

AN ANALYSIS OF THE CAUSES AND CONSEQUENCES OF CONFLICT AND  
VIOLENCE IN A.C. JORDAN'S *THE WRATH OF THE ANCESTORS* AND R.L. PETENT'S  
*HILL OF FOOLS*.

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## **DECLARATION**

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signature: \_\_\_\_\_

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## **Abstract**

South Africa is one of the countries with high rates of violence in the world. The beginning of high rates of conflict and violence in South Africa can be traced as far back as the 17<sup>th</sup> century. During this era seven wars were fought in this country. The apartheid that was later experienced in South Africa also contributed to South Africa's high rates of violence. Violence is still a prominent issue in this country. In 2012 violence occurred in Lonmin Platinum mine in Marikana and in 2015 foreign nationals also experienced violence in South Africa. Moreover, the rates of violence against women and children remain high even after all the awarenesses and efforts to reduce it. This thesis deals with the causes of conflict and violence in South Africa particularly and in Africa in general. This is done by analyzing *The Wrath of the Ancestors* by A.C Jordan and *Hill of Fools* by R.L Peteni as a case study. The two selected novels are going to be analysed using quantitative research methodology. The study maintains that literature is a reflection of reality and therefore the conflict and violence in the two novels is treated as a true reflection of conflict and violence in South Africa.

# CHAPTER ONE

## 1.1 INTRODUCTION

Both *The Wrath of the Ancestors* (*Ingqumbo Yeminyanya*: 1940) and *Hill of Fools* (*KwaZidenge*: 1980) are novels that stand out in isiXhosa literature and yet there is not much scholarly scrutiny that has been carried out on these literary works, especially the latter novel. Perhaps the words of Albrecht (1954:425) in his article titled “The Relationship of Literature and Society” highlight the urgency of this neglect when he says:

Literature is interpreted as reflecting norms and values, as revealing the ethos of culture, the processes of class struggle, and certain types of social "facts." "Influence" is not strictly the reverse of reflection, since social stability and cultural ideals are involved. (Albrecht 1954:1)

The two novels, *The Wrath of the Ancestors* and *Hill of Fools* are regarded as those embodying the norms and values of isiXhosa society; they reveal the ethos of culture and in the local context, also reveal issues of class as well as ethnicity. Issues of faith, ethnicity and race continue to make headlines in South Africa. Thus, it is rather alarming that such wealth of information regarding these issues remains locked in these novels. It is for this reason that an undertaking of a scholarly analysis of these novels becomes a matter of urgency. The two novels were chosen because they have several issues in common: conflict and violence, a clash of African and Western culture, they are set in the Eastern Cape and both have been translated into other languages, *Hill of Fools* was originally written in English and was translated into isiXhosa as *KwaZidenge* while Jordan’s novel, *Ingqumbo Yeminyanya* was written in isiXhosa and translated into English as *The Wrath of the Ancestors* and into fourteen other languages.

Conflict and violence are major issues in Africa. Africa has experienced and is still experiencing much violence. Before we discuss the statistics of violence in South Africa, it is essential to define conflict and violence. Bornman, Eeden & Wentzel, (1998:57) define conflict as “the process whereby two or more social units (for example persons, groups or parties) strive independently after the same goal”. Simply put, conflict is a

contest between two people or more. Berkowitz, (1993:11) defines violence as “an extreme form of aggression”, “a deliberate attempt to do serious physical injury”. This means that violence is an act that involves physical force with an intention to hurt or kill someone. The South African society alone has experienced acts of violence in the past twenty years. An online journal on violence and injuries in South Africa published online in 2009 asserts that:

In 2000, violence and unintentional injuries combined were the second leading cause of all death and disability-adjusted life years (DALYs) lost in the country, after HIV/AIDS, with interpersonal violence the leading risk factor, after unsafe sex, for loss of DALYs. Injuries from traffic accidents, fires, and falls are the fourth 19th, and 20th leading causes of death, respectively. South Africa had 59 935 deaths due to injury in 2000, which is an overall death rate of 157.8 per 100 000 population. This rate is higher than the African continental average of 139.5 per 100 000 population, and is nearly twice the global average of 86.9 per 100 000 population. These high rates are driven by violence. Nearly half South Africa’s deaths due to injury are caused by interpersonal violence, four and a half times the proportion worldwide (Seedat et al, 2009:1011).

According to the extract above, in the year 2000 South Africa had the highest rates of violence in the world. Violence is the second cause of deaths in South Africa, the first being HIV/AIDS. It is a daily reality for many people in South Africa. This means that violence is a serious problem in this country. Seedat et al (2009:1011) further aver that violence manifests itself in various ways, such as homicide, child abuse, social dynamics of violence which include poverty and inequality, gender issues, alcohol and drugs, firearms and many more others. Some of these violent incidents are found in these two novels being interrogated in this research. These include child abuse, poverty and gender-based violence. The forms of violence that are also found in the novels will be discussed in detail at a later stage.

The conflict and violence experienced by the characters in the two novels will be compared to the violence experienced by Africans in South Africa and elsewhere; references will be made to the Rwandan genocide, gender based violence, and recently xenophobic attacks in South Africa. This project will attempt to discuss the underlying

causes of conflict and violence in the selected novels and see how these can help reveal some of the influences between literature and society.

## **1.2 The aim of the study**

The aim of this project is to conduct a critical analysis of the causes of conflict and violence in African societies through a close reading and analysis of *The Wrath of the Ancestors* and *Hill of Fools*. Africa has been referred to as a dark continent whose people fight meaningless wars. One of the reasons for this is because literature tends to focus on conflict and violence experienced throughout Africa without examining the origins and forces that produce them (Dunn, 2003:127). The purpose of this project is to provide a form of history that can trace how these conflicts arose. It is in the interest of this project to search for the causes of the wars and violent activities that Africa and especially South Africa have experienced and continue to experience.

Ngugi wa Thiongo (1981:1) states that “Literature cannot escape from the class power structures that shape our everyday life. Here a writer has no choice. Whether or not he is aware of it, his works reflect one or more aspects of the intense economic, political, cultural and ideological struggles in society”. This means that the authors write about real societal issues. They write about issues that they see and experience in their societies. This means that literature is a reflection of societal reality. This is why *The Wrath of the Ancestors* and *Hill of Fools* will be used as case studies in our attempt to examine the origins of conflicts and violence in Africa, especially South Africa. This will be done using a reflection theory.

## **1.3 Focal research question**

Most scholars who have studied and analysed *Hill of Fools* would agree that the cause of conflict and violence in the novel is a war between two ethnic groups: amaHlubi and abaThembu. In his analysis of the novel, Wright (2004:69) asserts that “Ethnicity, racialism, tribalism, even gender oppression he regarded as instances of 'sectionalism,'

something to be grown out of, disciplined, and not indulged”. Here Wright comments on how the author perceives the cause of conflict and violence in the novel. Wright points out that *Hill of Fools* is about apartheid politics and tribalism. He states that “So, yes the book is about Bantustan politics, about apartheid politics, but subsumed within the more general evils of tribalism and ‘sectionalism’” (Wright, 2004:57). This suggests that Wright is one of the scholars who are of the view that ethnicity is the cause of violence in the novel. Nyamende (2010:112) cites the author’s main concern for writing the novel; “Peteni (1977:3) maintains that in his creation of the story ‘tribal prejudice ... was my main concern”. He goes on to explain: “I decided to write a book about conflicts which I had observed in my childhood days. These conflicts had left a deep impression on me, and they are still common today”. Thus, Peteni’s reason for writing the novel was informed by his own experience and observations which informed the text and thus highlight the interrelatedness of societal issues and literature and how literature is often a reflection of society. From the above comment, we learn that tribalism was what moved the author to write this novel.

In the novel the cause of conflict between the two groups is not clear as the characters themselves do not know when, how and why the conflict started. On page 78 of the novel the author says “No one could remember when the rivalry between the Hlubis and the Thembus began. It was much older than any living man in the two villages” (p.78). This has caused many scholars to argue that the cause of conflict in this novel is the foolishness of the characters or the people of the *Hill of Fools*. The current project intends to go beyond that assumption and look at what makes the people susceptible to ethnic conflict itself. Why do these two ethnic groups fight? Is there something in the history of amaHlubi and abaThembu that can perhaps shed some light?

The second novel, *The Wrath of the Ancestors* has also been analysed and scrutinized by a number of scholars such as Moropa and Nokele (2008) in their article “*Shehe!* Don’t go there! A.C Jodan’s *Ingqumbo Yeminyanya*”, In this article the authors look at the translation strategies employed by Jordan when translating this novel from isiXhosa to English. Moropa and Nokele (2008) argue that they identified nine translation strategies used by Jordan when translating *Ingqumbo Yeminyanya* to English, namely, transference

or foreignization, cultural equivalent, pure loan word plus explanation, descriptive phrase, verb plus adverbial phrase, translation by paraphrase, literal translation of idiomatic and proverbial expressions, translation by omission and translation and translation by condensing. Nyamende's article (2012) "Who really cares if the ancestors are angry? A.C. Jordans' *Wrath of the Ancestors* 'Ingqumbo Yeminyanya'" looks at the relationship between the ancestors and the living people by studying the characters who are linked to the ancestors in order to see the importance of maintaining this relationship for these characters and if the characters would lose something if this relationship would be cut. Some have argued that the cause of violence in this novel is the blending of Western and African culture. While this may be one of the sources of conflict, this study goes beyond this argument and looks more at what the author identified as the source of conflict. For example, in an earlier study: mini- dissertation, looking at leading themes in *Ingqumbo Yeminyanya*, gender inequality was also identified as one of the leading themes and yet this is never considered when thinking about the sources of conflict and violence. It is the goal of the researcher to show that A.C. Jordan tries to show ways in which these cultures can mix without any clash but also how other issues of class, ethnicity and cultural norms and values come into play. The novel will be analysed with the intention of finding the causes of conflict and violence and using these discoveries to shed light on the current political rivalries in South Africa.

