be marked. The result will be qualified by totalling the number of consistent opinions or observations within each of the transcripts (novels). An overall summation should result in the development of themes followed by a report.

1.5.2 Sampling

According to Terrell (2015), purposive sampling or intentional sampling is “a sample chosen on purpose because of those sampled meet specific criteria. This type of sampling is used in many qualitative studies to allow the researcher to identify small,

specific groups to work with.” The researcher chose to analyse Kopano Matlwa’s novels because she is a black woman from (South) Africa. She wrote her novels from a woman’s perspective. The setting of the novels is post-colonial South Africa. The significant consideration in purposive sampling is the researcher’s judgement to consider who can provide the best information to achieve the objectives of the study. The researcher will only go to those people who in your opinion are likely to have the required information. The study has chosen the characters from the three novels, the sample focused mainly on the protagonist and the antagonists. The researcher chose these novels because the characters are black women living in post-colonial (South) Africa, and all of them seem to be suffering from the pretext of identity-crisis.

1.6 DATA COLLECTION

1.6.1 Primary Data

The primary data designated for this study comprises three novels by Kopano Matlwa, namely: *Coconut* (2007), *Spilt Milk* (2010), and *Evening Primrose* (2016).

1.6.2 Secondary Data

The secondary data has included related works on the novels, and this information will be gathered from the internet and libraries.

1.7 Data Analysis

The study will employ thematic analysis to analyse the data qualitatively. The thematic analysis acknowledges that the recorded messages themselves (i.e., texts) are the data. The researcher makes codes during the comparative assessment of the texts as notable themes emerge inductively from the texts (Neuendorf, 2018). The study will focus on the contemporary South African texts (novels) mentioned above in 1.6.1 Primary data. The novels will be scrutinised to create codes and themes from the data.

1.8 Quality Criteria

The rigour of the study is covered in the Quality Criteria. The study is within the qualitative approach; hence it will address the following aspects:

1.8.1 Credibility

The study's credibility will be demonstrated through the credible or believable results from a participant's perspective in the study. This will be done by employing peer debriefers, and impartial colleagues who examine the report, data analyses, methodology, and transcripts. Their feedback will be significant in ensuring the validity and credibility of the study (Terrel, 2015).

1.8.2 Transferability

Transferability is often related to the concept of external validity in quantitative research, and it simply means demonstrating that the study findings may be applied in other situations (Terrel, 2015). This is accomplished by giving a "deep description" of the results. So, researchers should not be strict with the remarks and go into detail while explaining an event, setting, or circumstance. This indicates how easily the findings of the research may be applied to other people or circumstances.

1.8.3 Dependability

Dependability refers to the consistency and the replicability of the results. This is often demonstrated by an external auditor examining and evaluating the research process and the accuracy of the results (Terrel, 2015).

1.8.4 Confirmability

The researcher discusses how he or she ensured his or her neutrality in the study, and how the results reflect those of the participants with no outside influence. This can be done by using the Audit trail. Terrel (2015) describes the audit trail as a report made by researchers that gives a bit-by-bit record of the research study. The report assists researchers with following their exercises to comprehend the results of a study better.

1.9 SIGNIFICANCE OF THE STUDY

The research has contributed to the existing literature in English literature by finding gaps in current research. The gaps include identity-crisis and post-colonial ills in Africa that the study attempts to uproot their pretexts in an effort to address them. Students, research organizations, the public, and publishers stand to benefit. The research has

benefitted society since the findings have influenced society by assisting Africans in remaining anchored in their identity. The study has laid the groundwork for future academics interested in investigating the pretexts of an identity crisis.

1.10 ETHICAL CONSIDERATIONS

The study has only required a permission letter since the ethical authorisation through Turfloop Research Ethics Committee (TREC) was not necessary. No human subjects or animals were used in the study; hence, ethical clearance was not required.

1.11 CONCLUSION

This chapter has explained the study's purpose, how the goals and objectives were fulfilled, and the appropriate framework that was used to investigate the research topic utilising Kopano Matlwa's books, as well as how it was broken down in its analysis.

CHAPTER TWO

(LITERATURE REVIEW)

2.1 INTRODUCTION

This section will outline the literature on, Post coloniality, Afrocentricity, and feminist literary criticism and other studies that focus on identity crisis in post-colonial Africa, followed by what these studies found and what this study will contribute to the existing studies.

2.2 FEMINISM

2.2.1 Background of Feminism

According to Delmar (2018), a feminist is someone who believes that women face discrimination due to their gender, that they have distinct demands that go unmet, and that satisfying these needs would need a drastic shift, if not a revolution, in the social, economic, and political order. While the Merriam-Webster dictionary (2022) defines feminism as "the notion of political, economic, and social equality of the sexes, organized effort on support of women's rights and interests."

The above definitions define feminism as the theory, and the sexes refer to the female and male. These sexes are not equal according to the description. The lack of equality informs the economic and political. A person who is at a disadvantage is often politically marginalised and has no voice. According to Oderinde (2020), the pre-colonial African woman was conditioned to see her identity through the lens of cultural projection, which defines her identity in relation to her functional duty to her husband and males in her environment. Her existence revolves around men; she worked hard to get attention, status, and fame. Pre-colonial and colonial African women's identities are determined by their roles as mothers and wives within the wife-husband relationship.

South Africa fought for political freedom from apartheid. Today, South Africa is politically independent, but that does not mean we have equality in every sense of the word. Socio-equality of the sexes (male and female), the primary text of Simone de Beauvoir's works, comes from this text titled *The Second Sex*. She named it the second because it presupposes that the first sex is the male. After all, it is a complex

issue embedded in human history and human existence because everywhere there is a society, males and females who also do different things exist.

The focus of this equality is on social equality; hence, everything constructed socially is not natural; therefore, social equality is the focus. The sexes are biological because they are either men or women (intersex), also known as Anacardate. Society constructs this social equality and leads to inequalities because there are always people who struggle.

The second definition of feminism is organised activity on behalf of women's rights and interests. These organised activities are the people who are interested in safeguarding the welfare of women's rights. The debate about the second sex, brings into question about the first sex. How did this first position come about, and who gave the other sex the right to be first, who told that sex that it is first, and who told the other that it is second?

Going back in history, even from the biblical text or point of view, many feminists have done, which is why many do not like organised religion. They complain that according to the bible, God created everything and man in His image. After that, he saw everything was good, then he proceeded and looked around and said something was missing here.

According to Oderinde (2020), this is quite comparable to the biblical woman's identity - woman, wife, and mother. The woman's creation from Adam, his declaration that she is bone of his bone and flesh of his flesh, and thus the derivation of her name from this reality confirms that the maxim "they will become one flesh" indicates a woman's lack of a separate legal identity, with all the legal and practical implications that entail. Wife, reproduction, and breastfeeding are all synonyms for a woman. According to the bible, God caused a deep sleep to descend upon Adam, the first man. He took a rib out of his side and created a woman, and Adam woke up and joyed by the beauty; hence he quotes, "flash of my flesh, bone of my bone" called 'woman,' most feminists say that is the beginning of making the woman the second sex, and that is the beginning of the lack of social equality.

The bible says the shepherd came into the garden of Eden and deceived Eve, and so the woman disputed this claim. Hence men were not there when this whole thing happened, and there is no scientific proof that this is what God did because according

to science there is no garden of Eden. The bible will always have a complexion of the writer. African people should search for their identity, who they are and know their reason for being, and be loyal to the royal inside them. Africans cannot be servants of a system that they do not know, do business, weddings, religions, fashions, and entertainment that they do not know.

Another title of influential feminist is Adriene Richie's feminist text titled *Compulsory Heterosexuality and Lesbian Existence*. the keyword compulsory shows that it is mandatory, heterosexuality is the sexuality of more than one sex (a man and a woman), excluding the lesbian (two women who define their sexuality differently). The interface gets revealed; this is the entry point into feminism through questions of the origin of heterosexuality and who made this heterosexuality.

2.2.2 Feminist Movements

Feminism is a range of social movements, political movements, and ideologies that aim to define, establish, and achieve the sexes' political, economic, personal, and social equality. In other words, no one's sex should be inferior to the other, which resembles the (I and Other) in post-colonial theory. Even post-colonial theory has borrowed from that feminist premises looking for equality.

Secondly, feminism incorporates the position that societies prioritise the male point of view, and those women are treated unjustly within societies. Incorporates means to take as part of its mission that all societies prioritise the male, how they prioritise the male, and what is that male point of view. God created the universe and animals; he made man in his image. For feminism, this is the beginning of prioritising the male point of view and woman, and this is the beginning of unjust treatment in many societies.

This can be found in literature, hence Chinua Achebe's novel titled *Things Fall Apart* introduces the first character called Okonkwo, the male hero of the novel. Achebe wrote *Things Fall Apart*; Achebe went on and on about how Okonkwo was famous and how he became famous. Looking at the novel's first chapter, the reader discovers everything about whom Okonkwo sleeps with, but at that time, Okonkwo has three wives. Where they are inferior to Okonkwo, in a way, a feminist will read it will be a different lens.

Thirdly, feminism aims at fighting against gender stereotypes and establishing educational, professional, and interpersonal opportunities and outcomes for women that are equal to those for men—social constructions which cause inequality. An example is that men are strong and do not cry, and women should sit properly or talk like a woman, which gives men the notion that they are stronger than women and must dominate women.

A man wants to marry a woman who should not be too powerful, successful, or more educated than the man. All these examples above are stereotypes. This term emphasises the effort to change this equality political, economic, social, and ideological. Inequality includes fighting (biting each other up) against gender stereotypes. Education is significant since one of the women's critical arrears of inferiority or subjugation is in the educational realm. In the novel '*Coconut*', the protagonist, has been marginalised because they only paid for her uncle's school fees.

2.2.3 Waves of Feminism

A wave is like a wind blowing; when an autumn wind blows, it brings the atmosphere similarly. When the winter wind blows in a different condition, the summer wind blows, and people get high and do not wear tops compared to waves of feminism. Simon de Bourse published her text in 1968/9, and Virginia Woolfe preceded her with different stories. In critical theory, we began with Simon's debtors. The four waves consist of the History of the modern western feminist. History is vital in literary criticism; everything we discuss in post-colonial writing is about three aspects. Firstly, History has got to do with context.

2.2.3.1 The first wave

The first wave is Composed of women's suffrage movements of the 19th and early 20th centuries, promoting women's rights to vote. Democracy allowed one man one vote, and only men chose the government that would run over not just men but women and girls and boys. It was a movement. The women's liberation movement began in the 1960s and campaigned for legal and social equality for women. Simon de Bourse text the second sex was written in the 21st century, almost 30 years and less than 20 years later after we got the second wave of liberation that liberated (ANC) from apartheid.

2.2.3.2 The second wave

The women's liberation movement began in the 1960s and campaigned for legal and social equality for women. Simone de Beauvoir's text *The Second Sex* was written in the 21st century, almost 30 years and less and 20 years after we got the second wave of liberation that liberated (ANC Liberation) from apartheid.

2.2.3.3 The third wave

The third wave started towards the end of the 19th century in or around 1992. A focus on individuality and diversity characterises it. This third wave accounts for so many variables, including how post-colonial women broke away from western feminism and said their mothers had had a different type of History; blacks were colonised based on their race.

The coloniser did not discriminate against black people according to their gender. They colonised all of them. Hence, black women cannot follow this feminism of European it is similar to the parallel we are facing in modern Africa. Literature with the interface between modernity, modernisation, and modernism diversity. African American feminists like Alice Walker is the first person to coin the term womanism as opposed to feminism because black women will not say their men and them are sexually different; therefore, they do not recognise it as necessary in their life, he is a man, and they are women, if he wants to behave like a man leave him alone.

2.2.3.4 The fourth wave

Happening in our lifetime since 2012 and using social media to combat sexual harassment, violence against women, and rape culture, it is best known for the hashtag #MeToo movement. The novel will be analysed through feminist criticism and outline the interface between the man and woman in that novel, reflecting the post-apartheid black society.

2.3 THE LANGUAGE DEBATE COMMITMENT

Scholars such as Ngugi Wa Thiong'o, Chinua Achebe, and Obi Wali have shared a significant level of commitment in Africa through 'the language debate in Africa.' They have protested, written, and conducted conferences to share their different views on the language question, which still unsettles the state of Africa. They are committed in

different ways to giving Africa back its voice and identity. African authors used European languages to write African literature in colonial and post-independence Africa, predominantly in English and French.

Some writers such as Ngugi, Obi Wali, and theorists such as James Baldwin have argued that African literature must be written in indigenous African languages to resist the linguistic colonisation of African literature. Wali (1963) asserts that the ideology that the African culture is disappearing prompted this belief because all the history books and novels written about African History and culture are in the English language.

