

**The Projection of gender based violence through
characterisation and theme in Magqashela's works, *Isangxa
siyawhuza, Umlindi and Amathaf'entandabuzo***

by

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**Thesis presented in fulfilment of the requirements for the degree
of Master of Arts, School of Languages - African Language
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DECLARATION

I, the undersigned, hereby declare that THE PROJECTION OF GENDER BASED VIOLENCE THROUGH CHARACTERISATION AND THEME IN MAGQASHELA'S WORKS, *ISANGXA SIYAWHUZA, AMATHAF'ENTANDADUZO AND UMLINDI* is my own original work, all the sources used or quoted have been indicated and acknowledged by means of complete references and have not been previously in its entirety or in part submitted at any University for a degree.

.....

Signature (B.A. Somlata)

.....

Date

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I would like to convey appreciative words towards Prof Kaschula for giving me an opportunity to be one of Rhodes University researchers.

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Lastly I thank Almighty for the strength and wisdom with which He endowed me.

DEDICATION

This work is dedicated to my late mother and father, Koleka Annicia Noayini Somlata and Chadwell Tembisile known as C.T. Somlata as well as my beloved children for their moral support and unfailing faith in me.

ABSTRACT

The Projection of gender based violence through characterization and theme in Magqashela's works *Isangxa siyawhuza*, *Amathaf'entandabuzo* and *Umlindi*.

This study focuses on literature. The dissertation seeks to explore how Magqashela's works *Isangxa siyawhuza* (2006), *Amathaf'entandabuzo* (2006) and *Umlindi* (2015) represent her characters to reveal gender based violence and stereotypes. As we, South Africans enfranchised and given the Act 108, a South African Constitution with Bill of rights, but it seems as if women and children do not enjoy these privileges because of high rate of violence against them. Through observation it is clear that theoretically every South African is free but practically some humans particularly women and young girls and discrimination. The researcher decided to choose female writer assuming that she is addressing women challenges as male writers are less interested to excavate women's issues in their literary works. The researcher also wanted to find out whether our female writer is disseminating women's predicaments.

By means of textual analysis the study investigates how gender based violence violates survivors and victims' rights in chapter 3, and chapter 4 explores how unfaithful partners cause violence. It also explores the intervention of traditional justice and formal justice system in violent behavior caused by anger, jealousy and acquaintance of violent environment. Chapter 5 projects a stereotypical character in three selected literary texts.

The whole thesis brings the prominent picture of how Gender Based Violence bodily harm the survivors and victims psychologically, physically and economically. It reveals rural women and young girls as the most vulnerable people and men as the worst perpetrators of Gender Based Violence in these literary texts. The thesis explains that the perpetrators are known by the survivors and victims hence there is a culture of silence. They are afraid of multiple abuses. The thesis relates character depiction of violence and stereotypes with current societal incidents quoting from newspapers, articles, journals and SABC online news as to disclose the accuracy of the author's projection.

Character analysis reveals that women are still discriminated and oppressed by their counterparts. The discussions succinctly elucidate that the underestimation of women and children are rooted by cultural traditional norms and values as well as Christian religion. These

societal factors are promoting patriarchal perception which says men are dominant and women are submissive. It says men are obliged to take control over women. African feminist theory; Feminism, Womanism and Stiwanism and Motherism are employed as a theoretical framework. These theories are against gender inequality, they are against African women and children maltreatment .The changes of the current society including women's independency propels insecurity, unemployed, illiterate and underprivileged men to use violence as the way of taking back control over their intimate partners and the whole family. Relevant quotations from selected texts are employed to project character portrayal of gender based violence and stereotypes.

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CHAPTER 1

1.1 F. P. MAGQASHELA, HER LIFE AND TIMES

1.1.1 Who is Fikiswa Magqashela?

A short biography on Magqashela will help to highlight who she is and the influences, in particular that shaped her career and life. According to the information I got from her, Fikiswa Phyllis Magqashela was a name given to her at birth and she was born on Wednesday, 15 June 1966 at 20:00. The reason she has to give an hour of birth is grounded upon the importance of time in life, as well as on her character. One would be curious about how she came to know and concern about that, secondly one would think about who her parents are. She was raised by a single mother, Nomso Felicia Magqashela the one and only child and a daughter to Mr. Simon Magqashela of amaBhele clan, the Mbuthos, and his wife Florence Nomvulo Magqashela of amaHlubi clan akwaMasoka, the Nzimanes. The year Felicia brought the child into the world; she was a student nurse at St Lucy's Hospital, Tsolo. It is therefore obvious how she came to know about her birth time. She knew it out of curiosity which she didn't know that today out of that curiosity there will be an observant person.

As we know that in South African Black culture, a child born out of wedlock takes her or his mother's last name, hence she is a Bhelekazi of the Magqashela family. But she thinks it is also important for her to mention the paternal side. As she grew up she was introduced to her other identity (paternal side, the Rhadebes of the amaHlubi clan). The logic of telling children born out of wedlock about their paternal roots when the time is convenient to do so is to avoid the relationships that might happen with their paternal siblings and relatives.

1.1.2 Magqashela's first writing attempts

They were 3 children of an independent mother. One daughter died in 2000. She died before she could see what she dug from Fiki (as she is affectionately called), as she has now taken extensive steps from where she got her from. Fiki and her late sister were both not aware that Fiki has such a writing skill to the extent that she can be labeled as an author today. This came about when her sister asked her to help with her homework to write a poem, titled 'Inkohlakalo'. She giggled a little and exclaimed, "Hey Sissy! I cannot move even an inch. Can you try? Fiki remembers (herself) going out of the house to give a try. She wrote a title. She started with the content which

she did not believe even herself how fast she wrote it, and where did wording come from; how did she cope with rhyming without losing the gist and poetic language? No one believed it. Everyone went out to check if she did not copy it from a certain book. She surprised herself as well. Her sister's teachers never believed her so they gave her another title. It was the same story. One day her teacher decided to give them a surprise visit to ask her (Fiki) some questions. She gave her a title. She managed again under his nose.

1.1.3 Inheritable factor

Sometimes people are interested to what can be called heredity of having writing skills. Fiki's answer to that is very simple and it is, though there might be no specific person whom she can say was an author of any sort, but she can see that they are all writers in their own way. They are characters that are unaware that they are telling stories. The only part that is missing is writing those stories down. That's why she says writing is an inborn thing to her. She therefore conveyed how these affected her and why. Since, they are crafted from and are affected by various genetic factors of their lineages, so they were fashioned in such a way that they take small portions from each of their blood relatives. On her grandmother's line, they are choral songsters, performers, traditional dancers, athletes and entertaining people.

During her stay at Ncembu, her grandmother's maiden home, the Masoka family of amaHlubi clan, they used to sit around fire in the evening singing music notes which were not just boring to her, but also displeased her and developed a negative attitude towards singing music notes. Today she is so much hooked on choral, opera music and symphonic compositions though she has no tuneful voice as the Masoka family, but it's one of the obsessions that play a role in her writings.

Her mother's lines, amaBhele, are the storytellers in their own way. They are characters that are jokers and teasers, entertainers, strong-willed people. All played a pivotal role in her writings since as a writer you need to have real characters. All these families did not pursue what they show besides that God, the Creator made me as their offspring carrying all their characters in me.

Fiki observes everything that surrounds her. She is learning from nature, she is learning from creatures, she is learning from the sprains, strains and bruises of life. She is learning from a

friend; she is learning from an enemy, she is learning from herself as well. She observes all the behaviors including hers and that have all made a very good foundation of her writings.

1.1.4 The outset of writing

As she has mentioned above that writing to her is an inborn and natural feature which she would say it manifested during her high school time. By that time composition writing was one of the aspects of syllabus. No teacher gave significance about her performance in such an area, but only gave positive remarks as good performance. That was all.

What she recognized then was that she is a painter who makes good pictures and that was well known at home and at school. She won a prize from one of the magazines of that time for her drawing. Her skill was an advantage for the school as she was requested to make drawing especially for biological studies. Bear in mind that they had laboratories that were not well equipped with laboratory necessities. They learned sciences out of a teacher's skill and out of their imaginations. At least her skill played an important role in such.

She developed a drive to write more often and she started writing bits and pieces during her spare time. Her schoolmates requested her to write a drama story which they staged on the event at school.

1.1.5 Works that reveal her victory

The first book, a drama book, *Amathaf'entandabuzo* (2006) was written when she was 22 years old but it was only published 5 years later after the publication of the second book, joint effort poetry book, *Phantsi KweNtab'etafile* (1997). These 2 books were written while she was stuck at home with financial obstacle that delayed her studies. She was working at the garage café after she matriculated, baking fish and chips. Poetry book was to be published first as per publisher's advice according to their reasons. What's interesting about the poetry book is that it was used as a prescribed book at the University of the Western Cape. It was taught to her by her former schoolmate and classmate. After publication, drama and poetry books were prescribed for schools.

While she was studying she also did some translations and adaptations of children's books for various publishers, *Long, Long Ago* children's picture book, by Niki Daly, for Tafelberg

Publishers. Ukhanyo book series for Oxford University Press was another translation and adaptation that she worked on while she was employed on contract basis by the Department of Education on Banking Section. In 2000 she was fully employed by the Premier's Department at Communications as a Language Practitioner.

3 years later she constructed *Isangxa siyawhuza* (2006) novel and left it lying in a floppy-disc that time for 2 full years, until one publisher in 2006, called for novels where the theme was 'music plays a role in changing someone's life'. She never wanted to miss that chance and it was published. If one reads *Isangxa siyawhuza*, she/he may find out how the main character was changed by her melodic voice. It was not much difficult to display characteristics of a person with love of music as the main character in that book, it's in her blood.

Again she tried if she could not write short stories and she did. The name of the short story book is *Ubomi ngumzamo* (2012). Initially this attempt was an effort of the late Ms Veronica Nyuka and her. The book delayed in publishers for some years. Fiki also produced 3 children picture books namely, *Masidlaleni* (2012); *Ixesha leeholide* (2012) and *Incwadi kaNomthinjana* (2012). The first 2 has been published while the latter is still on pipeline. In 2012, she went on writing novelettes for youth as per request by a publisher. Those novelettes are *Ithwazi* (2012); *Unobuthongwana* (2012) and *Umvemve* (2012).

In 2015, another novel was born, namely *uMlindi* (2015). It was fortunate to get *Isangxa siyawhuza* and *Umlindi* aired by Umhlobo Wenene FM. She felt excited and honored to have them getting in such a platform. It's wonderful experience. This means that, the message did not only reach literate section of the society but it spread broadly to everyone, irrespective of sighted challenges. She was now looking forward to *Amathaf'entandabuzo* (2006) drama book that is going to be staged at Baxter Theatre in March/April 2016.

Fiki was also involved in English-Xhosa Dictionary for Oxford University Press under the supervision of Dr S.Z. Zotwana. She also contributed in IO Publishing Multilingual Dictionary. She was one of the team members whom were contracted by Oxford University Press to write different genres according to Department of Education. She was also contracted by the same company to be a developer of a novel according to the requirements of CUP. This was not an easy task but it was successful.

1.1.6 Investing on other authors

She was also doing reviews on her free time for The Centre for the Book. When handling such a work she does not only advice according to the reviewing processing and requirements, but she goes beyond the scope especially when she notices that an author has something to say to the audience, she does advocacy, one on one advisory sessions, hands on working the manuscript until published. She has a couple of budding authors whom she worked as a facilitator and worked closely to get their work into a publishable standard. It is not always a comfortable and trouble-free experience for both parties, and she always end up in a harmonious high note. All this effort is done for free unless she is contracted by a publishing house. But this does not mean she can never charge. It's because her attention usually catches the unwaged writers.

1.1.7 Magqashela's Religion

Another interesting feature of Magqqashela's writing and her life is that she is from a Christian background and she is a devoted Christian. She respects and accepts all other religions because it is where she could measure why she believes in Christianity. Without having a haze understanding or extensive understanding of other religion it's unlikely that she can argue why she is a Christian, should someone challenges her. Moreover as she indicated above that she learns from everything, she has to know a lot about other people so that she may be able to portray characters based on reality.

1.2 INTRODUCTION

This research explores how gender based violence is portrayed by the characters in the South African female literary texts *Isangxa siyawhuza* (2006), *Amathaf''entandabuzo* (2006) and *Umlindi* (2015) with the assumptions that literature mirrors the true reflection of society. The term gender based violence is controversial because while some scholars see it as violence against women, a recent definition tends to connect it with all acts of violence rooted in some form of patriarchal ideology and thus committed against both women and men. Gender based violence is therefore an umbrella term for any harm perpetrated against a person's will and it could be physical, sexual, psychological, and economic or socio cultural. Fanon (1963) supports that when saying, violence has the power to cause physical and emotional pains, damage the psyche, cause mental disorder and even kill spiritually. This study therefore analyzes how Magqashela's literary texts reflect this in terms of South African outrage particularly the amaXhosa, because the settings of the all selected texts is specifically in the Eastern Cape. Magqashela's theme focuses on gender based violence and stereotype because she is of the opinion that Gender Based Violence (GBV) is still a problem mostly affecting women and children. During interviews conducted by the author Magqashela said that she decided to address violence to check whether there is any change in violence against children and women particularly in rural areas. This is against the background that South Africa is a democratic country with a modern and progressive Bill of Rights, the international awareness-raising campaign of 16 Days of Activism for No Violence against Women and Children and the Strategic National Plan for government and other nongovernmental organizations. The 16days of campaign is used as an organizing strategy to call for the elimination of all forms of gender based violence by individuals and groups throughout the world. Gender links 2015 urges Zuma administration to follow through the promises to create a National Strategic Plan (NSP) for government as beginning 2012 the government committed to creating the country's first NSP on gender based violence. These programs should have been contributing in ending gender based violence but the plight is persisting. In Magqashela's stories, portrayals of violence against women both violate and impair or nullify the enjoyment of a characters' human rights and fundamental freedom in all indicated societies to a greater of lesser degree.

Magqashela's literary works reveal various forms of violence including some brutal, some subtle such as physical abuse, sexual abuse (forced marriage), psychological abuse, domestic abuse, rape, sexual abuse of women and children, and human trafficking. Her literary texts reveal gender based violence as a patriarchal mechanism in which males are dominant and women are forced into subordinate and submissive position and ignorance of women. President Jacob Zuma during his State of the Nation Address on 14 February (2014) alluded to the fact that all forms of brutality and cruelty are unacceptable in South Africa. Zuma's discourse illustrated a prevalence of violence and acknowledged that it is against South African laws. Research work reveals how literary characters are often used as tropes to demonstrate the multifarious kinds of gender based violence in South African societies. Analysis shows that a culture of silence and denial also persist in our societies, they consider it a private affair and therefore acceptable. The silence culture propels traditional or formal justice systems unable to persecute the perpetrators. Magqashela's works reveal that although more attempts have been made to fight violence against women with legislation such as the Domestic Violence Act of 1998, structures and policies which are put in place to protect women, there is still a need to empower women and educate societies regarding the issues of GBV.

1.2.1 Background of the study

Violence is an age old problem prompted by various issues among them poverty, jealousy, ignorance, gender inequality, religion and some traditional cultural practices. The research will be having a political background because gender inequality, poverty are influenced by socio economic issues and political problems. World Press (2015) is associating poverty and inequality with Apartheid stating that apartheid's legacy to the democratic South Africa included highly visible poverty and inequality. Under apartheid to be born black meant to be into poverty, injustice and inequality. World Press clearly shows that the background of gender based violence and stereotype have inferiority and superiority, submissiveness and dominant description. Machaba (2011) states that from political perspective, an in-depth study of the images of women in literature has significant relevance for modern politics and democratic governance issues. Women's striving for their own freedom and independence is reflected in how images of women are projected. Machaba's explanation supports the reason for employing political perspectives when discussing women's issues. 2015 theme announcement of 16 days of activism it states " the

year 2015 marks the 24th year of the 16 days of activism against gender based violence campaign, initiated in 1991 and coordinate by the center for women's global leadership. Participation in the campaign has seen over 5478 organizations, policymakers, governments, UN agencies and countless individuals from over 180 countries worldwide. Together we have brought attention to issues of racism, sexism, cultures of violence, homophobia and called for the implementation of human rights obligations, including the right to health and reproductive rights, and end to militarism and gender based violence among others. The strength and longevity of the campaign is due to these thousands of participants like you". The indicated announcement attests that many attempts have been made to fight against gender based violent although it still persist. This shows that there is little if any change to end gender based violence therefore it becomes imperative to trace how literary texts project gender inequality and other factors that impel GBV. The research is adding another tool to rebuke violence by using academic literature. Currently South African societies are facing immense challenges of gender based violence. Gender links (2015) reported that citizens of South Africa were eagerly waiting to hear from the State of the Nation Address (SONA) an equally pressing concern about gender equality and National Strategic Plan for addressing gender violence. According to GL's GBV Indicators over three quarters of women in Limpopo (77%); women in Gauteng (51%) ; women in the Western Cape (45%)and women in KwaZulu Natal (36%) report experiencing some form of violence (emotional, economic, physical or sexual) at least once in their lifetime, both within and outside their intimate relationships. A higher proportion of men than women in Gauteng (78%) and KwaZulu Natal (41%) admitted to perpetrating violence against women in their lifetime. A lower proportion of women compared to the proportions of men in Limpopo (48%) and Western Cape (35%) admitted to perpetrating some form of violence against women. I therefore decided to include the 2015 statistics to show women's vulnerability against violence. The statistics show that women are the most vulnerable ones against violence and it also shows that women are also the perpetrators .Victims do not enjoy freedom because of the heartless individuals .The statistics confirms that the GBV's velocity is becoming worse. The researcher therefore decided to explore how literature transmits this plight with the assumption that the selected female author has perfectly presented issues women. The research will not explore character portrayal in a political perception but aims to demonstrate their development against gender stereotyping and gender based violence as they are triggered by socio economic issues, political influences,

religious perceptions, and poverty and gender inequality. To date there is no evidence that the, ruling party has made efforts to groom a woman for presidency in the past hundred years of its existence. This imbalance of power has religious background assuming that women can never be in authority hence God and his disciples are portrayed as men. Another example is portrayed by George Orwell (1945) where male characters are the only ones in power and as a result they had a law which says that all animals are equal, but later they revisited their acts and had an amendment which states that animals are equal but some animals are more equal than others. Their inequality led to violence hence the research relates this work with George Orwell writing. These examples show that the background of gender inequality and poverty are the main causes of gender based violence and stereotypes. Restrictions and stereotyped gender roles have worked against women. This remains the case because women are considered to be weak beings that do not have what it takes to be a leader even though women have proven themselves for example Word Press (2015) reminds us about efforts made by intelligent women fighting for their rights during apartheid period. It reported Lillian Ngoyi's words stating that in the name of the women of South Africa they say they are opposed to the pass system .They shall not rest until they have won for their children their freedom, justice and security. She uttered these words when she, Helen Joseph, Rahima Moosa and Sophia William De Bruyn were leading twenty thousand women in an anti-pass protest to the Union Buildings .The protest took place on August 9 1959 which is commemorated now as National Women's Day. That is how women proved themselves by managing to voice their concerns. According to Ashton Jones and Olson (1991:159) the significant rationale behind the oppression of women succinctly states that the authors of both the Old and New Testaments were men of their times and it would be naïve to think that they were free of the prejudices of their epoch. In the writings of the Old Testament, women emerge as subjugated and inferior beings. Throughout the centuries Christian's authors have placed great importance upon the account of the creation of Eve in the second chapter of Genesis. Combined with story of the fall, this seemed to present irrefutable evidence of woman's essentially inferior intellectual and moral stature. Religion confirmed and reinforced the perception of women as inferior who does not possess the thinking capacity of a man.

The researcher proposes to analyze Magqashela's work because she is one of the few established female writers who bring true reflection of the challenges facing children and women through literary text because of the earlier stated position that literature mirrors reality .Female authors

were marginalized they were not given opportunity to write their stories. They transmitted their stories orally. Peter (2010:44) strongly supports that saying, “Restrictions have been imposed on women by male writers. Men fear that women may reveal too many sensitive issues that are generally considered as confidential, they encouraged them to be silent”. Huhn (1992) cited by Peter(2010) gives a clear picture of how long the female has suffered from male domination of her literary works and has neglected her efforts to produce any literary works. He maintains that from the early 1970’s black women were misinterpreted or marginalized in most critical texts, anthologies either did not mention the contribution of black women at all or casually dismissed these writers. According to Kumah (2000), in many instances, African women writers are marginalized by their counterparts and their works either remain unacknowledged or tokenized by literary critics. The indicated verdict encouraged the author as a female to analyze female works and gender inequity as well as women issues at large. The study demonstrates the author as a feminist because she portrays women as the protagonists and survivors of the perception which believes that men have control over women. The assumption of the researcher is that the selected works might strengthen the voices and experiences of women to become integral part of African literature. This study encourages women to stand up and write about patriarchal domestic problems as researcher confirms that there is few women African literature. The study wants to change the theoretical statement by prominent African female writers such as Ama Ata Aidoo (2007) who believed that the creative works by women are deliberately understudied in the academic institution.

During 1970s violence against women became a topic of public relevance. Okun (1986) points out that it began to attract scientific interest, he cites the example of the Journal of Marriage and Family who, in 1991 published a special issue on studies looking at violence and sexism in the family. He believes that this is the first time that a title with the word ‘violence’ appeared in a journal index. Okun’s research on violence validates the perception about violence against women which was taken as natural hence there was silence against this phenomenon. Usdin et al (1998) argues that GBV is also viewed in government and civil society as a major problem. According to Kimani (2007) the secretary General Annan (1999) observed that violence against women is perhaps the most shameful human rights violation and perhaps the most pervasive, Gender Based Violence knows no boundaries of geography, culture or wealth. Despite the fact that South Africa, has been enfranchised and given human rights to protect women and children

it is deteriorating as a tool. Research by Women Net 2000 indicates that violence is on increase. The Star (2005) highlights intimate partner violence as a problem that seems to be spiraling out of control. SABC news on line (28/12/13) declared 2013 as the worst year for sexual crimes against children. Gender Links 2015 calls President Zuma to commit to national plan to end gender based violence. GL's calling shows that the country still need to put more effort in fighting gender based violence. Gender based violence is still a South African plight hence Magqashela decides to demonstrate GBV and gender stereotype through characterizations as it is a current challenge. Due to the fact that Magqashela's works demonstrate a problem facing our democratic South Africa through literature, the researcher therefore decided to investigate how she portrays her characters to address her themes.

1.2.2 Aims of the study

The aim of the study is to explore the projection of gender based violence through characterization in Magqashela's drama *Amathaf 'entandabuzo* (2006) and two novels *Isangxa siyawhuza* (2006) and *uMlindi* (2015). The thesis is driven by the escalation of gender based violence in the democratic South Africa particularly in rural areas. The researcher decided to explore how this South African female writer represents her characters to reveal gender based violence and stereotypes, as they are still a problem in societies on the assumption that her post-apartheid literature mirrors all the multifarious factors that trigger gender based violence and explore a true reflection of societal challenges. The author chose her because she is one of the few established isiXhosa women writers and there is a great need in professional literature in South Africa for deeper understanding of the experience of gender based violence. As a South African she used rural society to project her outrage. Society in this thesis is taken to mean people, places and patterns of life. Feminist literary disapproval will be examined because it is concerned with both woman as a writer and woman as a reader. The study will focus on the women writings to interrogate the claims made by female critics such as Stratton (1990) who have argued that African literary criticism is an exclusionary practice. The research work will show the difficulties experienced by children and women in gender based violence stereotype. It aims at encouraging the survivors of gender based violence to overcome the challenges they come across and triumph over all obstacles they meet on their way. According to Mesatywa (1999) when explaining the reasons to choose her topic she stated that it has been difficult for the

researcher to establish reliable figures or estimated number of abused because previous research particularly on violence topic could not be established. According to Fedler (1996) cited by Mesatywa(1999) the researchers was of opinion that although there was legislation to address the issues of battery, Prevention of Family Violence Act of 1993, which does provide legal protection of women, was not well publicized more especially among rural women and disadvantage communities. Therefore most women from these communities are still ignorant of its existence. The research includes Mesatywa's perception to show that the culture of silence in violent environment makes it difficult to compile the exact numbers or to interview them because some does not report their violence because of ignorance, independence and stigma.