The analysis of the two novels will attempt to address the following questions:

- To what extent does literature reflect society?
- On the converse, does literature influence society, and thereby acting as a means of social control?
- To what extent do the authors confirm "their" norms and values?
- What (given that the norms and values of the authors may not apply to all) is the possibility of literature further contributing to social solidarity, conflict and lack of unity?

## **1.4 BIOGRAPHIES**

### **1.4.1 Introduction**

This part will give a brief history of each author. The reason for the short biographies of the authors is because the work of an author cannot be separated from his background and experiences. The biographies of the authors will give an idea of where the authors are coming from, what they are trying to make the readers see and how they persuade the readers to see things. Ngugi wa Thiong'o (1981:18) asserts that,

A writer after all comes from a particular class and race and nation. He himself is a product of an actual social process-eating, learning, loving, hating-and he has developed a class attitude to all those activities, themselves class conditioned. A writer is trying to persuade us to make us view not only a certain kind of reality but also from a certain angle of vision often, though perhaps unconsciously on behalf of certain class, race or nation.

This means that we cannot overlook the possible connection between the background of the author and his work. Knowing the background of the author helps one understand the perceptions of the author about certain things. As an illustrative example, knowing that A.C. Jordan grew up in a Christian family helps one understand his perception of the ancestors in the Xhosa society and knowing that Peteni was once persecuted because of his ethnicity helps us understand his perception of ethnicity and/or tribalism.

### **1.4.2. A brief biography A.C. Jordan**

Archibald Campbell Jordan was born in 1906 on the 30<sup>th</sup> of October at Mbokothwana Mission station in Tsolo in the former Transkei, now known as the Eastern Cape. He completed his primary education at Mbokothwana Mission in 1921. In 1922 he went to ST Cuthbert's higher boarding school. In 1923 Jordan went to study at St John's College in Umtata in the former Transkei. He won a scholarship to Fort Hare University College in the former Ciskei (Eastern Cape) where he obtained a teacher's diploma in 1932 and a BA degree in 1934 (Warsazwa 1985:585).

A.C. Jordan taught for ten years at Kroonstad High School in the Orange Free State (Free State) where he mastered Sesotho and was elected President of the African Teachers' Association. During this period, he completed a thesis on the phonetic and grammatical structure of the Baca language and was awarded an MA degree by the University of South Africa in 1944. Some of his poetry was published in a Xhosa and English newspaper called *Imvo Zabantsundu* newspaper. In 1940, he published his only novel, *Ingqumbo Yeminyaya*, a tragic epic about the conflict between Western culture and African culture. This novel was to become a landmark in Xhosa literature. On 2 January 1940, Jordan married Priscilla Phyllis Ntantala (Verwey, 1995:12).

In 1945 Jordan began teaching in the Department of African Languages at the University of Fort Hare. In 1956 he became the first African to receive a doctorate for a phonological and grammatical study at the University of Cape Town. In 1957 Jordan was appointed as a lecturer in African Languages at the University of Cape Town. While at the University of Cape Town, he developed a new method of teaching Xhosa to speakers of other languages and became an inspirational teacher of isiXhosa culture and language, as his students were later to testify. Jordan's term was cut short at UCT due to his involvement in political movements fighting the government's racial policies (Warsazwa, 1985: 586)

In 1961, he was awarded the Carnegie Travel Grant to tour universities and colleges in the United States of America (USA), but was denied a passport. Jordan chose to leave South Africa on an exit permit with his son Zweledinga Pallo Jordan, who later became the Minister of Arts and Culture in the new democratic South Africa. Jordan and his son reached London in October via Botswana and Tanzania. Early in 1962, Jordan settled in the USA, where he was made a professor in African Languages and Literature at the University of California's Los Angeles campus, and later at the University of Wisconsin in Madison. After a long illness, he passed away on the 20<sup>th</sup> October in 1968 (Warsazwa, 1985:586).



### **1.4.3 A brief biography of R. L. Peteni**

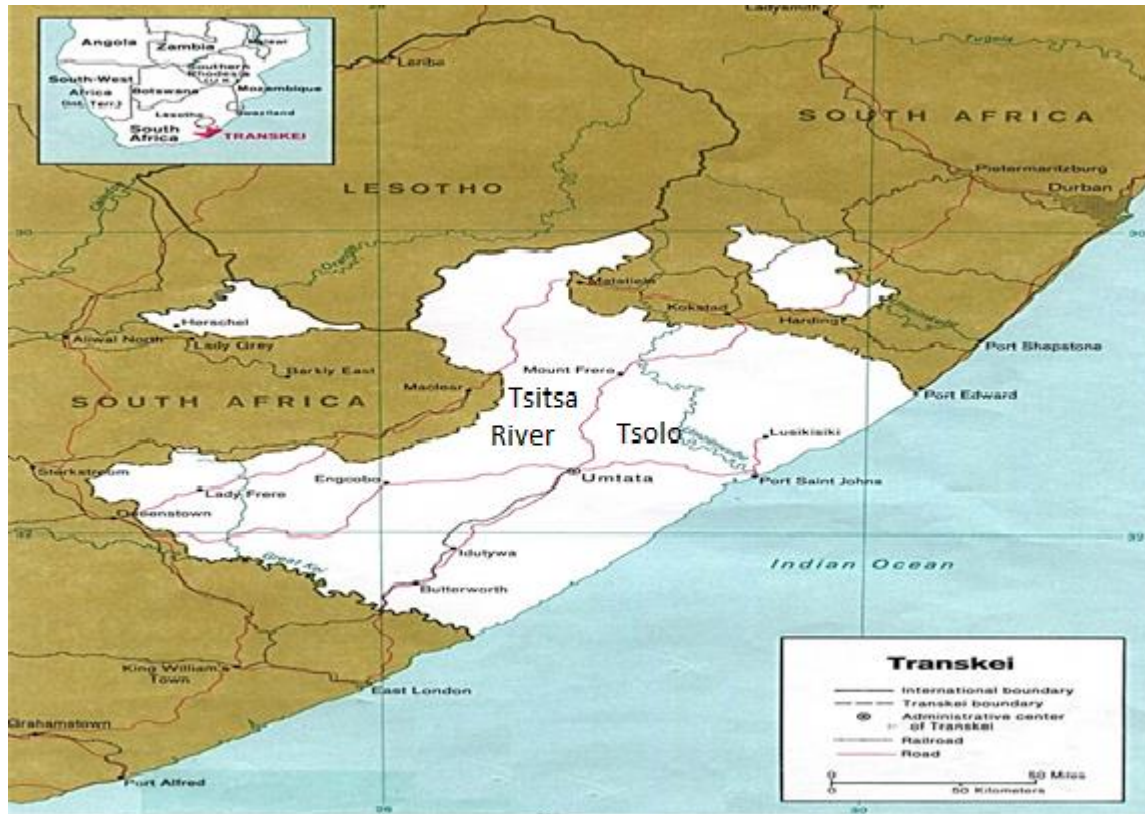
Randall Langa Peteni was born at Zingcuka in the Qoboqobo district in the former Ciskei, on the 6<sup>th</sup> of December in 1915. He was the third son of Shelton John Peteni who belonged to the Mfengu tribe and Jane Mzimba. Both his parents were educated at Lovedale College. His father worked as a clerk in the Magistrate's court and later in the Native Recruiting Company office in Keiskammohoek. Peteni completed his junior education in Ciskei and he received a scholarship from the Ciskeian General Council which he used to further his studies at Fort Hare. He graduated at Fort Hare with majors in English and Social Anthropology. After that he became the vice-principal of a combined primary and secondary school in Heilbron. This is where he met his Sotho speaking wife and then moved to the Transvaal. After a few years of teaching he became a Supervisor of Schools in the Krugersdorp circuit. He served as a Supervisor of schools for a very short time because he and his wife were persecuted because of their ethnic background, mainly by Peteni's superior who "felt that Nguni speakers had been advantaged educationally and vocationally through their superior (mission) education, and who saw his role as advancing the interests of northerners in general, and his own people in particular" (Wright, 2004:3). Because of this Peteni returned to the Eastern Cape and continued teaching. After years of teaching Peteni obtained an honours degree through UNISA and in 1969 he became an English lecturer at Fort Hare.

Peteni obtained his MA degree at UNISA and this is when he started writing his novel. He was a preacher in the Presbyterian Church as well as a politician and a member of parliament in the Ciskei government (Wright, 2004: 3). Peteni retired from Fort Hare in 1981 and moved to Soweto to take up a contract at the College of Education there. In 1989 he became a Chancellor of the University of Transkei, which is now called Walter Sisulu University. Peteni passed away in September of 2002 at the age of 82 in East London.

## 1.5. SUMMARIES OF THE NOVELS.

### 1.5.1 A brief summary of *The Wrath of the Ancestors*

*The Wrath of the Ancestors* was first published in 1940 in isiXhosa and it was later translated into English and fourteen other languages. The story is mainly about the Mpondomise of Tsolo. The map below pinpoints the geographical setting of the story.