However, other African scholars such as Achebe, Soyinka, Ezekiel Mphahlele, and Christopher Okigbo, believe they can use the English language as a weapon to break free from the post-colonial era (Wali, 1963). Few of the most recognised established African literary writers, including Ngugi Wa Thiong'o and Obiajunwa Wali, advocate for the narrative of African literature in the native language.

Ngugi believes that the only way to know African culture is by using the native language because language carries the culture. He argues that by removing this linguistic kind of colonisation, the African creatives must begin to write in their native languages and that literature by Africans in a colonial language is not African literature but Afro-European literature.

In "the dead end of African literature," Wali (1963) argues that the "uncritical acceptance of English and French as the inevitable medium for educated African writing is misdirected and has no chance of advancing African literature and its culture." He wrote and argued this in the article after an African writer's conference on English expressions in Makerere college in June 1962 when he noticed how many African writers were writing in English. He concluded that if they continue with African literature in English, it would be the dead-end of African literature. He further argues that any "true" African literature should reflect the African languages.

On the other side, a group of writers like Chinua Achebe, Ezekiel Mphahlele, and Christopher Okigbo, Wali (1963) believe they have been 'given' the English language and intend to use it as a weapon against their oppressors. They believed they could use the coloniser's language to communicate to the whole world and pass down all the messages. Achebe believes it is possible to use English to express African

expressions and culture without compromising the value of his native language's intended meaning.

Before the Europeans came to Africa, the natives had their literature. Ngugi Wa Thiong'o expresses this claim in *Decolonising the mind: The politics of language in African literature* (1992); politics refers to the science of governance and is subject to political interpretation. There are different ways of looking at the issue of language. If a person knows how to speak a foreign language, they should carry one with that language.

Ngugi learned to speak English but did not like how it came because colonial domination killed the indigenous language. The mother tongue plays a significant role in the language debate because of the interface of writing it down. Orality and literacy both interface with each other. Both orality and literacy interface with one another. Orality is word of mouth describing how Africans lived before colonialists arrived and brought their culture. China is an example of countries that never got colonised; hence, they moved at their own pace. Colonisation is a tragedy because it wanted to exploit Africa rather than enlighten it.

2.4 NAMES AND NAMING TRADITIONS

Names not only contribute to the development of identity but also concretise a people's collective memory by preserving the conditions of their experiences, European invaders attacked and polluted African names and naming systems to repress and obliterate African identity. To eradicate African collective memories and identities, conquerors gave Africans new names or left them unnamed as a means of subjugating and condemning them to lifelong service (Fitspatrick, 2012).

New-borns in Nigeria are named at a naming ceremony seven days after birth; during those seven days, the child's name is carefully examined and selected depending on the events surrounding the child's birth. Bejina (come and stay) is a baby who is destined for cyclical birth and death, while Nyame Kye (God's Gift) is a child whose paternity is uncertain or who is born to aged parents (Ibid). In South Africa, naming methods are named to commemorate anything wonderful or unpleasant that occurred in the past that the family will never forget. Motlalepula and Mapula are two examples (the mother of rain). These names are typically given to new-borns when it has been

a long time since it has rained, and the baby was born or delivered while it was heavy pouring.

In the African naming system, names play an important part in a person's life. Newborns inherit the names of deceased family members, ensuring that the deceased's name remains in the family. According to Mensah (2020), children whose names are influenced by this belief typically hint at the physical likeness and other shared physical traits between the new-born baby and the 'reincarnated' ancestor. An ancestor's memory is revitalised and enlivened by a name-bearer. A name-bearer is viewed as a previously departed family member who has not only returned but is now a source of tribe wisdom, tradition, and stability in this name-giving ritual (Mensah 2015).

In South Africa, names such as Nakedi and Malehu, prohibit a detrimental conduct, such as miscarriage or death. According to Mensah (2015), such titles are used to acknowledge the presence of a greater force that holds the secret to life and death, as well as to query the unpredictability and temporality of life. This category of names gave some psychological comfort and signified the name-givers' efforts to ensure the name bearer's life. This subcategory of names is typically given by parents who have experienced many instances of infant mortality. As a result, these names are presented as assurances that this familial disease will be resolved.

According to Mensah *et al.* (2019), the names are not intended to celebrate the practice of witchcraft. Instead, they are an admission that there are unresolved issues or difficulties with witches or other spiritual entities. Such names are frequently used to reflect the aim of the name to suppress the poisonous impact or disruptive influence of witches. Names are said to be an encouragement to heal and reconcile. They are given to ensure the safety and well-being of both the name-giver and the bearer. naming children after black magic encounters is a method of safeguarding such youngsters from witchcraft attacks.

Marriage additionally contributes to the naming practice. Culture in Africa stands as a means of identity, and it is a variegated phenomenon with a broader range of applications and meanings. African culture seems to pose a threat to women as their identity seems subsumed under men. Traditionally, in Africa, a woman's identity is often viewed in her tie to a man. This tie is clearly reflected in the cyclic identification from birth to death in Africa. At birth, she is identified with the name of her father; later

the man gives these rights of identification to another man by means of marriage and she continues in this trend of tie till her death. African women are basically identified in relation to their male counterparts (Oderinde, 2020). The husband's family typically gives the woman a name. This name represents that she came with nothing, and the family gave her another name (identity). the Name "Ma_go", for example, is given to the wife, and this name represents the names of her children delivered into the family. Names such as Tlhaba, for example, are given to children born through cheating on the mother, the child's father is not her biological father.

Names of biblical persons translated these names were phonologically modified to correspond with the sound systems of African languages. These names are given in the belief that the name-bearers' lives will be marked by the positive ideals and heroic achievements that these Biblical people represented. 'Peter, Paul, Saul, Andrew, Moses, Jacob, Jesus, Stephen, Jeremiah, Isaac, John, and Job' were all inspirational figures who died in faith. As a result, parents look up to them as role models. Children are named after these persons with the assumption that the unusual values they represent will be crucial to the name-self-development bearer's and will govern their connection with the rest of the world (Mensah, 2020). After writing the African History, they introduced their religion to Africans and took away everything they deemed sacred and essential, and this showed the Africans that through colonisation, their God was more powerful than their gods hence Africans abandoned the gods, which were not robust and worshipped the mighty God.

2.5 PRE-COLONIAL AND POST-COLONIAL CONTEXTS

According to Moagi and Mtombeni (2020), literature on precolonial women in southern Africa and Africa in general shows how women were involved in the social, economic, and political realms. There is little literature about their involvement in these sectors. This chasm is a severe wound in the history of African women. It implies that women had no history or had few roles in precolonial countries. One explanation for this exclusion is that mainstream historical literature was written by men, about men, and for men. The Europeans rewrote black History to capture the next black generations; many African children think that all the inventions were from Europe; hence they do not want to be like their forefathers, who never invented anything and were uncivilised.

History always takes the author's colour, and history always has the author's language, which always gratifies the writer.

According to Oderinde (2020), The post-colonial era critically evaluates what was and what should be and attempts to create changes on these issues. While many male researchers in postcolonial Africa focus on redefining and reasserting the identity, African women also contributed to the completion of such labour. This collaboration on reshaping the image and defining the identity of Africans has prompted the women's wing of African study to provide fresh answers to the question of what constitutes the identity of women in postcolonial Africa.

The above statement supports the claim that African literary expressions are coming from and how they got to where they are. Africa is not going with the pace of other continents; it is going back in history to prove that it has a past that will grow at its own pace. Modernity and the African continent are embedded; the indigenous African people cannot go back. An example of modernity in South Africa is Heritage Month, held in September. The cultures of the South Africans have been changed forever through colonialism. Post-colonialism tries to identify the African conditions defined by ideas of modernity and modernisation.

The following three sections in post-colonial writing are embedded. The History is concerned with the content; the medium is the second section and has to do with the language. The third is the theory that goes with the approach. The origin of the story's issue should be known to address an issue effectively. History is indispensable; therefore, it can fully explain any date in time and the importance of that chronological age.

In South Africa, 1994 resembles a year in which every citizen above 18 should be able to answer what 1994 means to South Africa as a country. That is a date that reprimands in all our lives as it is a year South Africans will never forget, which is 26 years ago. Going back to the early 60s in Africa, most African nations began to achieve their political independence, and the independence was from colonial domination, which is the importance of History. History has got vital importance in literature, and every literary text is, in one way or another, speaking to this historical time.

Firstly, understand where that came from, as to modernise is to change, it is to move from tradition, but when people move from tradition, it remains the same. Hence it

does not die or disappear. The interface of oral tradition and literature presides over literacy; literacy is about reading and writing. In contrast, oral literature is about memory and word of mouth. Nobody wrote anything to know about orality, but that does not mean the people did not have literature, economic life, or social life.

Every literary text, story, novel, play, or poem has a story to tell. Under storytelling, we often talk about oral tradition and folktales (a tale is a story). Every story must be understood in its historical, cultural, political, social-cultural, and economic contexts. In his drama *Death and the King's Horseman* (1970), Wole Soyinka started in the marketplace because it is an intense right centre of not just economic activity but also social and cultural activities. With the influence of oral tradition, Soyinka knew that what he wanted to demonstrate was a very cultural thing with a lot of political connotations with the economy, the king's horseman who is supposed to commit suicide. The fact that he was going to die did not upset him, but he prepared to die, as it is a tragedy.

In Aristotelian terms, people need to understand that there is no tragic hero. In an interview, late compatriot Ola Rochime wrote a play called "*Gods are not to blame*" the play was an adaptation of a Greek play known as Oedipus King/Rex. Psychoanalysis examines Oedipus complex, which is the attraction a male child has for his mother, unlike the father. It is a Greek story. When talking about Ori, Aristotle said that tragedies do not just happen, and many events cause them. Every tragic hero must have a tragic "flow,"- which is a weakness. For example, a person might be a great man as powerful as everybody else. If they end up as a tragic hero, we need to understand the character flow to lead to the downfall.

Aristotle said that tragedy reveals the vulnerability of human beings meaning if a person's flow is anger, everybody feels angry occasionally, so if their vulnerability is anger, it can destroy them. In *Death and the King's Horseman*, the horseman's weakness is seen by the time the power of modernity and modernisation encounters the power of tradition. He insisted on carrying out his duty; this creates a complex interface between the two. It is good to talk about his weakness, but in fact, maybe if there were no contexts of modernisation interfering, he might have a tragedy. Since all the previous horsemen did the traditional ritual after the king had died. The reason for choosing this story of 1946 is because of the interface, the collision when two things

look at each other and see what they like and do not like. In every literary text, researchers use literary texts to trace the importance of the cultural encounters, this collision between modernity and tradition.

Ngugi Wa Thiong`o and Ngugi Wa Mirii`s play titled *Ngaahika Ndeenda*. The title came from a poor drunkard passing by Kiguunda's house while he was dead drunk, and when people are drunk, they do terrible things. He sang,

I shall marry when I want,
Since all padres are still alive.

I shall get married when I want, Since all nuns are still alive. (I will marry when I
want, 1982)

The singing led to a conversation between Kiguunda and Wangeci, his wife. His wife castigated the man as just a drunkard, and Kiguunda said no, do not do that. He is a lovely man, and the condition of life messed him up. A collision between the past and the present is coming to the front in this post-colonial context. It is about land and ownership, and it is about the haves and have-nots.

That is the context in which tradition collides with modernity, this drunkard. It is a long tradition in literature that when you meet a fool sometimes, a fool is somebody they ignore, but William Shakespeare, who is not African/ Asian/ American but very European, said long ago that life itself is like a tale told by an idiot, full of sound and fury. That is where we got the concept of the Shakespearean fool in literature.

He used to put powerful things in the mouths of fools, for example, a clown, but inside that laughter and that was what Ngugi` was saying in I will marry when I want with the drunkard as a clown. Every play has got its kind of approach; if it is an African story, it is just deposing the African past with the African present to determine what the African future might be.

In Modernity and modernisation, researchers examine the language debate in which language African authors should write African literature and why. How can Africans be comfortable? If authors are talking to Africans, can they talk to them effectively without using their language is a complex argument. Yes, Achebe said, because he would Africanise the English language and utilise it to carry the weight of his historical

experience, which he accomplished. According to Ngugi, when authors do this, they are not enhancing African languages, but rather the European language they are exploiting. That is the argument of Ngugi's *Decolonising the Mind*.

2.6 IDENTITY

According to Ukavwe (2019:1), “the issue of self-identity or a people’s identity hinges on genuine self-knowledge and self-understanding. Thus, African identity centres on the African self-hood. It is surprising to observe that the African, as it were, has no precise identity”. Europeans found people with their own culture and tradition (identity) when they came to Africa and settled in Africa as missionaries. They aimed to conquer the natives but with an agenda to civilise them. The Europeans came to Africa with their own culture and traditions. They regarded the African culture as backward, primitive, and savage, calling the African continent darkness. They aimed to change and civilise them into the Accepted world stereotype. The Europeans regarded the Africans as inferior while they regarded themselves as superior, this caused a clash of cultures as they introduced their religion to the Africans, and the few Africans joined the west.