One of the most challenging issues in our societies, which mostly affect women and girls, prompted the researcher to investigate how the central theme is projected through the protagonist, antagonist and tritagonist. The research aims are to examine how different characters victims, survivors and perpetrators reveal various forms of violence including sexual violence (where individuals are forced into sexual activities considered to be degrading and humiliating), physical violence (involving hitting or use of weapons), psychological violence (involving threats, degrading treatment and controlling behavior) economic violence (restricting access to financial or other resources with the purpose of controlling a person)and socio cultural violence in an intimate relationship, family, workplace as well as in society at large. The research aims to investigate how Magqashela understands socio-economic and cultural factors that influence gender based violence. In other words how victims are violated in terms of their human rights - sexually, physically, emotionally and economically in relation to the constitutionally enshrined gender equality clauses of the 1996 South African Constitution.

It aims to investigate the stereotypical role and consequences of health of gender based violence as represented by the selected literary texts.

1.2.3 The statement of the problem

Despite the many efforts in aiming to eliminate gender based violence on international, national and regional level, the problem continues to escalate and the survivors remain silent and perpetrators are not prosecuted. The author presents the fact that a lot needs to be done, particularly in rural areas to protect women and children against perpetrators. Other than a lack

of education and knowledge about human rights a culture of silence is perpetuated by various factors including fear of stigmatization, ignorance, poverty, fear of repeated multiple abuses. According to Annan (1999) education is an essential human right, a force for change and a single most vital element in combating poverty, empowering women, protecting children from hazardous and exploitative labor and sexual exploitation, promoting human rights and democracy, protecting the environment and influencing population growth. He further argues that education is a path towards international peace and security. I decided to include Ann's perceptions about education because lack of education is another contributing factor that escalates the gender based violence and stereotype. The indicated motivation about the importance of education reveals that a society without education is hopeless and may easily be influenced by socio-cultural factors that may harm people in every respect. The researcher supports the argument that a lack of education maintains poverty levels as another cause of gender based violence; therefore education encourages survivors to seek education to improve their life style.

When Brodsky and Hare–Mustin (1980) argue about GBV they state that many feminist researchers have pointed out that domestic violence is a gender neutral term and they fail to clarify who are the perpetrators, victims and survivors. Many researchers in their findings state that in most cases women are the victims and survivors and men are the perpetrators of violent acts. Women tend to act violently when they are defending themselves from their perpetrators. Therefore the focus of this research is on the portrayal of characters to reveal gender based violence and stereotype in the selected texts. The author decided to explore how female authors used their characters to address gender based violence in South African rural societies. This is, based on the assumption that her works reveal how human rights are violated in gender based violence and stereotypical portrayal as her pivotal themes. The author aims to explore this plight in Magqashela's works; keeping in mind that the Sexual Offences Act (2007) ought to provide protection against domestic abuse, the Bill of Rights was established to protect human dignity, and as Section 9 of the Constitution advises; everyone is equal before the law and has a right to equal protection and benefits of the law. Equality includes the full and equal enjoyment of freedoms; and the state may not unfairly discriminate directly or indirectly against anyone or more including gender, age, culture and social origins. Furthermore there are a number of non-governmental programs that aim to fight gender discrimination and protect women and children against human rights violations. It is therefore submitted that the inequality existing

between women and men, fostered by culture to perpetuate domestic violence, and that this reflection of culture and religion in the law are inadequate to protect women. The indicated factors have an immense impact on the escalation of gender based violence. Current research indicates that the abuse of women and children is a common and pervasive problem as per Gender links statistics. The research will critically analyze how South African literary texts reveal the outrage.

1.2.4 Research questions

- How characters reveal gender based violence as human rights violation?
- Who are the perpetrators and the survivors of gender based violence?
- What are the factors influencing gender based violence and how do they escalate it?
- How gender based violence harms the health of the survivors?
- How gender stereotypes are represented in selected texts?

1.2.5 Significance of the study

The study will contribute to and develop the awareness of human rights violation mostly as a result of the influence of traditional societal activities with patriarchal perception and poverty. The study aims to use the human rights framework with the hope that it might help men and boys to stop domestic violence and sexual violence and promote healthy and equitable relationships.

The research hopes to encourage women and children, as the most vulnerable people engender based violence to overcome their abusive experience by resisting suffocation by patriarchal dictates. One of the goals of the study will be to encourage women to continue writing more literature depicting empowered women and characters surviving against domestic issues. It has been confirmed by the other philosophers that men writings are more about political issues and less with women issues. Frank (1981:39) indicates that until recently most African novels have been written by men, and tends to focus on social historical and political issues rather than personal or domestic themes. Adebayo (1996:1-6) encourages African writers to start writing and portraying the female as having a destiny of their own and to explore themes that embrace the solution of a theoretical world without men. Magqashela's selected literary texts demonstrate Adebayo's encouragement. As a female writer her works contains domestic violence where man is trying to take control over women who are starting to be economically independent. Other

types of domestic violence are forced marriage, intimate partner violence, stereotype, discrimination and human trafficking; she also preaches friendship and solidarity.

The research work will encourage female writers to suggest more policies and interventions that can bring about changes that may improve women's health, men's attitudes and behavior against their counterparts. Assuming that, as already shown that section 108 of the Bill of Rights and other governmental and non-governmental programs do not provide enough to decrease gender based violence. The information generated from the study would also add to the already existing body of knowledge.

1.2.6 Scope of the study

Chapter one introduces the research setting out the aims and some of reasons that initially prompted the researcher to take this initiative of investigating the projection of the plight of GBV through literature using African feminist theory, Womanism, Patriarchy, Stiwanism and Motherism as theoretical frameworks in the selected isiXhosa texts. It will contain research methodologies such as an interpretive approach, the book method, journals, internet and the qualitative method as the tools to scrutinize the research work, scope of the research and the definition of key words.

Chapter two will contain the literature review; explaining how it will be employed. This chapter will review information from other researchers by scrutinizing any related studies with feminism and discrepancies caused by gender inequality.

Chapter three will investigate how characters in the novel *Isangxa siyawhuza* (2006) are represented to reveal gender based violence and how their rights are violated. Different characterization of characters protagonist, antagonist and tritagonist will be explored and how they represent survivors, victims and perpetrators to reveal the various forms of gender violence.

Chapter four will explore how the characters in the selected isiXhosa drama, *Amathaf'entandabuzo* (2006) reveal domestic violence as a theme. This chapter will explore the impact of multiple partner relationships. Characters to be explored are the protagonist, tritagonist, and antagonist.

Chapter five will look at the stereotypical behavior or character and how stereotypes are represented in three selected texts and reveal different situation where stereotype is portrayed. The exploration will be done in the novels *uMlindi* (2015), *Isangxa siyawhuza* (2006) and *Amathaf'entandabuzo* (2006).

Chapter six will contain conclusion of the thesis.

1.3 THEORETICAL FRAMEWORK

1.3.1 Womanism

The research is located within the African Womanist research theoretical perspectives. The research assumes that literature on gender based violence and stereotype show subtle biases against women. According to Walker (1983) Womanism as a theoretical study was introduced in literary studies in her book *In Search of Our Mothers Garden*. It is dedicated to the survival and completeness of a whole people, male and female as well as braveness of women's works in all genres and forms. Walker further argues that Womanist is a woman who appreciates and prefers women's culture, women's emotional flexibility, and women's strength and is committed to the survival and wholeness of entire people, male and female. Not a separate, except periodically, for health. African Womanism is relevant to this research because the author of the selected books is an African woman and her works address the experiences, struggles, needs and desires of black women. The Africana Womanist has the responsibility of attending to issues of black women whose existence is piled with layers of oppression and discrimination which resulted into conflict from conflict to violence.

Steady (1987) articulates African feminism. Her views point out interdependence between women and men: For women, the male is not "the other" but part of the human same. Each gender constitutes the critical half that makes the human whole. Neither sex is totally complete in itself to constitute a unit by itself. Each has and needs a complement, despite the possession of unique features of its own. Sexual differences and similarities, as well as sex roles enhance sexual autonomy and cooperation between women and men, rather than promote polarization and fragmentation within the metaphysical realm; both male and female principles encompass life and jointly maintain cosmological balance. Vuyokazi started to love and accept Thuleka as one of her family members. Cooperation, as stated by Steady, lessened escalation of inequality

and violence with the family members. This exactly what is depicted by Vuyokazi's efforts as they were already a married couple. In the drama *Amathaf'entandabuzo* (2006), Mthuthuzeli and Somikazi are depicted as a happily married couple working together; there is no conflict among them.

1.3.2 African feminist theory

The theoretical framework for this study draws from African feminism and patriarchy theories to explore how these theories inform Magqashela's works as an African female writer. These theories are relevant because the selected texts are supposedly based on an African woman's experience in rural societies. Chitando (2011) cited Nnaemeka (2005) saying that literary feminism is concerned with the criticism of texts, from a historic consciousness of gender imbalances between dominant patriarchal systems and subservient females which resulted in gender based violence. She further argues that the conception and perceptions of stereotypical representation can be accounted for by the philosophical thrust of feminist interpretation. She also suggests that African feminism is an ideology that promotes harmony between women and men. She rejects any gender or sex separation when she argues that diverse perceptions of the nature of power account for the different locations and articulations of power in gender analysis. African feminism sees power as negotiated. It assesses power not in the absolute but in relative terms –in terms of power-sharing and power ebb and flow. The African feminist discourse foregrounds the power-sharing that underscores community and human living as they are inscribed in many African proverbs.

Hudson-Weem (2001:186) states that African feminism identifies the woman's ethnicity and this reference to her ethnicity, establishing her cultural identity which relates directly to her ancestry and land base – Africa. This makes it different from the Euro-American versions of feminism. Ogunديpe (1994) also says that African feminism includes issues around the woman's body, her personality, her immediate family, and her society. Ogunديpe brought some suggestions about what can be expected from feminism in an African context:

- a) Feminism is not penis envy or gender envy, it is not based on wanting to be like man and it is also not oppositional to men; It argues rather that woman's body is her inherent property, not to be owned, used, and exploited by men.
- b) It is not parroting of Western women's rhetoric.

- c) That women need not neglect their biological roles.
- d) That the total configuration of the conditions of women should be addressed rather than obsessing over sexual issues.
- e) That women's reproductive rights take the priority.
- f) That women's conditions in Africa need to be addressed in context of the total production and reproduction of their society and the scenario also involves men and children.
- g) It is not opposed to African culture and heritage, but argues that culture is dynamically evolving and is certainly not static, that culture should not be immobilised in time to the advantage of men as most men in Africa.

1.3.3 Stiwanism and Motherism

Stiwanism and Motherism is relevant in this research as explained above that African women are not anti-men but they do not want to be their objects to satisfy their needs. This means that there is a no need of social traditional practices that harm women and girls physically, sexually and emotionally. She established this African theory because she wanted to proclaim social transformation. Ogundipe (1994:10) describe Stiwanism as:

'STIWA' is an acronym for Social Transformation Including Women in Africa. This new term 'STIWA' allow me to discuss the needs of African woman today in the tradition of spaces and strategies provided in our indigenous cultures for the social being of women.... 'STIWA' is about the inclusion of African women in the contemporary social and political transformation of African. I am sure there will be few African who will oppose the concept of including women in the social transformation of Africa, which is really the issue. Women have to participate as co-partners in social transformation.

Ogundipe-Leslie's Stiwanism does not fight with men or, altering whatever women think that men have been doing for centuries, it endeavours to build a harmonious society for example it is not against marriage but it is against forced marriage which will be discussed and other predicaments that harm women. The Gender based violence and stereotype are happening in our societies hence I assume the Stiwanism is relevant in this dissertation. Transformation of African society is the responsibility of both men and women and if it is about social transformation the possibility of eliminating gender stereotype and gender based violence is possible with co-operation. Transformation is portrayed in *uMlindi* (2015) by Mveleli and Vuyokazi who

transform Thuleka's life. In *Isangxa siyawhuza* (2006) Samkelo changes Nandipha's life; these transformations not only minimise but eliminate violence such as physical abuse, sexual abuse, economical and emotional abuse as it will be discussed. These few indicated evident show how men and women contribute in transformation. According to Ogundipe (1994:10) she distinguishes Stiwanism from feminism saying "The creation of the new words is to deflect energies from constantly having to respond to charges of imitating western feminism. This new term describes my agenda for women in Africa without having to answer charges of imitativeness or having to constantly define our agenda on the African continent in relation to other feminism ,in particular ,while Euro-American feminism which are unfortunately, under siege by everyone."

Motherism is established by Acholonu (1991) with the purpose of dismissing the term "patriarchy" and "matriarchy". Motherism is known as an indigenous African theory because it is rooted in the issues experienced by African Women. It is clear therefore that it fights against women's dignity and their exploitation. That means it fights against inequality. Acholonu's (1991:61) concept of Motherism must also be mentioned as it was developed as an alternative to feminism. It is against the imbalance of power which is perpetuated by patriarchy hence she introduced the Motherism. According to Acholonu (1995:21-38) cited by Peter 2010 it is still necessary to examine the idea of "Motherism" which is ambitiously conceived to serve as the alternative term to feminism as the sub-title is suggested. According to Acholonu Motherism is not restricted to any gender. Her argument agrees that both women as well as men can be motherist. The researcher therefore concluded that Motherism is relevant to this work.

1.3.4 Patriarchal theory

Patriarchal theory will be employed in this research because it argues that the culture's norm of male dominance is a significant factor contributing to the existence of woman abuse and this state of affairs is generally recognised by African tradition (Dobash and Dobash 1979).It reveals norms and cultural factors that influence GBV in African societies where men were socialised to perceive their partners as their property. This theoretical framework focuses on the relationship between patriarchy, traditional beliefs and women abuse, and how these are manifested in Magqashela's selected works.

1.4 Methodologies:

1.4.1 Qualitative Method.

The method to be followed in this research is generally qualitative content analysis because it will be based on clarifying and analyzing information as the researcher will critically analyses selected texts to reveal the theme. The research will focus on content analysis, as the analysis will clarify and analyze information. WHO (2001) supports that view by stating that the use of qualitative research will be needed to illuminate the meaning of violence and coercive acts in the cultural context in which women experience them. WHO's perception about the suitability of the qualitative approach in the context of gender based violence encourages the researcher to employ it efficiently. A short interview with the writer has been conducted and will continue if the researcher needs any kind of clarity. Weber (1990) also states that qualitative content analysis can involve any kind of analysis where communication content like a written text is recognized and classified. The researcher will use it because it generates authenticity, offering knowledge about characters' experiences and emotions as the research topic need to know how theme is projected to divulge everything pertaining to violence in societies. Documentary evidence including a South African Constitution booklet, newspapers journals, governmental announcements, internet, selected texts and the media will be used in this research as to reveal the theme of the study.

1.4.2. The interpretative Method

The interpretative method will be employed as to bring a clear depiction of the characters' role. It will help the researcher for perusal of a number of academic studies related to the research topic. Taylor (1984:153) sees the interpretative method as a basic form which deals mostly with texts. The interpretive method will analyse the characters' utterance role, personality and attitude to reveal the theme.

1.4.3 Book method

Book method is the pivotal method to be used in this research as the research is based on literature therefore literature is any documented information such as newspapers and articles.

The books to be analysed are in isiXhosa language and their content reveals the current women's societal issues and the position of men against them.

1.4.4. Internet methods

The researcher used the internet as a tool to research the topic. It is more convenient because it has a broad network. It brings informed connection with various people as to share wise ideas. It is the easiest way because it does not want anybody's approval except the person concerned.

1.4.5. Journals

Journals are used in this research particularly from a health perspective because the topic is broad. It contains psychological, religious, and academic perspectives as well as other institutions.

1.5 Definition of the terms

Key terms to be used in this study will be discussed as to bring prominent picture of the research.

1.5.1. Gender

Gender is a basic organizing principle for relationships, institutions, culture, and for the distribution of resources in human societies. . Gender refers to array of socially constructed roles, traits, attitudes behaviors, values, responsibilities, relative power, status and influence ascribed to male and female humans on different basis. Bullock et al (1989:348) define gender as an integral part of the process of social classification and organization.

1.5.2. Gender based violence

The term gender based violence is contentious because while some scholars see it as violence against women recent definitions tend to connect it with all acts of violence rooted in some form of patriarchal ideology, and can thus be committed against both men and women. Gender based violence is defined as any act that results in a bodily, psychological, sexual and economic harm. Such acts results in deprivation of freedom and negative consequences.

1.5.3. Intimate partner violence

Intimate partner violence is a pattern of behavior which involves the abuse by one person against another in intimate relationship such as marriage. Intimate partner violence is also known as domestic violence. This kind of behavior is portrayed by the selected drama characters.

1.5.4. Victim

A victim is a person who suffers from destructive or injurious action.

1.5.5 Survivor

A survivor is a person who continues to prosper in spite of opposition hardship or setbacks.

1.5.6 Perpetrator

A perpetrator is a person who perpetrates an illegal, criminal, or evil act.

1.5.7 Feminism

It is the belief and aims that women should have the same rights and opportunities as men; and the struggle to achieve this aim.

1.5.8 Patriarchy

It is society, a system or a country in which the male acts as the leading authority figure in a social organization. In a patriarchal society the father holds authority over women, children and property. Patriarchy therefore implies male rule and privilege and entails female subordination.

1.5.9. Characterization

Characterization is the art of creating fictional characters in words which give them an identity. It indicates how various characters are portrayed in a literary context. Satyo (1999:2) defines characterization as the art of presenting an imagery person in a literary work of art. According to Wikipedia defines characterization as the concept of creating characters for a narrative. It is a literary element and may be employed in dramatic works of everyday conversation. Character may be presented by means of description, through their action, speech, thoughts and interactions

with other characters. It is the creation of images of imaginary persons in drama, narrative poetry, the novel and the short story is called characterization.

1.5.10 Characters

Character's character is peculiar to each and every one in life. A character serves as a portrayal, identification as well as symbol that show the manner, role and status of each and everyone in the society. Characters in fiction are not real people but they represent real people to convey messages of development and transformation hence the researcher decided to investigate how the characters represent the themes. English Oxford dictionary (2004) defines character as all mental or moral qualities that make a person, group, nation etc. different from others. Interesting and unusual qualities or features like the ability to handle difficult or dangerous situation in a novel or play reputation, letter sign or mark used in writing or painting. A character's description is determined by his/her role play, his/her role is divulged by his/her utterances to reveal the theme of the story.

1.5.11. Stereotype

Stereotypes are a part of life. It is virtually impossible to avoid perpetrating them or being affected by them. There are stereotypes about almost anything one can imagine. Stereotypes exist about members of socio economic classes, religious groups and people from various states. Social psychologist explains that the stereotypes are attitude. La Violette & Silver (1951:259) have this to say, "They have the attributes of organized modes of behavior, they express a functional state of readiness, and they are organized around and towards some given object or set of objects".

1.6 Conclusion

The chapter was about the introduction of the dissertation. It brought a comprehensive picture of the theme to be critically analyzed using characterization as a tool for perusing the three selected books published in the post-apartheid era. Theories to be used as theoretical framework are identified. Methods to be used to explore the whole thesis have been identified and explanation of key words to bring a clear understanding of the research is provided. The research will discuss

gender based violence, stereotypes, women trafficking, human rights violation propelled by gender inequality, poverty ignorance, traditional norms and values etc.

CHAPTER 2

2.1 LITERATURE REVIEW

2.1.1 Introduction

Literature review will be employed in this work as to get fully fledged information on what other researchers say about gender based violence as the theme revealed by the authors characters. Any documented information related to this work will be employed as to validate the status of violence in other cultures and societies in literary texts. This research work is the first one to analyze Magqashela's literary texts therefore there will be no referrals on what other researchers say about her literary works.

Researchers with related topics will be reviewed, for example

- Works that reveal gender based violence that occur in the broad context of social, economic, and cultural norms which reflect and reinforce gender inequality.
- Any research that portrays stereotypic character as submissiveness and male dominance, as discrimination portrayal.
- researchers that used feminism as theoretical framework that means any work that reveal masculinity and femininity and
- Researchers that reveal how violence violates human rights.

Ashworth (1995: 1-2) describes feminism as a way of life characterized by understanding, friendship, love, communication and solidarity among women. This analyst's perception confirms Magqashela's writings as feminist as there are solidarity among women that belong to protagonist groups and all the indicated attitudes will be portrayed by protagonist characters. Greene and Kahn (1996:226) state that feminism aims at ending oppression and discrimination against women in society. This oppression, according to Jefferson and Robey (1986:204) Achifusi (1987:40) and Modupe –Kalawole (1997:2), is caused by men who shape the world to suit their own domination hence the research is trying to reveal the human rights violation through literary analysis.

The research is mostly focusing on women as the most vulnerable people, survivors and victims of domestic violence. Gelles and Strauss, (1989) observed that women are more likely to be

physically assaulted, beaten and killed in their own homes at the hands of a loved one than in any place or anyone else in society. Gelles and Strauss observation reveals women and children's vulnerability against men. Bott Morrison and Ellsberg (2005) argue that the literature review is likely to contain more information on gender based violence in schools as it affects girls; there search suggests that girls are more at risk of sexual violence as children than as adolescents and adults.

2.1.2 African Literature review

Unemployment and the accompanying lack of income have also been noted to correlate to gender based violence. Haj-Yahia (2000) demonstrates that unemployment of either or both of the couple is a significant risk factor for violence against women.

Another factor that the studies under review have pointed to is the type of residence and geographic location. The majority of these studies demonstrate that women in rural settings are more likely to experience violence compared to women in urban centers.

HajYahia(2000)&Vakili et al.'s(2010) statistics showed a significant difference in means of violence between women in rural areas and those in urban cities indicating the higher violence for rural women than urban women. The indicated studies show that geographical settings such as the relatively isolated rural areas where traditional gender norms are still rigidly enforced can expose women to male violence in a patriarchal society. Violence against women has been a growing field of scholarship since 20th century.

In Africa it was not until the late 1980s and early 1990s that violence against women began to attract the attention of scholars. Chitando (2011) established a doctoral thesis on Narrating Gender and Danger in selected Zimbabwe Women's writings on HIV and AIDS. In her thesis she states that gender inequality increases the spread of HIV as men force women to enter into sexual relationships where the power is with men. The social norms and values tend to privilege men which force women to become second-class citizens. Chitando's work is relevant to this study because it reveals women's vulnerability against men.

In Ghana, for instance Rosemary Offei-Aboagye (1994) wrote one of the first studies of domestic violence in Ghana and she published it in the American Journal of Gender and Law. She observed that marital violence was mainly a consequence of the subordinate position of

women, their passivity and economic dependence on their male partners, thus, from feminist perspectives, marital violence can only be addressed as part of a larger process of dealing with gender inequality in Ghana. Armstrong (1998) carried out a study of domestic violence in Shona speaking Zimbabwe, which involved interviewing twenty five male abusers and seventy five female victims of spousal abuse. Her findings can be interpreted to support the role of cultural factors as causative of domestic violence among the Shona but more complex interpretations also emerged. Armstrong reports that violence arises most frequently in Zimbabwe out of quarrels over money and jealousy. Armstrong's work links with this research because economic violence is within the subtopics of the research. Gaidzanwa (1985), a sociologist, and published negative images of women in Zimbabwean Literature. Her main focus was to expose the biases against women in literary works in English, Shona and Ndebele. In this work women are portrayed as prostitutes particularly those who have sex with men while they are not married to them.