(Former Transkie Homeland)

[http://www.worldstatesmen.org/South\\_African\\_homelands.html](http://www.worldstatesmen.org/South_African_homelands.html)

From the first page of the story the setting shows that the story takes place in a rural area where people still adhere to their cultural traditions and customs. Firstly, we see men riding horses. This used to be traditional and a common mode of transport in the rural areas. Men used to travel even long distances on horseback like the men we see in the first chapter of this novel. Secondly, the writer tells us about their attire, he says

*Ngezinxibo bonke babefake iibhulukhwe, nangona babini–bathathu babebonakala ukuba ibhulukhwe yinto yabumini kubo” (p.3).*

These men looked like village travelers. They were all in riding breeches, but it was obvious that two or three of them wore trousers only on very special occasions such as this one (p.15)

The writer tells us that some of these men were not used to wearing trousers. In the past Xhosa men used to cover themselves with blankets instead of wearing trousers. They started wearing trousers when Western culture made its inroads into the land of amaXhosa. The third aspect that shows that the setting of this story is in the homestead is the fact that these men enter someone’s property without any fear of being chased away or questioned. This shows that the characters observe Xhosa etiquette which promotes Ubuntu. Ubuntu is African outlook and is a way of life.

Most scholars who have analysed this novel have argued that the novel is about the clash between Western and the African cultural values. In the 1940s which is the time in which this novel was published, most people in the rural areas observed traditional customs, but in the novel, the author also creates characters that are educated and that believe in and live by Western culture in the rural areas. The author divides the characters into two camps, the traditionalists and the modernists and he pits them against each other throughout the novel and that generates conflict. The traditionalists argue that the modernists are imposing Western culture on them hence there is a chapter in the novel that is titled “*Sifundiswa Ubulawu*” which in the English is translated as “The villagers set Dogs on the Teachers”, but the direct translation of this title is “Western culture is being imposed upon us” and that is the main cause of the conflict and violence.

The rural setting makes it easy for the clash between the traditionalists and the modernists to spread, because the modernists live a modern life even though they live in rural villages. For example, they use vehicles instead of horses which are used in this rural setting; this causes a clash as traditionalists do not understand the way the modernists do things. An example of this would be found on page 185 of this novel where the author says:

*Amadoda amaninzi akhala ngokuthi imoto iyawalambisa, kuba oko yathi yafika akasayazi le nto ikukuxhaka inkosi xa kuyiwa ezimbizweni; inkosi isuka iwaqhumisele ngothuli, iwarhaxise ngodaka, iwashiye loo mahashana, iye kufika yodwa apho kuyiwa khona; iinyama neendywala engebehamba bezifumana endleleni abazifumani kuba abahambi nankosi (p.161)*

At the same time there were complaints from a certain section. The ochre men, as well as a considerable number of the school people, criticized two things. The first was the car. Many of them complained that it starved them. Since its arrival they had been deprived of the privilege of actually accompanying their chief to national gatherings. As they followed on horseback, they were blinded by dust and choked by splashing mud as the swift car outstripped their poor horses, so that the chief arrived at his destination without the customary retinue (p.185)

Both these groups have certain expectations regarding each other and when these are not met and this causes a clash.

The plot of this novel is divided into five parts: part one is the exposition, part two is the rise and development, part three is the crisis, part four is the decline and part five is the catastrophe (Qangule, 1974:1). *Ingqumbo Yeminyanya* is considered to be one of the classics in Southern African literature. One of the things that make this novel to be outstanding is the way in which it is structured. The chronological development from one chapter to the other in this novel makes the novel to be excellent. The structure of all chapters is similar. The author starts and ends them in a similar way; there is continuity from one chapter to the other which makes it easy to follow the story. The conclusion of the previous chapter links with the introduction of the next chapter.

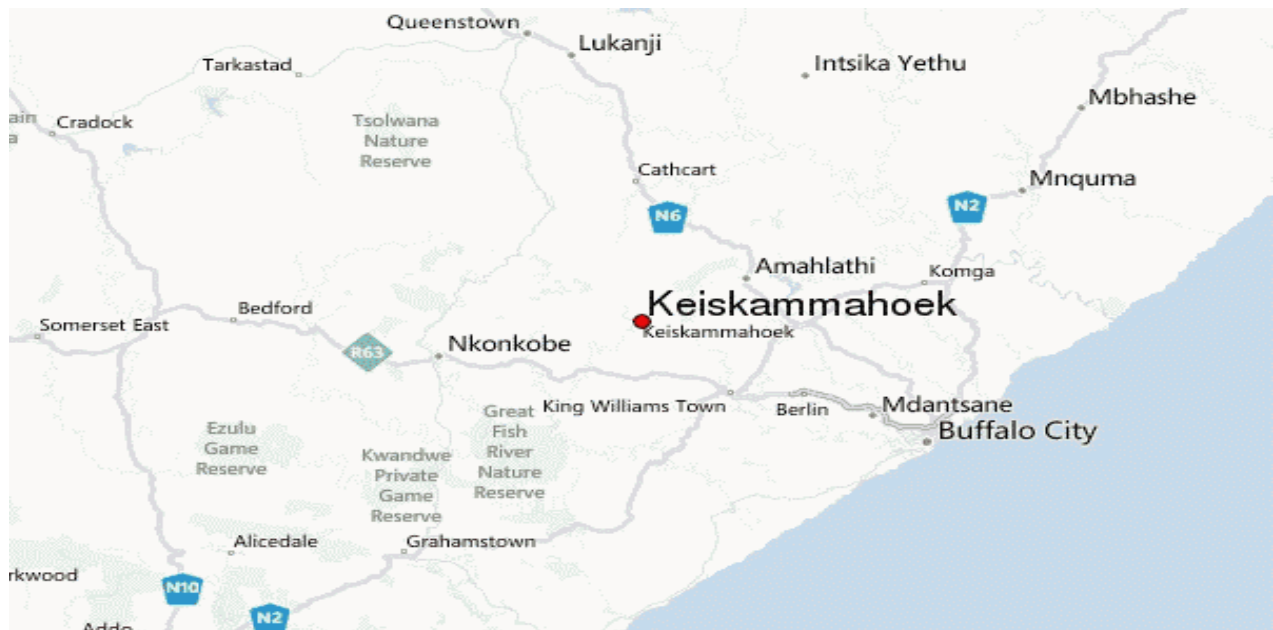
### **1.5.2 A brief summary of *Hill of Fools***

*Hill of Fools* was first published in English in 1976 and then it was translated by the author into isiXhosa in 1980 (Hjul, 2013:11). The story takes place in Qoboqobo or Keiskammahoek which is a place in the former Ciskei. Below is a picture of the Kieskamma River or Xesi River which is the river dividing amaHlubi and abaThembu in *Hill of Fools* and the map of the former Ciskei where Kieskammahoek or Qoboqo is.



(Kieskamma River)

[www.dwa.gov.za/iwqs/rhp/state\\_of\\_rivers/ecape\\_04/Keiskamma%20Report%20March%2008.pdf](http://www.dwa.gov.za/iwqs/rhp/state_of_rivers/ecape_04/Keiskamma%20Report%20March%2008.pdf)



(The map of the former Ciskei).

<http://www.weather-forecast.com/locations/Keiskammahoek/forecasts/latest>

Many scholars have argued that *Hill of Fools* addresses the issue of tribalism which was common during the apartheid era, which happens to be the time in which this novel was written and published (Hjul, 2013:33). Peteni in “My Novel” states the reason for his choice of setting as follows:

There is a tendency in human beings to pay no heed to events in small, remote areas. They would rather concern themselves only with those events which make headlines, with political upheavals and industrial conflicts centred in large metropolitan regions. Yet there is always drama and human conflict in the humblest rural village. In selecting a pastoral theme and small fictitious villages in an obscure corner of Keiskammahoek as the setting of the novel, I had an ironic intention. Themes illustrated in these obscure villages would, I believed, have more universal application than they would if I had selected a larger centre, identifiable personages and known political trends. I did not want anybody to sit back, complacent, feeling that the spotlight was on Lennox Sebe's Ciskei alone, or Kaiser Matanzima's Transkei, or John Vorster's apartheid South Africa. The spotlight is on the Ciskei, yes, on Transkei, on South Africa, on any other country where public life and personal relationships are bedevilled by tribalism or racialism or any form of sectionalism. I did not wish to analyse the present Ciskei as politically constituted, as one of the 'homelands' of South Africa, because I feared that I might be carried away by criticism of the policy of 'separate development' and weaken the impact of the theme of clan or tribal prejudice which was my main concern. Separate development is a temporary dispensation and is limited to South Africa. Perhaps in a few years it will be remembered by students of history alone. But tribalism or sectionalism in one form or another will I believe continue long after separate development has disappeared from the body politic. Perhaps in saying this I am a prophet of doom. I hope I am proved wrong... (Peteni, 1977:27)

Peteni states that his intent for choosing the “obscure corner” of Keiskammahoek as the setting for his novel was to address the global issue of tribalism or sectionalism. He says that he did not want people to think that the message was directed at a certain area but he wanted it to be clear that the message was highlighting every place that had issues of tribalism and/ or sectionalism. Hjul (2013:33) asserts that by choosing a rural setting during apartheid Peteni manages to address the problems encountered by the migrant workers and their families. This means that Peteni’s choice of setting served its purpose.

### **1.5.3 Organisation of the study.**

This research is divided into five chapters. The first chapter of this research sets the introduction of this study where the two selected novels are introduced. Chapter two discusses literature review where previous analyses by various scholars on the fields is discussed. It is in this chapter that the researcher briefly introduces the authors of the two selected novels. The third chapter of this study focuses on methodology where the method that will be used in this research is discussed. Chapter three also discusses the adopted theory. Chapter four deals with the analysis of this study. The focus of this chapter is the analysis of the two novels using the adopted theory. Chapter five which is the last chapter of this study concludes the study by showing how the study solved the problem at hand or how the research answered the question at hand.