According to Oderinde (2020), women's identity relates to their position and experience as human beings; it is about women's essence as females in comparison to their male counterparts. Social engagement requires identity. The quest for one's identity is frequently a search for one's lost, pure, true, real, genuine, original, authentic self, which is often positioned within a process of removal of everything that is deemed other, extraneous, phoney, corrupted, or Westernised.

The African identity problem that looms today is a result of the fact that modern Africans have virtually forgotten their origins, that is, they have almost lost the attributes that formerly made them who or what they were. These characteristics are just manifestations of 'African-being-with.' The human aspect, the humane attitude or engagement of man-with-man, which is inherent in the 'African-being-with' and serves as the cultural features of Africa, is what some important African leaders have referred to as 'African brotherhood,' 'African socialism,' or 'African communalism.' These are the characteristics that define African identity (Ukavwe, 2019).

Identity is critical because it informs the purpose; hence, when an individual knows themselves, they will know their reasons for being. Life becomes a footnote when people do not know themselves and why they are here. Hence, without clarity on their identity, these people can never be clear on their purpose and reason for being. Many black Africans born free still face the pretexts of identity crisis in post-colonial Africa. They are still trying to figure out who they are, their (purpose), and what they must do. Africans are still looking for a career through education or certification, still trying to find their purpose and reason for existence. A person who does not know their identity can never be straightforward about their purpose or loyal to their royal function.

According to Ukavwe (2019), this African identity is in jeopardy of being completely destroyed by modern Africans due to the net-effects of so-called "modern civilisation," which are the invasion of alien cultures and values, industrialisation, urbanisation, the acquisition of all kinds of scientific and technical skills and knowledge, and the effects of this acquisition.

2.7 POST-COLONISATION

Disayi (2015) notes that the resistance to colonialism and a desire for identity to demonstrate independence marked the post-colonial era. According to Ashcroft, Griffiths, and Tiffin (1995), all post-colonial nations are still vulnerable to overt or covert forms of neo-colonial dominance, and independence has not remedied the problem. The post-colonial era in African literature deals with Africans who try to re-order and re-organise their lives and identity after years of colonialism (Mogoboya, 2004). In the 1970s, the worldwide post-independence challenges were defined as post-colonial. The study of the impacts of colonialism on cultures and communities is known as post-colonialism. It concerns how European nations invaded and dominated "third-world" civilisations and how they responded to and resisted such encroachments.

Edward W. Said is considered the founder of post-colonial theory. His theory of Orientalism (1978) believed that the consequences of colonialism are persisting in corruption, civil wars, bloodshed, coups, and chaos. Furthermore, he believes that a powerful coloniser has imposed a language and a culture. In their quest to subjugate these people and plunder their resources, colonialists have neglected and even corrupted the oriental people's culture, history, values, and languages (Said, 1978).

The year 1884, November 15 to 1885, February 26, marks the final nail to the coffin. The African continent was never the same again as the inhabitants of the continent lost their History, Legacy, and Identity to the Berlin conference. Resources were found in South Africa, mainly the discovery of diamonds in 1867 and gold in 1886. The discovery gave the European nations the urge to be interested in Africa. After discovering minerals in Africa, the European nations started to fight over these resources, and a war was about to break out. This tension led to 14 European countries meeting in Berlin to create a rule and division of Africa to have a piece of the African continent and retract some resources out to Europe.

In 1914, the Scramble of Africa was the invasion, occupation, division, and colonisation of African territory by European powers, primarily Britain, France, Germany, Portugal, and Italy. After post-colonialism, the African writers started to write about all the effects the African people had to go through since colonialism and the impacts of post-colonialism.

According to Oderinde (2020), a postcolonial African woman's identity is defined not by her cultural ties to her male counterpart, but by her own self-sufficiency, self-reliance, and social standing. True womanhood in the post-colonial age is evidenced by women's ability to achieve economic independence and political involvement that was before unavailable to them. The post-colonial African woman, like males, participates in hard studies, research, and entrepreneurship while still fulfilling her home role to some level.

African literature was at its peak, with writers aiming to write for their people and rewrite the history told from a European perspective. The African literature was committed to resisting the issues of the colonial and post-colonial effects. Led to post-colonialism, different literary critics such as Homi K. Bhabha developed several key concepts, such as Hybridity, Mimicry, difference, and ambivalence. Many African writers, novelists, poets, and critics such as Chinua Achebe and Ngũgĩ Wa Thiong'o, Chimamanda Ngozi Adichie, and Wole Soyinka are trying to show us a clash of cultures and where the Africans lost their identity. The black characters experience these challenges in the African novels.

According to Oderinde (2020), African women now want a fresh understanding of their social identity. The ambition of the postcolonial African woman is to establish her

image within the confines of her society and to modify the conventional notion that has coloured her self-image as a weak and subservient object in society. She actively participates in the nation's socioeconomic economy, holds leadership positions, and aspires to be rated among people of financial means. Women in modern Africa want to be viewed as self-sufficient and independent beings, not as weak beings whose existence is bound to the fate of man. As women are vile for identity, there is little differentiation between genders in job or function descriptions.

2.8 PRE-COLONISATION

According to Oderinde (2020), the pre-colonial African woman was conditioned to see her identity through the lens of cultural projection, which defines her identity in relation to her functional duty to her husband and males in her environment. Her existence revolves around men; she worked hard to get attention, status, and fame. Pre-colonial and colonial African women's identities are determined by their roles as mothers and wives within the wife-husband relationship.

However, there are significant gaps in the literature about pre-colonial women in southern Africa and Africa in general. It is unclear how women participated in social, economic, and political realms. There is little literature about their involvement in these sectors. This chasm is a severe wound in the history of African women. It implies that women had no history or had few roles in precolonial countries. One explanation for this exclusion is that mainstream historical literature was written by men, about men, and for men. The commonly held belief that pre-colonial African cultures were mired in patriarchal rule, devalued women, and relegated them to the home realm is problematic (Moagi and Mtombeni, 2020).

2.9 PREVIOUS STUDIES IN THIS AREA OF ANALYSIS

Other studies done so far on other novels in this area of analysis together with the gap/s that the researcher intend to fill with the present study.

Mogoboya MJ (2004), focused solely on creating identity in African literature and how past and present African literary criticism is viewed. The study was to conscientize Africans about their Identity and the role language plays in African Literature. The limitations of the study were based on Ngugi`s selected novels: *The River Between*, *Weep Not, Child*, *A Grain of Wheat*, and *Matigari*.

Montle E (2018), aimed to inspect critically the concept of identity in Post-Colonial South Africa. The primary analyses which he observed were on Apartheid and how the effect of the coloniser's dominance affected the native South Africans causing an identity crisis after the political transition from imperialism to independence. Furthermore, to conscientize South Africans about the degrading historical elements rendering less dense and viscid the progress of the country. The methodological approaches employed were Afrocentricity, Feminism, Historical-biographical, and Post-Colonial theory.

The two scholars mentioned above concentrated on identity to promote awareness of social and political situations among Africans as a forerunner to the problem of treatment inequities or the opportunity given. The unanswered question is how Africans would integrate their different identities to coexist in a free society.

Amrulloh BS (2004) utilised literary criticism to respond to the cultural identities on mimicry and hybridity depicted in the aforesaid novel solely. He concentrated on two dimensions of postcolonial identity: hybridity and mimicry. The novel's analysis focused on how Britain colonised India, and how European colonisers were perceived as superior while native Indians were regarded as inferior, resulting in a conflict of cultural identities.

Cross-Cultural Identity: Locating Hybridity and Ambivalence in Nagvi's novel Home Boy was the goal of Arabian and Rahiminezhad (2016). Their research looked at the novel through the prism of Homi K Bhabha's notions like "mimicry," "ambivalence," "third space," and "hybridity" to highlight cross-cultural difficulties. The novel examined the hybridity predicament of three Pakistani individuals living in the United States of America. They imitated the Americans to fit into the mixed society until the 9/11 tragedy which made them the main targets hence, they were Muslims and their lives changed as they came to consciousness within their lives and realised their identity.

Othering Each Other: Mimicry, Ambivalence, and Abjection in Toni Morrison's The Bluest Eye was the subject of Pelmanfard S and Amjad FA (2018). The study delved on the novel's intersections between Postcolonialism and Psychoanalysis. They used the psychoanalytic critic Julia Kristeva to underscore their point that Homi K Bhabha's imitation runs the risk of consuming European culture, which is why it is seen as hegemonic. This cultural absorption leads in psychological kinds of oppression

imposed on the colonised, notably abjection. The novel under consideration focuses on the terrible effects of racism in the United States of America.

The current study subject is comparable to those of the three papers mentioned above. The gap discovered was that they did not concentrate on the African continent or analyse any African book to demonstrate the identity dilemma in Hybridity, Mimicry, and Ambivalence.

The Flight from Modernity in Chinua Achebe's Girls at War and Other Stories, Touahria and Khelifa (2019). Their research used Homi K. Bhabha's postcolonial theory of hybridity and mimicry, concentrating on the contradiction between African heritage and western society. How the Igbos responded to modernity to maintain their traditional legacy. The research above takes a similar approach to the present study, but it misses the explanation of how Africans lost their legacies and why they are in this current tragedy of a clash of civilisations because they prioritised modernity.

Colonial Legacies- Ambivalence, Mimicry, and Hybridity in Chinua Achebe's Things Fall Apart and Louise Erdrich's Tracks, according to Olsson M (2010). The research compares two books with contrasting locations, one from Africa and the other from America, using a postcolonial critical method. The novels have commonalities in how the characters respond to colonial and post-colonial pressures with three concepts: ambivalence, imitation, and hybridity. The current research will exclusively focus on African identity through analyzing literature from the African continent to determine the fundamental cause of identity difficulties.

Carlsson C (2019), *Navigating the Contradictions of Colonial Citizenship*. The research examined Chinua Achebe's novel *No Longer at Ease* from a postcolonial viewpoint. The researcher used literary critic Homi K Bhabha's ideas to analyse the novel's two protagonists, the colonial protagonist Obi Okonkwo and the antagonist, the coloniser Mr. Green. The research investigates Obi Okonkwo's imitation via the collision of cultures in hybridity and ambivalence. The study's gap was that it only focused on one story and did not address the challenges of identity.

2.10 CONCLUSIONS

This section has outlined the literature on, Postcolonial, Afrocentricity, and feminist literary criticism and exciting studies that focused on the identity crisis in post-colonial

Africa, followed by what these studies found and what this study will contribute to the existing studies.

CHAPTER THREE

ANALYSE OF *COCONUT*

3.1 INTRODUCTION

The chapter critically analyses a novel by Kopano Matlwa titled *Coconut* (2007). The novel focuses on two characters who reveal the pretext of identity crisis in modern-day South Africa. The novel's setting, characters, and themes will be outlined and linked to the topic. The essay will employ intersectionality to outline how black women are being oppressed and are at a disadvantage by analysing the following aspects: Colour, Culture, Gender, and Class.

3.2 SETTING

The author uses the setting of the story to provide the reader with the environment, the context of the time, and place. This is important in the novel as it provides the reader's experience and adds to the story's development with the plot, mood, and characters. Matlwa uses the school, to reveal the comparison between Sponono and Kate Jones. The family moved from a vaguely remembered Mabopane to Little Valley County Estate, which was close to Tshepo's Preparatory school.

Matlwa exposes the dangerous hair chemicals women use through the setting of Ous Beauty's salon. In part two of the novel, Fikile describes the location and room she shares with her uncle "From the naïve orphan child living in a one-bedroom house with her incompetent uncle in another family's backyard is yet another decrepit township" to (Ba Tula' Mphe Batho Township") (P.71).

Fikile talks about not having a toilet or bath inside, which reminds her that, "They can serve as a constant reminder to me of what I do not want to be: Black, dirty and poor." "This bucket can be a daily motivator to keep me working towards where I will someday be: White, rich, and happy" (P.72). This setting can be linked to the identity crisis as Fikile associates her blackness with negatives and whiteness is associated with positives.

3.3 CHARACTERS

The relationship between the plot and the character is vital. Without character, there would not be any plot and, hence, no story. When we speak of characters in literary

analysis, we are concerned with three different but closely related connected activities. Firstly, establishing the characters' personalities and identifying their intellectual, emotional, and moral qualities. Secondly, being concerned with the author's techniques to create, develop, and present characters to the reader. Finally, being able to see if the characters presented are credible and convincing is crucial in evaluating characterisation's success.