In 1999, The Women's Affairs Department of Botswana undertook a national study on violence against women. Its aim was to measure the incidence of violence, assess its social and economic impact on individuals, communities and institutions and make recommendations for addressing the prevalence of violence. In most cases the violence had been perpetrated by women's partners or acquaintances. Alcohol abuse was perceived as major cause of violence but accounts of survivors of domestic violence assembled from court records clearly point out the tension of the bread winner or female homemaker ideology.

Muriungi and Murriki (2013) established an analyses of gender based violence in African Literature. Their paper explores gender based violence with reference to violation of women's pain and suffering and examined the representation and evaluation of the Maasai culture in Kenya through literature. Their analysis relied on feminist critics of Schipper (1987), Ogundipe (1987, 1994) and others. They demonstrated that education for the girl child in Africa is one of the tools Kuret (2008) proposed for challenging gender based violence in contemporary society. They found that women who live in cultural backgrounds that cause them suffering shall be their own liberators through modern education. These research studies are related to this research as the indicated studies are based on human rights violations caused by gender inequality and also encourage education as a tool to eliminate ignorance. They link because the research work reveals the survivors of the selected texts as ignorant as they never reported their abuses to a

police station for justice and help. Kenya researchers are fighting for women liberation and this is what is projected by this research. Another group of the current scholars investigated the health consequences of partner violence among women besides physical injuries.

2.1.3. South African Literature review

Bjastad (2008) establishes in his masters dissertation on gender-based violence and development, knowledge and attitude among student teachers. The research investigates the development implications of gender based violence in terms of lost education opportunities, public health and the further entrenchment of violent cultures in society. It also argues that gender based violence in schools must be recognized as an obstacle to development, leading to a process in which effective interventions are identified and implemented. It also wants to deepen understanding of the context within which policy interventions may be possible. He finds levels of gender-based violence to be high in many South African schools with severe consequences for those affected.

Mtuzé's (1990) doctoral thesis dedicates a chapter to the role of women in folktales titled *Female Stereotyping in Xhosa Fiction and Folktales*. Using the feminist approach, Mtuzé analyzes the various stereotypes depicted in Xhosa folktales. He concludes that women occupy a subservient role in society; they are seen but never be heard and more privileges and rights are awarded to men than to women. His work reveals imbalance of power and patriarchy which is rooted in many religious tradition. Mtuzé (1990:141) cited by Machaba (2011) concludes his study with the following thought "What has, however, come out very clearly from is that the women's position has undergone, for better or worse, a tremendous change over the past few decades. Despite of strides that women have made in various walks of life, negative stereotypes continue to thwart their progress and to undermine their achievements in various subtle ways." His thoughts definitely link with this research because he expresses women's oppression through denigration and this is what is actually portrayed by the antagonists, the perpetrator Ndodiphela in the selected novel, abusing Nandipha, as it will be presented in the next chapter. The gender based violence that is mostly perpetrated by men against children and women can be traced back to the folktales as per Mtuzé's research and other African traditional researchers even if the survivors or victims subsist in a country with a Bill of Rights.

Maponyane (1990) establishes a Northern Sotho honours article on the elements of feminism in M.A. Kekana's *Nonyanaya Tokologo*. In her analysis, Maponyane shows that Kekana's work is charged with cultural dissatisfaction that she strives to correct in her literary work. Kekana literary indulges the cultural constraints that are imposed on women in the Northern Sotho society. Maponyane realizes that Kekana attests that cultural norms and values in her society distance females from being involved actively in the political and economic structures of society. Therefore it reveals how a section of societies' human right is violated.

Mafela (1996), in the article entitled *Culture and the interpretation of meaning in a literary text* reveals that women are portrayed as people who cannot be heirs in the family and cannot be leaders according to the Tshivenda culture. It reveals oppression and discrimination propelled by cultural activities and therefore a right to respect somebody's right is violated. This is what this study intends to demonstrate.

Masuku (2005) establishes in a dissertation *Perceived Oppression of Women in Zulu Folklore* employing feminism as scientific approach. She focuses on the role and presentation of women in Zulu traditional literature. She aims to establish whether or not folklore was used as a corrective measure or avenue of correcting gender imbalances. Masuku concludes that the traditional Zulu woman felt depressed by patriarchal discrimination especially in the marriage situation.

Masuku (1997) establishes in a masters dissertation on the portrayal of women in Zulu drama, a feminist critique in which she applied a feminist approach in examining the stereotypes by Zulu authors. Her findings are that these authors employ various stereotypes in their depiction of female character. These depictions have a defamation of characters which is against gender equity.

Dlamini's study (1995), *Voicing their perception; A review of Swazi women folk songs* focuses on oral literature, yet she considers only one genre, namely folksongs. She applies a feminist approach to reveal women's protest against the oppressive cultural rules and norms of Siswati.

Mawela(1994), in his work "The depiction of Women characters in selected Venda novels" also discussing oppression and ill-treatment of a female character says that, in Venda, when a girl reaches puberty she is no longer considered a child. She is immediately taken in for initiation

where the elderly women who had previously been initiated prepare the girl for womanhood. The girl is taught the tribal rules of etiquette and obedience, with purpose of making her the submissive, tolerant and mature woman of tomorrow. Kalawole (1997:25) extends this opinion by indicating that African women are the product of multiple subjugations. Patriarchy, tradition, gender imperialism combine to act against the African women's self-assertion. Ramphele and Roonzaier (1988:156) support Kalawole, saying that there is widespread ideology of male dominance among Africans which emphasizes the idea that women pass through the control of different men throughout their lives.

Mesatywa (1999) establishes a qualitative exploration of black women's experiences in violent relationships. Her focus is on domestic violence within the Xhosa speaking women warranted investigation. Her findings suggest that black women are abused by their partners.

Ibinga (2007) establishes in a doctoral dissertation, where he explores the representation of women in the works of three South African novelists of the transition. His thesis investigates how the three novelists represent both central and marginal characters with regard to the notion of change in this transitional phase of South African society. It traces the way the focus of more recent South African writing has shifted from an apartheid era. He uses Robbins in *Literary Feminism* who believes that depiction of women can be the starting point to evaluate the need for social and cultural transformation.

Chireshe (2012) establishes a doctoral dissertation analyzing the utility of the Zimbabwean domestic violence act using Christians and Muslim women's experience aiming to investigate whether, and to what extent, Christian and Muslim women utilized the legal system, specifically the provisions of the Domestic Violence Act in Zimbabwe. Feminist theory is among the theoretical framework used. According to this study, it 'breathes a feminist spirit' in that it has given voice to women by letting them describe and evaluate their own experience of domestic violence from their own perspectives. Johanson (1993:334) abusive men often explicitly or implicitly cite female submissiveness to justify their abuse, arguing that their wives are responsible for the abuse because they were not submissive.

Satyo (1999) in her dissertation which says "Women in Xhosa drama: Dramatic and cultural perspectives" investigates the influence of culture in characterization of women in Xhosa drama.

She analyzes various dramas as regards to what common. The main focus in the dissertation is to establish whether women in literature are always depicted as subservient, or whether there are indications in drama depiction of women that perception of cultural role and status are undergoing changes.

Skhosana (1997) has done “Feminist analysis of G.S. Zulu’s Short Stories” where she concentrates on feminist theories on patriarchy. She also compares the depiction of women by Gwayi (1976) and (1974) as a female writer and Zulu as a male writer. She analyzes theme author narration, characterization and focalization. Aston (1995:120) has written a case study about bodily harm to women investigating three plays which share the focus of bodily harm.

K.J.Nkuna (2001), in his master’s dissertation looks at the portrayal of women in siSwati. It looks at the presentation of women characters in different siSwati drama books. It reveals the impact of western culture and African culture on women and it is found that the patriarch dominates over women’s human rights.

Machaba (2011) wrote a doctoral thesis titled the Portrayal of Women in Xitsonga Literature with special references to South African novels, poems and proverbs. Her study attempts to examine the image of women in Xitsonga literature to investigate whether there is a link in expected cultural role of Vatsonga women and their roles as characters in Xitsonga literature and whether there is a shift in the way women characters are portrayed to represent the current social reality. This work also investigates and critically analyzes selected texts to establish whether they portray gender stereotype.

Peter (2010) wrote a doctoral dissertation entitled, “The Depiction of Female Characters by Male writers in selected isiXhosa Drama works”. The study explores the way in which some African male writers view gender inequalities and stereotype in their female character depiction.

Nkumane (1999) is another scholar who wrote her doctoral thesis on forced marriages and forbidden love.

These are all scholarly works that invited the world to become aware of how women are portrayed in a stereotypical manner in literature as well as how they feel. Such literature declares war against oppression of women and their abuse, as literature is very powerful in sending a

message. It also assists women to be aware of how the modern literature writer perceives them as women in the current democratic era.

2.1.4. Conclusion

As the research work is based on how characters project gender based violence in the selected texts, the indicated works are related to this in many ways. Firstly gender stereotype, gender violence and gender roles are all determined by gender due to inequality and the inequality resulted in conflict and from there conflict into violence. The aforesaid researchers looked mostly at disadvantaged women hence the research regarded them as related because they reveal the women's vulnerabilities to men or each other socially, economically, politically and emotionally. These works vividly illustrate that basically gender inequality is the pivotal challenge that propels conflict between two genders socially, politically and economically. These works also proclaim change on women related issues because although our country is trying to fight against gender inequality, there is still resistance to transformation.

These works reveal factors that influence gender imbalances which derive its roots from the time society was differentiating roles between women and men. Biblical scriptures from Christianity have an immense impact on the polarization of women. In the creation story found in Genesis (2:7), God formed only a man. It says, "The Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul, He realized that he need a helper therefore he looked for suitable animal but find none suitable". Ultimately in Genesis (2:19-20), God created Eve out of one of Adam's ribs. These scriptures have an influence on male dominance and men's superiority as women are perceived to have been created as helpers and the term helpers has historically been interpreted as implying an inferior role for Eve. In Genesis (2:27), Adam later asserts his authority over Eve by naming her, "she shall be called Woman, because she was taken out of man." The Bible has an impact on static change, because it disseminates women's submissiveness and dependence. It encourages men to take control over their counterparts therefore holy writings also contribute to gender inequality. Findings of the indicated research fully agree that the impact of gender inequality is mostly influenced by the patriarchal system that view women as inferior to men and believe them as their possession; hence Sonke (2006) in Gender Justice Survey of Men on the greater Johannesburg area suggests that about an equal number of men support and oppose government efforts to promote gender

equality. According to Mwamwenda (1995; 483) cited by Chireshe (2012), states that beating of wives occurs because a husband feels that he is superior to the wife. Disadvantaged men like unemployed men are against gender equality as a results they become violent when trying to attain their dignity or taking control over their counterparts, particularly rural women and unemployed women. These studies also reveal how traditional cultural activities harm women's health sexually, physically and emotionally and these activities are suffocating them. The quoted researchers recommend transformation and changes of traditional cultural activities that resulted in the marginalization, oppression and discrimination of women. The indicated related works together with this work explore how gender polarization and traditional societal norms violate human rights through literature; that is why it is suggested that the aforementioned works resemble this work.

CHAPTER 3

3.1 CHARACTERIZATION

3.1.1 Introduction

This chapter will examine how Magqashela characterizes her characters to reveal gender based violence in the novel *Isangxa siyawhuza* (2006) with an assumption that their plight is vividly portrayed through literature as it is the reflection of social experiences. Various behaviors and roles represented by the characters in the selected literary texts will be examined to reveal the prevalence of the theme. Such acts result in the deprivation of freedom and negative consequences. GBV may be exercised within and outside the household. Violent behavior will be explored to investigate how the selected texts reveal their characters to demonstrate gender based violence and stereotype.

Some practices are mostly influenced by patriarchal practice which acknowledges women as submissive and subordinate of their counter parts. Fedwa (2007) when explaining practices, he mentions that historically patriarchy has manifested itself in the social, legal, political, and economic organization of a range of different cultures.

Gender based violence occurs in public and private spheres as well as in rural and urban areas. This research will explore how characters reveal gender based violence in private sphere in rural areas because the stories settings are in rural areas. The challenge affects both genders but the most vulnerable are women and girls. Article 1 of UN Declaration on the Elimination of Violence against Women (DEVW), proclaimed by UN General Assembly in its resolution 48/104 of 20 December 1993, defines the term violence against women as: Any act of gender based violence that results in, or is likely to result in, physical, sexual or psychological harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life. Abrahams, (2002) says that women have suffered dehumanizing acts in a society where men have been socialized to treat women as lesser beings. Sexual survivors experience more extreme forms of sexual objectification n everyday commonplace .Sonke Gender Justice Network (2006) states that although attitudes are changing; many South Africans of both sexes see man as superior to women and believe that men should dictate many decisions that affect health including sexual decision. Sexual decision includes

coerced sex, rape, and forced marriage. Female characters are still figured in a variety of ways, some of which are gender stereotypes and gender inequality. These statements highlight that violence against women has been a problem. It is still a problem that is mostly influenced by gender inequality and social traditional practices. SABC news online 6/02/14 declared that gender based violence as now the leading cause of homicide in South Africa. The researcher observed and found out that gender based violence is one of the problems that violate human rights like a right to equality in the family, a right to the highest attainable standard of physical and mental health, the right to liberty and security of person. She therefore decided to explore how Magqashela's characters in isiXhosa selected literary texts address South African outrage of GBV which is recognized as one of human rights violation.

Act 108 of 1996 Chapter 2 declares the Bill of Rights as one of the fundamental human rights but it seems as if people are still experiencing the challenge of violence due to gender inequality and other factors. The researcher will investigate how the characters portray various forms of violence, causes, and health risks and clearly explain how the perpetrators violated the survivors and victims' rights. The indicated forms of violence are triggered by various factors including gender inequality, religion, jealousy and societal norms. The indicated phenomenon is against the constitution of our democratic South Africa. Gender based violence remains a significant problem to be addressed.

3.1.2 Summary of Isangxa siyawhuza.

The book to be analyzed is written by a South African woman revealing gender based violence among democratic South Africans specifically in rural areas. As the researcher interviewed the author she said that she wrote the book because she observed her society and reckoned that males are known as the perpetrators but females are also the perpetrators. She said she aimed to divulge how women are vulnerable against violence in her selected texts. She also wanted to encourage victims of the circumstances to become resilient as to overcome any health related harm caused. She used different characters to demonstrate gender based violence as a theme. The author has a protagonist group that surmounts every kind of gender based violence they met with and they are also known as the survivors. They are portrayed as strong characters. The selected text has a

group of perpetrators who fight against the protagonist's achievements. These perpetrators are represented as the heartless characters. Their role, behavior, and discourse reveal their characters. The book also has a tritagonist group who propel the conflict between protagonist and antagonist. The book reveals how characters experienced gender based violence sexually, physically, emotionally and economically. The book represented women and children as the most vulnerable characters, abused by family members. The author portrays how violence harms characters' health, physically and psychologically. The author's selected text reveals the status of gender based violence from rural society and she also shows that there are still some areas that are practicing forced marriages.

3.1.3 Projection of different forms of gender based violence through characterization in novel *Isangxa siyawhuza*

3.1.3.1 Representation of the Protagonists as the survivors of Gender Based Violence

First of all the protagonist is the pivotal character who evokes beliefs and sympathies as well as our transformation. The protagonist is the major character or hero in the story. He/she is the most prominent figure whose actions direct the theme. Thompson (1946), states that a protagonist is a character who is willing to try to change the circumstances no matter what obstacles may lay in the way. The character described above is portrayed by a role played by Nandipha and Samkelo who are portrayed as protagonists and survivors. The author precisely demonstrates how the main character, Nandipha experiences gender based violence and how her rights are violated. Survivor is used in this work to represent characters that weathered all storms and came out triumphantly in the face of many vicissitudes and various downturns and this depicts a heroic character. Wood & Jewkes (2005) argue that South Africa has the highest rate of gender based violence for a society not embroiled in armed conflict. By saying that, they agree with the author who portrays gender based violence as a challenge facing the country as per her characters role.

Nomsimelelo's dialog with Nandipha reveals women as submissive and men as dominant over women. She says "*Kaloku nam ndingumfazi akukhonto ndingayenza. Uyayazi nawe Tshezi ukuba isidima somntu obhinqileyo sinelishwa lokurhuqwa phantsi ngamanye amaxesha. Ndicela nto enye ke kuwe Nandipha womelele*". (I'm also a woman there is absolutely nothing I can do, you

know that very well Tshezi, our dignity as women is always dragged down. I ask only one thing from you Nandipha, be strong”.)

The utterance shows that even if we live in a democratic country, there are still women who live under the control of man and their dignities are being dragged down. Nomsimelelo says there is nothing she can do to protect Nandipha against a forced marriage. Nomsimelelo’s assumptions about gender based violence reveals psychological oppression, she encourages Nandipha to tolerate abuse, she does not provide her with protection laws, this is one of the reasons that makes difficult to have an explicit statistics because the survivors do not report their abuse. This shows how silent culture persists. Gender inequality is portrayed by the words “I am a woman there is nothing I can do” This is a patriarchal perception because she believes she has to be submissive. Cross-cultural studies, the biological model, contribute to understanding why some individuals are more violent than others and why women and children are consistently the victims of abuse. Nomsimelelo’s dialogue reveals ignorance against human rights, mentioned under section 10 of Chapter 2 of Bill of Rights. This section 10 under Human dignity states that “Everyone has inherent dignity and the right to have their dignity respected and protected”. If Nomsimelelo was educated or informed about laws and justice system she would have reported the case to the formal justice system for Enforcement protection against discrimination and ill-treatment. The author’s literary work is trying to show the readers how vulnerable are women against men in families because their perpetrator is a family member.

3.1.3.2 Representation of the survivors of sexual violence.

Sexual abuse remains a problem because it is not easy to divulge details of a rape experience and it also forms a huge obstacle to gender equality and genuine human progress. The general understanding is that in South Africa there is a virtual epidemic in rape of young women and girls. This reflects a magnitude of women affected by gender related violence. Most sexual abuse often goes unreported. The phenomenon of not reporting rape cases is compounded by various factors including fear of retribution, shame, powerlessness, lack of support, breakdown or unreliability of public services and the dispersion of families and communities. According to Ellsberg et al, (2001) many women are reluctant to disclose abuse because of perception of

shame, fear of blame. The author represents Nandipha as the survivor of sexual violence as she was raped by her uncle as early as eight years old. Nandipha experienced sexual objectification, retribution, and lack of support because she was an orphan therefore she was economically dependent on her perpetrators. She is portrayed as the most vulnerable child abused by family members. Kim et al (2003) says the perpetrators of child sexual abuse across Sub-Saharan Africa are frequently either known to the family, or a family member. Hall and Sumuwiro (2002:11-12) added to this view saying, “It is widely known and has been confirmed independently for South Africa that most perpetrators of child sexual abuse are known to the children concerned.” Nandipha’s abuse by Ndodiphela is similar to Ngxazisa being raped by Dr Mbabane. An article by Nini (2015) in the Dispatch tells us that Ngxazisa told the court that the first rape allegedly took place in 2005 when she was 15 years old; Ngxazisa claims to have been raped numerous times. Mbabane admitted that he had indeed committed the offence. According to the report the young woman had reported her ordeal to some family members and meeting was held in 2014 to try and stop but he never stopped. The survivor divulged that she did not report some of the previous incidences because he was supporting her financially. That is what Nandipha experienced; she is abused by acquaintance family member that is her uncle. Nandipha’s rape is not just a gender related problem, it is also a social problem and is feminized because it happens to young girls, and it is a tool of humiliation and an assertion of male dominance. I included Nini’s article as a confirmation that women and young girls’ are facing a problem and it is supports that Magqashela’s literary texts mirror a true reflection of the predicaments societies face. Analysis portrays that poverty and ignorance are contributing factors in women abuse.

Nomfundo is represented as a character in which Nandipha confides her abuse to. According Boulton (1960; 85) confidante as a character in whom a more important person of a play can confide in and is always a trusted friend of the same sex. As explains by Boulton Nomfundo is represented as the only one who is able to transmit information about Nandipha’s disparagement and humiliation by her family members when she says:

“UNandipha washiywa ngabazali bakhe esemncinci ubelixhoba lokungcungcuthekiswa ngesondo ngutatomncinci wakhe.Ebengenamthetheleli, ebethwa kowabo akuxela.Wayengenamntu wokumthengela mpahla enganikwa nemali yesikolo.Sasimana sisiba amaqanda eenkukhu sithengisele ootishala esikolweni ukuze abenemali

yokuncedisana neemfuno zesikolo. Ubelicham lika yisekazi ebemkhulisa ngokumxhaphaza ngesondo.”

[Nandipha’s parents died when she was young; as a result she was a victim of sexual abuse by her father’s younger brother. She did not have any one to rescue her. Instead they beat her up whenever she tried to report the situation she was in. No one bothered to buy her neither clothes nor a school uniform. We used to steal eggs and sell them at school to our teachers in order to get money that will help her social and school needs.]

The above dialog by Nomfundo portrays the main character as the survivor of sexual abuse by a family member. It reveals the violation of sexual rights articulated by the Aids Law Project which says, “All women and men are entitled to not be forced to have sex through the use of violence or coercion.” The protagonist is represented as the character that experiences a violation of her rights. The right is stated on section 28 Children (1) which says, “Every child has a right:- to be protected from malnutrition, neglect, abuse or denigration”.

She is not protected as she is severely reprimanded when reporting her abuse to Ndodiphela’s wife. Kim et al. (2003) children are especially vulnerable to sexual violence by nature of their relatively weak social position, economic dependence and lack of political protection.

Nandipha’s character is represented as the character that experiences sexual violence by her uncle and has no one to rescue her as she experienced physically abuse once she reports the case. According to Liv Haram (2009:200) rape is an invasion of female’s body and a woman’s most intimate area. Haram gives us a clear picture that the survivors of sexual abuse are mostly known to their victims hence it becomes difficult to report the abuse or event or case to the justice system. In this case the traditional justice system which was supposed to intervene to fight against her abuse failed her. The survivors of gender based violence are characterized as remote and marginalized because they never tried to report their experience to the formal justice system this means that their knowledge about the laws and procedures are limited further inhibiting their ability to seek justice through the formal system. The selected author reveals underreported gender based violence in rural areas.

3.1.3.3 Representation of Protagonists as the survivors of physical violence

The protagonist group is represented as the characters that are experiencing physical abuse by Ndodiphela, Nandipha and Nomsimelelo by his stick. They did nothing to him; he wanted to prove that he is the one who is in control over the family. Physical violence is any kind of abuse that might harm person's body. Physical violence is encouraged by the belief of patriarchal practices which mostly represent women as submissive and inferior to their counterparts, influenced by gender inequality. It means that men use violence to achieve control over women and defend their manhood against womanhood. This is what is actually portrayed by Ndodiphela's character to Nandipha and Nomsimelelo. Ndodiphela takes control of Nomsimelelo's house as she is a single parent. As her brother he believes he is the one who should be recognized as the head of Nomsimelelo's house. Ndodiphela wanted to defend his manhood and that is how dominance is portrayed by Ndodiphela's character. He reckons that they are independent as Nandipha was working in a restaurant therefore she managed to provide her aunt, with basic needs as indicated in the book. Nandipha's ability to provide her aunt makes Ndodiphela so furious that he thought they will not give him respect anymore.

The main character is revealed as the survivor of physical violence, abused by Zonele who forced her to marry him. Zonele used several strategies to win Nandipha; He became aggressive sometimes as he twisted her wrist to force her to agree his proposal. His acts reveal physical abuse that propels forced marriage. Physical abuse by Zonele is represented by the author's comment which says: "*Lalimphaka limophula, liphatha kujija neengalo, limkrune neminwe* [He did not give her any pause he twisted her arm and fingers]. The scenario reveals what men do when they want attention from girls and this confirms patriarchal perception which says men tend to be violent when they want to take control or have power over women.