### **1.5.4 Conclusion**

*Hill of Fools* like *The Wrath of the Ancestors* is divided into five parts, namely, the exposition or the introduction, the development, complication or rising, crisis and decline or the catastrophe. *Hill of Fools* was the first novel that Peteni wrote but it was read even beyond South African borders and one of the reasons for that is the excellent plot and or structure of the novel. One can argue that the structure of both of the selected novels contributed to them being classified as classics. The structure of both of these novels is excellent.

## CHAPTER TWO

### 2. LITERATURE REVIEW

#### 2.1 INTRODUCTION

This section will focus on the previous analyses by various scholars. There are many scholars who have commented on *The Wrath of the Ancestors*. L.L. Kwatsha (2007), K. Moropa (2008), A.B. B. Nokele (2005), Kwetana W.M (1987) and A. Nyamende (1991) are some of the scholars who conducted research on this novel. Most of the scholars focused on the clash of traditional and Western cultures. Some wrote about the translation strategies used to translate this novel from isiXhosa to English.

Moropa and Nokele (2008) wrote about translation norms which they say guide translation strategies. Moropa and Nokele (2008) analyse translation strategies used by the translators of the novel from isiXhosa to English. *The Wrath of the Ancestors* was first published in isiXhosa in 1940 and then it was translated and published into English by the author and his wife in 1980. This article looks at the question of translation norms because the norms determine the strategies that the translator utilizes when translating. Moropa and Nokele (2008:72) found five translation strategies employed when translating *The Wrath of the Ancestors*, namely, transference/foreignisation, using a cultural equivalent, using a pure loan word plus explanation, and translation by descriptive phrase. An explanation of the cultural concepts conveyed from isiXhosa into English is provided by the authors and they also provide the meaning of idiomatic and proverbial expressions which are translated directly into English (Moropa & Nokele, 2008: 69). Moropa and Nokele (2008) assert that the translators of *The Wrath of the Ancestors* adopted the norms of the source language which is isiXhosa with the intentions of introducing English-speaking South Africans to the African culture. They further argue that Jordan followed the norms of the source text by using foreignization and literal translation strategies (Moropa & Nokele, 2008:85).



Kwetana (2012) looks at the plot structure used by A.C. Jordan when writing this novel. Unlike other critics, such as Qangule (1974) and Riordan (1961), who describe the plot structure of this novel by the traditional terms of describing a plot structure of a novel, Kwetana (2012:78) states that *The Wrath of the Ancestors* does not have a climax. He is of the view that the traditional terms or the five phases normally used to describe the structure of a novel do not fit in this novel and they should not be forced into it (Kwetana, 2007:79). He argues that the story is a sequence of incidents tied together by the hand of an excellent author. The conflict amongst characters first develops subversive and then explodes at a certain point, argues Kwetana (2012: 80). He compares the incidents in this novel with the incidences of a folktale. He asserts that the plot structure of this novel can be better described with the terms used to describe the plot structure of folktales because Zwelinzima created an imbalance between him and the ancestors at the beginning of the novel. Kwetana (2012:79) maintains that *The Wrath of the Ancestors* should be seen in that light. He further comments that the real conflict in this novel is between Zwelinzima and his ancestors other than between the individuals and the groups.

Kwatsha (2007) looks at the behaviour of different characters using psychoanalysis which is a way of treating nervous illnesses of the mind by looking at the ways that patients can be made to remember their past life and or experiences (Kwatsha, 2007:75). Psychoanalysis tries to find long forgotten anxieties that have influence on one's behaviour. Kwatsha (2007:75-89) interprets the behavior of the characters of this novel including the main characters, Zwelinzima and Thembeke or Nobantu with, the intention of unveiling the hidden roots of the neurosis and to deal with their inner conflicts.

When explaining Zwelinzima's character Kwatsha (2007:83) states that the roots of Zwelinzima's inner conflict is his separation from his parents and culture at an early stage. She further argues that a child who has been separated from his parents at an early age feels rejected by his parents and yearns for the parental love elsewhere. According to Kwatsha (2007:83) this explains Zwelinzima's love for Nobantu, his wife. When Zwelinzima receives love from Nobantu he embraces it and that is why he keeps Nobantu very close to him. Zwelinzima was never taught his culture. He does not have traditional

role models and that explains his adoption of the Western culture which he learnt from school.

About Thembeke or Nobantu's behaviour Kwatsha (2007:84) states that Nobantu was ignorant of the customs long before she got married to Zwelinzima. The fact that she believes in the Western culture further explains her strange behaviour towards the ancestors and customs. Nobantu refuses to accept and obey the customs of amaMpondomise and as a result she experiences conflict. This explains why she killed the revered snake (Kwatsha, 2007:84-85).

Kwatsha (2007:87) concludes that a psychoanalytical study of *The Wrath of the Ancestors* unveils that some of the character's behaviour is as a result of the destructive power of their unconscious minds. She further argues that Jordan unconsciously used psychic forces in his novel and in the way he portrayed his novel and that it is the duty of the reader to note these unconscious psychic forces.

Nyamende (2010) looks at the relationship between the ancestors and the living by studying the characters who are linked to the ancestors in order to see the importance of maintaining this relationship for these characters and if cutting this relationship would cost the characters something if. He analyses the title of this novel by analysing the content of the story. He maintains that even though the title of the novel says "The wrath of the ancestors" the physical manifestation of the ancestors does not happen throughout the novel and we do not see the ancestors angry but we are told by amaMpondomise that the ancestors are angry.

Kaschula (2004) is one of the scholars who have conducted research on *Hill of Fools*. He looked at the theme and the title of the book. He looked at the inspiration behind the theme and how the theme helps in the development of the novel and lastly looked at how the author used sub-headings to support the main theme. His summary of this article below confirms this:

Peteni has successfully made use of a series of conflicts in order to allow the novel to develop. The conflicts in the novel are pitted against one another in order to enhance the main theme of the book and so to illustrate the futility of violence.

This is also true of Peteni's characters, who are generally carefully chosen and delineated. Through the use of dialogue these characters contribute to the main theme of the book. The characters are subtly real and allow the reader to formulate an impression of traditional Xhosa society, whilst at the same time the influences of Western culture, and the problems caused thereby, are captured.

(Kaschula, 2004:100).

One of the areas that are addressed by this scholar is violence. The different kinds of conflict as well as their causes. According to Kaschula (2004), the first conflict is between the traditional way of life and Westernization. He asserts that "Zuziwe's prearranged marriage to Ntabeni conflicts with the Western idea of marriage" (Kaschula, 2004:90). Zuziwe is engaged to Ntabeni whom she does not love and her love for Bhuqa is not taken into consideration. According to Kaschula (2004:90) this shows conflict between the traditional way of life and the Western.

The other kind of conflict that Kaschula (2004: 90-95) discusses in this article is conflict between Christianity and traditional religious beliefs. Many Africans believed in traditional religious beliefs before Christianity became popular in Africa, hence old novels usually show both of these belief systems. An example of conflict between traditional religious beliefs and Christianity would be when Zuziwe rejects Ntabeni's love and Ntabeni considers seeing a *Sanuse*, which is a traditional witchdoctor, in order to make Zuziwe hate Bhuqa so that he can win her but he is also afraid that he might be in trouble if the priest and the church council find out. In the quotation below Ntabeni is talking to his sister Zanele about consulting a witch doctor.

Are you certain that his love-potions are effective? It would be bad for me, a churchman, to consult a sanuse and risk trouble from the priest and church council, only to fail to make the girl hate that Thembu boy and fall in love with me. (p.69)

*Kodwa uthi amayeza eli xhwele ayakulunga? Ingaba mbi yakuviwa nguMfundisi namaGosa into yokuba bendiye exhweleni kodwa ndingayimela ukuba iyeza limenz' uZuziw'ayilahle le nkwenkw'abuyele kum. (p.58)*

Conflict between traditional law and Western law is another kind of conflict that Kaschula (2004) discusses. Traditional law is a set of rules which monitor the people in all aspects of their life (Maranville, 2001:70). This kind of law was common in pre-colonial days. In those days there were kings and chiefs who were responsible for solving problems pertaining to law. Mqhayi (1940) in *Ityala lamawele* writes about traditional law. Before amaXhosa came into contact with the Western legal system they had their complete system of justice with a complete court procedure, legal register and etiquette (Nyamende, 2010:21). In *Hill of Fools* there is conflict between this kind of law and the western law. For example, when Katana (a Hlubi boy) dies in a scuffle between the abaThembu and amaHlubi the presiding magistrate charges Thembu boys for murder. Traditional law would not place charges against anyone because it would not hold anyone responsible for this death as all the boys take part in the battle knowing that they might die (Kaschula, 2004:91). The character called Bhuqa explains this:

Mhlekaazi, your worship, the death of Katana Langa was an accident. It could have been some other Hlubi boy who died on that day. It could have been one of us, Thembu boys. It could have been me. Therefore I say that it was an accident that it was Katana who was killed. But he knew when we went down to fight, that he might be killed, as we all knew that we might be killed. It is not in our power to stop these faction fights. They have become a tradition, a way of life of the two villages. If a boy stayed away from a faction fight, he would find that life for him afterwards was worse than death. (p.118)

*Mhlekaazi ukufa kukaKatana kwenzeka ngengozi. Kwakusenokwenzeka ukuba kufe nokuba yeyiphi inkwenkwe yasemaHlubini, okanye yasebaThenjini. Kwakunokwenzeka ukuba kufe mna. Loo nto icacisa mhlophe ukuba ukufa kukaKatana kwakuyingozi. Wayesazi ukuba angabulawa ukuya kwakhe edabini, njengokuba sonke ngabanye sasisazi ukuba singabulawa, kodwa sasingenakho ukuhlala singayi, Idabi sisithethe sezi lali zethu zombini. Inkwenkwe ikheth' ukufa kunokungayi edabini. (p.99)*

The conflict between these two kinds of law once more can be seen when Dakada disciplines his daughter, Ntombi, for her misbehaviour towards Zuziwe. Dakada regards

punishing Ntombi as his fatherly right but his wife, MamTolo, threatens him with arrest. This shows that traditional law clashes with the western law.