3.3.1 SPONONO AND KATE JONES

There is a comparison between Sponono and Kate Jones in the introduction. The author compares Sponono's blackness in a mockery way. Sponono is a black girl who has done braids on her hair, the hair is made from shiny, cheap synthetic, and plastic. The second character to which we are introduced is a white girl called Kate Jones. She had 'the most beautiful hair' compared to burnt amber and autumn leaves. Kate's hair is soft and heavy, curled slightly at its ends.

Sponono's physical appearance is described as tiny with a scraggy neck and jabbing elbows. Kate Jones is described as hoggish and overfed. Kate's hair made her favoured inside and outside the classroom by the teachers and her peers. Furthermore, this favouritism is all because people wanted to be close to her hair. Kate asked Sponono to plait her hair as she admired these 'Braids.' She thought they were pretty and wished she could have hair just like Sponono's braids so she could be as beautiful as she was.

Kopano Matlwa exposes the pretext of the identity crisis, especially on the girl's hair. Sponono is wearing Braids made of cheap synthetic plastic that she uses to cover her African hair. She is not as proud as Kate Jones, who is depicted to be admired because of her natural hair. Furthermore, the dilemma is when both girls see the beauty in each other's hair as Kate Jones wants to do braids because she thinks she will become beautiful as Sponono. Sponono did the braids to cover her African hair and get a European look just like Kate; hence she thinks having hair like white people will make her beautiful.

3.3.2 OFILWE AND FIKILE

A comparison of the privileged and the unprivileged South African youths. The novel consists of two main characters. It is divided into two parts. The first one narrates the

story of a female named Ofilwe, and the second part is the story of Fikile. Ofilwe is the main character in the first part, and she lives with her parents and brother, Tshepo. This family of four moved to little valley county estate from Mabopane.

Matlwa portrays a story of a family who faces an identity crisis as they move from a simple village' rural lifestyle towards the urban 'city life. We see these changes in the characters' lives. Ofilwe, the protagonist, changes her black identity to seek a white identity, while her brother plays the antagonist, Tshepo, and tries to conscientise her sister to be a proud black woman.

The second part tells the story of Fikile, who lives with her uncle because her mother committed suicide by slitting her wrists and her grandmother was taking care of her white children, so her uncle was the only one willing to take care of her. Her father is upset, and she does not know him.

3.4 INTERTEXTUALITY

Intersectional feminism aims to separate itself from white feminism by acknowledging women's different experiences and identities. Intersectionality is the concept that different social identities, especially those of colour, culture, gender, and class, intersect to impact one's level of subordination and oppression within a society (Crenshaw, 1989).

According to this feminist theory, all social identities must be broken down and analysed to fully understand the level and types of oppression a person faces through a complete social justice lens (Crenshaw, 1989). Analyses of Colour, culture, gender, and class through intersectional feminism.

3.5 COLOUR

Colour is the first social identity to be outlined, and the novel depicts several examples. Colourism is defined by Nittle (2021) as a sort of prejudice in which persons with lighter complexion are seen as superior to and treated better than people with darker skin. Colourism has been connected to beauty standards that are too stringent. Colourists not only prefer lighter-skinned individuals above darker-skinned people, but they also see the former as more clever, noble, and handsome than darker-skinned people.

3.5.1 Western Beauty Standard

This section will outline how black women in (South) Africa face an identity crisis through their physical appearance. This includes the following: firstly, the hair, because African women have indigenous hairstyles with their names, but they constantly try to cover this African hairstyle to have a (White) European look with white hairstyles. Secondly, the Clothing that black women wear in (South) Africa, together with the fashion they follow. Lastly is the make-up, Africans have been applying make-up on their faces for centuries, but after colonisation and apartheid, black women still apply make-up for a reason different from pre-colonial. They apply make-up to have a European look and brighten their complexion. This crisis leads to hybridity in the black women and causes mimicry.

Matlwa's characters do not value their African beauty; they think they are inferior when they look at white people who are considered superior. This causes black women to mimic white hair (styles) and no longer braid African hairstyles. There is an identity crisis; hence African women think they only look beautiful with a European look as this will make them modern and civilised. Ous Beauty is a hairdresser and owns a salon which offers the following services: styling, washing, perming, blowing, cutting, and dyeing. Sponono recalls Ous Beauty applying a chemical called "Shea Butter and Lourrolin Hair Food" and "Black Queen Hair-straightener cream" (P.3).

The Advertising and marketing of these two hair creams is false advertising. Hence Sponono said "mama assured me it could not be real" (P.3). The first product showed a black girl with "hair so straight and so long." This hair relaxer cream had to be dangerous as she describes the feeling she endorse after applying this hair relaxer cream "Burn, Burning, Burt" she wanted to leave the relaxer for more than the maximum amount of time set for this cream on the hair, but she "wanted every tiny weenie to curl straight" (P.3)

She further describes her appearance by saying, "the charming young waitress with pretty green eyes and soft, blowing-the-wind, caramel-blond hair (pinned in perfectly to make it look real) working at the classiest coffee shop this side of the equator" (P. 71). The author focuses on the hair consciousness of the black characters, and this reveals the identity crisis black women face in present South Africa. The character is depicted as going the extra mile, which is very dangerous and not advised by the

product warnings but because she hates and wants to change her curled hair to look more like the European straight hair. Our beauty does not release the effects that could happen to Sponono if these chemicals burn her head all in the name of hating her curly African hair.

This study seeks to find out how women have abandoned their African make-up practices to follow European make-up. African make-up is usually Art done with dots that are drawn on the face of a woman, these patterns are made from dots (usually white or black). "My lemon Light skin-lightener cream, my sunscreen, my eyeliner, mascara, eye-shadow, blush, eyelash-straightener, and the pieces of the caramel-blond hair extension which were bought for me as a child to braid my hair with but never used because Uncle misplaced the money, he was supposed to pay the braiding lady with..." (P.71). The identity crisis is when black women abandon their African make-up to follow European makeup; hence, the European makeup is done mainly to cover the black skin and have a white complexion.

3.5.2 LANGUAGE

Levon (2015) asserts that Language identity and national identity should be regarded as essential to a person's lived experience, dynamic, and mutually dependent on one another, and should thus impact speaker perceptions jointly. Matlwa reveals the pretext of identity crisis through language. The protagonist Ofilwe is portrayed as a person who knows the English language fluently and does not know her mother tongue which is Sepedi, and she hardly speaks Sepedi as she is always speaking English at school and home.

Tshepo is visited by a friend named Vuyo who is surprised to hear Ofilwe speaking fluent English only. As she was not code-switching in her language, Vuyo could not tell which native language Ofilwe spoke, "since I have been here, I have only heard this little girl speak English. Do you only speak English, Sweetie?" (P,37) asked Vuyo to Tshepo.

Ofilwe responded by saying "Of course I can speak the language; I had told myself numerous times, I just don't because I have no reason to." (P,38) Tshepo calls Ofilwe an Aunty Jemina because she is a sell-out "there I was battling to put sentences

together, speaking in the slightest of whimpers. At least someday I will be able to argue in Sepedi” (P,43).

Ofilwe's mother had guests over at the house “two ladies she used to work with as the nursing sisters named mama Solly le mama Katlego. Ofilwe greeted them with 'Hi' (P,13), and she does not see any problem, her mother would complain to her grandmother about Ofilwe's behaviour as she did not say ‘Dumelang bo Mama?’. Ofilwe's use of the English language led her to a crisis with her native black people. Greeting a person in the English language is totally different from the Sepedi greeting as the former emphasises singularity while the latter is embedded with respect and plurality.

3.5.3 Identity

The novel reveals the pretext of identity-crisis through the protagonist Ofilwe. She was alone in her room designing it with posters of people she looks up to.

You will find, Ofilwe, that the people you strive so hard to be like will one day reject you because as much as you may pretend, you are not one of their own. Then you will turn back, but they are too. You will find no acceptance, for those you once rejected will no longer recognise what you have become. So far, too far to return. So much, too much you have changed and stuck between two worlds, shunned by both (P.58).

This is seen in the novel as Ofilwe was in her room cutting pictures, "posters of people I thought were the greatest breathing beings of our time " (P.57). Then Tshepo walked into her room and was surprised to see pictures of white people only on those posters, and he demanded that remove them, "take them down" "take them down, Ofilwe." “white’, white, white, white, there was not a single face of colour on the wall.” (P.57) The antagonist Tshepo tells Ofilwe that she should start looking at herself from a black perspective hence this will lead her towards her identity. If she continues to follow white people, she will be lost forever and unable to trace her identity:

Promise to keep a secret?

What kind of secret?

A bad secret.

dark?

Black. (P.59)

Matlwa introduces the second part with quotations about a secret. She implies that white is good and black is bad through a metaphor, black is associated with darkness, and white is associated with light.

Fikile was in class when Mrs. Sola asked her about what does she want to be when she grow up? And she replied by saying that she wanted to be white, and Mrs Sola told her that it is impossible to change the colour of someone's skin. This can be seen in the novel as Mrs Sola asks her this question,

But why would you want to do that, dear? ...Because it's better. (P.86) I am not one of you...Because I am not one of you. You are poor and black, and I am rich and brown (P.83). I felt strangely out of place, detached, as if I was watching them. Bo Sanele, bo Thabo, bo Meshoe, everything they said and worried about bored me (P.104). (P.105) it was like I was a puzzle-piece, pulled out of the puzzle and bent and now I could never fit back in (p.105).

Fikile has spent the holidays being obsessed with the Magazines she got from Gogo while she was at work. So, when the school opened in January she could not relate to any of her peer's lifestyles because she compared their African lifestyle to the fancy European lifestyle in those magazines. Matlwa depicts the power of social media and advertising as they are supporting and influenced by white supremacy.

3.6 CLASS

The second social identity is class, Kadi (1996) describes "Class discrimination, also known as classism, as the prejudice or discrimination based on social class. It includes individual attitudes, behaviours, systems of policies and practices that are set up to benefit the upper class at the expense of the lower class. In the novel, the antagonist was having an argument with a customer and raised the land question, "Ten percent of them still living on ninety per cent of the land, ninety per cent of us living on ten per cent of the land" (P.94).

3.6.1 Education

According to Aboluwodi (2014), one of the elements of indigenous education is the use of such cultural resources as taboos, riddles, proverbs, myths and folktales to provide a symbolic explanation of the environment. This section outlines the identity crisis caused by education in South Africa. Firstly, how the Bantu education still affects the black people currently. Secondly, the language used for teaching and learning. Lastly, the curriculum used by schools to teach learners inside the classroom, this is seen in the novel when Ofilwe does not know any history about her identity,

I am afraid my history only goes as far back as lessons on the Dutch East India Company in grade two at Laerskool Valley Primary School." P11 "were they once a grand people, ruling over a mighty nation, audaciously fighting off the advance of the colourless ones? (P.11).

Teaching and learning in Africa has been practised before pre-colonial in the form of oral tradition\ literature. Post-colonial education includes both reading and writing, hence Africans moved from their oral literature towards written literature. Matlwa uses the antagonist Ayanda to conscientise Fikile as he says, "they see no wrong in building their schools on our beloved soil, over our ancient trees, in the realms of our sacred animals so that they can teach their children how to use us like parasites" (P.4). This transition involves the language being used for teaching and learning. In the novel, Tshepo was made to repeat grade one since his English was not good enough compared to "his new, elite, all-boys" school would have liked" (P.4).

Ayanda has an argument with a customer who ordered the wrong dish and is angry at her mistake:

Ma'am, if you give me your menu and allow me to read it for you, then you will see that. Don't 'Ma'am' me, I can read, thank you very much. It wasn't for us you wouldn't be able to read so don't you patronise me. Just take it back and bring me a cheese sandwich without doing products, please! You people need to learn how to follow instructions. Fuck you, Ma'am! Fuck you! if it wasn't for us, you wouldn't be able to read: Fuck her and her literacy: We'd be fucking better off without it, that's for damn sure. (P.93)

Fikile and her uncle share similar treats since they both dropped out, Fikile did not complete high school. she judges her uncle for dropping out of the university as it was a golden opportunity for him that he lost. Fikile does not see fault in her dropping out of school because like her uncle she will not have any qualifications to apply for a better job, hence she got a job as a waiter.

having recently dropped out of high school on a whim with no money and no means of making any. while her uncle dropped out in the university. (P.72) as the story goes Uncle just came home after his first semester at the University of Cape Town with a letter of exclusion from the medical school in his book bag (P.77). Uncle failed dismally and was excluded from the medical school at the University of Cape Town (P.78).

Fiks catches a train to Mphe Batho. The man on the train is still sitting but this time with his daughter...Fikile joins their sit, and the man tells her that he did not steal the bag as she accused him of earlier. His boss gave him the bag as a birthday present that's why the bag had a white name on it. The man tells her that she once visited Palesa's school and saw children of colour with white children...playing.