Nandipha shows Samkelo a scar on her neck who he thinks was a birth mark whilst it was an attempted suicide scar. Nandipha explains how she got the scar saying,

"Ndathi xa ndiku std10 baya bubanzima ubom bam ndandibangaxhathisa zisuke iinzingo zibe ngaphezu kwam.Ndaqonda ukuba ayikho enye indlela, mandise ndidlule kweli, akavuma uThixo."

[When I was doing STD 10 my life became very complicated. Hardships and difficult times were indeed beyond my control. It was apparent to me that there was no other way except to die, but God refused].

The indicated dialogue shows how violence harms a human body. Nandipha's scar reveals that any kind of violence can leave deep physical or psychological scars and damage the health of women and girls in general, including their reproduction and sexual health which in some instances resulted in death. This is exactly what experienced by Nandipha as she almost died. Kruger (2002) and Powel (2006) confirm that when they say, "Epidemiological evidence shows that violence is a major cause of ill health among women and girls as seen through death and disabilities due to injuries and through increased vulnerability to a range of physical and mental health problems." They both reflect and reinforce inequalities between men and women that compromise the health, dignity, security and autonomy of its victims. The protagonist experienced physical abuse as indicated above and had no one to rescue her. Nandipha's right of section 12 under Freedom and security of a person, chapter 2 (1) is violated, because the right says "Everyone has the right to freedom and security of the person which includes being free from all forms of violence and not to be tortured in any kind of violence." She is represented as the character that experienced physical abuse after divulging her abuse. Her aunt wanted to keep the abuse a secret, as she believed that it would bring shame and social stigma to the family. Her aunt is influenced by cultural expectation which often teaches women to keep secrets of the household and shield or cover up whatever is seen as a taboo to the family and must never divulge it to anybody outside the domain of their household. She teaches the lesson to Nandipha hence Nandipha experienced multiple cases of abuse after she disclosed her abuse by her father's younger brother. This abusive behavior was triggered by poverty and dependence as Nandipha is represented as an orphan. Many of the studies list poverty as the major condition and corollaries of gender based violence. According to Johnson (1995) violence is born from inequality between women and men and from subordination of the first to the second. Nandipha's abuse by her aunt is similar to Miller's (1979:11) argument when saying "subordinates often know more about the dominants than they know about themselves; this is logical, for if a large part of woman's fate depends on accommodating and pleasing these dominant people, then she will concentrate on them. This simply means that women, when subordinate to men tend to forget about themselves and care much more about their men." Nandipha's aunt is portrayed as a subordinate woman that

protects her husband's inequity. This reveals how traditional justice system failed Nandipha to mediate and addresses violence against her. Nandipha's aunt as a parent should have intervened and acted as the traditional justice system to fight against the abuse but she is portrayed as biased as aforesaid.

3.1.3.4 Representation of Protagonists as the survivors of Psychological violence

Psychological violence in this research refers to the act of suffering in one's mind, which is read as gender based violence because the protagonists suffered psychologically. The protagonist is represented as the survivor of psychological violence by her family intensified by jealousy, threats, coercion, intimidation, minimizing, denying, isolation, defamation of character, deprivation of liberty, and traditional cultural standards.

Nandipha's right to education has been violated by her family members. They exploited her by giving her too much house chores with the aim of denying a right to education. The following quote gives a clear depiction.

“Ubenikwa imisebenzi emhintelayo ekuhoyeni imfundo yakhe” [‘She has been given house chores that would prevent her to do her school work’.]

This is how the emotional abuse is depicted. South African Constitution Section 29 of chapter 2, Education. Section 1 (a) says, “Everyone has the right to a basic education”, but she was denied her right to education. This section reveals children's rights in our democratic society as the novel's plot is within the country. According to (2015)16 days of activism theme education is a public good fundamental human right campaign focuses on relationship between militarism and the right recognized in Article 26 of the 1948 Universal Declaration of Human Rights and upheld in various international and regional human rights convention and treaties. Nonetheless the right to education is the subject to education setting while continuing to make links with militarism as an encompassing Patriarchal system of discrimination and inequality based on our relationships to power. This theme asserts that Nandipha's rights to basic education have been violated, again the theme clearly shows that Patriarchal system of discrimination and inequality still persists. Had it not been of perpetrators' jealousy, Nandipha would have been given adequate opportunities to basic education.

Nandipha felt that she was a disgrace, she is portrayed as a character that lost her self-esteem and this is revealed by author's description when saying, "*Wayesuka azivengath'ulihlazo uNandipha xa efikelwa ziingcinga ezimbi eziphathelele nobomi bakhe. Wayede azibone elahlwa kwesinomhlwa nguSamkelo*". ["Whenever Nandipha was having bad thoughts pertaining to her life she felt as a disgrace. She even imagined herself being neglected by Samkelo."]

Nandipha's experience left a feeling of invasion and degradation. The protagonist is portrayed as the survivor of emotional abuse through defamation of character. This is projected by Fernandez when saying,

"Is it true....? That you are a lesbian? Nomawasa told me that your cousin Khululwa caught you in the act while you were kissing another woman in the toilets". We could see from the comment below that the author portrays emotional abuse caused by woman to woman abuse when she says: *Akazange abuze nokubuza uNandipha, ukuba ingaba ibingubani nake elo bhinqa ebeqonozenele nalo. Wasitsho esofelweyo waxakana nento umlungu. Waluvala buphuthuphuthu ucango emnxulile ezama ukumthuthuzela. Wada wathomalala sekunini. Wasuka wakhala ngentloko eqaqambayo emva koko*. [Nandipha did not even ask who the lady partner was. She cried out loud, the man closed the door quietly, held her closer trying to calm her down. Eventually she was calm but after all that she complained of headaches.] This emotional abuse is triggered by Khululwa's jealousy while disseminating false stories, confronting Nandipha as a lesbian and a witch.

Nandipha is not the only one who experiences emotional abuse, her best friend Nomfundo is also a victim when she was accused of being a lesbian. Sexual orientation is associated with witchcraft by most African traditional cultures hence Nomfundo became so furious about their accusation. Although it is legalized in South Africa but according to African traditional perceptions, it is still stigmatized. According to News24 (2015) in African context lesbian and discourse have not yet received earnest attention although South Africa was recognized as mortification. Some feminists have argued that Africa does not entertain lesbian and gay issues and as a result there is too much silence and silencing. Mugabe exclaimed in the UN address (29 November 2015) that, "We are not gays". As an African he is the one who makes people to believe that gays and lesbians acts are shame. Mugabe proclaims, "We reject attempts to prescribe new rights that are contrary to our values, norms tradition and land beliefs". The values

and norms he is talking about are African beliefs that are associated with witchcraft. The Sowetan live (2015) in Mugabe's discourse about homosexual states that homosexual people should go to hell, he also stated that those of homosexual orientation are lower than pigs, goats and birds. Comparing human beings with animals reveal hatred against homosexuals. The research quoted Mugabe's utterances to reveal African understanding about lesbians as it is represented as an emotional abuse in this work. Nandipha's strident crying depicts emotional annihilation. Nandipha's emotions reveal that Africans are still against homosexual hence Khululwa decided to assault Nandipha by being lesbian; she knew that it will embarrass her and she assumed that people will isolate and discriminate her. Being called a lesbian offended Nandipha hence she cried after hearing the emotional devastating news. The gossip is represented as the defamation of character. Nandipha is represented as the character that experienced emotional degradation of section 28 Children (1) (a) which says, "Every child has the right to be protected from maltreatment, neglect, abuse or degradation." Khululwa's verbal abuse harmed her emotionally and resulted in a persistent headache which was also noticed by Samkelo. Nandipha's headache symbolizes chronic depression exacerbated by childhood abuse.

Khululwa's attitude against Nandipha was initially caused by her parents as she observed them then she imitated them. Bucker et al (2010) argues that in relation to the course perspective some studies find that exposure to domestic violence in the early years or across the lifespan may be linked to post traumatic stress disorder and other psychological problems that may create conditions for violence against victims in the future. The indicated dialogue reveals that Khululwa's exposure into Nandipha's abuse really caused her to practice exactly what she observed from her parents when isolating her, intimidating and abusing her emotionally and physically. All those things they did to abuse her are practiced by their daughter, Khululwa. Social learning theory is represented by Khululwa's effort to denigrate, dehumanized Nandipha, and her heartless behavior is escalated by her observation. She observed her parents persistently abusing Nandipha throughout her life. She then in turn emulated exactly what they did to her. This imitation confirms the intergenerational transmission of violence which says men learn abuse when they grow up in abusive environments. Njezula (2008:110) in her findings suggests that domestic violence begins in the home where parents are models for the child's behavior therefore violent society contributes to children experiencing or seeing domestic violence in their homes.

Nomawasa's wickedness behavior is driven by Khululwa, circumventing Samkelo to interact with Nandipha. She tells him false stories about Nandipha; she admits that herself when she says,

“Kukho ubhuti owathi unguSamkelo lo wayemana efowuna. Kunjalo nje ndandibane lakhi yakhe xa ndicoca i-ofisi ka Makhekhe efuna wena Nandi, esithi useMonti. Ndamana ndixoka ndisithi uxakekile amatyeli amaninzi, de ndagqibela ngelithi wemka apha. Uxolo Nandi ndenziwa kukungaqondi, wabe noKhululwa endicebisa ukuba ndenjenjalo” [There was a man named Samkelo who used to call several times fortunately he would call every time while I was cleaning Makhekhe's office looking for you Nandi, he told me he was in East London. I would always lie and tell him that you are busy and even ended up telling him that you are no longer here, I am very apologetic Nandi I never knew, Even Khululwa advised me to do so.]

Nomawasa's confession projects women by women abuse because she minimized and deprived Nandipha of chances to interact with her intimate partner, Samkelo. Nomawasa violated Nandipha's right of section 32-Assess to information of chapter 2 (1) which says, “Everyone has a right to access any information that is held by another person and that is required for the exercise.” Nandipha's questioning of Nomsimelelo depicts her as emotionally humiliated as she says it in the following quotation, sobbing:

“Hee Dadobawo ngaba kwakukhona ukungavisisani phakathi kuka tatanotamnci, okanye phakathi komamama omncinci notate momncici? Kutheni bengandi funi kangaka?” Wabuza echiphichiphiza uNandipha. Ayiqaleki le mpandle kokuba esuke waphangela, koko yinto emthe mbende ekhulanje. Uyayazi nawe dadobawo ukuba kudala ndahlala ubom bentshontsho kweli khaya. Ndibangazihlalela kude naba bantu akukho mahluko. Ngoku sele ndiyinto ekwalathiswana ngayo nase lalini. Ungathi yintoni khona ebangela ukuba utamncinci andinyanzele ngomendo enazo naye iintombi ezindala le nalapha kum?” [“Aunty, were there any disagreements between my father and his younger brother, or between their wives? Why do they hate me this much? Nandipha asked with tears falling down her cheeks. This has been going on for so long now; it does not happen because she is working, I grew up living under this abusive behavior ever since I was a child in this home. Staying alone, away from these people does not really help. Instead people gossip about me in my village. Can you even tell me why is my father's younger brother forcing me to get married, whereas he has daughters of the same age as mine and even older than me?”]

These questions project the protagonist as the survivor of emotional violence. The author reveals her as the girl who grew up in an abusive environment. The word ‘*ukuchiphichiphiza*’ means weeping and it symbolizes emotional discontentment. Various unanswered questions project an emotional devastating experience. These questions represent Khululwa and her family as the perpetrators and antagonists that fight against protagonist’s achievements. Khululwa’s brutality against Nandipha authenticated the perception that some violent behaviors are perpetuated by modeling. Her parents intensively abused Nandipha and Khululwa then followed suit.

In another incident Nandipha is portrayed as emotionally disturbed due to violence she experienced. She struggled to accept Samkelo as an intimate partner due to anger and thought that he would get rid of him if she disclosed her secret of being abused by her uncle. The statement below by the author reveals the problem she is faced with when she thinks about revealing her abuse to Samkelo. That is depicted by the following utterance;

Wasuka uNandipha wakhala ngakumbi wawakhupha ambalwa wathi “ngutatomncinci wandidlwengula. Aphuma kunjalo nje evakala ukuba aphuma efile ludandatheko. Ndandibangaxela ndingahoywa. Ndandibangabalekela kulomama, ndiphuthunywe ndigxijwa ngokuxabanisa. Wayenga angasisusa lula uNandipha isibakala esimenza abemadolwanzima ukuvuma ngokupheleleyo, koko evalelwe ngumqobo osengqondweni yakhe.

[Nandipa cried even more and she uttered these few words resentfully “My father’s younger brother raped me”. Her utterance sounded like from unpleasant situation. I would report the phenomenon but there was no one to come my rescue even my mother’s side family could not help me. She felt like she would over step obstacles that made her to be reluctant to disclose, something on her mind was holding her back].

Finally she decided to withhold her secret until the conditions were favorable to divulge it. The author divulges how family violence harmed Nandipha psychologically. The consequences of sexual abuse and physical abuse experienced by Nandipha resulted inconsistent headache. Gender based violence harmed Nandipha’s health and psychological state. Samkelo noticed that Nandipha’s health disorder had started at an early age as she described. Her headache and sobbing symbolized the consequences of emotional abuse and post-traumatic stress. In relation to life course perspectives some studies find that exposure to domestic violence in early years or

across the lifespan may be linked to post traumatic stress disorder and other psychological problems that may create conditions for violence against victims in the future. Nandipha's right in chapter 2 of Section 21: Freedom of movement and residence (1) which says, "Everyone has the right to freedom of movement" and section 18 Freedom of association, which also says, "Everyone has a right to freedom of association" have been violated because she is never given an opportunity to visit her mother's side of the family. Her visit was regarded as dysfunctional behavior by her perpetrators. Ndodiphela refrained Nandipha from associating herself with other relatives because he thought her exposure could make things easy to disseminate his nasty acts. Restricted from being in contact with her mother's side of the family depressed Nandipha. Her depression reveals the real perception about psychological abuse which says no one enjoys insults and no one feels safe under threat of pain. Bandura(1997) &Gewirtz (1954) argue that the impact of psychological injury of insult and humiliation (in terms of feelings of dignity and self-worth) as well as the fight or flight effect of feeling threatened and scared are obvious. These philosophers perception succinctly reveals the same bodily harmed experienced by Nandipha. Samkelo is also portrayed as the survivor of deprivation of liberty and this is represented by Mavis's behavior after she discovered Nandipha's number in her boyfriend's cell phone. Samkelo's right, found in section 14 of chapter 2, Privacy says, "Everyone has the right to privacy, which includes the right not to have a privacy of their communications infringed. Perusing someone's phone without permission means that there is a violation of certain right. It is clear that Mavis has broken the law and that resulted into conflict. She had no right to peruse her cell phone without his concern. This phenomenon is demonstrated by Samkelo's utterance when he says, "*Mavis ubufuna ntoni kwiselula yam? Yeyiphi imini owakha wandibona nditshekisha iselula yakho ngokukanye ndikwaziyo ukuba uya.....?*" [Tell me Mavis what do you want from my cell phone? Have you ever seen me paging through your cell phone even though I know very well that you are.....?]Samkelo's questions show dissatisfaction against Mavis's behavior and suspected her as a fornicator, but because of his personality he could not finish his sentence when rebuking Mavis's immorality.

3.1.3.5. Representation of Protagonists as the survivors of economic violence

Economic violence within intimate relationships, triggered by anger and jealousy is illustrated further. The protagonist, Samkelo is portrayed as the character that experienced violence through

the destruction of his assets by his intimate partner Mavis. The scenario is presented when she burns Samkelo's car, clothes, and his important documents. She opened the taps and water came out all over the house. The destruction happened after they had a conflict about Nandipha. Mavis decided to destroy his assets as retribution.

Samkelo experienced economic violence because his assets have been destructed by his intimate partner due to drug abuse, anger and jealousy which are aggravated by her curiosity, because she browsed through Samkelo's cell phone without getting permission. Mavis violated Samkelo's privacy. Mavis is portrayed as the antagonist and the perpetrator because she fights against Samkelo's will. Samkelo lost all his important documents. The destruction of his assets reveals man abuse by woman.

3.1.3.6 Representation of Antagonists and Tritagonists as the perpetrators of Gender Based Violence.

The perpetrators in this work are represented as characters that triggered violence. The perpetrators are depicted as characters that violate the rights of other characters in different ways. Madriz (1997: 345) viewed perpetrators as animalistic and savage, as monsters, and lacking any human compassion. The indicated discourse supports the role played by the perpetrators in this selected text. The perpetrators are characterized as flat characters in this dissertation and are portrayed thus to highlight the persistence of old habits and some people's resistance to change; although the whole country has embarked on a process of change and social restructuring. The perpetrator's character also reveals patriarchal practices through physical abuse and their attitude against the victims or survivors. Ramphele and Boonzaier (1988:156) describe the male dominance prevalent in African societies as follows: "There is a widespread ideology of male dominance amongst Africans which emphasizes the idea that woman passes through the control of different men throughout their lives. It is a system of control that stretches from cradle to the grave". Men usually experience abuse but it is perpetrated by the strangers unlike women abused by acquaintances. In the case of children born to single women, the mother's father and brothers assume control. Representation of Ndodiphela's dominant role over his sister and his brother's daughter is portrayed by Ramphele's description because Nandipha is represented as an orphan and Nomsimelelo is a divorced woman therefore Ndodiphela assumes control over them as supported by patriarchal practices which believe that man is the head of the family. Ndodiphela

is characterized as an antagonist because he is represented as a character that often fights against protagonist satisfaction.

3.1.3.7 Representation of Antagonists and Tritagonists as the perpetrators of physical violence.

The representation of Ndodiphela's abusive behavior against Nandipha reveals jealousy. He is represented as the antagonist and perpetrator because he is against protagonist's development as author says: "nothing is done by Nandipha except that he saw the furniture bought by Nandipha". He became jealous; the scenario is similar to *Achebe's Things Fall Apart* (1958) when depicting a masculine literary work in which female characters are granted a very low status. Traditionally, men were seen as the breadwinners and heads of their families. As women gradually became more enlightened and better educated, they started to enter the labor market and became financially independent. Men began to feel that their authority and position of dominance were being challenged. Most of men are too rigid in change and transformation of how women should be treated currently. Van der Hoven (2001) argues that this contributed to an increase in violence towards women to put them in place. The main character in this text is portrayed as powerful but her good deeds are not recognized by the perpetrators. According to research the critical analysis of the selected texts vividly illustrate that South African rural societies have seen an increase of violence specifically directed at women, including rape and domestic violence. It is argued by other researchers that South African societies are highly patriarchal in nature and is still shackled by gender oppression and the legacy of apartheid. This fully agrees with the studies' assumptions that the selected texts reveal South African women and children as the most vulnerable against violence.

3.1.3.8 Representation of Antagonists and Tritagonists as the perpetrators of Psychological violence:

Ndodiphela is represented as an emotional perpetrator against the protagonists; he is depicted as a character that humiliates protagonists by shouting and accusing them of being witches. The writer reveals the perpetuation of protagonist's ability. Perpetrators of psychological violence are depicted by the characters role, behavior and what they say. This is clearly depicted in the following author's utterance:

Babengabuza isizathu sokuba betha angaphenduli ngaphandle kwelithi akabufuni ubugqwirha emzini womkhuluwa wakhe. [(When they asked why he hits them, he had no answer except for saying he doesn't want witchcraft in his big brother's home.)]

Nomsimelelo is portrayed as a tritagonist because she aggravates conflict between Nandipha and Zonele. She was so sarcastic with him in other words she was undermining her because he was not working. Discrimination of class is portrayed, caused by forced marriage attempts. Zonele was illiterate hence they undermine him. Her tritagonists character is depicted when describing Zonele as:

“Yintoni khona lo Zonele akwenyiselela kuye u Ndodiphela yintoni la nto? Wabuza engafuni mpendulo umbuzo ezele ngumsindo ne ngqumbo uNomsimelelo. [After all who is that Zonele whom Ndodiphela forced you to marry, what is that thing? Nomsimelelo ask the question furiously with unexpected answer] Nomsimelelo develops hatred.

The writer portrays Zonele here as the perpetrator. Zonele is portrayed as the perpetrator as he was watching Nandipha when she was happily interacting with her intimate partner via a cell phone, he became angry, and he snatched her cell phone and broke it into pieces. Zonele's deeds harmed Nandipha's emotional wellbeing.

3.1.3.9 Representation of Antagonists and Tritagonist as the perpetrators and survivors of traditional cultural violence.

This section illustrates how the author projects her character to reveal traditional cultural violence. Traditional and cultural practices are important in understanding gender based violence. It is clear that the roots of gender violence lies on imbalance of powers between men and women and the cultural background of women as inferior and men as superior. These human characteristics are also influenced by biblical perception. According to GIDD (2000) cited by Jere(n.d) in his thesis 'domestic gender based violence(wife battery)' the impact of traditional and cultural practices are important in understanding gender based violence in the sense that they are bent on the subordination of women and superiority of men which is culturally determined. In this case discrimination is guided by the patriarchal notion that the man is the head of the household, he owns and controls everything, wife and children. Most traditional and customary practices regard women as minors to men and hence both their gender and sex roles perpetuate

the stereotype view of women. Cultural traditional norms and customs often juxtaposed with current ways of living which binds their citizens to human. According to the laws of the democratic South Africa the rights of women, men and children are enshrined by The Bill of Rights, hence traditional practices are supposed to be revisited and people's perception about gender should gradually change or gradually transform because they contain an element of denigration.

Three characters Zonele, Ndodiphela and Khululwa are represented as the tritagonists and the perpetrators of violence because they encourage forced marriage which is against the South African Bill of Rights and also against protagonists will. These characters encouraged traditional customs. Jewkes et al. (2002), Jewkes&Abrahams, (2002) argue that cross cultural research suggests that South African men often hold strong traditional gender beliefs. This is what is portrayed by the perpetrators of the selected novel as they hold negative attitudes toward women, including attitudes that may promote sexual violence such as acceptance of rape myths and myths that encourage silence. Forced marriage is one of the patriarchal practices portrayed in this selected novel. Armstrong (1998) suggests that culture is often an excuse for male violence rather than a cause of it.

Forced marriage is still performed by other AmaXhosa cultural groups particularly those from rural areas and illiterate communities. It is currently regarded as sexual violence and it is against South African Bill of Rights. Patriarchy is the system in which the male acts as the leading authority figure in a social organization. In a patriarchal society the father holds authority over women, children and property. Patriarchy therefore implies male rule and privilege, and entails female subordination. Schipper (1987) cited by Muriungi (2013) argues that in any given cultural context male female behavior patterns are fixed by norms and everyone who tries to break the rules can meet with serious problems in a community in which the ruling group produces images and conceptions of others to legitimize status quo. Patriarchy ensures that it is the male who is in control and therefore in such societies women are expected to venture only in territories that men endorse. Schipper's argument reveals forced marriage experienced by Nandipha as her family group members are enforcing the act.

The following utterance by the author reveals that Ndodiphela is portrayed as the character that drives the conflict between protagonist and antagonist:

Kaloku eliduna lalikhuthazwa nguyisekazi ka Nandipha ukuba limthwale uNandipha. Wade wavakala ngenye imini kwakwezo ntsuku esithi “Inene mfo wam; ukuba ukhe wamyeka ngoku esekhona ndze wabuyela emsebentini, ngekhe uphindze umbone futhsi.” [Young man’s forced marriage was encouraged by Nandipha’s uncle. One day he said “Trust me my young man if you failed to get her now while she is here once she go back to her work you will never get hold of her.] Ndongiphela is known as a tritagonist. Ndongiphela and Zonele are the perpetrators of the circumstances.