The other scholar who wrote on this subject is Nyamende. Nyamende's (2010) analysis of violence in *Hill of Fools* is not different from that of Kaschula and others. Nyamende (2010:113) asserts that the conflict and violence in *Hill of Fools* is not a particular problem but it is a universal one. Heywood (2004:17) in Nyamende (2010:112) asserts that:

Rivalry between two Xhosa-speaking Nguni communities, the Tembu and their Hlubi neighbours, appears in fictional form in R.L. Peteni's novel *Hill of fools* (1976). In this version of the Romeo and Juliet story, tragic love across a community boundary yields a microcosm of South Africa's community conflicts.  
(Heywood, 2004:17)

Nyamende (2010) is one of the scholars who have analysed conflict and violence in *Hill of Fools*. One can argue that Nyamende (2010) and Heywood (2004) are of the view that the conflict in *Hill of Fools* resembles the conflict in South Africa generally. This study agrees with this notion but wishes to go beyond that and argue that the conflict in *Hill of Fools* resembles conflict and violence in Africa in general. Nyamende (2010:113) maintains that violence that triumphs in *Hill of Fools* is mostly directed at women and children. The second kind of violence that Nyamende (2010) discusses is enacted by children upon their peers and the last kind of violence is imposed by adults upon young people (Nyamende, 2010:113). An example of violence directed to women and children would be when Dakada punishes his daughter Ntombi for her behaviour towards Zuziwe. One can argue that Dakada misuses his paternal right to punish his daughter for misbehaving by beating her more than necessary. Dakada's wife, MamTolo, tries to stop Dakada from beating Ntombi and Dakada whips her as well instead of listening to her. The following passage shows that indeed there is violence directed at women and children in this story:

So she sat with averted face. Dakada lifted the sjambok high up and brought it down hard on Ntombi's left thigh. Ntombi's body tightened. Dakada hit her three more times, but there was still no reaction. Then he lost his temper and hit her all over the body in a frenzy of anger. (p.27)

*Wahlala ethe tu uNtombi ejonge kwelinye icala. Wayiphakamisa imvubu uDakada wayifaka kuNtombi ethangeni. Wawuqinisa umzimba, kodwa akakhala, uyise emngena ngemvubu, sel' engathi uyaphambana ukubona intombi yakhe ithe zole, ingakhali. Wamdwaba nje apha emzimbeni engakhethi. (p.23)*

The second kind of violence discussed by Nyamende (2010) is violence inflicted by young people upon other young people. The first violent incident in this story is an example of violence enacted by young people on their peers. On her way to fetch water from the river one day, Zuziwe meets Diliza who violently pushes her that she almost fell.

Diliza released Zuziwe's hand and pushed her so violently that she nearly fell. He shut his ears to her angry words and went back to the village. Zuziwe sat on a stone on one side of the narrow winding path, and burst into tears of anger. (p.4)

*UDiliza umxhuzule wamtyhala, uZuziwe waphants' ukuwa, waziva esithi futhu ngumsindo, akabi nakuzinceda wamyuca, engakhathali nokuba uyabethwa. Ungene endleleni eya KwaZidenge uDiliza, emshiya uZuziwe ehleli phezu kwelitye, elila ngumsindo. (p.4)*

According to Nyamende (2010), in *Hill of Fools* violence is also perpetuated by adults upon young people. One can argue that the grown-ups are also responsible for all the violence in this story. They are the ones who make the youth act violently. For example, Mlenzana's step mother shouts at him for refusing to go to the battlefield to fight. This woman forces Mlenzana to go and fight with other boys. She hurls various insults at him:

You coward! ... Do you think I shall cook for a coward? You got your cowardice from your mother, you worm! You coward! You human refuse! You didn't get it from my husband. You won't sleep in my hut if you don't go and fight, I tell you. (p.99)

*Gwalandini! Ngubani l' uza kuphekel' igwala? Ufuz' unyoko ngobugwala, le nto! Mgqubandini! Eyam indod' ayizang' ibe*

*ligwala. Akusoz' ulale kweyam indlu ukub' akuy' edabini, ndiyakuxelela. (p.83)*

Nyamende summarises his perception of violence in the novel in the following extract:

In conclusion, the name of the area, namely, *KwaZidenge* which is also the title of this novel, functions as a pointer to the foolish behaviour of the people who live in the two villages. It is their stupidity that leads to the bloodshed and death of innocent children. The title of the book is derived from the hill that nestles the Hlubi village. The violent ways of the people of *KwaZidenge* are a clear portrayal of their foolishness.  
(Nyamende, 2010:117)

From this we see that according to Nyamende the major cause of violence in *Hill of Fools* is the foolishness of the people of the Hill of fools. This research argues that the cause of conflict and violence in this novel is deeper than the foolishness of characters. This research paper searches deeper for causes of violence in *Hill of Fools* in particular and in African communities in general.

Wright (2004) is one of the scholars who have written in this subject. He asserts that *Hill of Fools* is about tribalism, ethnicity and about apartheid. Wright (2004), unlike most scholars who have analysed this novel, is of the view that *Hill of Fools* is about African politics. He maintains that it is about ethnicity and tribalism, which were exploited cautiously and used as one of the apartheid strategies. He builds his argument as follows:

Add this up, and we have an intellectual, spiritual outlook which can note the various sectional barbarisms of South Africa, Rhodesia, Uganda and Kenya, as well as the rest of the world, sub specie aeternitatus, and be equally unimpressed. The vision is so conservative, in one sense, as to be almost radical. To claim, as he does in the Winter School lecture, that tribalism (the specific form of sectionalism rampant in the Bantustans) was a more stubborn, more disturbing and more enduring threat to the common good than apartheid was heretical at the time, and remains so today. For not only was ethnicity being exploited deliberately and reified as apartheid strategy in the creation

of Bantustans, but Peteni indicates in the lecture his full awareness of this.

(Wright, 2004:58-59)

In his lecture at Rhodes University in 1977 the author of the novel states frankly that his novel is about politics and it is universal rather than local. This means that Peteni was not just writing about Tembus and Hlubis but he was writing about what was or still is generally a problem in African communities and beyond the African context.

As it has already been said that this research is looking at the novels as reflective of a larger socio-political context and not just South Africa and Africa alone but for the purpose of this research we will limit it to the South African context in particular and to the African context in general. This means that the conflict in these novels will be treated as a reflection of the real conflicts and violence particularly in South Africa and generally in Africa.

## **2.2 Characterisation of conflict and violence in South African society**

South Africa is one of the countries that have a history of violence. One of the core causes of that violence is colonialism. The history of South African conflict and violence can be traced as far back as the eighteenth century with the settlement of the Europeans in South Africa. In the nineteenth century nine wars took place in the Eastern Cape between amaXhosa and the Europeans and between Xhosa tribes alone. The first war started in 1779 to 1798 and during this period a massive number of cattle were taken from amaXhosa by the Europeans (Peires, 1982:50). The second war started in 1789 to 1793. The second war occurred because some of amaXhosa went back to the area where they were chased away by the Europeans (Peires, 1982:51). From 1799 to 1803 the third frontier war broke out. This war started because amaXhosa started attacking white farms (Peires, 1982:63). The fourth war took place from 1811 to 1812 because amaXhosa were driven back beyond the Fish River (Peires, 1982:75). The fifth war started in 1818 to 1819 and this war was as a result of the court judgement of the Cape Colony on the stolen cattle. This war also resulted in a war between two tribes of amaXhosa, amaGcaleka and



amaRharhabe (Peires, 1982:77). From 1834 to 1836 the sixth war followed because the segregational lines broke up and amaXhosa, Europeans and Khoikhoi people lived together. The problem was that these groups did not trust each other (Peires, 1982:79). From 1846 to 1847 the seventh war arose. This war was also known as the war of the axe because the European soldiers invaded the Xhosa territories searching for a Xhosa man who was accused of stealing an axe. Some of the Xhosa tribes like amaMfengu worked with the Europeans and amaXhosa were defeated. The eighth war started in 1850 to 1853 because Sandile, who was a chief of amaNgqika, refused to attend a meeting called for all chiefs by the Governor. AmaNgqika attacked a colonial patrol and three military villages were destroyed (Peires, 1982:81). The last frontier war occurred from 1877 to 1879 because amaGcaleka were forced to share land with amaMfengu whom they loathed (Peires, 1982:83).

It can be argued that these colonial wars are the root causes of the conflicts and violence that South Africa experienced and is still experiencing. The causes of the racial wars such as the apartheid and tribal wars like the war between amaXhosa and amaZulu can be traced back to these colonial wars. These frontier wars started ethnicity, Xhosa tribes started fighting against each other as a result of these wars (Peires, 1982:83).