I've been thinking of home-schooling Palesa. She refuses to speak a word of Xhosa and I know it is the influence of that school (P.118) And just by looking at Palesa, you can just see that compared to other children her age in the township, who go to black schools, she is miles ahead, and she is just so happy, you know, but I can't shake a certain feeling. because I knew that they were happy and I was happy that they were... but listening to all those little black faces yelping way in English, unaware that they have a beautiful language at home, that they will one day long for, just broke my heart." I watched little spots of amber and auburn become less of what Africa dreamed of and more of what Europe thought we ought to be (P,119).

Matlwa exposes the low standard of education in the government public schools compared to the high standard private schools. The man asserts that her daughter was going to be fluent in her mother language had she gone to a public school. The private school made Palesa abandon her Xhosa language and only speak the language of instruction which is English at her private school.

3.6.2 Corruption

Fikile's uncle says he is being used for his Black skin and not for his brains. Mr Dix, the CEO of Lento communications went to a meeting with him and wanted to introduce him as Silas Nyoni, their Black Economic Empowerment partner, and newly appointed operations Manager of Lento Communications. Her uncle tells her that

I should have known those heavy white men in their dry-cleaned suits were not interested in my sonnets but in my black skin. (P,62) they dressed me up in a brown suit with yellow lines. I always sit in the front seat on the way to the meetings and in the back seat when I am sent home (P,63). (P,65) Laurie made me take off the suit in the back seat, Fikile. How does a grown man such as myself undress like a child in the back seat of a car? (P,65) if it wasn't for me, Fikile-me, Silas Nyoni- they would never be making the deals I am making for them. Those white men don't realise that I am compromising my moral beliefs to make them billions, one day they'll lose me and they'll be sorry. (P,66) he was being interviewed, assessed and evaluated for the position of black fake senior partner / CEO/ co-founder financial director or whatever position it was that spoke of transformation at Lento Communications. (P,66) This whole thing of using nameless black faces as pawns for striking black economic empowerment deals was nothing new and he knew it.

Matlwa portrays another crime in the novel through the protagonist. Fikile works at Silver Spoon: and she was given the black T-shirt with a silver spoon on the back, but she had to buy herself a black jean, she was warned twice for coming to work with the incorrect attire. "I knew what I had to do. I calmly removed from the shelf the first size 32 Black jeans I saw, folded them into my bag and went back up the escalator, past the fragrances and then the lingerie section and walked out of the store" (P,74). Fikile had no choice but to resort to crime as she did not have money to buy the jeans because no one close to her had money at the time and her boss threatened to fire her if she does not come to work in the proper attire.

3.7 GENDER

3.7.1 Violence

Women were not allowed to work, hence they suffered heavily under the colonial apartheid system, patriarchy also played a significant role in the oppression of women.

This can be traced in the novel when the Kinsley's family supported her uncle's school fees solely on the basis that he was a boy and destined to lead and take care of the family. They wanted to break the family because Fikile's mother Charmin was just as smart as her brother.

if only they had known that all that money they were investing in tuition, school uniforms, piano lessons and expensive encyclopaedias would one day go to waste (P,75).

During the 2002 World Report on Violence and Health, The World Health Organisation (WHO) defined sexual violence as: any sexual act, attempt to obtain a sexual act, unwanted sexual comments, or advances, or acts to traffic, or otherwise directed, against a person's sexuality using coercion, by any person regardless of their relationship to the victim, in any setting, including but not limited to home and work (P,149). Sexual violence can be traced in the novel as Ofilwe was violated by her uncle according to the (WHO) definition above.

uncle would then take my little hand and gently slip it into the loose tracksuit pants he wore at night. But the snake inside Uncle's pants was always awake. It was always hot and rubbery and would sometimes stick to the palm of my hand as uncle moved my hand up and down (P,69). it was only in grade seven, after those child line Ousies had come to our school and talked to us about rape, that things changed between uncle and me. Uncle had never touched me in a bad way and all I had ever done was rub his snake when he was sad to stop him from crying. Five years since that night, I decided it was not my responsibility to lull uncle to sleep by rubbing his dick (P,70).

Ofilwe lived with her uncle inside a rented small back room, and they slept on the same bed. This sleeping arrangement caused her uncle to molest her as a pretext to drown his sorrows. This rape violation happened until Ofilwe was educated about the forms of rape at school, and she realised that she was a victim of her uncle. The uncle broke the law and needs to be reported and face justice. Matlwa is portraying how a girl child is not safe around a male relative especially if they are living together.

3.8 CULTURE

3.8.1 Religion

Colonisation and apartheid played a significant role in the identity crisis of Religion. During Pre-colonial Africa, Africans had their own forms of worship with African spirituality being practised. After apartheid, a lot of black people were no longer practising their African spirituality hence After 1994, the born free generation was born into Christian households. Ofilwe is having an argument with Tshepo about Christianity. Tshepo argues that Christianity is foreign to him, and he compares it to the advertising of a product. Ofilwe argues that “Our whole social system is built on Christianity: our calendar, holidays, laws, our upbringing”. She thinks Tshepo is rooted in African culture and tradition, since he said, “All I am saying is that my skin is black” (P,4).

3.8.2 African Proverb

Motho pele principal (Motho ke motho ka batho) Ofilwe doesn't understand why she has to go to the funeral as she is still young and the deceased family don't even know them/her, but her mother tells her that it is important for them to be there and support the family. Ofilwe ridicules the African traditional funeral to a European Funeral. As she thinks that people who come to the funeral are there for food, as they are pretending to care (Pretext). A party was hosted by Tim Browning and Ofilwe wanted to attend it and skip the funeral as she got a special invite from Tim Browning because she was told that she is different from the black learners in their class.

3.8.3 Ritual Crisis (Religious Versus Cultural)

Ofilwe does not participate in the family rituals during nuptial and burial ceremonies, and at thanksgiving. She does not know the ceremonies unlike the church ceremonies (Proceedings). She says she knows the proceedings so well that, I am certain I could take the service if I so desired (P,4). She and Tshepo knew the congregations' responses together with the pastors' responses as they used to resist the priest's part to see who knew it best. But when it comes to family (African) rituals, she stands out of everyone's way as she does not have a part/role to play.

Ofilwe has a conversation with her mother (Gemina), by asking her what did Black people believe in before the missionaries came? Her mother replied to her by telling

her that 'Badimo'. "But surely, we had our own traditional rites, a name for our God, a Form of Worship? Whatever happened to that?" "Tshepo says they the missionaries tricked us Mama or doesn't it matter?" Ofilwe is the only female grandchild. "I fear that day when my turn comes to run these sacred occasions. Organise, arrange, coordinate, sort out, control, fix... Speak! What is it that one is supposed to say?"

"I do not know what the mourning woman should wear, which way her yellow mattress should face, how long she should dress in black for, pray for, kneel for, cry for". This reflects on the reasons why; she goes to St. Francis church. She does not know the history/ foundations nor the meaning of the church's name 'Anglican', she feels a sense of belonging and the traditions of the church are embedded into her because she was born into a Christian family (P,44).

Ofilwe's father owns an IT company that won the post Office tender, Koko advised that a thanksgiving ceremony would be fitting. Thanksgiving ceremony: Everybody showed up, her father's family, the Tlou's, and Mama's family, the Ledwabas in the same space and time. While Koko stayed at their house to help

mama and Tshepo prepare the traditional beer that Koko reminded Daddy needed to be offered, together with the blood of an animal and *motsoko*, to our ancestors as a token of our appreciation for the good fortune that had fallen on our family. Koko had spent the night at our house helping Mama and Tshepo prepare the traditional beer that Koko reminded Daddy needed to be offered, together with the blood of an animal and *motsoko*, to our ancestors as a token of our appreciation for the good fortune that had fallen (P, 44).

Koko wanted them to slaughter the cow, but daddy couldn't find

a live cow that was purchasable and had instead opted to buy a chicken. (P,45): remember that Koko had stressed the importance of a cow, so Bra Alex had suggested that they buy a slaughtered one at the butcher and had requested that its blood be collected in a Tupperware dish so that it could be used for the ceremony.

A couple in No. 2042 behind them had lodged a complaint that they were sacrificing animals. The security guards gave Tshepo the letter of complaint and the rules that they have bridged in the Little Valley Country Estate code of conduct handbook. Ofilwe's mother was angry at her mother for this mess.

you cover my carpet with blood, fill my kitchen with dirty flies and chased my husband away from her house. (P,46) you must insist that this witchcraft be performed. You must be reminding all of us of our back ward ways.

After her uncle came back from the university in the first semester, people believed that

uncle had simply grown too big for his boots, he'd outgrown not only his boots, they had said, but his black skin. Uncle had grown proud. He had forgotten who he was and where he came from and as a result had been punished by the gods. of course, he could be forgiven, they said, if only he performed the correct rituals, but everybody knew that uncle no longer believed in them. others secretly suggested that it was Gogo's fault for not performing the necessary thanksgiving ceremonies when he was sent off, or for allowing him to stay with the Kinsley's in the first place, or for allowing him to go to university and not encouraging him to work like other men P,77).

3.8.4 Mourning Ceremonies

In the novel, Grandmother Tlou took days off from her work at the department of education after she heard the passing of Diana, Princess of Wales. This reveals the identity-crisis hence she no longer practices her own African mourning ceremonies but embraces the European one.

Grandmother Tlou apparently announced that she would no longer be attending meals for the next three days as a sign of respect for the passing of the great princess. Grandmother Tlou commenced packing away all her

Clothing of colour, including her trademark Emporium scarves, into the spare bedroom downstairs, committing herself to dress in black until such a time when it would be appropriate to cease mourning (P,11).

John rebuked her mother for appearing to be more devastated over the death of the princess than that of her own husband four years earlier. Ofilwe asks herself a rhetorical question of her own Princess D does my royal family still exist, please, do tell me about their dynasty (P,11). Matlwa reveals the identity crisis of Ofilwe's grandmother as she no longer practices and follows the burial and mourning of her African culture but is seen practising the European cultural burials and mourning.

3.8.5 Names

In part two of the novel, Fikile is seen rejecting her African name Fikile which means Arrived. Her employer Miss Becky has given her a new name called Fiks. Fikile is thinking about how the Kinsley's would adopt her so that she could change her name to Sara Kinsley. This is seen as she thinks African names and surnames are not cute.

My name is Fiks Twala. I have a second name Fikile, which I never use because many find it too difficult to pronounce, and I like Fiks better. I never could relate to other black South Africans (P,90).

This name change resulted in Fikile losing her identity as she no longer feels a sense of belonging with the black people but rather, she feels it with the white people. the irony is that black people can pronounce her African name and interpret the meaning of her name. it is the white people who cannot pronounce her name and they cannot interpret the meaning because it is not an English name.

I mean, everybody that matters to me calls me Fiks, so it might as well be my first name. Furthermore, what is the difference anyway? It is my name. shouldn't I decide what I want to be called? (P,91)

Fikile is standing at the kitchen door wondering about her services when customers often need her input and advice, Ayanda calls Fikile by her African name to make her realise that she is trying too hard. Fikile told Ayanda to stop calling her by her African name while they are at work.

You heard me. You try too hard, Fikile.
Don't call me that here, ayanda. Oh right,
Fiks is it? Well, Fiks, you try too hard.
(P,87) Fuck, Ayanda, it's Fiks. Not Fikile,
but Fiks. F-I-K-S, Fiks, Got it? (P,88)

3.9 CONCLUSION

This chapter has attempted to critically analyse a novel by Kopano Matlwa titled *Coconut* (2007). The chapter has outlined the concept of intersectionality and discussed how black women are oppressed in the autobiography by discussing the following aspects: Colour, Culture, Gender, and Class. Kopano Matlwa depicted the daily struggles of the common black South African youths in her novel. Ofilwe and Fikile are two different characters who come from different backgrounds, but their challenges are similar when coming to the pretext of identity crisis. These black characters outlined the problems of identity crisis that are faced by all the South African youth, regardless of their socio-economic status, the colonial and apartheid relics still affect their daily lives.

CHAPTER FOUR

ANAYLSIS OF *SPLIT MILK*

4.1 INTRODUCTION

The goal of this chapter is to analyse *Split milk* (2010), a book by Kopano Matlwa, critically. To demonstrate how black women were oppressed and at a disadvantage, the Chapter will use intersectionality to examine the following factors: colour, culture, gender, and class. This chapter aims to expose the indoctrination that black youth in post-apartheid South Africa is receiving. The author will analyse the characters using an Afrocentric perspective to determine the black characters' pretext for having an identity crisis.