Ndongiphela is portrayed as the perpetrator because he encourages forced marriage between Nandipha and Zonele. He is represented as an antagonist because she is always against Nandipha’s happiness and now he wants to destruct Nandipha’s life by encouraging Zonele to marry her vehemently. Ndongiphela encourages Zonele into a forced marriage as he has a number of cattle. Ntshinga (1998:77) states that a woman in African society was designed to be married. Ntshinga reveals that there is nothing wrong on marriage but by the look of things in this case of forced marriage it contains a violation of women’s rights, their freedom of choice is infringed as they live in a democratic society. In Xhosa traditional society this entails a bride’s price in the form of dowry (lobola) and family ties. The wealth of man was traditionally measured by the number of cattle he possessed. Ndongiphela informs Zonele that if he loses this opportunity to marry Nandipha, he would never get her again. Nandipha was on leave at that point.

Ndongiphela’s attempts to make this forced marriage a success is fuelled by greediness; he hoped that Zonele would pay her bride’s price to him using the number of cattle he has; it is where greediness is portrayed. Ndongiphela’s expectation revealed an African belief about lobola customs which is supposed to be paid to the head of the family or to the male who take control over that particular family. Ndongiphela’s plans could be recognized as human trafficking because he insisted on a forced marriage because he had dowry related expectations. It is an undisputed fact that a traditional African man’s dignity is determined by the number of cattle he has, hence he insisted on a forced marriage and Zonele had many cattle therefore he was regarded as a wealthy man .

Zonele’s behavior, role and his discourse reveal his standard of living. Zonele is represented as an illiterate person; he was a mine worker then he lost his job, the company he was working for paid him a lump sum when he left, he then bought a herd of cattle. Otherwise he is represented as

a remote man with lots of cattle, the one who often rides a horse. His role portrays people who still live in a patriarchal society. What he says portrays him as a man who is against gender equality. He believes in traditional cultural norms and values. His belief is depicted by the following discourse by the author:

UZonele wayezixelele ukuba uxolele ukubanjwa abhadle ejele xa isiko lesintu akholelwa kulo libonwa njengelingento. Bekuqale kwayintoni ukuthwala intombi iyinto yakwaNtu nje leyo njengokuba le nto sele ithathwa njengento embi kusukwe kuthiwe yiyabhyuzi, kanti nookhokho bayayazi into enjalo.[Zonele told himself that he might be caught in jail if norms and customs he believed in is seen as useless, what is wrong in forced marriage? It's an African cultural tradition, currently it called abuse.]

Zonele's character is represented as a perpetrator that is fueled by his beliefs about forced marriage. Forced marriage is named as *ukuthwala* by amaXhosa cultural tradition. A democratic country is against forced marriage; it is recognized as sexual objectification that there is no true love behind the event. Zonele persisted on practicing forced marriage because he believes that his act was recognized and accepted by his ancestors and his cultural background. Stayt (1968:145) cited by Majalefa Makgto (2007) suggests that in the womanist constructed, as a rule marriage is arranged between parents and is accepted by the young without demur, although, if the girl expresses a strong dislike for the chosen man, her feelings are sometimes considered and new arrangement can be made to whom the girl is betrothed. Dlamini (1995: 16) also cited by Majalefa&Makgto (2007) add that this practice among traditional families is carried out because it is believed that the girl as a minor can be given to any man who has enough cattle for lobola. I used the indicated references because they reveal how women are underestimated since they are taken as minors as Dlamini explains .This underestimation is revealed by the perpetrators that continue to force a marriage in the selected text. The book illustrates Khululwa's efforts against Nandipha's forced marriage. She is portrayed as the tritagonist because she also makes plans for Zonele to abduct Nandipha. Khululwa observes the way her parents treated Nandipha, they never appreciated her. Instead they humiliated her and their attitude is imitated by Khululwa. Khululwa's character is portrayed as the perpetrator of traditional cultural violence because she encourages a forced marriage. She persuaded her companions to seize Nandipha while she is talking to Samkelo. Khululwa's participation in this perpetration is propelled by jealousy as the

author describes when she explains Khululwa's feelings, bearing in mind that Nandipha is looking more beautiful than her. Khululwa is represented as an antagonist because she fights against the protagonist's contentment. Zonele and Khululwa's actions are against section 30 of Language and culture which says, everyone has a right to use language and participate in the cultural life of their choice, but no one exercising these rights may do so in a manner inconsistent with any provision of the Bill of Rights. They violate her rights because the culture they believe in is against Nandipha's will.

This paragraph below illustrates how impoverishment fuels violence. It is clear that unemployed rural men do not like empowered women.

“Ngorhatya wafika uNdodiphela kwaNomsimelelo evathe iqaqa eyaluzelisa yonke into ephambikwakhe ngomnqayi. Kwakungekhonto yayitheni babeyenzile ngaphandle kokuba asuke wabona ubufanitshalana obuthile bungena. Waqonda ukuba uyaphambili lo mntwana endaweni yokutyhafa, babe ooKhululwa bengazange bathenga nekomityi le yembala. [In the evening Ndodiphela arrived at Nomsimelo's house with a negative attitude hitting everyone in the house. Nothing had been done by them except that he saw furniture delivered. He thought that Nandipha is looking successful instead of being demoralized, and his daughter Khululwa is incompetent.]

Ndodiphela's character that portrays physical abuse against Nandipha reveals him as the perpetrator that violates her rights. Physical violence is encouraged by the belief in patriarchal practices which mostly represented women as submissive and dominant against their counterparts, influenced by gender inequality and economically dependency. Nandipha's experience as her competence and empowerment had never been encouraged by her perpetrators. The indicated quote from the selected text portrays Ndodiphela's violent act against Nandipha and Nomsimelelo as an attempt to regain control over them. Jewkes et al. (2002) cited by Rumbold (2008) explains that the act of violence to regain control as the authors reason that female empowerment is accompanied by a resistance by woman to patriarchal norms which in turn provokes men to violence in an attempt to regain control. Nandipha's right of section 12 (1) about Freedom and security of the person, is violated by his aunt. The right states that, “Everyone has the right to freedom and security of person which includes being free from all forms of violence and not to be tortured in any way”. Nandipha is represented as the character that experiences physical abuse because she is abused by Ndodiphela, her uncle. Her aunt wanted

to keep these events secret as she believed that it would bring shame and social stigma to the family. This abusive behavior is triggered by poverty and dependence. According to Humphrey (2007), Walton-Moss et al (2005) cited by McFeely (2011) some women will experience more than one form of gender based violence in their lifetime. Other inequalities such as poverty and disability increase vulnerability to abuse and compound the consequences of abuse. This statement verifies various abuses experienced by Nandipha in the story.

3.1.4 Conclusion

The chapter explains that there are still people who are illiterate, remote, and rigid who still live a patriarchal life that recognizes men as heads of the families and the only one who is supposed to make decisions. As discussed above it is clear that ignorance, poverty, gender inequality are the major causes of violence. As per discussion gender inequality is the main problem irrespective of Sexual Offence Act which aims to move South Africa towards the total eradication of abuse and violence against women and children. It is clear that Bill of Right which outlined in Chapter 2 of the 1996 Constitution which prioritizes democratic values fails to protect women and children against violence. Hahn (1998:2) says, “The Beijing World Conference for Women under the section on women, culture, and traditional practices, the importance of deconstructing culture for positive gain was stressed as the primary plan of action to achieve gender equality”. The International Convention on the Elimination of all Forms of Discrimination Against Women (Cedaw) proceeds from the assumption that all practices that harm women, no matter how deeply are imbedded in culture must be eradicated. Cedaw calls upon governments to work towards transformation not only legally but also culturally in order to achieve gender equality. Even now violence against women is still a challenge in our societies as seen in other researchers’ views and selected texts.

CHAPTER 4

4.1 CHARACTERISATION IN *AMATHAF'ENTANDABUZO*

4.1.1 Introduction

This chapter will explore how Intimate Partner Violence is projected by the selected drama *Amathaf'entandabuzo* (2006). Magqashela's drama is specifically selected to reveal how the woman author portrays her characters to demonstrate Intimate Partner. This Intimate Partner Violence is analysis of will focus on violence within heterosexual relationship as the selected texts portrays. According to Gender study Indicators (2011: 40) it describes the Intimate Partner Violence as physical, sexual, psychological harm by a current or former partner or spouse. Violence is a societal plight in real life. Literary texts to be scrutinized vividly reveal the true reflection of domestic violence in South Africa particularly in rural societies. Other researchers such as Magome Kalichman (2006) confirm this when saying "South Africa has some of the highest numbers when it comes to violence against women." In an interesting study that looks at the social construction of gender and gender-based violence in the Western Cape, Strelbel et al (2006) explore gender role of gender based violence, specifically concentrating on how women and men constructed their gender identities. This chapter explores males as the perpetrators against their intimate partners rooted in gender inequalities and other related norms. Physical, emotional, psychological, verbal and economic abuse will be explored. Facilitator cited in population Report /change, Volume XXV11 no.4 December (1999) when addressing causes and effects of Gender based violence saying that the societal level studies around the world have found that violence against women is most common where gender roles are rigidly defined and enforced and where the concept of masculinity is linked to toughness, male honor or dominance. The selected drama reveals man's behavioral abuse against his counterparts although the perpetrator and survivors are well educated in this drama but the violent behavior among them persists. The perpetrators of this undesirable behavior are influenced by traditional norms and values. Van der Hoven, (2001) as cited by Njezula (2006) argues that traditionally, men were seen as being the bread winners and heads of their families. As women gradually became more enlightened and better educated they started entering the labor and becoming financially independent. He also believes that men began to feel that their authority and position of dominance were being challenged. This contributed to an increase in violence towards women to

put them in their place. Hoven (2001) agrees that even if women were literate, they would still feel the oppression because of their gender. Women characters experience domestic abuse, because their counterparts seems initially charming, protective and loving but later unnoticeably become possessive, demanding, jealous and controlling, using a range of strategies. These gradual changes are depicted by Zakhele who portrays all the indicated characteristics against his women, Somikazi and Thembisa.

The term intimate partner violence is often used to refer to domestic violence. Marshall (1992a, 1992b) cited by Russo & Pirlott (2006) mentions that gender shapes the meaning of violent acts differently for women and men; however the meaning varies widely depending on the situation and cultural context. For example, severity of specific physical acts will be rated differently depending on whether or not perpetrator of the act is male. Intimate Partner Violence is influenced by traditional and cultural practices, these practices are important in understanding gender based violence in the sense that they are bent on the subordination of women and the superiority of men. Bott et al (2005) argues that others use the term gender based violence because some husbands are taught to use violence to control wives. Bott's perception about domestic violence resembles Zakhele's character as he uses different kinds of violent behavior to control his multi partner relationships.

4.1.2. Summary of *Amathaf'entandabuzo*

The selected drama contains women characters that are represented as the most vulnerable to intimate partner violence. Zakhele is represented as the perpetrator in this drama in different ways. The main focus is to represent how characters experience verbal, emotional and physical abuse and is economically influenced by jealousy in intimate relationships and traditional cultural norms.

Zakhele and Somikazi are portrayed as the protagonists because they both are the initiators of the events in the play. Harvey (1965:56) states that the protagonists are the end products of drama; they are what the drama exists for, it exists to reveal them. Zakhele is portrayed as a polygamist because he proposes to Somikazi while he is already engaged to Thembisa. Zakhele is portrayed as a self-centered man. He listens only to himself and does not care about the feelings of people.

Somikazi is depicted as a polyndrist because she synchronically engaged to two men. The role of being dishonest to her partner causes conflicts in this drama and the conflicts resulted in violence. Somikazi's behavior is recognized as disgrace, low morals as evidenced in grass roots African cultural and religious norms. This part of women's deceitfulness is bad and unacceptable behavior. Although Womanist perception is saying women do not want to be like men they only want to be respected and treated with dignity hence it is a disgrace to fornicate. Only men can practice multiple partner relationship as in other regions in Africa but contemporary women not like polygamy. Varga (2003) states that if a woman has more than one sexual partner she loses her dignity in the community and is described as irresponsible and promiscuous. Varga's perception demonstrates societal norms rooted by gender inequality. The perception is very biased, as it denigrates polyndrist because when a woman is engaged to more than one man, she is called names and portrayed in a negative way. But when the same thing is performed by men it is given a positive description sometimes taken as heredity from forefathers. This reveals perceptions about equity and it leads us to conclude that there is a lot to be done for the transformation of gender inequality. These inequalities resulted in justifications for violence frequently evolving from gender norms that is, commonly accepted social norms about the proper roles and responsibilities of men and women. Many cultures hold that men have the right to control their behavior and women, who challenge that right, even by asking for household money or by expressing the needs of children, may be punished. This is exactly what experienced by Thembisa and Somikazi when being abused by Zakhele because he wanted them to be subservient.

Thembisa is depicted as around character because her character shows growth and complexity in her actions. She focuses on different ideas and is capable of performing surprising actions. Rudolph, et.al (1999) in a study of 721 young adults, found that women were more likely than men to threaten to use a knife or a gun, Rudolph's analysis demonstrates the women's behavior and these actions will be illustrated throughout the analysis and depicted by Thembisa fighting for a multi partner relationship. Foster (1927:81) says the following with regard to round characters; "it is only round people who are fit to perform tragically for any length of time and can move listeners to any feeling except humor and appropriateness." Foster's description resembles Thembisa's character in this drama as she performs tragically. Thembisa is represented as a heartless and aggressive woman as she shot Somikazi; these are the aforesaid

surprising actions that were referred to above. Thembisa is portrayed as the antagonist as she acts against the protagonist's interest. Their interest juxtaposed to each other. The survivors of gender based violence in this drama never divulge their abusive experience to their families, immediate friends or reported it to justice system. They hoped that the storm would blow over but the abusive behavior continued. Their silences confirm the perception that abuse experienced by victims is not shared during social interaction. It is also confirmed that most victims refused to push through with prosecution because they felt threatened by their relatives who may have disagreed with the victim's decision. Council of Europe (2011b) cited by Maurer (2013) states that gender based violence is deeply rooted in the social and cultural structures, norms and values that govern society, and is often perpetuated by culture of denial and silence. Gender based violence is perceived as an international plight having the same culture of denial and silence. The selected South African author also reveals the same perception because Thembisa and Somikazi are characters who experience abuse by a male character aiming to take control of them and both of them never report their abuse for persecution or any mediation. The selected literary text vividly illustrates that gender based violence especially against women is a social and human rights concern affecting virtually all societies.

4.2 Representation of Characters

4.2.1. Representation of survivors and perpetrators of Verbal and Emotional abuse.

Verbal abuse is any harsh utterance that may leave an individual emotionally disturbed, those harsh words might escalate to emotional and physical abuse. Verbal abuse includes insults, ridicule, humiliation and name calling. According to Onsarigo & Ogaro's (2015) findings, verbal abuse was the most common form of gender based violence being experienced .women were the most affected ones.

Mthuthuzeli is portrayed as emotionally disturbed. He is overwhelmed by telepathic forces that his intimate partner is cheating on him when he says: *Uphilile nje kakuhle baby? Ndenziwa kukuba andifumani kuzola kakuhle emphefumlweni nasengqondweni ndakucinga ngawe mvanje.Sana lwam awundimoshanga?* [Are you well baby? I ask you because I do not get emotional and psychological satisfaction when I think about you lately, have you not done me wrong?] The indicated dialogue reveals insecurity about Somikazi behavior lately, and it puts

him in dilemma. Mthuthuzeli's interrogation resulted in verbal abuse. Somikazi responded sarcastically and that emotionally harmed him. She asked why he should interrogate her as if he is suspicious of something or else it's because he assumes that what he is doing is also done by everybody. Somikazi response reveals a defensive action and a guilty consciousness. She is trying to shift the blame when saying

Somikazi: *Uyazi apho kuwe ukuba bayabethelwa nabanye abantu xa omnye esenza into egwenxa, ngoku ubhotya narm kuba uthe qhwe yiloonto azi uthe phithincithi yiyo, ungasafowuni nokufowuna ixesha elide kangaka.* [You know from your experience that other people have telepathic forces, you offended me because you have something special and it takes up your mind, you did not phone for a very long time.] She projects a new deliberate and strategic attitude to take up the complainant's stance for a reason and with an exit strategy in mind. Her strategic response of defense gave her an advantage as they interact because Mthuthuzeli apologized for his questioning that revealed discontentment in their relationship.

The author portrays woman to woman verbal abuse propelled by morally objectionable polygamy. Thembisa says abusive words to Somikazi with intentions of blackmailing her to the men they are fighting for. That is apparent in the following dialogue by Thembisa: *Oo! Nguwe kanti lo undisokolisayo, Sathanakazindini? Vukuvuku Ndinilegqwirha! (Kuyaliwa bathi wayi-wayi abantu).*

[Oo! is it you who gives me a hard time, you devil, old witch! (They fight with each other and people are coming.)]

Her utterances reveal aggressive behavior. Cohen (1971) states that it has also been observed that women in polygamous marriages blackmail each other as they compete for the man's favor/attention in the relationship. Thembisa's behavior reveals feminism in the sense that she is fighting for her rights, she wants to be respected as she is the first intimate partner to Zakhele. Lamphere (1974) also state that this blackmail behavior has the potential to stoke the man's violence, especially against the blackmailed wife. Their fight reveals the unacceptability of polygamy because if it was not for it they would have not fought. Thembisa's words expose her as a character with low morals and insecurity. Thembisa called Somkazi *Sathanakazi* which means devil and her scornful words brought the fight between them.

Zakhele's character displays violence in his intimate relationships. It is prompted by his polygamy; he cheated on Thembisa. Zakhele's dishonesty resulted in pain and heartache of the honest, plain and dutiful. She asked Zakhele whether he is in love, "*Uyajola. Anditsho?*" Zakhele answered recklessly and sarcastically. [Are you dating?] "*Ingathi uzakuchan'intweninzi. Yintoni ke ngoku ingxaki? Asiyongxaki nje leyo.*" [You seem troubled, is there any problem with that? Dating another lady does not do any harm.] His sarcastic response reveals his perception about practicing polygamy; it reveals men's oppressive tendency. According to African cultural perception a man has a right to choose a wife but not with intention of frustrating them. Zakhele's response portrays suppressive behavior and he does not consider whether women and ladies deserve honor and respect in their relationships. Their conflict resulted in emotional abuse and is projected by her utterances when she says "*Vula ucango Zakhele ndihambe maan. Akutsh'endlinamubonanje (uyagqushangumsindo)* [Open the door Zakhele I want to go home, my house is not on fire.]

Thembisa tolerated the pain with the hope that it would be over but it deteriorated. Zakhele utters words that depict resistant of change. He said them angrily when saying: "*Uphambene? (Uyambetha) Ubaphazamiselani abany'abantubebele? Ucing'uba kuphanjenwe njengawe phandl'apha? Mna wandifuman'esgageni, wundithath'emntwini nje nawe. Ngummo wakho ukufuna umntu angabinambeko*". ["Are you mad (beating her up) Why disturb people in their sleep? Do you think the other tenants are mad as you are? Did you get me from the open veld? You took me from somebody else. Is it your habit to propel someone into disrespect?"]

The aforesaid dialogue reveals verbal abuse. The manner in which he responded has an insult because he said "you are mad". He cares not about her feelings. His words also reveal sexual objectification because Zakhele vividly explains that the time they came in consensus, he had another woman. His action reveals sexual objectivity. Zakhele's openness reveals his affinity with polygamous acts and his words demonstrate African men's perception that permits them to engage in multiple partner relationships. The indicated discourse substantiate his belief about multiple partners when asking her whether Thembisa thinks she got himself single, then he reminds her that he was engaged to another person at the time they met. Zakhele's cruelty and disrespectful behavior was emotionally detrimental to Thembisa, hence she also called him names such as *Sathanandini*. Calling a person as a devil is not a good metaphor to be used; it is

an insult. Kisher & Johnson (2004) argue that gender based violence against women does not imply that women are never violent towards men and the rates and forms of violence, including intimate partner violence, vary widely across cultures. When examining the case for a Gender Analysis of Violence Against women, Orr (2007) cited Miller (2006) as one of the researchers who investigated cohorts of female offenders apprehended for domestic violence offences and have concluded that such violence almost always occurred in the context of violence against men committed by male partners (women). When is like that it is best characterized as violent resistance, self-defense, attempt to flee or to protect children. According to Carney, Buttell & Dutton (2007) a debate that has been troubling for feminist since first U.S. National Family Violence Survey of (1975) found women to be as violent as men. Because this finding contradicts feminist theory, it has been suppressed, unreported reinterpreted or denied. Attempts to explain away or diminish female initiated violence in intimate relationships have resulted in violent women being portrayed as engaging in self-defensive violence, less serious violence, or being the victims of gender biased reporting differences. Portrayal of Thembisa's insulting discourse reveals men abuse by women as self-defense against emotional abuse because Thembisa is fighting back against Zakhele's polygamous acts. She therefore applied verbal violence to rebuke his actions. Most African tribes are still practicing polygamy and the first partner has to accept it with perfect harmony. The phenomenon is enforced by male dominance over women. The practicing of polygamy is guided by the patriarchal notion that the man is the head of the household, owns and controls everything in it including the wife and children hence they do whatever they want to women. WHO (2005) on Women's Health and Domestic Violence against Women explains precisely that domestic violence can be sparked by disobedience. Zakhele's disobedience to Thembisa results in abuse as WHO (2005) clearly states. The contemporary women are against this cultural traditional practice. They believe it increases their health risk of HIV, but it persists. Polygamous men are likely to be domineering and to use violence to discipline and control their wives, further, since these men know that in the absence of one wife the other wife is /wives are available to serve them; they will have no restrictions to their abusive behavior. According to Banda (2000), the patriarchal system has given rise to the extension of male dominance over women leaving women powerless or deprived of rights because society continue to make these negative practices very normal. Banda reveals that the traditional practices leave other participants wounded economically, emotionally

or physically. Magqashela's works reveal Banda's idea as discussed; therefore there is a need for reconstruction of customs and norms of our societies to eliminate gender inequality because most violent behaviors are escalated by it.

Thembisa's soliloquy below reveals how long is she tolerated unpleasant situation and how painful is her situation when saying, "*Xa uZakhele esifuna sobabini makungabikho ozakulila. Ndamthobela gqitha endixhaphaza ngenxa yamagxa kuba ethembe amandla akhe ngoku undingcwaba ndiphila? (Esonyukangumsindo) Ubom kaloku! Unongekhe, ndixolele ukufa ukuba kuyenzeka. Ndakulwa kudekuphele ubom xa kufika ithuba. Kulungile thula Thembisa akuz'ukuncedanto ukulila (Uyaphuma efixiza).*" [If Zakhele wants both of us, no one must cry I have endured his maltreatment enough, now he wants to bury me alive, (fuming). That will never happen; I would rather die if possible. Given opportunity I will fight till death. It's fine, don't cry Tembisa, crying will not help (going out, sobbing.)]

Thembisa's monologue expresses her feelings against Zakhele's polygamy and it is detrimental to her health as she swears and precisely illustrates that she will fight for her intimate partner until death. It is clear that Thembisa is the one who is abused by this multiple choice relationships because she is the first one to fall in love with Zakhele therefore his polygamist is the main cause of violence in this drama. Her words also reveal tolerance; she (Somikazi) is the intruder and an unwanted outsider. She tolerates abuse because she anticipates that their conflict would come to an end but it continued. According to women's rights activist Professor Nkandu Luo, because of the beliefs and socialization process, most women are brought up to tolerate men's behavior including indecent practices. This is the perception that causes women to tolerate their abusive relationships. Their tolerance resulted in attempted homicide.