The period between 1948 and the early 1990s saw a lot of violence in South Africa as a result of the resistance to the apartheid laws that were enforced by the government. The violence started as conflict between the colonists and the colonized and it spread and took other forms over time. Tribalism and domestic violence, cultural and social violence are some of the shapes that apartheid violence took. The apartheid government separated people according to race, tribe and ethnicity. This brought about four homelands namely Transkei, Ciskei, Venda and Bophuthaswana for different tribes and ethnic groups (Hjul, 2013:35). This separation caused division between black people. AmaXhosa lived in the Cape Colony, amaZulu were found in Natal and beSotho in the Orange Free State. This created divisions between these tribes. They all perceived each other as different people because of these homelands. Even though there were ethnical differences prior to the homelands or apartheid, the apartheid laws like the creation of four homelands for different tribes and ethnic groups highlighted and encouraged the differences. The

apartheid regime did not only encourage ethnic differences but it also used them to its advantage (Adam & Moodley, 1992:488).

*Hill of Fools* was written and published in 1976. The 1970s in South Africa were the most violent years. Racism, tribalism and ethnicity were the foremost causes of violence (Panday et al, 2012:139). An example of a conflict triggered off by tribalism that many South Africans know of is conflict between Inkatha Freedom Party (IFP) and the African National Congress (ANC). The IFP was mostly supported by amaZulu and ANC by amaXhosa. The rivalry between these two political parties became a tribal war as it became a war between amaZulu and amaXhosa instead of just a rivalry between two political parties. Many people lost lives as a result of this tribal war. Black people were killing each other in a very debauched way. (Adam & Moodley, 1992:488).

The reason for this war between amaZulu and amaXhosa was not clear to many and to others it looked foolish. It was perceived as the foolishness of black people killing each other for no reason and one can argue that this is always how wars in Africa between Africans are perceived. They are perceived as meaningless conflicts as there are few scholars who take time to critically analyse the causes of conflicts like the tribal conflict between IFP and ANC or ethnic wars like the one Peteni (1976) wrote about in *Hill of Fools*.

The truth of the matter is that these conflicts are not meaningless nor are they foolish. A good example of that is this conflict between amaZulu and amaXhosas. One of the causes of this tribal conflict was apartheid. The apartheid government was behind this conflict; Pandey (2012:139) asserts that “The apartheid Government openly armed tribal and homeland leaders, whereas covert government operatives provided guns to the IFP to resist the ANC.” This means that the apartheid government offered weapons to the IFP to fight the ANC which was a threat to the continuation of the apartheid laws. It is clear that the conflict between amaZulu and amaXhosa was not caused by the foolishness of these tribes but by the manipulations of the apartheid government with the intentions of pushing its agenda.

In *Hill of Fools* the Hlubi boys are not allowed to visit the Thembu village and vice versa. The no go areas in *Hill of Fools* are a reflection of the time in which the novel was written. In the extract below Diliza is telling Zuziwe that the Thembu boys are not allowed to set their foot on the land of the Hlubi.

“You are talking nonsense, Zuziwe. You know very well that a Thembu boy has no right to set foot on Hlubi soil. “Why?” asked Zuziwe. What do you mean “why”? He has no right to do so, that’s all.” (p.2-3)

*“Uyabhuda ngoku. Uyazi kakuhle ukub’asifuni Mthembu othi cakatha unyawo lwakhe kulo wasemaHlubini’umhlaba. ‘Ngoba kutheni’? ‘Yintoni l’undibuza yona? Asifuni Mthembu apha. Qha ke.’” (p.2)*

In the extract above we see that the two tribes cannot visit each other’s villages even though they are only separated by a river from each other. This means that there is a village for amaHlubi and a village for abaThembu. The villages were separated according to ethnicity so that these ethnic groups could believe that they were different people and they could be enemies. As discussed, the separation of homelands according to tribes was done by the apartheid government. One can argue that the separation of villages according to ethnic groups was as a result of the demarcations that is put in place by the government with the intention of causing division amongst black people. Most of the black people were not aware of this strategy at that time. As a result in the extract above Diliza cannot explain to Zuziwe why abaThembu have no right to set their foot on land of the amaHlubi. They never questioned why there was a land of abaThembu and a land of amaHlubi in the first place because this was done in a very adroit way by the colonists. As a result of lack of understanding of what was happening these conflicts were said to be foolish. Below Diliza is talking about his reason for the conflict between amaHlubi and abaThembu.

I hate them because I must. I was brought up to hate them. I know that a Thembu boy must be attacked and hit very hard and be killed. Don’t ask me why I must kill them. Ask the sun and the moon and the stars. Ask the rain and the wind. Ask the mountains, the valleys and the rivers; the trees, the grass and the flowers. Ask the insects and the beasts and the birds. Don’t ask me why I must kill the

Thembus, you may as well ask the wind why it blows dust into my eyes, or the sun why it dries up the streams, or the bee why it stings me and the snake why it bites me. I can no more suppress my urge to kill than the other creatures which God created. If I didn't believe that a Thembu boy must be destroyed, I would not be a true Hlubi boy. There would be something wrong with me, as there must be something wrong with a Hlubi girl who does not feel in this manner. Or are you saying all this because you have smiled on one of these Thembu boys?' (p.3)

*Ndinyanzelekil' ukuba ndibathiye. Ndafundisw'ukubathiya ndisakhula. Inkwenkwe yomThembu ndinyanzelekil' ukuba ndiyibethe ndiyibulale ukuba ndinendlela. Ungabuzi kum ukuba ndiyibulalela ntoni. Buza naliya ilanga, nants' inyanga, naz' iinkwenkwezi. Buz' imvula, ubuz' umoy' ovuthuzayo. Buz' ezintabeni nasezintilini nasemlanjeni. Buz' imithi, ubuze nengca neentyantyambo. Buz' izinambuzane neentak' ezibhabhayo nezilo zasendle. Ungabuzi kum. Andizange ndizidale. Buza kulowo wandidalayo, wadala yonk' int' esemhlabeni. Ukub' uyandibuza ukuba ndibabulalela ntoni abaThembu, buza nelanga ukuba liyitshisela ntoni imilambo, ubuz' umoya ukub' undiphandlela ntoni ngothuli, ubuz' inyosi ukuba kuthen' indisuzela nje, nenyoka ukub' indilumela ntoni. Le nt' indenza ndihlasele ndibulale iyafana nale yenz' eziny' izidalwa ukuba zibulale. Ukuba bendingayibethi ndiyibulal'inkwenkwe yomThembu, bendiya kuba andiloHlubi ligqibeleleyo. Nawe ukub' akuyiv' intw' ethi bulala wakudibana nomThembu akuloHlubi kakuhle. Okanye ke yonke le ntshwaqane uyithetha kub' unenkwenkwe yomThembu oncuma nayo? (p.3)*

In the quotation above we may notice a perception that many people have about the cause of the conflicts in Africa: foolishness. Diliza says he kills because it is natural for him to do so. He believes that what he has learnt from his society is natural. He does not question the reason why he must kill abaThembu because he believes that it is right for amaHlubi to kill abaThembu and being a proper Hlubi means hating and killing the abaThembu. This was the same reason why the conflict between IFP and ANC was propagated. It was because each tribe, both amaZulu and amaXhosa, prided themselves in fighting for their tribe. Diliza also takes pride in killing because doing so makes him a true and proper Hlubi. The colonists knew something about Africans and that is Africans love identity. They like belonging and that is why it was easy for them to manipulate the differences of the tribes and use them to their advantage. The wars presented black people an

opportunity to take pride in their identity and fight in representation of their tribes. Each tribe fought to prove to the other how strong they were as a tribe. The extract above is a clear example of this. Diliza does not question why he must kill all he knows is that he must kill a Thembu boy because he is a Hlubi and he is proud of being a Hlubi. This has been interpreted as foolishness but it is the manipulation of black people by the colonists or the apartheid regime. The division of lands according to tribes and ethnic groups played a vital role in tribalism and ethnicity.

This we see in *Hill of Fools*, no one amongst the living people knows how and why the war between abaThembu and amaHlubi began. All they know is that there is enmity against each other. In *Hill of Fools* some characters engaged in the conflict think that there is no cause for the conflict because they have never received an explanation of how the war began. In the extract below Mlenzana is talking to Mlungisi about not going to fight a conflict with no cause.

“No, I am not afraid. But I don’t like to fight when there’s no reason for fighting”. “There must be a reason. If you go to the hill-top where the boys are, or to the village, you’ll find out what has happened. There must be a good reason.” “Then this would be the first faction fight fought with a good reason. All other fights I’ve known were fought for nothing. The boys fight because the blood is flowing too strongly in their veins and they want to let some of it out”. (p.92-93)

*“Hayi andoyiki. Andifun’ ukuya kulwel’ ilize, kungekho sizathu”. “Ndiqinisekile sikho isizathu. Ungasifuman’ukub’uyasifuna. Amakhwenkw’angakuxelela, okany’ uye kubuz’ elalini. Asinakungabikho”. “Lingaba lidabi lokuqala elinesizath’esivakalayo. Onke la sendikhe ndawabona ayengenasizathu sibambekayo. Amakhwenkwe alwa nje kub’esiv’igazi libaleka kamnandi emzimbeni, efunúkuliphungula”. (p.78)*

The boys who are fighting this conflict do not know the cause of it and they think that the conflict is without a cause because the parents themselves do not know the cause but they want to fight against their “enemy”. The fact that the people engaged in the conflict do not know the cause and or how the battle started does not mean that there is no cause for the war. There is a reason why amaHlubi regard abaThembu as their enemies and vice

versa. People do not just hate others because they are of a different tribe. In *Hill of Fools* one can argue that the cause is the same as the one for the battle between Inkatha Freedom Party and African National Congress. The reason behind the ethnicity seen in *Hill of Fools* is colonialism which resulted in segregation of black people and hatred.