4.2 INTERSECTIONALITY

Intersecting discrimination aims at understanding how various and layered discriminations affect women's lives. Intersectionality could also be used to examine how various power systems contribute to an identity that results in these layered and numerous discriminations. Intersectionality provides a perspective through which to analyse a woman's various layered experiences and layered subordination.

4.3 CHARACTERS

The novel is centred on two characters: Mohumagadi, the school's principal, and Father Bill, whose true name is William Thomas. Father Bill was sent to this school because he had sex with a lady he was not married to and did not know. This occurred in the hall's kitchen following a service in which he delivered the sermon. The novel is set at a school called *Sekolo sa Ditlora*, and the other characters are students Sulwini Dladla, Ndudumo Masibuko, Mliilo Graham, and Moya Mntambo.

4.4 SETTING

The tale is set in a school named *Sekolo sa Ditlora*. The school systems have been built on the Afrocentric perspective. From the building's names to the statuary within, there was no trace of white civilisation. The school's infrastructure was new, beginning with the front gate, and it featured gorgeous (fruit) trees that were only broken up by long corridors of light.

The Khoi Khoi gardens are located along the hallways, past the gymnasium that reads Shaka the Great. Old scrolls were resurrected, and the names of renowned emperors, monarchs, and queens who had been left out of history books were scribbled on classroom doors. Shamba Reading Room and Khama Place of Study were on the same floor, as were Nehanda and Nandi, which housed grades One A and B.

4.5 COLOUR

4.5.1 Racism

Racism is depicted through the experiences of black parents in formerly whites-only schools. When black parents learned that there was an alternative to schools where black boys and girls were only ever awarded certificates in Xhosa and Sulu, they were persuaded. Every black parent wants their children to attend Sekolo Sa Ditlora because it is a school that prioritises black students.

4.5.2 Colonisation

Matlwa incorporates historical references into her story since her characters frequently discuss the impact of the European colonisation of Africa. Matlwa claims that after black people had all waited in lines, altering their names from ones that readily glided off the tongue to those that slickly used the tongue, and after they had embraced total strangers (p,8). Father Bill participated in a heated dispute between the sports coaches, Sola Mbambe and Vuyo Mkhise, who stated that white people are constantly telling black people that they just want what is best for them and want to help them. Help them with their elections, foreign commerce, and food shipments. They are known to be bullies, blackmailing blacks with their money, only looking out for themselves, and only aiding them if they can serve them. The west has done too much damage, and the rest of us are too damaged, furious, and fed up to be interested in any type of cheerful bliss. (p,64).

Mohumagadi wanted to abolish colonialism, and she devised a plan to do so. She likens Father Bill to a coloniser who came to ruin her all-African educational system. In the novel, Mohumagadi was caught in traffic on her way to school when she noticed the sea and had that thought. Bill, the church fathers, she wanted to put them on a boat. Pile them all aboard a huge ship. Bill, too, especially Bill. Pile them up in tidy

rows so she can fit as many as she can in and return them to where they came from. She wanted to push the boat off the dock, rush into the water, and get her knees wet, even if it hurt and was frigid. She wanted to toss them down, deep, deep into the ocean and remain there watching them go until she was certain they were gone forever (P,88).

4.5.3 Entertainment

Father Bill does not acknowledge any great movies from Africa as he only thinks European movies are the best movies. This is seen in the novel when Father Bill questioned the students about their favourite movies, they did not react, so he suggested a couple of films in the hopes of getting them enthusiastic and opening up stating that everyone has a favourite movie, "Boys, how about Indiana Jones? Girls? What about Marie Antoinette? Okay, so those are a touch antiquated, but what about the Harry Potters? You must adore them. Everyone adored them" (P,43). Father Bill informed the students that he had brought movies such as King Kong, Lord of the Rings, Titanic, Casablanca, Pretty Women, Gone with the Wind, Good Will Hunting, and Australia.

Mohumagadi arrived at the afternoon detention session to find the pupils watching a DVD that had images of the four students as well as their voices. After finding what they were up to, she raged at them as she read the titles of the movies, Notting Hill, Casablanca, lovely lady, What is this filth? she yelled. Asking Who exactly is King Kong? Australia?

Mlilo informs the principal that these are simply movies, to which Mohumagadi responds, just movies, Mlilo? I thought I heard you say only movies. Mlilo, are there any black people in those movies? (P,122). These films insult black people by depicting white history, white pain, and white romance. In the background, the only dark skin you see is cleaning up rubbish. Does he suppose the slender, inconsequential shadows in the backdrop have any effect on their minds? Mohumagadi found Father Bill in her office in the morning reading her "NEW AFRICA!" Magazines. Matlwa is portraying the commitment of Africa through Mohumagadi as she is not influenced by the western media and its stereotypes.

4.6 CLASS

4.6.1 The Afrocentric Idea in Education

Mohumagadi outlines the necessity for and relevance of this school in the new South Africa, stating that disciplines like math, history, geography, and art will be taught differently from the European Curriculum to a more African Curriculum. In South African classrooms, black students are taught about white history rather than black history. The curriculum is designed in such a manner that black students are rarely given the opportunity to learn about their accomplishments and contributions to mankind; instead, they are taught about white heroes from the European space. For example, black learners should study the heroes of their tribes, such as northern Sotho learners learning about the history of Kgosi/King Sekhukhune and Sulu learners learning about the famous Shaka Sulu. The learners should be in the centre of the CAPS curriculum, not on the outskirts.

Afrocentricity is described as a frame of reference in which occurrences are evaluated from the standpoint of the African individual. The Afrocentric approach emphasises the rightful importance of the African individual in every context (Asante, 1987). When the ANC seized power in 1994, South Africa was progressively progressing toward equality since black people had equal rights/freedom, apartheid had gone, and Mohumagadi was preparing to establish a school. The school's name is Sekolo Sa Dithlora, which translates as A School of Excellence.

In education, this implies that teachers let learners examine the world and its people, concepts, and history from an African perspective. Whites are at the centre viewpoint position in most classes, regardless of subject (Asante, 1991). This is obvious in the novel, as the teachers were carefully chosen; all who were considered to have the potential to stimulate young minds, promote the quest for information and instil a feeling of ambition were chosen. However, in an Afrocentric educational setting, African students will see themselves as subjects rather than objects of education- whether the discipline is biology, medicine, literature, or social studies- African American students come to see themselves not merely as seekers of knowledge but as integral participants in it because all content areas can be made to see themselves as centred in reality, because all content areas are adaptable to an Afrocentric

approach, African American students can be made to see themselves as centred in reality (Asante, 1991).

In the novel, Mohumagadi emphasises the aims and objectives of the school as she mentions the pretext of the subjects offered in the curriculum by the government versus the curriculum offered at her school. An example is when she said,

Mathematics would not simply be a tool taught to tally mortality rates, to compute debts and add zeros to failing economics, but a means to add something to the nothingness, to create change, fill space, organise thinking and multiply results, A place where History would not be a subject of chronicled post-independence dates of resentments, war and hatred but would stand as a witness to all things overcome from all centuries gone by. A reminder of where we have been and where we no longer want to be. Geography would not simply be a means to identify sources of and on the map of the world, but a pursuit of the understanding of the earth itself, a way to find place and meaning and thus perspective. This would be a school where Art was not just the breadwork sold by bo koko on the side of the road but a sense of identity, a means to connect with our ancestors and those to come, a centring (P,10).

Sekolo sa ditlora intended to be a point of pride for black people, with the younger generations guiding the elderly. She promised a school where their circumstances would not separate everyone and where poverty would be put beyond the gates. A place where the old were listened to by the young, while the young took the podium and led.

Matlwa discloses this in the text, as a relief it was for mothers to no longer have to get out of bed a bit earlier to push stiff straw hats upon course hair and uncooperative heads. Auntie no longer had to iron carefully around the emblem of arms and Latin phrase that no one in the house understood but everyone revered. They are the people

who, according to Woodson, prefer European art, language, and culture to African art, language, and culture; they feel that everything of European provenance is necessarily superior to anything created or issued by their own people (Asante, 1991).

4.7 GENDER

4.7.1 Violence

After Father Bill had left, Moya intended to get a cab, but when he did not, they decided that Father Bill would accompany her home, and the guards agreed. Moya warns Father Bill that her mother is terrified of driving at night. She is more afraid than white people, and she's embarrassed. She has not been the same since we returned from Switzerland. She started closing her bedroom door once she learned that one in every four women here is raped, and then she had me sleep with her after baby Tshepang was molested.

Moya informed her father Bill that because her mother is a diplomat, things are better in Switzerland than they are here. Because of the high crime rate in South Africa, Moya tells him of a day when her mother picked her up from the airport late and she was hungry. Her mother consented to purchase pizza and drive them home, but she was not permitted to eat it.

Her mother said Moya must put the box in the boot with the shopping bags because there are smash-and-grab men at the traffic lights, and she does not want to get into any problems. Her mother smacked her in front of everyone in the parking lot after she had yelled at her. and stated that she would not have been a snob as a child. She believed that sending me to this school would alter that, but it will not. In Switzerland, I can be black and proud. When she sees articles about women being pulled into bushes and having beer bottles jammed in them, she always mutters to herself. Only white people, she claims, are terrified. I once heard her tell the clouds while standing on her balcony, that only white people worry about crime and only white people immigrate.

4.8 CULTURE

4.8.1 Religion

Religion was not one of the topics that Mohumagadi was concerned with. According to her, God and his Bible, which oddly held servitude in high regard, had no place in this school of change: “God was not there while we were enslaved, raped, defrauded, and tortured for ages, so why is He just now attempting to intervene when it looks that we are winning?” (P,12). The ceremonies, the candles that would stain the classroom carpets, the pretentious pious pew behaviour, and the excessive boasting of fourteen-year-olds saying that they alone are on missions to Africa had converted a village chief and his people to Christianity irritated Mohumagadi. (P,12)

The church was a threat to everything she had established, and she knew how excellent these people were at assembling whole countries for decades, breaking families, removing boys' umbilical connections, forcing daughters to dress oddly, and insisting that their families transform or disappear. Mohumagadi has only ever encountered priests with lighter complexions and European-influenced theologies.

Mohumagadi did not want a priest, especially a white one, at her school since they eventually leave the country and return home. As a result, Dr Sungu informed her that the bishop was seeking a place for a white priest who had defaulted and fallen prey to the temptations of the body. Mohumagadi was overjoyed. What a great idea to bring in an exiled white priest! There was no lofty holiness, no stately gown, no condemning bow, just a plain guy dragged back to earth by his own crimes.

The second student to enter the office was Sulwini, who was overjoyed to see his father Bill, but Mohumagadi was not. Father Bill, I am happy you have come to join us, said Sulwini. It is been difficult being here alone. 'The only Christian,' Mohumagadi, well, I am the only active one. I have been struggling to instil some spirituality here on my own (P,27).

That night, Mohumagadi had a horrible dream in which she was with Bill and tiny Mlilo...In her dream, she was an adult in the church. The fathers were also present. She wished them a Happy Shrove Tuesday, and Bill inquired whether it was actually Shrove Tuesday, to which she answered, "It feels like Easter has arrived early this

year. "What exactly is Shrove Tuesday? Mlilo questioned her, and everyone glanced at her, waiting for her to respond. She sat silently, not knowing what to say. She simply observed it like she did all other religious festivals.

The day before Ash Wednesday, you know. She spoke swiftly. Bill and the Fathers both laughed. Mlilo went away with a frown on his face and a shake of his head. Bill and the fathers laughed hysterically. So, she took a rock and tossed it at God, believing everything was God's fault. (P,102). Sulwini informed Father Bill that her mother does not permit him to attend church, even though he does so on occasion because she does not go. She says she will not attend church until black people are included in the Bible.

4.8.2 Names

Kopano Matlwa tackles the issue of African traditional names being replaced by European names. When she analyses the aftereffects of Apartheid South Africa in the novel's introduction, she reveals this. After black people had all waited in line, transitioning from names that flowed off the tongue to names that slickly utilized the tongue, they embraced utter strangers. The total strangers she alludes to are the colonisers who oppressed black South Africans (P,8).

Mohumagadi names the classes in the novel, saying, "Old scrolls were remembered, and the names of renowned emperors, kings, and queens who were left out of the history books were put on the doors of classrooms." So the Shamba Reading Room and Khama Place of Study were on the same level, and Nehanda and Nandi housed classes One A and B (P,10).

Furthermore, all of the names are of African origin. As Mohumagadi would make her way behind Makeba Music Room, down the Victoria Falls stairway, and around the Timbuktu History Centre in the most unobtrusive way she could think of. There is a Kilimanjaro Climbing Wall, a Taharga Lego Room, and a TenKamenin Model Court. The name of the infrastructure indicates the author's commitment to African identity (P,16).