Mthuthuzeli is represented as emotionally disturbed and he is portrayed as a caring man. He does not think about the disappointments of the past. He does not remind her of the past like Zakhele. His position is portrayed by his words after his intimate partner has been shot by Thembisa. The dialogue is as follows, "*Somikazi, ungandishiyi sithandwa, Hayi, hayihayi, yho! Zama ukulwa nokufa Sana lwam de kufike uncedo. Kha nibiz'iambulensi*". [Somikazi don't leave me my love, Nogeez! You must please fight against death my love until help could come, call for ambulance]

4.2.2. Representation of characters as the survivors and the perpetrators of economic and physical abuse.

Physical violence within intimate partner relationships is propelled by misunderstanding between partners and is mostly caused by socio cultural practices. These socio cultural customs and norms are very influential in perpetrating violence. That is revealed by Thembisa's action in the following statement portrays by authors utterance trying to show our violent is because of insecurity

Uthatha iimbokotho aphahlaze ifestile yangaphambili ye moto ka Zakhele, egxwala. Zakhele also responds in this manner :(Esima ngokukhawuleza, ehle enga uyabhabha ukuya kuye) Yhee maan wenza ntoni? Ndithi wenza ntoni Thembisa? (Uyambetha). [Thembisa smashed Zakhele's motor windscreen with a stone and broke it, Zakhele got very furious heading straight to her, what are you doing Thembisa? What are you doing? (Zakhele beat her up)].

The destruction of Zakhele's car is an economic abuse because it affects her assets. Thembisa's abuse by Zakhele highlights the Kimani (2007) findings about intimate partner violence which states that in South Africa for instance, it is estimated that a woman is killed by her husband or boyfriend every six hours. According to Tenkorang, Owusu, Yeboah & Bannerman's (2013) journal, cited by Solinas-Saunders (2008) the experiences and events in the early life may influence adult behavior within intimate relationship not only across an entire lifetime but across generation. He further argues that consistent with this perspective is the notion that domestic and marital violence is a process and not an event and that such process are deeply rooted in a web of familial relationships and this is exactly what the author's character depicts .Thembisa's discourse as well as her behavior reveals her as person who is familiar with violence which aligns with family violence perspectives as she spends most of her life in an abusive relationship her violent acts resembles her attitude during her life, Saunders perception about early life experience of violence is confirmed by Thembisa's acts. At the beginning she used to chat back but later she shows the worst side of her by carrying a gun and shot Somikazi; that's how process of behavioral changes shown. Braveman and Barclay (2009) quoted by Journal of Family Violence (2013) explain it nicely when they say that the life-course perspective emphasizes the role of physical, social and biological contexts in shaping behaviors across lifespan and hence Thembisa became violent because she is familiarized with violent environment. Thembisa is

recognized as a bad woman in the patriarchal belief which says men are superior, women as inferior and submissive. According to feminism she is not recognized as bad a woman because she is fighting for her rights, she does not want to be oppressed by cultural perception about multiple partner relationships. Zakhele is violent because he wants to take control over all his partners. Hence other philosophers including Kramarae and Treicheler (1985) regard Feminism as a moment of seeking the re organization of the world upon a basis of gender equality in all human relations; as moment which would reject every differentiation between individuals upon the grounds of gender that would abolish all gender privileges and burden and would strive to set up the recognition of common - humanity of women and men as a foundation of law and custom. As indicated earlier on that the author of the selected texts is a feminist and the researcher also a feminist. We are all trying to eradicate gender inequality between male and a female and encourage change in women's status by changing the way in which society view them as we live in a democratic society.

Zakhele is portrayed as jealous after he saw Mthuthuzeli's car coming from the direction of Somikazi's house. Zakhele's insecurity manifests itself in his violence towards Somikazi. The book reveals man to man violence; their fight reveals the perception which clearly states that violence against man is usually perpetrated by strangers. Zakhele attempts to assassinate Mthuthuzeli but he fails, and this is revealed by Mthuthuzeli's utterance when they are exchanging words, he says, "*Ubokubaxhobisa ngokupheleleyo abaqeshwa bakho xa ufuna babulale mna.Inake*" (*umfak'inqindi, kuyaliwa*). ["You must endow your workers fully in order for them to be able to kill me". (Boom with a fist, they are fighting.)] Zakhele's conspiracy to kill Mthuthuzeli reveals men as aggressive and cruel immersed with patriarchal perception as he wants to own everything in life because by the time he was planning to kill Mthuthuzeli he was with another woman already so he should have got rid of Somikazi. His plans reveal jealousy and anger. Men become violent when they want to achieve control over women and defend manhood against other men. The perception of defending manhood is portrayed by Zakhele's character who challenges Mthuthuzeli who fell in love again with Somikazi, an ex-wife to Zakhele. Their fight validates the perception about men which says that men are usually abused by the strangers. That sounds true because they do not know each other; they are fighting for a woman. This is revealed by Zakhele's discourse when he says angrily "*Ndimumntu owaliweyo ngumfazi ngenxayalanja*" ["It is me who has been rejected by my wife because of that

dog”].Zakhele is using a metaphor calling Mthuthuzeli a dog. Calling a person a dog is an insult; his discourse reveals Zakhele’s anger against Mthuthuzeli. Zakhele’s utterance caused Thembisa to become more furious and aggressive. She finds that Zakhele is not happy with her ex-wife (Somikazi) being engaged to her ex- boyfriend and that has resulted in cruel thoughts that are depicted in the following utterance:

“Le ndoda ayikayincami le nkazana.Into ethetha ukuba akasokuze axole uZakhele eselapha uSomikazi. Kulungile ke ndinalo ichiza lokunyanga yonke le mfedelele idikayo” [This man does give up on this woman that clearly means that Zakhele will never have peace with Somikazi around I think I know exactly how to deal with this whole mess”.]

These thoughts reveal her inner conflict that results in negative acts. Thembisa’s soliloquy which says “I will fight until impede to death”, is for real because her swearing words are fulfilled by her acts when she tried to kill Somikazi by shooting her. Thembisa’s cruel aggressive behavior is revealed when she says, (*Ejolise kuSomikazi ngompu*) “*Ndizakufumana vukuvukundini le gqwirha!*” [I will get you witch, you piece of trash.]In the story Thembisa is portrayed as violent; her role supports the perspective which indicates that domestic violence occurs in such a way that each episode may be directly related to past violence or threat of violence, making its study quite complex. This is how the author represented Thembisa’s character. Somikazi’s injury is caused by Thembisa’s jealousy and anger as Somikazi destroys Thembisa’s relationship by fornicating with Zakhele.Kruger et.al (2002) & Powel (2006) explain that as follows, “Epidemiological evidence shows that violence is a major cause of ill health among women and girls as seen through death and disabilities due to injuries and through increased vulnerability to a range of physical and mental health problems.” Thembisa’s action precisely demonstrates Kruger and Powel’s perspectives about violence as the survivor experiences physical and emotional abuse perpetrated by woman to woman. Representative sample surveys indicate that physical violence in intimate relationships is always accompanied by psychological abuse and in one- third to over one half of cases by sexual abuse. Most women who suffer any physical aggression generally experience multiple acts over time. However, measuring acts of violence do not describe the atmosphere of terror that often permeates abusive relationships; Thembisa’s exposure to continuous violence turned her to be violent. Thembisa is familiarized with abusive environments hence she decides to kill Somikazi; if it was not for her acquaintances she would

have rebuked the action politely and showed Zakhele the consequences of cheating. Backer et al. (2009) and Holt et al. (2008) argue that in relation to the life course perspectives some studies find that exposure to domestic violence in early years or across the lifespan may be linked to post traumatic stress disorder and other problems that may create conditions for violence against victims in the future.

4.3 How the characters reveal intervention of traditional justice system and formal justice system in the selected drama.

According to the post-apartheid South Africa violence of any kind was prohibited hence any person engaged with violence is regarded as an offender. These female survivors discussed in this work never disclose their intimate partner violence to get the traditional justice system or the formal justice system intervention. For example in the story we find Somikazi having bruises on her face but she never reports her abuse for justice intervention, same as Thembisa as she grew up on this abusive environment but she never talked about it. The silence of survivor reveals that women are still oppressed by their counterparts particularly in rural areas. If they had reported their abuse to their family members they would have been given an opportunity to be heard, to consider both perpetrator and survivor's mistakes and reconcile them because the traditional justice system emphasizes mediation and reconciliation even when a survivor's life may be at risk. Their abuse is seen as a minor offence in the traditional justice system. The survivors did not report their intimate partner violence to the formal justice system. It is therefore clear that tolerance of abuse is still a problem.

The author reveals that the justice system is against the perpetrators. Maxwell, the policeman arrested Bandile, Zakhele and Thembisa to provide statements for what has happened. Maxwell is portrayed as the post-apartheid police who respect the offenders until they are found guilty. He is portrayed as the police who fully capacitates with Act 108 section 205 Police services subsection (3) of chapter 11 "the objectives of the police service are to prevent, combat and investigate crime to maintain public order, to protect and secure the inhabitants of the Republic and their property, and to uphold and enforce the law". He is represented as polite to them but doing the best for justice system and wants to provide a lesson to other perpetrators of violence. As he is portrayed as a friend to Zakhele but he does not act biased. The following utterance shows how unbiased Maxwell was:

“Andinakunceda Bhungane ndafunga. Asilwanga madoda sifuna nje ukuva inkcazelo sibhale phantsi (bayabanjwa bobathathu) [I can’t help it Bhungane. I swore. We are not fighting fellow men, we just want to hear the explanation and take the statements]. (Three of them were apprehended) .Their arrest brought a heightened awareness of the justice system to those who resist transformation of human violence, respect and dignity. The indicated quote reveals the perfect way to investigate crime. Perfect employment of a fair justice system by Maxwell encourages eradication of violence.

Maxwell’s soliloquy concerning the tragedy reveals the impact of socio-cultural norms and customs that influence violence. His discourse signifies that having multiple partners is closely tied to constructions of masculinity which define them as the norm for men. Ideas and beliefs about male sexuality create expectations among men that having main and other sexual partners is both natural and central to their gender identity. Relative to women, men are more likely to have multiple partners simultaneously, more likely to be unfaithful to their regular sexual partners and more likely to buy sex. These characteristics assigned with masculinity are vividly portrayed by the selected texts when Maxwell says:

“Ndiyithetha ke lento kulomfo .Anyway andimgxeki kuphele yindod’omXhosa uZakes, savela kunjalo nathi, kodwa ke kubi ngoku kuba nanku umntu esifa.”[I told you so! Anyway I’m not criticizing Zakes because he is a Xhosa man we were all born like that, but it is very bad now because someone is dying. Yes, Zakes is a friend but I have to apprehend him there is no other option.”]

It is relevant that this takes place in a society where women are treated routinely as property of men and behavior is influenced by social beliefs. Maxwell’s discourse reveals that polygamous marriages were recognized by amaXhosa, particularly by less educated males. The contemporary amaXhosa women do not tolerate polygamy and they regard it as a violation of fundamental human rights and as an obstacle to achieving gender equality. Besides human rights concerns and it also has health and psychosocial consequences. Thembisa’s aggressiveness against Zakhele’s polygamous custom resulted in an immense fight among them.

4.4. Evaluation of intimate relationship, title of the drama, men and women characters

The selected drama portrays women as weak and that they are easily deceived by the opposite sex. They are represented as the victims of intimate partner relationships. It is clear that the problems in a relationship do not consider class and gender, and therefore act negatively because jealousy does not ask who you are it just happens. Being emotionally destructive because of relationship predicaments do not only affect women, it affects both partners. The selected drama reveals that every relationship has heartbreak, fights and imperfections but with understanding trust, love and, caring loyalty between two partners you will get over all this and have a happy ending. This is revealed by Mthuthuzeli when confiding to Jabulani about his discontentment, “*Ndimenze ntoni le ingaka uSomikazi le imenze andibulale ngoluhlobo.* [What have I done wrong to Somikazi that caused her to kill me this way]? His words portray the heartbreak and imperfection mentioned above. It is not common to find men frustrated because of disappointments in a relationship. Mthuthuzeli portrays his loyalty, care and love. He forgives Somikazi and they get married and live with perfect harmony. Mthuthuzeli says he will not wait, and that before the end of the next day they will be known as husband and wife. Their conflict came to an end. The author is showing us that men are also the survivors of poor relationships but the difference is that these characters are not arrogant to each other. Their reconciliation reveals Stewardism which is taken as relevant in this research because it employs social transformation contributed by man and woman. They had problems in their relationship, they experienced emotional abuse now they interact to each other and rebuild the trust to each other that’s how social transformation is revealed.

Thembisa is the victim of a dishonest relationship. She is experiencing the same thing as when Mthuthuzeli is denigrated by Zakhele. They are both the perpetrators of violence propelled by jealousy. Both of them are arrogant. Their misunderstanding led them to massive violence. These characters are not polite; they do not negotiate the problem and come up with consensus, but they fight each other as indicated above. The drama characters are educated, both genders are economically independent and this clearly shows that money is not everything and love is a basic need, we all need to belong and be loved. Heterosexual reveals the perception which says, ‘behind every successful man there is a woman and therefore life could be miserable and

incomplete without women. It is clear that men are jealous and aggressive and this is clearly portrayed by Zakhele's abusiveness as indicated above.

The drama's title itself brings us a prominent picture of the dilemma by Mthuthuzeli when he is faced with predicaments because of his love and loyalty to Somikazi. There is planned conspiracy by Zakhele aiming to separate Mthuthuzeli and Somikazi. There is also an attempted homicide by Thembisa trying to separate Somikazi and Zakhele from each other. All the attempts place Mthuthuzeli in a dilemma and this is depicted by talking to Somikazi in hospital: "*Sweetheart ukuba ndandazile ukuba le nto iyakuphuma apha ngendandingazange ndanyanzelisa. (Ezithethela)*[If I had known that this will result to this, I would not have forced the matters](soliloquy). In the indicated discussion Mthuthuzeli is emotionally disturbed and confused because of Somikazi's injury now he is praying, asking God to show him the right path because this is the second time he is facing challenges when he is preparing to marry Somikazi and that is why he says these words disheartened, hence the title *Amathaf'entandabuzo*. The literal meaning of this title is 'The Meadows of doubt' and that depicts the dilemma in which Mthuthuzeli was in. The predicaments he is talking about include Somikazi's pregnancy by Zakhele when they were ready to get married; now she is hospitalized having been injured by Thembisa. These predicaments are surrounding Mthuthuzeli, and the title *Amathaf'entandabuzo* therefore reveals his situation as his prayer also supports the perception of the researcher. He is represented as someone with a dilemma but he overcomes all the obstacles on his way.

4.5. Conclusion

The selected drama reveals that even if the author writes about female characters of the age of feminism but female characters are also experiencing oppression. This vividly conveys the fact that the lives of female characters are static even if the conditions under which they live change. Women abuse analysis testifies that an immense unprecedented effort is therefore required to ensure that the status of women is elevated to protect their rights and speed up gender equity. Koenig et al (2003) state that more organizations, service providers and policy makers are recognizing that violence against women has serious adverse consequences for health and society. Magqashela's drama reveals that the culture of silence is the main cause of consistent women abuse

CHAPTER 5

5.1 STEREOTYPES

5.1.1 Introduction

This chapter will explore how stereotypical characters are projected in three selected texts *Isangxa siyawhuza* (2006), *Amathaf'entandabuzo* (2006) and *Umlindi* (2015). Stereotypes are not always negative in studies, they are usually perceived to be the determining factor when trying to find out whether women are portrayed fairly. The point of departure in this chapter is to first define what is meant by gender then continuing to concentrate on a discussion of women's issues, Gender is generally and simply defined as cultural and social differences between the sexes. The researcher decided to include this chapter analyzing how gender stereotypes are represented, aiming to understand gender discrimination based on stereotyping of male and female qualities. Anderson (2005) defines traditional adult occupations stereotypically as policemen, firemen and doctors for males and teachers and nurses for females. Anderson's definition clearly reveals occupational stereotyping because he shows discrimination as certain jobs associated with men like policemen and teachers and nurses associated with females, this will be explored when discussing occupational stereotypes. This chapter also aims at confirming the portrayal of the characters' to reveal the conditions and areas in which women have a lower status than their counterparts. The consequences of gender stereotypes are gender inequality; the continuous reproduction of gender inequalities is gender-based violence. Kwatsha (2009) cited Golombok and Fivus (1994) defining Gender stereotypes as organized sets of beliefs about characteristics of all members of a particular group. American Heritage Dictionary (n.d.) defines a stereotype as follows, "a conventional, formulaic, and oversimplified, conception, opinion or image". Stereotypical analysis provides a fine measurement of behavioral pattern of characters that are affected by traditionally stereotypical behavior. Hall (1997:258) explains that stereotyping is part of the maintenance of social and symbolic order.

In gender studies, inequality is solely used to comment on the inequalities between women and men in society. Stereotypes are part of life, it is virtually impossible to avoid perpetuating them or being affected by them hence female literature also has stereotypes in the depiction of characters. There are still stereotypes about almost anything one can imagine. The chapter also

reveals restrictive stereotypes which is associated with men because they want to take control over everything in the family.

The research will explore by looking at any stereotypes used by the author. Stereotypes exist about members of different socio-economic classes, religious groups and people from various regions, for example it is an ethnic stereotype to call foreigner *igweje* but this will also be discussed in racial stereotype. Patriarchy represents women as helpless, weak and passive; that's how submissiveness is portrayed. The indicated thoughts reveal that women are the more vulnerable ones in stereotypical portrayal. Lippmann (1922:63) had this to say, "Any disturbance of stereotypes seems like an attack upon the foundation of our universe, and we do not readily admit that there is any distinction between our universe and the universe" According to Lippmann (1922) people do not easily let go of their stereotypical beliefs. His statement definitely assures us as researchers that if the statement is true then the stereotypes, whenever they are, are hard to change, for example women are stereotypically associated with witches and being wicked hence Nandipha really cried when was accused of witchcraft. The post democratic selected texts portray stereotypes which are propelled by gender inequality, tribalism, and socio-economic factors and other factors. According to La Violette and Silvert (1951), a stereotype is a special category of attitudes. Social psychologists explain that stereotypical attitudes as having the attributes of organized modes of behavior, express a functional state of readiness and they are organized around and towards some given object or set of objects. An analysis of the stereotypical role of sex is relevant in this current research and across numerous disciplines. This is especially true from a literary perspective that seeks to understand why women continue to be portrayed in traditional and outdated roles. It will examine how negative stereotypical images thwart women's progress and undermine their achievements in various subtle ways. The chapter will examine the various social stereotypes contained in these literary texts and whether sex is misprevalent in woman's isiXhosa literary texts. Stereotypes of women's roles is an African plight because it has a biblical background as men were given a mandate to take control over everything and socio cultural norm and values also encourages male dominance hence male behavior and interest often violate women's rights .

This chapter will contain a gender analysis that offers a valuable conceptual tool; a framework for collecting, examination and interpreting information about the differences in the lives of

women and men experiences, behaviors, status opportunities and limitations. Through gender stereotype, men are assumed masculine and women to be feminine. Both sexes are pressured to conform to them. The gender stereotype that expects men to have multiple sexual partners also put them to risk as it causes conflict.

5.2. Stereotypical characters

5.2.1. Portrayal of Gender Stereotype

Heterosexual expectations rooted by societal cultural perception about women and men have more contribution on persistent of gender inequality which resulted on Gender stereotype. Orr (2007) states that Gender stereotype is the division of women and men caused by the social requirements of heterosexuality which institutionalizes male sexual submission. According to Russo & Pirlott (2006) Gender stereotype is the result of gender inequality at home, at work and it creates differences in perceived entitlement, and gives different meaning to the resources women and men bring to their relationships. Although such inequalities are associated with risk and outcome for experiencing violence the relationship is complex.

This is a popular stereotype perpetuating the idea that women are not capable of leading a life in the public or private sphere. Gender poisonous stereotypes are perceptions and a generally agreed upon form of reference, referring specifically to roles that are expected from each sex. In the literary text *Umlindi* (2015), Mveleli is represented as negligent because he failed to save Thuleka from the perpetrators of human trafficking. Mveleli knew Xabanisa's immoral acts, in society he is known as a human trafficker. Xabanisa used to spend most of his time with young boys and girls. Mveleli's hesitation to save Thuleka against the thugs is portrayed by his words: "*Ndivumile ukumthatha, ndaza ndaya kumjula kwisihange ndisazi*" [I agreed to take her and I throw her to the criminal know]. His resistance to rescue her reveals a reckless stereotype; his negligence reveals men as slow thinkers because he should have saved the little girl from the perpetrators as he knew Xabanisa's evil acts against the youth.

Stereotyping has become the most popular means to measuring the extent to which women characters are misrepresented in literature. The stereotypes continue to maintain unequal division of tasks and responsibilities and therefore resulting in power relations and imbalances. Mveleli represents the imbalance of power when facing the challenge of helping Thuleka. Their conflict

is propelled by Mveleli's enthusiastic decisions to help and support Thuleka. Mveleli overpowered Vuyokazi he then had no responsibility to help the survivor of human trafficking. Mveleli's role in this novel is external and visible and highly appreciated. Mveleli's role reveals men's responsibilities as his support is associated with economic and social capability and with protecting rights, making it possible for him to exert power over Vuyokazi. His help is portrayed as a social responsibility because he does not know the survivor but he just wants to help her as she divulges her life style to Mveleli. He helps her economically because he decides to pay all the expenses pertaining to Thuleka's incident. Vuyokazi's unsuccessful attempts to demoralize Mveleli's enthusiasm to help Thuleka reveal women's responsibilities associated with minority rights which lead to social dependence and subordination as compared to men. Mveleli's insurances in his decisions reveal him as dominant over his counterpart. His power portrays the ideology of superiority of men over women as well as to reinforce in the women's minds the idea that men are the only ones mandated to exercise authority over the family. His success in managing to help the survivors of gender-based violence reveals man as a hero in this novel. This is how a stereotype is projected because there is an imbalance of power.

In *Isangxa siyawhuza* (2006) Samkelo takes the responsibility and supports Nandipha to fulfill her dreams, he provides for her economically, emotionally and physically. He brings her to university to finish her studies and she graduates as a social worker. This is economic empowerment because after finishing her studies she gets employment and becomes financially independent. He educationally empowers her from being a domestic worker to a social worker. Her empowerment restores her lost self-esteem as she is portrayed as the character that experiences various forms of violence like women by women abuse, sexual abuse by the family member etc. Men are portrayed as providers for women.

In *Amathaf'entandabuzo* (2006) Mthuthuzeli saved Somikazi's life when she is abused by Zakhele. They reconcile after Somikazi's immoral deeds. They become intimate partners again. Women are portrayed as socially dependent on their counterparts because Somikazi is represented as a female teacher but although she has all the power to decide about her life she could not until she is saved by Mthuthuzeli. A myth about a woman states that African women often tolerate an abusive relationship, they assume violence is propelled by love and it is natural. The selected texts represented women as weak and that they need to be supported by men to

brighten their futures. In the indicated discussion men's responsibilities are portrayed by Samkelo, Mthuthuzeli and Mveleli's contributions who reveal the righteous men that endeavor to purge women from an abusive environment. Men are represented as empowering agents and the providers of women and this depicts positive gender stereotype because in this context men are represented as helpful but it is a stereotype because women are portrayed as subordinates.

A woman is traditionally associated with the home, a wife and a mother. This is represented by Nomsimelelo's role who mothers an orphan called Nandipha. Her husband divorces her because he calls her a barren, as she never gives birth in her marriage. In African culture, family members are stigmatizing barren women. It is an abuse to divorce and blame woman for being not fertile. According to Stitche (1984) Elechi Amadi's Madune in *The Concubine* (1966) is demoralized by his wife's inability to produce a male heir. In other societies a barren woman is stigmatized, considered a social misfit and invites the wrath of her family and society. Stitche's finding reveals the oppression experienced by women, it resembles Nomsimelelo's oppression. There is also a relationship between food and women; it is the woman's responsibility to make sure that in terms of diet her family is well nourished. (McKay 1987) states that, "According to the traditional view we are destined to be wives and mothers, to cook, mend, wash and care to be largely excluded from high status occupations and position of power". He is speaking from the perspective of being a man. The study looks at nature of gender roles in South Africa through literature and it gives a vivid explanation about African women who do not want to be like men, but they only want to be treated equally. The blackmailing of Nomsimelelo by Ndodiphela for being barren reveals women as the things who supposed to give birth. It is a woman's oppression to point a finger at her and chase her away if she could not give birth due to reproductive problems. If it was not for this maltreatment she would not have been divorced and chased away by her husband because of infertility problems.