### **2.3 Conclusion**

In summary, this chapter has discussed the historical background of the authors of the two novels used in this project, in order to understand their background and therefore link it with their writings. The plot and the structure of both novels was discussed with the intention of understanding the times in which the novels were written and why the authors chose the settings they chose in order to see the connection between the content of the novels and the reality of the South African community at the time of the writing and publishing of the novels. Furthermore, the chapter looked into previous analysis of the novels in order to see what other scholars have said about the novels. Lastly, this chapter discussed the characterisation of violence in the South African society especially around the times of the publishing of the novels. The purpose of this section was to provide a review of literature that helped in the analysis of this study. The literature review is to help in showing what areas have been covered in this field so as to fill the gap. Looking at the literature review one can learn that there is no work that discusses literature as a reflection of reality.

## **CHAPTER THREE**

### **METHODOLOGY AND THEORITICAL FRAMEWORK**

#### **Introduction**

This section will focus on methodology and the adopted theory. The method that will be used in this research will be discussed in this section as well as the theory that will be used to analyse the selected novels.

#### **3.1.1 Methodology**

This study uses qualitative method. Qualitative method focuses on the social world. It is a way of provoking evidence from various people, population groups and contents (Liamputtong, 2013:1). Qualitative method looks at how individuals interpret their experiences and their world. It is flexible and good for understanding the meanings, experiences and interpretations of individuals. It permits the researcher to hear the voices of those whom are silenced and marginalized in society (Liamputtong, 2013:1). Furthermore, Qualitative research seeks to explain behaviour, beliefs and the context of people's experiences. Hennink et al, (2011:8) defines qualitative methodology as "an approach that allows you to examine people's experiences in detail by using a specific set of research methods such as in-depth interviews, focus group discussions, observation, content analysis, visual methods and life histories or biographies". This means that qualitative research allows one to apply a qualitative method. The qualitative method that is going to be applied in this study is content analysis.

Hsieh & Shannon (2005:1278) define the qualitative content analysis as "a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns". This means that this research method extracts content from data or texts and gives meaning to it. Qualitative content analysis is one of the qualitative research techniques to analyse text data. It focuses on the characteristics of language as communication with attention to the content (Hsieh & Shannon, 2005:1278). This research uses qualitative content analysis to interpret the data in the two novels.

Taylor et al (2015:3) asserts that “The term methodology refers to the way in which we approach problems and seek answers. In the social sciences, the term applies to how research is conducted. Our assumptions, interests and purposes shape which methodology we choose”. Qualitative content analysis was chosen because it allows the researcher to give meaning to the data or to interpret the data. The purpose of this research is to analyse or to give interpret two novels, *The Wrath of Ancestors* and *Hill of Fools*. Qualitative content analysis allows one to interpret and/or explain texts like the novels. It has already been indicated that this chapter will also focus on the adopted theory. The adopted theory for this study is reflection theory which is discussed below.

### **3.1.2 Reflection theory**

This study uses a theory of reflection to analyse the selected novels. Reflection theory arose out of the spirit of nationalism spreading throughout Europe and from the environmentalism of the seventeenth and eighteenth century thinkers (Albecht, 1954:425). The vital function of the reflection theory was to “explain in social and historical rather than individual terms the quality and greatness of literature, as well as its content, style and forms” (Albrecht, 1954:425). This means that this theory stressed social and cultural determinism instead of personal inspiration. Reflection theory was also called “expression of society” or “mirror of life”. This theory asserts that literature reflects economics, family relationships, climate and landscapes, attitudes, morals, races, social classes, political events, wars, religion and many other more detailed aspects of the environment and social life. According to the reflection theory, literature expresses what happens in society. Thus, Literature is not a myth but a reflection of the reality. The ultimate purpose of this research is to explore the relations between literature and society.

The reflection theory asserts that literature mirrors the social order (Albrecht 1954). This means that literature cannot be detached from society but has links in the social worlds. About the relationship between literature and society White (1980:1) makes the following assertion:

To raise the question of the relation between literature and the social action is to ask about the ways in which all aspects of the literary world, production, product, exchange and consumption relate to that



larger structure which since the 18<sup>th</sup> century in the West has come to be called society.

This means that literature shows the relations, customs, values and practices which conserve, maintain and enforce certain patterns of relating and behaviour. This is why one would argue that novels written in two different countries differ. For example, South African novels differ from American novels because the South African society is fundamentally different from the American society. South African novels portray South Africa's reality or what happens in the South African society while American novels show what happens in America. Moreover, literature written in different periods of time also differs because societies evolve with time. This can be seen in South African literature, in different periods of time the contents of novels were about different issues. According to Mtuze, (2009:5) from 1909 to 1923 isiXhosa literature focused on changes in the legal system, socio economic changes, religious and social changes and political changes and from 1924 to 1953 it focused on socio-political changes, socio-economic changes and the influence of the school and the church. This means that at different times isiXhosa literature addressed different issues that the society was facing. This illustrates and supports the view that literature mirrors reality.

White (1980:2) defines literature as "a kind of social action, as an effect or a reflection of social action and as a kind of ideal model of the most desirable kind of social action and as a veritable antithesis to or mode of transcendence of any merely social action." This means that issues faced by societies can be seen in the literature of those societies. For example, if South African literature is dominated by violence this can mean that South Africa has issues of violence. This is the reason why this research is going to use reflection theory in its attempt to examine the causes of violence in the novel and South Africa in general.

Most researchers who have analysed both novels have treated violence as a result of disputes amongst clans. A closer look at these two novels reveals that they embody the norms, values and ethos of the cultures in their local context including issues of social class, race and ethnicity. It is disquieting that most studies on this subject have just focused on ethnicity when so many other factors remain untouched. This research project

reveals how factors such as social class and race also contribute to conflict and violence. This will be demonstrated by scrutinizing the novels using the reflection theory. Reflection theory borrows from other theories. Below are some of the theories in which reflection theory borrows from.

### **3.2.1 Critical approaches to literature**

#### **3. 2.1 Introduction**

Critical approaches to literature are ways of looking at literature beyond the usual plot, theme, and character setting studies. They are theories that attempt to examine and appraise literature (Dziwa, 2013:193). These perspectives are ways of criticizing and or analysing literature. They are different views that different scholars bring to the literature they read because the way people make known the world differs from individual, culture, gender, economic, social class, age and religious groupings (Dziwa, 2013:193). How people interpret a text is determined by the mental framework that they have developed concerning reality. Critical approaches developed as a result of people's differences. People analyse the same text differently. One may find a text comic and the other tragic. Critical approaches developed as ways to explain different people's interpretations and responses to literature (Kennedy & Gioia, 2005:120). Described below are nine common critical approaches to literature.

#### **3.3.1 Formalist Criticism**

This approach regards literature as an exclusive form of human knowledge that has to be examined on its own (Fook et al, 2006:13). Everything that is required for understanding the work can be found in the work itself. This approach asserts that there is no need to bring information from outside the texts such as politics, history and the atmosphere of the time of writing. The formalist approach is mostly interested in in the fundamentals of form-style, structure, tone and imagery et cetera that are found in the text. The main goal for this approach is to determine these fundamentals that are found in the text work collectively with the content of the text to shape its effect upon readers. The disadvantage

of this perspective is that it can be executed without much research and it focuses on the value of literature apart from its content.

### **3.3.2 Biographical Criticism**

The biographical perspective states that literature is written by people and therefore understanding the life of the authors can help the readers understand the work (Fook et al, 2006: 16). It often provides a practical method that can help the readers to understand the text better. It asserts that it is necessary to have information about the author together with the political, economic and social contexts of his time or the time of publication of his work. This approach asks and answers questions like, What influences people, ideas and events marked in the author's life does the work reflect? (Fook et al, 2006:16). However, this perspective is careful not to take the biographical facts of the author's life too far in analyzing his works. It focuses on explaining the literary work by using the insight given by knowledge of the author's life. Biographical data should intensify the meaning of the text, not out of unrelated material (Fook et al, 2006: 16).

### **3.3.2 Historical Criticism**

Historical criticism purports to understand a literary work by examining the social, cultural and intellectual context that produced it, a setting that includes the author's biography and background (Rivkin & Ryan, 2004:173). A key goal of this approach is to understand the effect of literary work upon its original readers. This perspective asks questions like, when was the work written, and when was it published and to what extent can we understand the past as it is reflected in the literary work?

### **3.3.4 Gender Criticism**

Gender criticism looks at the way sexual identity impacts on the creation and reception of the literary work (Ryan & Rivkin, 2004:171). It is originally a branch of the feminist movement and today it includes a number of approaches such as masculinist approach.

However, the greater part of gender criticism is feminism. Feminism takes a vital principle that the male attitudes that have dominated western thought have resulted, consciously or unconsciously in literature, full of uninspected male produced conventions (Ryan & Rivkin, 2004:171). This approach attempts to correct this imbalance by examining and opposing such attitudes by questioning for example why none of the characters in Shakespeare's play *Othello* ever challenge the right of a husband to murder a wife accused of adultery. Feminist critics also aim to analyse sexual identity and to study how it influences the reader of a text and to examine how the imageries of men and women in creative literature reflect the social forces that used to prevent sexes from being equal in the past (Ryan & Rivkin, 2004:172).