4.8.3 African Proverbs

Matlwa makes use of African proverbs to showcase her commitment to African identity. She reveals this with Mohumagadi when she tells Mlilo a proverb “Sa re kgoo! Selepe se remile lentsu la Kgosi la kwagala Bokgalaka!”. Mlilo apologised to her, and she explained that he was an African child raised in African traditions, therefore she did not anticipate any Western antics from him (P,45).

(P,52) “Leputlaputla le ja pudi, modikologa o ja namane.” She informs him that the school has already scheduled the work and that he should have informed them before coming. When Mohumagadi saw Mlilo playing soccer with the grade 7 boys since he had accomplished all of his homework the night before, she informed him that (P,54) “Motshaba-pula o tshabela matlorotlorong.” That is, if someone runs away from little difficulties, they will ultimately find themselves in worse ones than the ones they left behind.

4.9 TITLE

There is an expression in English that says "no point." Crying over spilt milk, which suggests that once something horrible happens, there is no sense in fretting about it. Spilt milk must thus allude to an unreversible circumstance.

4.10 CONCLUSION

This chapter sought to critically analyse a novel named *Spilt milk* (2010) by Kopano Matlwa. The link explains the notion of intersectionality and explored how black women are oppressed in the text by addressing the following aspects: colour, culture, gender, and class. This researcher has examined the consequences of apartheid on black people in contemporary South Africa. Black people continue to be invaded by a hybrid culture, which results in the white culture always taking the superior position and the black culture constantly taking the inferior part. This is visible in *Split milk*, Mohumagadi and her four learners were cautious, yet they ended up mixing and merging with the white society.

CHAPTER FIVE

ANALYSIS OF *Evening Primrose*

5.1 INTRODUCTION

This chapter will examine Kopano Matlwa's final work, *Evening Primrose*, which was released in 2016. Racism and xenophobia are prevalent in post-apartheid South Africa, as shown in the novel. The novel's subject of self-hatred against black people mirrors the country's reality. The novel is divided into four sections.

5.2 INTERTEXTUALITY

Intersectional feminism seeks to distinguish itself from white feminism by recognising women's diverse experiences and identities. Intersectionality is the idea that diverse social identities, particularly those of colour, culture, gender, and class, intersect to influence one's level of subordination and oppression in a society (Crenshaw, 1989). According to this feminist theory, to completely grasp the extent and forms of oppression that a person confronts via a comprehensive social justice lens, all social identities must be broken down and analysed (Crenshaw, 1989).

5.3 CHARACTERS

5.3.1 Masechaba and her family

In the first part of the novel, we are introduced to Masechaba who is our protagonist. She narrates the story as she introduces other characters. Tshiamo is Masechaba's brother who cares about her and is the only one who understands her. Their father bought a car for Tshiamo, and the siblings went to test drive the car until Masechaba realised that she was on her periods, and she could not change because she was already in the car.

Tshiamo did not mind the blood stains on the car because he understood what Masechaba's body was going through in terms of her monthly cycle. Masechaba begins to grieve his brother when Tshiamo hangs himself from a tree. The father has returned to Gogo's and is now living in her backroom, addicted to alcohol. Her father's bids were lost when the cabinet was reshuffled, and he no longer had unlawful contracts for government tenders. He was a businessman who received several bids

owing to corruption until the system was modified, at which point he lost the contracts. Her mother, who lived with Masechaba at the start of the novel and is a churchgoer, despises outsiders from African nations. I am sorry for bringing us to this point, when her mother is churchgoing, ancestor-revering, scripture-quoting Ma—is down to stealing (P,90).

5.3.2 Nyasha

Nyasha is characterised as a lovely Zimbabwean woman with piercing brown eyes. Masechaba is saddened by how their country treats them. (P,33) Nyasha has a fair complexion and appears South African, so you would not realise she was foreign until you spoke to her. Nyasha had lovely, yet black, dreadlocks and a scary calm assurance (P,31). She was a medical officer in the obstetrics and gynaecology department, awaiting specialist training post (P,32), but it was widely known in the hospital that if it had not been for her foreign nationality, she would already be a consultant obstetrician-gynaecologist because she was a surgeon extraordinaire.

5.4 SETTINGS

The set comprises the hospital and the apartment. The hospital is essential to the novel's setting since the protagonist is a doctor who works at a hospital. After moving out of her mother's house, the protagonist opted to rent out a flat with her roommate, Nyasha.

5.5 COLOUR

5.5.1 Colonisation

Nyasha informed Masechaba that this is why South Africans would continue to live under the illusion of independence, oblivious of how they are enslaved by white supremacy. Nyasha is upset because a white patient she admitted asked her to bring him a girl to assist him take his belongings to the ward. Nyasha was enraged by his usage of the term "girl" and launched into a rant about how arrogant white South Africans are (P,33).

According to Nyasha, black people struggled for what they had. They resisted those colonists for three hundred years, Masechaba. As if that was not enough, we had to

battle Afrikaners for another fifty years (P, 82). Nyasha explains to Masechaba why there is enmity between South Africans and the rest of the continent because of them, the white people. They had turned us against each other, and even now, we should not let them triumph (P,83).

5.5.2 Identity-crisis

Matlwa reveals black self-hatred through the doctors who started working and the first thing they did was change their African hair to European one. They are reducing market share for African hairdressers while increasing the market share for imported European hairdressers. This is demonstrated in the text by the antagonist Nyasha.

Nyasha says her group of new intern doctors all have weaves. Twelve girls as black as night, with maps of plastic on their heads, she is annoyed. Stupid girls, book smart, but stupid. They can tell you the nerve that innervates the stapedius muscle, but they can't see the foolishness in walking around with heaps of self-hatred on their heads. We know we hate ourselves as black people. That we know but now we're exposing ourselves to white people, too. Now we are exposing this dark stain of self-hatred on our race. We're giving them evidence that we are indeed a foolish, self-loathing people. A thing to be pitied. How much do those weaves cast? These girls have only been working a few months and already they're enriching the industries that strive to oppress us instead of building our communities (P,38).

Masechaba was relieved that her baby's complexion had lightened after giving birth. At the very least, God had given her that. Being dark on top of being a rape victim would have been too much. She couldn't simply sit there and enjoy the surprising fairness of her skin. Her mother told her that the baby's ears indicate that she will be as dark as darkness. The genuine complexion is always shown by the ears and the levity will not last (P,96).

5.6 CULTURE

5.6.1 Religion

Masechaba was relieved that her complexion had lightened after giving birth. At the very least, God had given her that. Being dark on top of being a rape victim would have been too much. She could not simply sit there and enjoy the surprising fairness

of her skin. Her ears indicate that she will be as dark as darkness. The genuine complexion is always shown by the ears. The levity will not last (P,96).

Masechaba then criticises African rituals, asking why the obvious must be communicated to these gods. Ma believes that if they go to the graveyard and speak to Koko, Malome, Mamogolo, Rangwane, Rakgadi, Ntate, Abuti, Gogo, Ousi, and Mani, they might be able to assist her. That from where they are in heaven, they might be able to intervene, negotiate, talk to them, and plead with them on her behalf (P,72).

Her mother believes that these events occurred because Masechaba did not inform her ancestors that she had graduated. She did not tell them she was now working, did not tell them where she worked and that it was unsafe, and did not tell them she would be performing 24-hour calls and would have to work at night. Ma believes that all stems from a misunderstanding between Masechaba and the ancestral realm and that if she had only spoken, all of this might have been averted (P,72).

5.6.2 Names

The Acceptance stage, after denial from rape, is seen after the pregnancy and the baby is born. "I named her Mpho because that is what she is, because it is not her fault, because she doesn't deserve to have this stain on her future, because I refuse to allow anyone to tell her, or me, otherwise. She is my Mpho, my gift." (P,97) translating English names into Sepedi. Matlwa reveals the name change in the novel through a foreign patient who was admitted at the hospital "or maybe his real name was Maputo. Foreigners often change their names when they arrive in South Africa (P,56).

5.6.3 Black Magic

Masechaba's mother despises Nyasha and claims that these *kwere-kwere*, would use their dark magic to steal her knowledge and future. Everything she has worked so hard for will be gone, and she will be left with nothing more than what they brought with them when they arrived in our nation. (P,31). Her mother argues that foreigners are cunning, and that Nyasha is merely acting as my buddy to steal all her information and overcome her. This is what foreigners like to do, she claims; they come to our nation to take all we battled for (P,39).

5.7 GENDER

5.7.1 Violence and Crime

South Africa is a violent nation, and Matlwa depicts this in her work when the paramedics who brought in this white lady at approximately 1:30 a.m. She was at home with her boyfriend when four guys stormed into their flat, raped her, shot her in the head, and trashed the place. (P,34) Matlwa portrays drug abuse through the character of Masechaba, who takes Xanax to get numb from the anguish of witnessing people die in her care (P,27).

Another kind of violence is corrective rape. Masechaba was raped because she was an activist. When the men arrived, they were laughing and insulting her, saying she like her kwere-kwere pipi, ne? since she has never had a genuine South African male. Today, they will transform her into a genuine South African woman (P,70).

Masechaba believes she was raped because she did not heed to the advice she received from her coworkers. sister Agnes had cautioned her, "Doctor, why do you wear such fine things to a call?" For nighttime calls, we do not however dress like that. Sister Palesa had also cautioned her, stating, "Doctor, the community is not thrilled with the petition situation, and she is getting carried away." (P,72) "Mara, Doctor, wena le dilo tse tsa gago, tlogela man! ", o tlo ipakela mathata." Sister Agnes would urge her to keep away from this topic before she accumulated troubles for herself (P,74).

I held on too tightly. If I had only just relaxed and let them penetrate, maybe they wouldn't have hit me, maybe it wouldn't have taken so long. they were angry with me. They said I was a disappointment, that instead of helping my own people, I was running around with Kwere-kweres, the very kwere-kweres that were ruining our country, stealing our jobs, using up our grants. Their children were starving because of these people, and I was making that worse (P,75).

This is what the men said while raping her, "correctively raped" as she put it, she was raped to fix what their culture considers a terrible behaviour. She claims that many

people in our culture dislike immigrants and that the guys who raped her may have perceived her behaviour as violating cultural standards and believed it was their job to punish her. She stated that while she had seen this in the homosexual and lesbian community, she had not seen it documented in the context of xenophobic violence (P,79)

Masechaba was perplexed as to which of the three was her father. The one Who ejaculated before he could insert his penis, or who said, "Where are her kwere-kwere buddies now?" Or was it the one with the protruding tummy beneath his striped T-shirt?" She was terrified to look at her baby's face once the nurse delivered to her. What if it looked like the person who bit her tongue or laughed when she started crying? (P,96).

Masechaba was let down by the legal system when she returned to the police station with her mother and discovered the first account of the rape occurrence. The statement was erroneous, and she want to inform them that they had written it incorrectly. That the men did not ask where your pals are today, but rather where your *kwere-kwere* buddies are now? She wanted to emphasise that it was her mouth, not my eyes, that was pushed open, and that one initially put his penis in her mouth, and she had to suck it because she was afraid.

They did not say anything about how something was ripping through her. They did not record what she stated about the second or third penis ripping like a fork on a brick in her vagina. The officer's interpretation of the statement was scribbled on a shredded exercise book page. She was perplexed as to why he used blue ink rather than black ink, since she had been instructed in medical school that legal documents must be printed in black ink (P,86).

Masechaba felt she should have spoken out. she should have told them she felt one of the guys was the same man who used to stand at the security box dispensing keys for the doctors' rooms, and the other was the voice on the switchboard, the voice that always seemed like it could see me from the other end of the line, that appeared to want to say more but did not when it switched her from the Emergency Department to Surgery, to Outpatients (P,86).

Masechaba is questioning God about the rape, claiming that God witnessed them rape her and did not flinch, did not even blink. Claiming he stood and observed as they tore her apart and divided her among yourselves. She remembers taking some days off from work and being always in bed, with a lack of energy and vomiting, and she assumed it was the HIV medications that made her sick after the rape. She said that the baby was conceived because of sexual assault, that she was on call at the time and was too terrified to inform anybody (P,95).

5.8 CLASS

5.8.1 Xenophobia

According to Mlambo (2019), Xenophobia is a Greek term that consists of two parts: xenos and phobos, and it specifically relates to foreigners, strangers, and fear. It is most often connected with a sense of distrust motivated by negative views against foreign nationals; in essence, it is hatred and violence directed at foreigners.

Xenophobia is not a new phenomenon in South Africa. During the apartheid government, hate or fear of foreign people was mostly exhibited through hostile immigration laws that primarily catered to white labourers from inside and outside the country. Farm and mining workers, notably those from neighbouring countries (Lesotho, Mozambique, Zimbabwe, and eSwatini) endured the brunt of apartheid practices until the dawn of democracy in 1994. This resulted in overt xenophobic tendencies manifested via unfavourable perceptions of foreign nationals, hence the moniker Amakwerekwere (Mlambo, 2019).