5.2.2 Ethnic/racial stereotype.

This section reveals how literary texts demonstrate discrimination in South Africa within Africans. This phenomenon is vividly depicted in *Umlindi* (2015) novel. It examines the characters that act against the African spirit of ubuntu or humanness.

After the 1994 elections, South Africa was declared as democratic country. In terms of the refugees Act No. 130 of 1998, refugees are entitled to the same rights as citizens except for right of vote: it is therefore clear that the South African Constitution and Bill of rights applies equally to all persons who are inside the country's borders. The country introduced multiracial dispensation that replaced apartheid, criminalized discrimination has been established and affirmative action policies are in place. Nevertheless discriminating attitudes and practices are persisting. South Africa was declared as rainbow nation that means it's a nation of diversity. As a democratic country it should respect everyone with legal citizenship such as permit in foreigners. According to World press (2015:1) Apartheid to democracy says the term Rainbow nation was coined by Archbishop Desmond Tutu to describe post-apartheid South Africa. The phrase was elaborated upon by President Nelson Mandela in his first month of office, when he proclaimed: "Each of us is as intimately attached to the soil of this beautiful country as are the famous jacaranda trees of Pretoria and Mimosa trees of bush-veld rainbow nation at peace with itself and the world." The term was intended to encapsulate the unity of multi culturalism and the coming together of people of many different nations in the country once identified with the strict division people. The research includes this abstract because it wants to reveal aims of the activist against inequality that lead to gender based violence in this country they proclaimed South Africa as everyone's world irrespective of ethnicity, These are reasons that make the researchers to rebuke racial discrimination and encourage unity. The weekly Mail and Guardian (September 23, 1994) reports that Chief Mangosuthu Buthelezi the minister of Home Affairs lent weight to popular stereotypes by suggesting that all Nigerian immigrants are criminals and drug traffickers.

The discrimination among Africans is known as Xenophobia. Mish (1997) says, "Xenophobia is defined by Merriman Webster Dictionary as fear or hatred of strangers or foreigners of what is strange or foreign". South African human rights commission (1998) (SAHRC) defines Xenophobia as deep dislike of non –nations by nationals of a receipt state South African human rights commission. Harris (2002) argues that the definition is misleading, because Xenophobia in South Africa is not just an attitude but the activity of violent practice that resulted in bodily harm and damage. Xenophobia in South Africa is propelled by various factors including difficulties of transition, socio –economic frustrations, a legacy of racial division and an inherited culture of violence are just some of factors contributing.

This study will not explore Xenophobia in our societies but relate other xenophobic acts with the ones represented by Magqashela. The current research work relates with the recent KZN outrage occurred in 2015, because the xenophobic conflict is demonstrated in the selected novel *Umlindi*. The representation of xenophobia in literature presents a stark picture of regular victimization of foreigners across the country while the constitution entitles everyone in South Africa to certain rights and protection from victimization. Recently a number of cases of xenophobic violence broke out in South of Durban and spread across to Thekwini. Some attacks also took place in Johannesburg. The Independent on Sunday 25 April 2015 confirms that seven people have been killed and hundreds of others injured and displaced after King Zwelithini allegedly said, “Foreigners are committing crime in South Africa, they are taking economic opportunities and destroying local culture and they should go back to their home countries”. Senator Nkechi Nwogu cited by Premium Times states that this is not the first time that South Africa and their youth have gone after international communities, the same thing happened in 2008 and what happened to the perpetrators when it happened? He added that Nigeria should ensure that “the South African government pays dearly for it.” Senator Abdul Ningi was quoted as saying that South Africa should be suspended from the AU. This research is not exploring the current xenophobic situation in South Africa generally right now. This aspect was to illustrate how the selected author portrays the real situation in her literature that she demonstrates thoroughly that South Africa is still facing a challenge to fight against discrimination between Africans. The Xenophobic attacks are against the South African Constitution hence South Africa’s Chief Justice Mogoeng Mogoeng condemned the attacks against foreigners and called for peace. The World Council of Churches also condemned the xenophobic attacks. Mattes (1999) states that a 1997 survey conducted by the Southern African Migration Project found that South Africans showed the highest level of opposition to immigration in any country where comparable questions have been asked. The scenario indicated and Mattes perceptions agree with the author’s philosophy that Xenophobia still exists and it causes violence.

This paragraph will explore how the selected text illustrates the hatred among Africans. Race stereotype always seem to favor the race of the holder and belittle other races. Some psychologists argue that it is a natural aspect of human behavior, where ethnic stereotyping is widespread and shared by members of a particular social group. This is exactly what is portrayed in the novel *Umlindi* (2015) setting in Dr Malizo Mpehle Memorial hospital where Thuleka is

admitted. An immigrant character is portrayed as a survivor of emotional abuse perpetrated by ethnic stereotyping. South African patients oppress and discriminate against Grace because of her nationality. They humiliate her, assuming that she does not understand isiXhosa. The survivor of racial discrimination was from Tsumeb in Namibia. Grace hears the South African patient's insulting discussion calling her an *Igweja* and *ikwerekwere*. The word *ikwerekwere* is the name given to all foreigners; it refers to the unintelligible sound of a foreign language. According to Mpofu (2013) literature study has revealed that the reason why foreigners are called *kwerekweres* emanates from the fact that, locals are said only to hear foreigners *kwirikwiri* when they speak. There is evidence that communication problems do surface at times as both parties, that is, locals and foreigners seem not to understand the other party. Grace's conflict with Thuleka reveals communication as one of the problems that causes conflict between locals and foreigners. The name calling reveals racial stereotypical portrayal hence hating each other is recognized as learned behavior and is implemented from generation to generation hence Mandela (1994) said, "No one is born hating another person because of the color of his skin, or his background or his religion. People must learn to hate, and if can they can learn to hate, they can be taught to love, for love comes more naturally to the human heart than its opposites". Discriminators are acting against Bill of Rights section 9 Equality (3) which states that no person may unfairly discriminate directly or indirectly against anyone on one or more grounds, the indicated act states that the state may not unfairly discriminate directly or indirectly against anyone or more grounds, including race, gender, sex, age, ethnic and social origin etc. The perpetrators are surprised because they have not realized that she understands IsiXhosa, as they were Xhosa speaking people. Their surprise reveals that they know that humiliating another person because of ethnicity is not acceptable in South Africa. The South African patient's segregation from the immigrant that is portrayed by the selected author reveals that even if we live in a post-apartheid country that fights against discrimination; there is still prevalence of intolerance between Africans. According to Zuma's SONA (2015) he marks 60 years of a historic moments in our history, when South Africans from all walks of life adopted the freedom Charter in 1955 in Kliptown, Soweto. They declared among other things that South Africa belongs to all who live in it, black or white. I decided to include the statement because I want to show that segregation is often rebuked by our country when Zuma reminds us about unity. Discrimination is against South African laws although it continues as it is portrayed in the

selected text. Grace's words reveal that the democratic South Africa has an immense plight to fight against tribalism. Grace was furious and reminded them about freedom of expression as she acknowledges to the stereotypical perpetrators that she belongs to an African ethnic group; she therefore has a right to live peacefully as per the Bill of Rights declare. Discrimination among Africans confirms the perception that says political racism seems to have been replaced by oppression against African immigrants. Nodle (1991: 211-212) suggests that xenophobia in the post-apartheid society is seen by critic Surah Nuttal as an immediate consequence related to the failure of the liberation movement to "breed Pan Africanist consciousness". Thuleka's insulting words against Grace express Maughan Brown's (1994:153) suggestion which says, "The struggle in South Africa will not end with dismantling of apartheid ;democracy and democratization will have little meaning without fundamental restructuring of South African Society". Grace experiences xenophobia because of her belonging to an ethnic group widely perceived as foreign. The ill-treatment is depicted by calling another person with unacceptable names, and it is seen as emotional abuse and might cause a conflict and result in violence. This is the reason why this research critically analyzes Thukela's dialogue. Christian religion is also against discrimination. Colossians 3:11 says, "Here there is not Greek and Jews, circumcised and uncircumcised, barbarian, Scythian, slave, or free; but Christ is all and in all". This encourages equity and humanity among humans irrespective of race and nationality.

5.2.3 Occupational Stereotype.

Women characters have been represented as lower than their counterparts. Women are represented as domestic workers, mothers, and they are working in restaurants whereas these male characters are provided occupation associated with professional positions that require responsibility, hard work and ambitions. Hofted (1991; 81) asserts that men are supposed to be concerned with achievements outside the home – hunting and fighting in traditional societies. They are supposed to be assertive, competitive and tough. Women are supposed to be more concerned with taking care of the home, of children and people in general to take tender roles. Magqashela's characters in different situations reveal the indicated characteristics mentioned by Hofted. Mthuthuzeli, Samkelo and Mveleli's characters, are portrayed as the providers and responsible to save the lives of women. Women are stereotypically associated with being emotional and needing guidance. Goosen (1993:51) states that the kitchen is always associated

with a standard home and more often than not standard with a womankind. In *Isangxa siyawhuza* (2006) Mninimzi is calling Nandipha by her occupation called “*nokhitshindini*”. Associating women with feminine matters like cooking and fetching water are societal expectations from women. This is class discrimination because a man is calling woman by her occupation. He associates women with house chores. The name “*nokhitshindini*” serve as a sexist insult focusing specifically on the apparent close bond that exists between a woman and kitchen. These sexist insults have specifically designed to ensure that women will not stray from their traditional, stereotype that demands that they will be homemakers, comfortable homebodies, cleaners who breed, obey, serve and satisfy their masters.

Under the category of occupation the assumption is that women are represented as the characters who occupy low-level income jobs. They are portrayed as domestic workers employed by white man, at that time. It means that men are represented as the employer therefore they have all the power at work. Nodle (1991: 211-212) confirms that when saying, “There are few alternative employment opportunities for quite a number of black South African women with few employable skills because of inadequate education”. Nodle’s perception about the occupation of a woman reveals male dominance inherent in black culture gender stereotypes and ignorance. This clearly describes Nomsimelelo’s character as she is portrayed as a homemaker doing all the household chores and depicts Ndodiphela’s wife who had no say in his wickedness due to oppression. Sached (1992) clearly explained a stereotype in the way the different everyday life rules which enacted by men and women also lead to a stereotype about boys that are expected to play with cars and garden tools, play cowboys outside and never cry, only show emotions because they have to maintain masculinity and portray control and power. While girls are expected to play with dolls and imitate their mother doing house hold chores to remain feminine. The explanations succinctly reveal the cultural background of stereotyping.

Men are represented as the characters who take women as their responsibilities. Men are represented as economically advantageous. They are represented as landowners, the business owners; employers, mine workers as well as the providers. They are represented as dominant and women as submissive. Samkelo supported Nandipha physically, economically and psychologically to further her studies to university level; studying social work and provide improvement in many areas. Mveleli supported Thuleka financially, physically and emotionally.

Portrayals of women empowered by their counterparts signify a whole set of social mechanisms by means of which members of the male sex are empowered and those of the female sex disempowered. It includes such things as masculine and feminine stereotypes as they exist in the media, literature and the popular imaging and the expectations which people consequently have of men and women. These depict women as people who need support from their counterparts for betterment of themselves. The illiterate and rural men are portrayed as livestock farmers and this reveals that even if he is illiterate, he owns something and that is how ownership is portrayed.

5.2.4 Prostitution and human trafficking Stereotype.

Prostitution is a stereotype associated with women. According to Barry (1995) trafficking and prostitution are highly gendered systems that result from structural inequality between women and men on a world. It might dishearten a woman or demoralize her when she is faced with a hard decision to make. According to Freidan (1963) cited by Pillay (2011) traditional roles for women are that of wife and mother. Another addition to the roles of women was sex object due to objectification of women as well as women who did not occupy traditional roles as wife and mother. These three roles are constant in academic discourse. Female character has marginal roles, like Thuleka who portrays a stereotypical teenager that is irritating and obsessed with a sugar daddy. Thuleka is represented as hopeless woman living the life of a whore.

In the selected text, *Umlindi* (2015) there are protagonists called Thuleka and Mveleli. Thuleka is portrayed as the survivor of human trafficking in various ways including abduction, prostitution and maltreatment. Thuleka's maltreatment impels her into prostitution as she says:

“Kuzo zonke izinto akukhonto yandenza buhlungu ngathi kumhla ndivela esikolweni, ndahlanjiswa imbiza enomhluzi wodwa kucaca ukuba bekuxhelwe inkukhu, ndafumanisa ukuba ndim ndodwa lo ongakhange afumane sabelo. Kwaye ndandikhe ndilale ndingatyanga kulapho ndabona ke ukuba mandiye kusebenza epakini kulapho ke ndadibana kona nale ndlela yokuzigumbela”. [In all things there is nothing that mostly hurt me other than the day I was coming from school and given a task to wash a pot with a gravy showing that they had slaughtered a chicken and reckoned that it was only me who didn't get a share. I used to sleep with an empty stomach it's where I decided to go out and work in a park. It's where I met this type of a job.]

Her social conditions reveals that she was experiencing hard times hence she decided to go out to get something to maintain herself. The pivotal point here is that poverty elicited Thuleka into prostitution. Thuleka decided to walk out of her home into prostitution to make money to ensure her life stability because she had no one to look after her. Thuleka's discourse reveals the plight she was in by the time she engaged in prostitution. She discloses her feeling about her prostitution to Mveleli when saying,

“Ubonanje *bhuti wam bayafuna abantu ukwahlukana nezinto abangazifuniyo ebomini, kodwa kunzima, ngenxa yokuba kunzima ke.*” [If you can see some other people want to refrain from things they do not want in their lives but due to hardship they fail to refrain.]

Although her discourse is equivocal but it clearly depicts the dilemma she is experiencing in her chosen job. She is not enjoying the job but she has to because of poverty.

The author reveals her as an abducted child. Whantuse abducts Thuleka from her mother Nompendulo at the age of four months. Whantuse's act reveals trafficking and she is portrayed as an alcoholic, thief and irresponsible woman. Representing women as thieves, alcoholics and irresponsible is stereotypical. Whantuse's undesirable behavior and her theft ruins Thuleka's life. Whantuse abandon Thuleka. Whantuse is portrayed as irresponsible and Xabanisa is represented as the perpetrator of women trafficking. Trafficking is the transporting of people across local or national borders for sexual exploitation. It is a crime that predominantly victimizes girls and women. Women, girls and sometimes boys are tricked and forced in moving to another area of their country, often from rural to urban areas, or to other countries where they are entrapped and forced to engage in prostitution. Hughes (2000) estimates that 1 million people are trafficked and sexually exploited worldwide each year. Hughes' survey confirms human trafficking, represented by the selected South African author, takes place in our societies.

The author is representing Xabanisa as exploiting Thuleka sexually as she is younger than him. The author illustrates vividly that although they are in a relationship but there is no love behind it. They both have a hidden agenda. Xabanisa deceives Thuleka that he loves her; calling her “*pikinini kaDaddy*” [Daddy's little one]. The word itself reveals the age difference and this depicts child abuse. Xabanisa's discourse reveals that he is planning to use her in human

trafficking. She would sell his drugs when *saying*, “*Namhlanje ke kufuneka eyazile ukuba iza njani imali*” [Today she must know how is money raised.]

African norms and values do not recognize this phenomenon of child abuse but poverty propelled Thuleka to accept being abused by an older man, this is also known as human objectification. There are many views pertaining to prostitution. One of the feminist points of view is that prostitutes are not mentally or socially deviant in the traditional sense of the world, they are normal women who choose prostitution from a subordinate position in chagrin which they faced few attractive alternatives. However, this choice entails great costs for many prostitutes; further social and economic marginalization, psychological problems and substance abuse are reported in many studies. The indicated feminist point of view is reflected when Thuleka’s aunt ignored her. She accused her of being a whore. Thuleka does not command any respect from anyone in the society, she is treated like slime and is seen as contaminated and dirty and she is the scum of the earth. To validate that their relationship is depicted as unfair and not accepted by the society the old woman mumbles when she accidentally sees the couple chilling in the car in bushes. She says “*Abantwana belixesha ke bona. Abanazintloni kambe ngokuhamba nooyisemkhulu*”. [Contemporary children do not have respect, they date a sugar daddy) this reveals the unacceptability of their relationship, blaming the age difference.

Thukela is depicted as being in a dilemma and she is reluctant to continue with her work and the journey, she also wants to withdraw after having interaction with Mveleli but she could not depart from this kind of work because of her impoverished condition. Her work of being a prostitute frightens her on that day; and that is an amazing emotion because she used to be confident in whatever she is doing. The author illustrated the fact that the female characters are unable to make up their minds and they are mostly not capable of making a decision. Thuleka fails to make a quick decision on how to get rid of Xabanisa before he devastates her. Women are stereotypically depicted as weak and dependent. The internal conflict revealed by the following soliloquy gives a clear depiction of young girls as the victims of men.

“Hayibo kutheni na namhlanje? Ndinga ndingaqhuba nalento, kodwa ayivumi intliziyo yam. Inoba nditheni bethu. Hayi kodwa lomsebenzi, asimsebenzi angaphila ngawo umntu. Phi ke unqabile nje umsebenzi. Ndinganxiba ntoni, nditye ntoni? Akusekho zimbedlenge kule mihla,

oyimbedlence uyathanda. Wayenyanisile udadobawo xa wayesith inkazana iyaziphandela, nakuba ukuyithetha kwakhe ngaloo mini kwakubuhlungu”.

[What is going on today I feel I could continue with this but my heart does not allow me to do it, I wonder what causes this. This kind of work is not a good one that a person can live with, but the job is scarce. What would I wear? What would I eat? In these days there are no dependents, if one is depended he/she likes, Aunt’s discourse was true when she was saying every woman should strive for herself, although her utterance was painful,]

The quote reveals how vulnerable Thukela is because of poverty. Her discourse reveals discontentment about her exploitation but due to social and economic problems like poverty, unemployment, and lack of promising future, the indicated factors are mostly caused by lack of education as depicted by the author, she feels she has to persist with prostitution. Her situation support the perception (which says Women do not voluntary put themselves in situation where they are exploited, beaten raped, and enslaved this shows that without traffickers trafficking in women would not exist. As she grew up in a rural area, she knows and understands the act as denigrating and dehumanizing to her dignity. The quote also confirms that some poor families sell female children to traffickers for their benefit. Her aunt’s saying that every female should have been independent; the discourse itself coerced the young girl to participate in sexual activity through pressure from someone with authority over her who is known as Phuculwa. The utterance also encourages her in prostitution. Thuleka used to come back home with plastics with full of delicious food and Phuculwa never asks where she gets it from as she knows that the young girl is not working. Phuculwa’s behavior towards Thuleka portrays women as heartless towards children they did not give birth to. Phuculwa’s message she conveys to Thuleka supports men’s perception about women. Men believe that our daughter’s relationships is known by us hence when our daughters get pregnant their fathers often blame us and the perception causes conflict. They take us as irresponsible.

Xabanisa Cebo and Godfrey are portrayed as thugs that objectify women. They stroke Thuleka in front of her sugar daddy but he keeps quiet about what they are doing. The following quote reveals their acts, “*Wayekruquke, onele nakube echwethwa ngumntu ongasemva kwakhe emnyolanyola esinqeni, isuke lento ibeyindlalo nemfeketho kulo mntu amaziyo ungu*

Xabanisa.”[She was irritated by their touches and strokes on her waist and the person she knew cared not about that it was just a joke.]

Their acts reveal that they take women as a thing to satisfy men. Their acts depicts that they takes women as objects of admiration, indispensable to them Thukela’s massage by the gangsters vividly reveals a punishment of being a woman and obliged to face the consequences of being female not out of choice but through the biological features that categorize her as a female. They wanted to satisfy their interests and she has to keep quiet and allow them to do whatever they want to do as it was her chosen job. Their acts serve a verdict that Xabanisa does not love Thuleka. He takes her as a sexual object. The text message from Thuleka to Mveleli reveals her as being sexual objectified, “*Bhuti don no siya p; 3 men in da car. Dem spik tal, Dem play wit mabody 4rm da weyst n down. Passed Kokstad N2, nt alaud 2spik, Amapolisa b handas.*”[“Brother I don’t know where we are going to; three men in the car. They speak slang; they play with my body from the waist and down. Passed Kokstad N2 not allowed to speak, Police officers are behind us”.] The text message vividly portrays that the gangsters were satisfying their interest by doing body massage. According to Hughes (2000) the crucial factor in determining where trafficking will occur is the activity of traffickers. Hughes idea on where the survivors or victims could be trafficked is important to be known as a note of awareness. Thuleka did not know that on that particular day she would experience multiple abuses. Lindsey (1997:3) cited by Mdluli (2013) attests that sexism is aggravated by the existence of patriarchal systems in societies. She also elaborates that the oppression of women is encouraged by male-dominated structures within which both women and men interact. Lindsey (1997:2) further confirms that: Patriarchy almost by definition also exhibits endrocentrism, meaning male-centered. In consort with patriarchy endrocentrism assumes that male norms operate throughout all social institution and become the standard to which all persons adhere. Xabanisa and his companion’s decisions about women trafficking are clearly illustrated by Lindsey when elucidating status of women in our societies. Weiner (1996:97) states that there are values and beliefs that are embedded in both black and white cultures for instance in female prostitution, males pay women for sexual favors. They may even trade drugs for sex and shelter. Weiner’s idea reveals that the perpetrators of trafficking are men because it is stated that Xabanisa used to spend most of her time with young boys, this shows that he was using them to do things that favored him. According to the current state of the affairs young boys are exploited by drug

dealers to sell drugs for them. This exploitation is closer to the offender. The role played by Xabanisa characterizes women as men's sexual objects. Physical and sexual violence experienced by Thuleka led her to severe physical, mental or emotional health consequences. She was treated like slime. Human trafficking is against human rights.

Xabanisa, Cebo and Godfrey are portrayed as thugs as represented above. After escaping arrest, they negotiate a second option that can help them to survive, as they were unemployed. They decide to disguise themselves as pastors and traditional healers because they used some herbs to heal disadvantaged people within the society. Religion is employed by the author as another means of business. This stereotype is represented by the thugs who used Christianity and traditional religion to raise money. These thugs vividly show that disadvantaged people, particularly women are experiencing oppression. They concealed themselves in Ngangelizwe Township. They change their names, their nationality and language. The thugs engaged themselves in human trafficking by victimizing the poor and ignorant community. The criminalization is experienced by children, men and women of Umtata. Women are portrayed as victims and easily influenced hence they objectified Nomzabalazo. The thugs used her to advertise their spiritual power and traditional healing. She is the one who disseminated their spiritual power and healing. They used her in everything like when they want to open an account they used Nomzabalazo's name as they do not use their identity documents as they disguised as refugees. The traffickers used fraud to lure their victims. They looked for people who are vulnerable for a variety of reasons including economic hardship or physically impaired. In this part survivors are women therefore men are actually oppressing women and more importantly women are portrayed as the men's victims.