Masechaba says the Obstetrics and Gynecology nurses (staff) there are nasty and mean, especially to international patients. Foreigners are referred to as filth. They yell at them for arriving late at night without prenatal books. They inquire as to why they fill up their hospitals. They examine the scabs on their legs, smack their lips, and remark, "You see this one?" You can tell she only crossed the border yesterday (P,37).

"They scrunch up their noses when they examine them. They laugh at their names. They speak to them in Sesotho, IsiXhosa, Isizulu, even though they know they can't understand." (P,37) Food "Nurses keep the kidney dish that still has legs blankets

engraved into it. For the foreign patients”. “We have become the very thing we fought so long and hard to destroy” (P,37).

When nurses inspect them, they scrunch up their noses. They make fun of their names. They address them in Sesotho, IsiXhosa, and Isizulu, even though they are illiterate. (P,37) The nurses serve various foods to foreign patients; thus they retain the kidney dish with Slegs Blankets etched on it for them. Masechaba says we have turned into the same thing we worked so hard to destroy (P,37). This is evident when the nurse advises Masechaba that she may become ill if she drinks from foreigner's bottles (P,47).

Mamokgheti of Vukani News reported last night that a crowd of twenty South African males set fire to a street of stores belonging to a Somali community in Sechaba township. Masechaba overheard Nyasha weeping on the phone, telling her mother, who was far away in the United Kingdom, that she was frightened to open her mouth in public places for fear that others would notice she was foreign and hurt her as well. Masechaba recalls giggling in first-year varsity when Sanele referred to them all as “oorkants” and refused to share a room with one because she claimed they smelled of menstrual blood. (P,53).

A patient spat on one of the Nigerian doctors yesterday. The patient, according to the other interns, stated that she did not want to be inspected by a cockroach (P,56). If it is not the Nigerians, it is the Somalis who are consuming everything. If not the Somalis, then the Chinese. (P,58) Masechaba claims that it is the fault of white people, lord. Everything is. They instilled in black people a hatred for themselves. They were created in this manner. They were not like this prior to their arrival. This is not how they would have been had they not arrived and ruined everything for everyone. (P,53).

5.9 CONCLUSION

This chapter sought to critically analyse a novel named *Evening Primrose* (2016) by Kopano Matlwa. The section explores the notion of intersectionality and explored how black women are oppressed in the autobiography by addressing the following aspects: colour, culture, gender, and class. This chapter has provided an overview of the novel *Evening Primerose*. Through the characters, place, and themes that depict the identity

problem of black South Africans, the author showed the xenophobia and racism that exist in post-apartheid South Africa.

CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.1 SUMMARY OF THE FINDINGS

This chapter summarises the findings of the preceding chapters, which demonstrated the pretext of identity-crisis in Kopano Matlwa's novels. This quandary was depicted via female characters who desire to identify and know themselves in order to build a sense of self-worth, African dignity, and self-respect.

According to the research, the protagonists of all three novels are (South) African female characters seeking to distinguish themselves from the Other, which is the dominant culture other, from academic institutions Other, from political space Other, from fashion space Other, from economic space Other. As a result, many Africans today are unaware of their identity. These female characters are frequently cast in stereotyped positions that oppress them. These portray them unfavourably and demean them in the society in which they live.

Civilisation and modernity have also contributed to the identity dilemma, which is the reason for speaking one thing while meaning another. One example of misconception is that 'democracy' involves adherence to British, French, or German monarchs. The pretext of 'democracy' is that a country such as South Africa is democratic on the surface, but the underlying 'pretext' is an economy founded on European royalty. The royal houses of European countries ranging from Germany to the Netherlands to the United Kingdom and the European Commonwealth.

When African countries are promised 'democracy' on the front end, the back end or pretext of the democracy is that the royal dynasty that runs the British also runs the Democratic system. When an African abandons his or her own culture and African aristocracy. Under the guise of democracy or monarchy, Africans end up following European royalty.

The research addressed the consequences of forsaking African culture to follow and be subjects of other civilisations. Being a subject has economic, cultural, political, and religious responsibilities. Democracy brings with it all the elements that culturally

intoxicate the faithful African monarchy. When Africans are loyal to British monarchs, their culture 'mimics' that of the British. For example, if Africans mimic how Europeans consume their meals, they will likewise eat with forks and knives, have wedding and funeral customs, worship, fashion, taste, and preferences. Africans migrated from their native civilisations into colonial culture.

The study revealed that female characters in the novels are represented as puppets of colonial power, because of which they are frequently humiliated, deceived, used, and despised. They are represented as inferior because they are not seen to be intelligent enough to make definite and sensible judgments since they are women, the inferior beings. This can be seen in the novel *Coconut* as Ofilwe asks herself a rhetorical question of her own Princess Di "Does my royal family still exist, Please, do tell me about their dynasty" P11. Black women are more effective only at learning a white mask, where they want to mimic the western identities and deny their own African identity. It is here where they are also expected to put up with their hybrid.

Coconut is split into two parts, the first part is narrated through the protagonist's viewpoint, Ofilwe who is a rich young black girl who comes from a rich family and lives with both of her parents and her brother. The second part is the story of Fikile who is poor and lives with her uncle, as she does not have both parents. These two characters come from two different socio-economic backgrounds, but they both face the same type of identity crisis. The antagonist from the first part is called Tshepo who tries to conscientise her while the second part of the novel's antagonist is called Ayanda, these two antagonists try to decolonise the minds of the protagonists.

In "*Spilt Milk*", Matlwa exposes this identity crisis through the protagonist Mohumagadi as she is the principal of a new black school called *Sekolo sa ditlora*. She is trying to conscientise her learners with identity, but her objectives are twisted by the antagonist father Bill, he is a white priest who Mohumagadi accepted to be placed into her school to facilitate the Afternoon detention classes. The priest plays a significant role in the resistance of the decolonisation of the mind.

In "*Period Pain*", Matlwa uses characters like Nyasha the antagonist to conscientise the protagonist Masechaba. The novel introduces the story of Masechaba in her early life and then continues as she goes into her adult life. She started living in with her

mother until she found an apartment and moved out. We get to see the personal life of Masechaba at home and her professional life at work.

Kopano Matlwa was able to mirror her novels with reality, so all her novels reflect the reality of (South) Africa's current crisis. *Period Pain* also reflects South Africa's ongoing xenophobic crisis. Matlwa utilized a hospital to reveal the South African health department's xenophobic issue.

Recently, there was a trending topic of Limpopo Health MEC Phophi Ramathuba who was recorded talking to a foreign patient and the conversation drew public attention as some saw it as a xenophobic act while others supported her view on foreign nations who come to South Africa undocumented with the intention of receiving free medical attention from public hospitals.

This is related to the novel because the hospital personnel, including security guards, nurses, and doctors, were disrespectful to foreign people who arrived at the hospital without identification and demanded free care; this female patient was from Zimbabwe. The findings indicate that when women from other African nations seek medical assistance in South Africa, they are abused by South African health staff.

6.2 CONCLUSION

The first objective of this study was to discover how a person's name and naming traditions might lead to an identity crisis. Her employer is the one who gives out names, this act of naming practice can be traced to the colonial apartheid. The black people suffered by changing their African names to European names so that the white employers can hire them because they seem 'Civilised'.

The white employer was called boss by the black worker (baas) in Afrikaans. If the employee had no European name, and only answered to his or her native African name. the boss will then name the employee and name him/her with a European name that will be fit to pronounce in the English language.

During Apartheid, black individuals were subjected to the process of altering their names. To begin, to get work in town and white people's houses, they had to adopt a

European name that the employer could readily understand and pronounce, leaving black people with African names to risk unemployment and discrimination at work.

Secondly, black people who were hired with only their African names had to be given European names. The pretext of the identity crisis through this naming practice is that Fikile will not be able to link her new name with her culture or understand it. Fikile is a Zulu name that translates to 'Arrived' in English, so her indigenous name has a meaning, and this meaning is connected to her African Sulu language. Language is intertwined with culture.

When she abandoned her real name which has meaning and contributes to her identity. Miss Becky is a white woman who manages Silver Spoon Coffee Shop. She changed Fikile to 'Fiks', and fiks was her new identity because she only answered to that name.

The crisis is that Fiks is not an African name, nor does it have any link towards her language and culture. Secondly, Fikile had a Zulu meaning but Fiks does not have a meaning. So, her boss removed her identity and left her nameless hence she took away her real identity and gave her a false identity. Fikile was thinking of changing how the Kinselys would adopt changing her African name to Sarah Kinsley if they adopted her.

Another example may be seen in *Period Pain*, as Nyasha explained to Masechaba: South Africans will continue to live under the illusion of freedom, she continued, blind to the fact that we are still held prisoner by white supremacy. Nyasha becomes outraged when a white patient she admits requests a female to assist him in bringing his possessions to the ward. She became upset by his usage of the term "girl," and went on a diatribe about how conceited white South Africans are. P33.

Matlwa exposes the pretext of identity-crisis faced by South African women to look beautiful by the beauty standards of the Europeans. Since black women aspire to look beautiful, the media also portrays black women who changed their African beauty and opted to European beauty standards. This change of identity is evident as Sponono wants every curly hair to be straight like that of the women on the advertised product.

Fikile also faces this crisis as she wants to change her eye colour to 'green eyes, this can be done by wearing contact lenses on the eyes. This will make her look European. Secondly, she will change her African hairstyle to a European hairstyle. This is seen in the novel when she said '...and soft, blow in-the-wind, caramel-blond hair (pinned in perfectly to make it look real)'. Thirdly, her face has also changed to the European beauty standards as she describes all the products, she applies every day to change her African appearance.

Another example can be seen in Period pain as Nyasha says "her group of new intern doctors all have weaves. Twelve girls as black as night, with mops of plastic on their heads, she is annoyed" P38. She further insults them "Stupid girls, book smart, but stupid. They can tell you the nerve that innervates the stapedius muscle, but they can't see the foolishness in walking around with heaps of Self-hatred on their heads" P38.

To investigate how oral literature (Orality) is portrayed in 21st-century South Africa. Orality or oral literature is the passing down of information from generation to generation solely through word of mouth. According to Gunner (2004), long before the colonial and imperial presence surfaced in Africa, oral literature (orality) was predominantly about how Africa made her existence, before the interface between the west and Africa. African people continue to cherish European ideals above all else. Therefore, they do everything they can to emulate this new foreign culture and identity resulting in a hybrid identity that frequently leads to an identity crisis. The researcher has looked at what happens when black South Africans lose their identity by replacing it with a European identity.

This is evident in the novel as Matlwa uses Ofilwe's character to reveal this Orality crisis. Matlwa uses African proverbs to emphasise the authenticity of African literature by using African proverbs in her writing through the characters. In South Africa, black people were taught to read and write through allusions to the biblical text, which explains why the Bible was the foundation of the first schools and education. Ofilwe has lost her identity as she only knows church ceremonies because she has read and learned the texts on paper, by attending bible classes, Sunday services, and Sunday classes. All the church proceedings were written down on paper and can be read and studied by anyone.

Unlike the cultural ritual ceremonies which are solely oral, these proceedings are not written, one must learn them through word of mouth and observations. They are more practical hence it is usually a skill done by elderly people and the young adults who watch and learn these practices so that when it is their turn to perform these rituals, they will do so by remembering what their elders used to do it. This can also be seen in Period pain as Masechaba was reluctant to pick up her mother's phone call, "I knew as soon as I heard Ma's voice on the other end, rambling about Aunty Petunia not inviting her to Seipati's Magadi." Again, we are introduced to another practise in the African marriage that is different to the western marriage. Hence the western tradition requires the man to propose first to the woman while the African tradition requires the man to take extra steps like going to the women's parents and introducing himself formally then (kokota), gopela sego sa meetsi, and if the parent's girl agrees that when he will be required to pay the amount called lobola/ Magadi.

6.3 RECOMMENDATION

The recommendation of the study is for Africans to be true through the Afrocentric view of finding out what is their surname, and totem. How is the totem linked to the royal house of their own tribe? Family, kingdom, empire, this can only be found in the oral literature. The findings of this study are that women in the selected novels all stay in their hybrid and mimic states since they need to feel a sense of belonging and respect from their community.

Feminism strongly opposes African culture and traditions (identity) because they enable males to maintain their power over women and continue to abuse them. As a result, the study strongly suggests that literary texts be created in the future to demonstrate how male power and culture continue to degrade women in South Africa in the twenty-first century. Further research can be done to demonstrate how female characters might begin to oppose male authority and societal norms and eventually assert themselves. As a result, the study strongly suggests that feminist studies focusing on the agency of female characters in women's literary works be conducted.

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