5.2.5. Portrayal of women as stereotypically insecure.

Women are portrayed as insecure in their relationships; their insecurity resulted to conflicts and misunderstandings and has negative health consequences. Women are depicted as unable to manage themselves. Lack of self-control is triggered by jealousy. Their anger is depicted by their actions and discourse. In *Isangxa siyawhuza* (2006), Mavis is shouting at Nandipha over the phone saying, "Hey Nandipha! Jong'apha, Le ndoda uthe phithi yiyo, itshatile. Yahlukana nayo ke." [Hey Nandipha! Listen, the man you are excited about is married. You must break up with him.] Shouting at someone over the phone because of a text message is unfair. The text message

reveals that technology also propels conflict in current relationships. It would be understandable if she had caught them together. Contemporary women do not wait for tangible reasons before they rebuke or fight against multiple partner relationships. Women's jealousy is depicted by Mavis's anger when burning Samkelo's property. She is portrayed as dangerous, engaging with cruel acts. This behavior portrays women as low thinkers with low morals. That is how stereotypes are portrayed.

In the novel *Umlindi* (2015) Vuyokazi is portrayed as insecure because she suspected that Mveleli is in a relationship with Thuleka. The intruder in their contentment life propels Vuyokazi's insecurity as shown by her thoughts. Thuleka is depicted as a stranger to both of them but Mveleli is very much concerned about her life as indicated in the book hence Vuyokazi is suspicious of his courtesy. Among other things that caused Vuyokazi to be suspicious are; he buys Thuleka a cellular phone, he spends more money on her by visiting her in Cape Town where she was admitted, also paying her legal expenses. Her unhappiness is revealed when she says, "*Ngubani lo ukuthumelela imiyalezo, kuba ke ndim lo ndithetha nawe? I am not blind as you think akukho ndoda enganikisa ngemali engaka emfazini engamaziyo, ikhona into*" [Who is sending you messages because I am here talking to you? No man could have given so much money to a woman he does not know there must be something.] This reveals insecurity in her relationship and it portrays women as the one who might cause conflict and violence in their relationship because of telepathic feelings. Insecurity reveals women as people who are easily convinced by collecting unrealistic information and come up with conclusions without evidence. Vuyokazi developed negative thoughts about Mveleli and Thuleka, this is revealed when she says, "*Unzima umthi wala mntu. Khona ndazi njani ukuba ebengacebi kundibulalisa uMveleli kuba efuna ukuhlala nala nto yakhe?*" [Her herbal medicine is difficult, how should I know if Mveleli could not plan to assassinate me because he wants to live with his thing.] That is how women behave when they feel insecure. Those negative thoughts are the ones that might have caused conflict, from conflict to violence if it was not for this gentleman.

The author depicts how Vuyokazi's insecurity and his suspicions affected her emotionally. Vuyokazi's attitude against Mveleli and Thuleka's relations portray women as having the potential for destruction. If Mveleli was not a man with self-confidence he would have lost his relationship with Thuleka. He acts as an African contemporary man, because he takes control

over Vuyokazi but he does that harmoniously. Women are portrayed as sabotaging their relationships by complaining. Magqashela is describing Vuyokazi in this way, “*Wayelila, esifa ebulawa ziintlungu zeentolo zenkohliso yentliziyo yayingamqhathi nje koko imxokise kwema ngayo*”. [She was crying, dying with pains of heart deceit; the one that was not only deceiving her but also lied to her.]The description reveals women as weak. Crying is stereotypical behavior which is associated with women when they are facing with challenges hence in isiXhosa there is a saying: “*indoda ayikhali*” [“man does not cry”], sometimes it says “*wakhala esomfazi isikhalo*” [He cried like a woman]. These are stereotypically describing women as weepers. Cruelty and wickedness caused by insecurity are revealed by Vuyokazi’s behavior when talking to her friend over the phone saying, “*Xa ebona lento yakhe ayiphikayo aziphindi zinkintshe.*” [When he sees his thing he loses his mind”.] Remember the story tells us later that a woman Vuyokazi is fighting for is a biological daughter to Mveleli and this shows the foolishness of a women’s heart uttering harsh words for nothing because of insecurity. Low morals perpetuated by negative assumptions might be detrimental to a relationship.

5.2.6. Stereotypical portrayal of women as wicked, dangerous and as witch.

Whantuse who abducted Acwengile from her biological mother is represented as wicked because she traumatized Acwengile’s biological parents. Whantuse’s theft reinforces a dangerous stereotype of women. Whantuse destroys Acwengile’s future as she fails in parenting her. Lack of parenting jeopardizes her future and she ends up engaging in whorish behavior, abused by Xabanisa. Also women are portrayed as heartless. The abduction of Acwengile by Whantuse portrays women’s stereotype as it is defined as an oversimplified, usually a pejorative attitude or idea of a particular type of person or thing. A pejorative attitude is portrayed by Vuyokazi when she disapproves of Thuleka’s presence in Mveleli’s life.’ The action reveals wickedness because kidnapping someone’s child is an emotional abuse. Her cruelty is a verdict of our society’s perceptions about females; they tend to view them as excessively emotional erratic and concerned with their own feelings rather than those of others. The words by the old man from the Mabheleni family reveal how wickedness is detrimental to the family, “*Le ntwazana yintyatyambo yelikhaya, Yileyo yayixhwilwe ngabantu abantliziyo zimnyama yintiyo, umunyu, inkohlakalo nolunya.*” [This girl is the flower of this home, this is the one that was abducted by heartless people, with full of hatred, jealousy and cruelty.]The words used reveal cruelty and

mercilessness of females in this democratic country. The research associates this with South Africa because literature is a true reflection of society. Mercilessness is represented by Phuculwa, an aunt to Thuleka, who denies accepting her while she is seriously injured by her perpetrators. Phuculwa accuses Thuleka for almost destroying her marriage as Thuleka fell in love with her son in law. She uses a metaphor calling her ‘Satan’. Associating a person particularly a child with Satan represents animosity.

In *Isangxa siyawhuza* (2006) the author represents Khululwa as wicked. Blackmailing Nandipha, accusing her of being a witch and a lesbian reveals women as betrayals. Her aim was to stigmatize Nandipha to the whole society. Women are stereotypically known as self-centered. Khuluwa represents women’s self-centeredness because she didn’t care how Nandipha feels about accusations.

An abusive man Ndodiphela also supports Khuluwa in stigmatizing women when he falsely accusing Nomsimelelo of being a witch. That is revealed in a stamen by the author that,

“Wayesitsho nokuba nguNomsimelelo ofundisa ooNandipha imikhuba, yiyo loo nto wagxothwa nje nase mzini wakhe.” [He also stressed that Nomsimelelo is teaching Nandipha wickedness and that might be the reason of her expulsion by her in laws.]

Being called a witch is a gender stereotype because it is always associated with women. Ndodiphela’s words of accusation are clear that he has nothing else in mind more than showing his supremacy because if he had any proof that Nomsimelelo was a witch he would have mentioned the incidents of witchcraft. The stigma of the word ‘witch’ is mostly associated with women particularly in rural areas; it is where the author’s stories plots settings are. Negative sexist stereotype of a woman as a witch is prevalent. It is possible for men to practice witchcraft but the overwhelming consensus is that witches are females. Schaubert (2007) argues that being accused of witchcraft is a serious issue for women in other cultural contexts. Among others, it can lead to banishment or being made to undergo rituals to prove innocence. Schaubert’s perception about this kind of accusation in this research reveals that it is a stigmatized stereotype associated with women and due to societal beliefs it might lead to discrimination and isolation.

5.2.7. Stereotypical portrayal of women as unfaithful.

The author portrays women as unfaithful to their counterparts. In African culture unfaithfulness in women is seen as the wrong behavior, hence other regions stone the unfaithful woman to death. In African societies, female sexuality and monogamy are considered the norm and the prostitute is depicted as sexual and polygamous. The stereotypical portrayal of a nymphomaniac is representing a woman with an insatiable sexual appetite. If it is not about a nymphomaniac stereotype and insatiable sexual appetite Somikazi could not have gotten pregnant by another man. Gender stereotype in the naming of female character is portrayed revealed by Somikazi's name. The name symbolizes physical features that may attract men. Somikazi's name is related to her whorish character because her name reveals her beauty and its gender bias. Her behavior is influenced by her name as her name describes her appearance particularly facial part and that is how stereotype is represented. In English Somikazi mean 'exquisite'. It is common to associate women's beautifulness with fornication, may be her disobedience is fuelled by her name which depicts her appearance. Machaba (1911:22) associates the naming of the novel Chauke (1965) Nkatanga i dlakuta, the name of the book which means 'My wife is a whore' in English with gender bias. The research includes the name of this novel to show how stereotypic naming is revealed as the name Somikazi in my assumption has a stereotypic background because it has an admiration of woman's beauty. This research included the female naming because Somikazi's character is related to her unfaithfulness to her intimate partner in a short period of time she was not with him.

In African culture a woman having multiple partners is not recognized as a good woman. A woman engaged to another man while she is with another man is seen as fornication; in feminine terms it is seen as a disgrace. Somikazi is portrayed as whore because of her multiple male partners. The author uses the images of the unfaithful wife, a whore, as a stereotype. In masculinity, it is recognized as something that is supposed to be prevalent and it is called polygamy. It is accepted in other regions of South African societies.

Women are stereotypically depicted as betrayers. Betrayal is represented by Nomawasa who denies Nandipha an opportunity to see Samkelo. Their disloyalty is perpetrated by jealousy. Portraying women as jealous is an African women norm. The unfaithful character is represented by Vuyokazi when she is hiding away the truth about the conversation she had with Thuleka.

5.2.8 Stereotypical portrayal of women as gossipers

Gossiping is associated with women in real life although men also gossip. An old woman sees Xabanisa and Thuleka chilling together in the car, and she becomes furious to see a young girl being abused by an old man. She does not address her concern straight to the relevant people, but she talks behind their backs. That is how gossiping is revealed.

Another gossiping is portrayed by Khululwa's attitude when disseminating false stories about Nandipha, blackmailing her to their local area and at her work. Khululwa badmouthed Nandipha because she wanted to ruin her future through gossiping, she employs gossiping as her weapon to ruin her future. Hurston (1969) sees the female as always being stereotypically portrayed as destructive in their gossiping and always intends to cause harm emotionally. Vuyokazi is portrayed as a gossip and this is represented by her when she talks over the phone with her friend gossiping about Thukela. Another gossip is represented by patients gossiping about one of them who were a foreign patient, not knowing that she understands isiXhosa. There has been conflict between these patients except xenophobia. The characters are women and that is the reason the research concludes that gossiping stereotype is associated with women. Duribar (1996) supports that saying literary works portray gossiping as an integral part of women's lives.

5.2.9 Suicidal Stereotype

Women are portrayed as suicidal. Historically, suicide is common amongst female characters in literary works suicide is propelled by interpersonal conflicts; it is associated with the weakness of women caused by psychological traits. Most of the time it's when that particular person is under oppression and unable to overcome the situation then he/she decides to commit suicide because of interpersonal discord or severe life stress. This stereotypical character portrayal confirms the hurt they can inflict on lives of others. Nandipha's oppression hampers her development of coping skills so it makes her more vulnerable to suicidal behavior. This is the option chosen by Nandipha as to get rid of being abused by her antagonists. She is portrayed as being oppressed by family members. In literature it is clear that there is no way to run away from stereotype even if the author is female. This shows that cultural factors and religion are contributing in stereotype. Stereotypic suicidal character is represented by Nandipha who

attempted suicide due to abusive and oppression by her family members. The author reveals this when Nandipha discloses the state of her health as a consequence of abuse.

6. Conclusion

The research vividly portrayed religion and cultural backgrounds as having an immense influence on gender inequality that results in gender stereotyping. In societies there are statements like “my culture dictates that”, “My ancestors say....”, “God says.....” It is for that reason that gender stereotypical practices are sustained through the years as it becomes difficult to challenge them and here women and children are the most vulnerable ones.

According to Chireshe (2012) the utility of the Zimbabwean domestic violence act: Christian and Muslim women’s experience shows that violence and religion are linked in the sense that some religious beliefs and practice tend to reinforce the notion that domestic violence is accepted.

According to Townsend (2008) violence against women is related to power and patriarch as it is deeply rooted in many religious traditions.

According to Eboh (1999) the oppression of females is a fact of life and its traces can be seen in literary works. According to Mtuze (1990) cited by Mdluli(2013)the fact that stereotypes are not particular to any singular group of people but cut across social classes and national barriers and can be considered to be a universal practice. The research comes to the conclusion that gender inequality and stereotypic portrayal cannot easily be eliminated in literary texts because of human background. McFadden (1992:184) argues that abuse does not only confirm that the male is in control, but it also satisfies the desire to dominate which is inculcated into the male child through a sexist socialization process that defines the male as strong and the female as weak. This confirms that stereotyping starts from birth as the family always rejoice when a married woman gets male child and is recognized as a beneficiary. Some stereotypes that denigrate women as indicated in this analysis need to be reevaluated. Boutrons (1995:135) suggests that government and international organizations should persist in encouraging the media and literature to refrain from presenting women as sexual objects and commodities rather than presenting them as creative human beings, key actors and beneficiaries of the process of development, and promote the concept that the sexist stereotypes displayed are gender discriminatory, degrading in nature and offensive.

CHAPTER 6

6.1. FINDINGS, RECOMMENDATIONS AND CONCLUSION

The research wants to explore how gender violence is characterized by Magqashela in *Umlindi* (2015), *Amathaf'entandabuzo* (2006) and *Isangxa siyawhuza* (2006). Its aim is to explore how gender violence violates survivor's rights. It also explains that the research uses the word survivor because the affected ones overcome all the challenges they were facing. The exploration of gender based violence and stereotyping are done through characterization.

The research work finds that literature is a powerful channel and a tool to project the suffering of women in traditional African societies, and it can also be used to suggest remedies for the suffering. As literature mirrors the true reflection of real life therefore our country is facing a challenge of gender based violence caused by gender inequality, imbalance of power, poverty human trafficking, and discrimination among Africans. Awareness campaigns, particularly in rural areas, are more needed to break down that silent culture which affects victims psychologically, physically, emotionally and economically. Women and men are encouraged to increase their participation in governmental and nongovernmental organizations that fight against gender based violence and strives to own them. Literature at large should provide a clear picture that feminism and patriarchal struggles are not the things of the past as we assume it should be, because of political influences which declared gender equity in 1996. They are still alive and feminism in particular is thriving and thriving through the lifestyle of women. It means gender inequality has a huge impact on escalation of gender based violence. Magqashela's literary texts show that education for girls is the perfect tool for complete emancipation. As shown in this analysis, poverty, jealousy, gender inequality, traditional cultural norms, lack of education, imbalance of power, lack of human's awareness, and silence are the causes of violence. According to Brent et al.,(2000) cited by Onsarigo & Ogaro (2015) the gender imbalances and gender inequality that characterize most sexual relationships are inextricably linked to the limited education and training opportunities for women culminating in their continuous dependence on men .It is clear that in rural areas if the child discloses violence they experience multiple violence.

The research thesis clearly finds out that Womanism is suitable for this exploration because the research work is based on women's experience and Womanism is a global ideology that defines the experiences of blacks in the Diaspora as well as those residing in Africa. The research is relevant to all black women's situation around the world because gender based violence is an international plight. Women in the selected texts are the most vulnerable ones mostly elicited by poverty. African feminist theory is also relevant because the author portrays African women struggling to overcome the challenges they are faced with. The struggle became a success and this is depicted by Nandipha and Thuleka who survive sexual, physical, emotional abuse as indicated.

The research clearly demonstrates that although our country has attempted to implement policies and many programs to fight gender inequality and children's abuse which resulted in bodily harm but it continued. It means that the country still needs to put more efforts in fighting gender inequality and child abuse. The research clearly finds that in rural areas children, men and women still need to be capacitated about the South African constitution as to know what to do when experiencing these abuses. The research finds that the victims could not report their abuse. If the victims knew where to take their grievances they could have reported their abuse to social workers or a police station for justice. The research also finds that the culture of silence against women and child abuse is still prevalent hence it is not easy for the traditional justice system as well the formal justice system to intervene. It finds that poverty, traditional cultural norms and values are still practiced by families from rural area. There is a resistance in change particularly by those illiterate who still believe in old acts like forced marriage and belief that the wealthiest of the home is in girl's dowry. The research analysis finds out that those young girls who lost their parents are the most vulnerable ones. This orphan abuse is revealed by Nandipha abused by other women within the family. This shows that women are also the perpetrators of abuse caused by jealous. Women are warned to take care of their children as the research tells the reader about the abuse experienced by Thuleka who was stolen from her mother after birth. This shows that children stealing should be considered as part of violence. Human trafficking is done by both genders. It is clear that awareness campaigns and special programs to protect orphans are needed as Gender links urges Zuma and his administration to intervene in National strategic plan to end gender based violence, Teachers at school as they spend most of their time with the victims they should be encouraged by the writers to observe their learners as to help them when necessary.

The authors should advise our government through literature to bring down services delivery to rural areas because in my observation even the selected books do not have any governmental programs or endeavors portrayed as to help survivors of the abuse, The research proposes to the authors of literature to suggest various strategies than can be contacted as to give support to the victims or survivors or any help to those disadvantaged children for example employment of social workers in every school as to assist those ignorant societies .

It is clear that unemployed men use violence to escape from stress or, to ward off challenges to their authority. The research finds that unemployed men are loaded with fear anger, guilt, shame, hostility, and paranoia a bubble bomb waiting to explode at the least provocation. These characteristics resemble Ndodiphela's behavior when abusing Nandipha and Nomsimelelo with no reason other than wanting to maintain his dominant position in family. The research finds that patriarchal men do not appreciate any development made by women. Ehrenreich, (1995) clearly states that the male identity crisis is characterized by feelings of vulnerability, loss of control and loss of status arising from an imminent inability to fulfill the much vaunted role of provider-breadwinner. The research finds that lack of employment and poverty goes hand in hand with lack of education.

The research work also finds that the most educated men regard women as equal, respect and appreciate them, share responsibility in the home and sees no need to use violence on any occasion. Harmonious relationships presented by the following couples Mnimimzi and Nomfundo, Samkelo and Nandipha, Mveleli and Vuyokazi as well as Mthuthuzeli and Somikazi reveal that educated men are not patriarchal. These couples had gone through challenges in life but they did not solve them by being violent or dominant. They communicated their differences and came out with common consensus. They work together and help each other. These relationships reveal Nnaemeka's (2005) ideology about African feminism which promotes harmony between women and men. She rejects any gender separation. Stewardism which encourages social change is employed by indicated couples as it needs men and women contribution. Motherism is revealed by Mveleli's role when helping and supporting Thukela without ambivalence .These social changes are revealed by the challenges they met with in the stories. Their cooperation is revealed by the assumptions by Filomina Chioma Steady (1987) about African feminism which is viewed as interdependence between women and men; each

gender constitutes the critical half that makes the human whole. These philosophers promote gender equality as much as the selected author encourages it; encouragement is depicted by portraying the characters as survivors of oppression, discrimination and abuse in different ways. It means that their experiences empowered them. The survivors are regarded as strong characters as they overcame the entire predicaments they met with in their life stories. They are all educated and employed therefore they are financially independent. The research finds that every relationship has challenges but respect, trust, integrity and openness keep the relationship constant. Their role supports the perception that educated men have much more exposure to egalitarian values and respect for persons rights than uneducated men as already demonstrated. The research finds that Gender Based Violence has been rebuked by women's counterparts, their endeavors to eliminate the prevalence of imbalance of powers is also represented by Magqashela male characters. Haffajee (1997) argues that in South Africa a number of 'Men Marches' to end violence against women and children have been held since 1997, which drew thousands of men out onto the street in a public reputation of male violence." Haffajee's argument supports the assumption of the research that some men are willing to change and for transformation particularly the educated ones. The indicated quote encourages men to empower women to become independent. The study encourages women's sayings that every successful man has woman behind him. Harmonious relations between men and women should be encouraged by the authors. Women writers should be encouraged to present the real reflection of our societies.

The research found that few men are aggressive and violent even if they are literate. Zakhele is represented as those kinds of men who do not appreciate women that mean some of men still live a patriarchal life style. Macmillan and Gartner (1999) have shown that even if woman is employed she might be at risk of violence if her partner believes in patriarchy. The indicated quote supports findings because Zakhele is a teacher and his victims are teachers as well hence the findings elucidates that there are few literate individuals who are rigidly against transformation, who do not respect human rights. Annan (1999; 4) in his world's children expresses states "the goal of world movement: education for all." His words encourage the importance of education to all. That is the reason this research concludes that even the educated couples have gone through hard times in their relationships but they overcame them hence the research using the word survivor.

The research finds that stereotypical portrayal is also used by the female author; and she does not use it for the purpose of denigration but to reveal women's experience in real life. Findings suggest that gender roles, occupation, behavior are still stereotype. Women are still portrayed as domestic workers. They are portrayed as people who do not own town houses. They live in rental flats as depicted in selected books. Townhouses are owned by men therefore women are portrayed as less progressive. Men are still portrayed as the providers, they are portrayed wealthy business man, depicted by Fernandas and Mveleli .They are also working in highest position as Samkelo is a lecture in the University of Transkei also owning a house in East London. Mthuthuzeli is portrayed as a doctor. Their occupation depicts them as superior and women as inferior because women are portrayed as teachers and social workers; that's how weak stereotype is portrayed .Those who live in poverty tend to take their superiority through violence. The stereotypic portrays contradicts with real democratic society because women are in power positions and they are also land owners.

The findings shows that xenophobia is still a problem in our country as portrayed by the literary texts as they mirrors the true reflection of society, it means some South Africans do not respect countries' laws. It means awareness or serious intervention to those who act against South African Constitution need more attention; that is justice system has to take serious legal actions against the perpetrators. The author condemns xenophobic behavior as the perpetrators apologized to the foreigner for their discrimination. It means she does not encourage it. Negative stereotypes are always associated with women by religion, traditional and cultural understanding. The research finds that women and children are still under oppression and underestimated by men. According to Dirkx 19, (2013) an article analyzing Gender –based violence: Three dead bodies, zero safe space states that violence has become so normalized that it has taken centuries of abuse topped by three tragedies for them to speak out. The article states that after the rape of Boosen, South African president Jacob Zuma released the statement calling for an end to “these types of violence”. Zuma uses the words ‘victims’ to refer to the women who experience abuse, through which he emphasizes the male gaze on gender-based violence. The analysis concludes that these types of gendered language re-establishes gender roles in a patriarchal society, and contribute to the perpetuation of violence that defines South Africa. By casting women in one of two respective roles either ‘victim’ or ‘care-taker’ while establishing men in their respective roles perpetrator or protector they actively contribute to the normalization of gender based

violence. The analysis shows that awareness campaigns and collective efforts are necessary to stop gender based violence. According to 2015 16 days of activism the global theme “From Peace in the Home to Peace in the world: Make Education Safe for all” is asking to join in advancing the right to education and challenge violence, discrimination and inequality in education at the intersection of gender, race or ethnicity, religion, real or perceived sexual orientation, socio economic status, and other social identifiers. The theme proclaim peace to as the tool of minimizing violence, According to the research findings it seem important to include these newly created attempts because it shows that the country is still facing an immense plight. A theme is fighting to end gender based and encourage education as another weapon to eradicate violence against children and women.

6.2 Bodily Harm Consequences

The research analysis finds that contemporary women are against multiple partner relationships and they develop intolerance and disrespect against their partners. It promotes sexual transmitted diseases which contradicts health awareness that encourages one partner to minimize HIV. This study does not say anything about the risk of sexual transmitted diseases that might be caused by polygamy, whoring, child rape, prostitution and alcohol abuse by women. The researcher assumes the risk of women being infected by HIV because of indicated experience should have been named as one of the bodily harm consequences. It would be another spear to fight against immense contamination of this virulent disease. The study has found that women who use alcohol are more likely to be the victims of violence as Mavis’s character portrays. The research finds that gender based violence harms women and children physically and emotionally. It also finds that human trafficking harms humans physically and emotionally.

The overall of the phenomenon is that modernized African women are against multiple partner relationship the research finds that polygamous acts resulted to fight, injuries and killing because there is no tolerance. The research divulges that in our societies men are not the only perpetrators of violence, women can be detrimental too.

7. LITERARY TEXTS:

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