### **3.3.5 Psychological Criticism:**

This approach looks at what produces the desire for literature and what results in the addiction to literature (Crews et al, 2003:110). What goes on in people's minds when they read literature (Jackson, 1998:10)? This approach reflects the effect that modern psychology has had upon both literature and literary criticism. Psychological criticism has a number of approaches, but in general, it usually employs one (or more) of three approaches:

An investigation of "the creative process of the artist: what is the nature of literary genius and how does it relate to normal mental functions?" The psychological study of a particular artist, usually noting how an author's biographical circumstances affect or influence their motivations and/or behaviour. The analysis of fictional characters using the language and methods of psychology.

(Jackson, 1998:12)

### **3.3.6 Marxist Criticism**

One influential type of sociological criticism is Marxist criticism, which prominences on the economic and political elements of art, often emphasizing the ideological content of literature. This approach studies literature in the cultural, economic and political

framework in which it is written and understood, looking at the relationships between the artist or the author and society (Terry, 1976:121). It also examines the society of the author to better understand the author's literary works. Sometimes it may look at the representation of such societal elements within the literature itself. Marxist criticism often states that all literature is political, either challenging or approving (by silence) the status quo (Eagleton, 1976:4)

Marxism is not only concerned with how novels get published and whether they mention the working class but it explains the literary work in full, that means it looks at the styles, forms and meanings and explains those styles, forms and meanings as products of a specific history (Eagleton, 1976:3).

### **3.3.7 Mythological Criticism**

Mythological criticism is also known as the Archetypal approach and it combines anthropology, psychology, history and comparative religion and it looks at the humanity of the author by tracing how the individual imagination uses myths and symbols shared by different cultures (Kharbe 2009:328). Archetype is one key concept in mythological criticism which is a symbol or a character that evokes a universal response. According to the psychologist, Carl Jung, all human beings have a collective unconscious that has the archetypes or the symbols. This approach specializes in identifying these archetypes and in discussing how they function in the works. It believes that these symbols are the source of literature's power (Kharbe 2009:328). The advantage of this approach is that it provides a universalistic perspective to literature.

### **3.3.8 Reader-Response Criticism**

This approach does not focus on the text but on the reader instead. It is interested in what happens in the reader's mind during the reading of the text (Tompkins, 1980:1). It is not interested in the way the text is interpreted or in the intentions of the author when writing the text but it is interested in the experience of the readers with the text. Reader-Response criticism believes that there is no single decisive reading of a text because the meaning is created by the reader. This means that the reader does not discover the meaning but

creates it (Tompkins, 1980:2). It is concerned about the way we read texts and what influences our readings and what that reveals about us (Tompkins, 1980:2).

### **3.3.9 Deconstructionist Criticism**

Deconstructionist criticism asserts that language is not a stable entity and that human beings can never say what they mean. It is of the view that literature cannot represent reality. It states that literature is made of words and words invoke different mental images in different people and therefore it is unstable (Culler, 1982:5). This approach asserts that literature readers cannot get a single meaning from literature because of the uncertainty of literature. It places emphasis on how literature cannot represent reality because it cannot provide any outside meaning (Culler, 1982:3). Other goals of this perspective include challenging the idea that the author owns the text he or she wrote and the ability of the authors to control the meaning of their work. Focusing on the use of language to achieve power and understanding how some of the interpretations of a literary work come to be regarded as truth is one of the goals of this approach (Culler, 1982:5).

### **3.3.10 Reflection Theory**

This study uses a theory of reflection to analyse the selected novels. The study focuses on how violence is depicted in these two novels. Most researchers who have analysed both of these novels have treated violence as a result of disputes amongst clans. A closer look at these two novels divulges that they embody the norms, values and ethos of the cultures in their local context including issues of social class, race and ethnicity. It is disquieting that most studies on this subject have just focused on ethnicity when so many other factors remain untouched. This research project aims to reveal how factors such as social class, race and ethnicity also contributed to conflict and violence. This we hope to achieve by scrutinizing the novels using a reflection theory.

The reflection theory arose out of the spirit of nationalism spreading throughout Europe and from the environmentalism of seventeenth and eighteenth century thinkers (Albert, 1954:425). The vital function of the reflection theory was to “explain in social and historical rather than individual terms the quality and greatness of literature, as well as its

content, style and forms” (Albert, 1954:425). This means that the reflection theory borrows from a number of other theories like historical criticism which strives to understand a literary work by examining the social, cultural, and intellectual context that shaped it, the framework of this theory includes the artist’s or the author’s biography and milieu. Sociological Criticism is one of the theories from which the reflection theory borrows and this theory is of the view that literature should be examined in the cultural, economic and political context in which it is written or received and the relationships between the artist and society should be explored. The society of the author is also considered to be important in understanding the author’s work. The reflection theory also borrows from the biographical criticism which asserts that literature is written by actual people and that understanding an author’s life can help readers more thoroughly comprehend the work. This means that this theory stresses social and cultural determinism instead of personal inspiration.

The reflection theory is also referred to as the “expression of society” or “mirror of life” (Albecht, 1953:426). This theory asserts that literature reflects economics, family relationships, climate and landscapes, attitudes, morals, races, social classes, political events, wars, religion and many other more detailed aspects of environment and social life. This means that according to the reflection theory, literature expresses what happens in the society. Literature is not a myth but a reflection of the reality. Literature written and published around the same period of time is likely to address similar issues. Furthermore, literature written and published in the same area is likely to be similar in content. For example, literature written in South Africa around the same time is likely to be similar because it would reflect what happens in the South African society at a particular given time. Moreover, literature of different societies is likely to differ; for example, American literature is likely to differ from European literature because these are two different nations with their own complex dynamics and histories. This research project agrees with this notion.

The reflection theory asserts that cultural products like literature mirror the social order (Albecht 1954:426). This means that literature is not a separate unit but it has links with the social and or the real world. Literature can be read as information about social

behaviour and values (Albecht, 1954:426). Literature reflects the "economics, family relationships, climate and landscapes, attitudes, morals, races, social classes, political events, wars, [and] religion" of the society (Albrecht 1954, 426).

This project has selected the reflection theory because the ultimate aim of this project is to explore the relationship between literature and society and to show how literature mirrors social reality. The major goal of this project is to analyse violence in South Africa and in regions beyond South Africa using two selected novels. The reflection theory is also known as a literal theory because it believes that literature literally communicates what happens in real life and that a literal text can be studied to understand the society in which it was written. It is for this reason that this research project chose to use reflection theory in analysing violence in South Africa and other African states using *Hill of Fools* and *The Wrath of The Ancestors* as a case study.

Moreover, the reflection theory has been selected because one of the major goals of this project is to answer why violence is common in South Africa and the regions beyond. The reflection theory will be used to answer the question about the causes of violence as it is of the view that literature reflects the real nature and occurrences of societies. Studying the South African society using the reflection theory will help us understand the causes of violence in South Africa.

As it has already been mentioned, this research project is going to use two famous isiXhosa novels; *Hill of Fools* by R.L. Peteni and *Wrath of the Ancestors* by A.C. Jordan. These novels have been selected first and foremost because they portray much violence. Secondly, both of these novels deal with issues that still make headlines even to date in South Africa. The novels deal with issues of race, ethnicity and the clash of cultures which continue to make news in South Africa. The cause of issues such as racism, ethnicity, religious and cultural clashes that both of these novels address are one of the reasons why they were chosen as a case study for this research project.

These novels are going to be analysed by asking questions such as, To what extent does literature reflect society and to what extent do the authors confirm their norms and values



in their work? These questions will be answered through analysing the novels. The reflection theory will be used to examine the novels and to answer the question about the relationship between literature and the society. The answer to the question about the relationship between literature and society will answer our main question about the causes of violence in South Africa. This means that these novels are going to be analysed through use of the reflection theory, which borrows from a number of other critical theories such as historical criticism, and biographical criticism as it has already been mentioned.

### **3.3.11 Conclusion**

In conclusion, this chapter has discussed methodology and reflection theory, which will be used to analyse the two selected novels. It has been mentioned that reflection theory borrows from a number of other theories and those theories have been mentioned and briefly discussed in this chapter.

## CHAPTER FOUR

### DATA ANALYSIS

#### CHARACTERISATION OF VIOLENCE IN THE TWO NOVELS

##### 4.1 Introduction

This chapter seeks to look at the linkage between literature and society. This is going to be done using the reflection theory which asserts that literature is a mirror of reality. It is evident that this project is of the view that literature does reflect society. This chapter will look at the extent or the degree to which literature reflects society. As a point of departure, one will briefly discuss violence in the Xhosa novels from 1940s to 1980s. Two selected novels will be used to illustrate that literature reflects society. Furthermore, the chapter will attempt to answer the second question: does literature act as some means of social control? The backgrounds of the authors of the selected novels will be used to see if there is any relationship between their lives and their work.

##### 4.1.2 Conflict and violence in isiXhosa literature: 1940-1980

Most popular Xhosa novels and plays written and published from the 1940s to the late 1980s deal with issues of conflict and violence; this period was characterised by violence in South Africa. This is the period when the black communities in South Africa were going through social change. During this time black people were getting educated and the Western culture was slowly moving into the black communities. This social change gave birth to many societal issues such as segregation, ethnicity, gender issues and violence. Examples of novels and plays that reflect these issues would be *Ukuba ndandazile* by W.K. Tamsanqa, *Buzani kubawo* by W.K. Tamsanqa, *Induku Ayinamzi* by E. Setidisho and many more. All these books have conflict and violence and one can argue that the cause of conflict in all of these books is similar. IsiXhosa literature deals with many issues of domestic violence, tribal wars, and revolutions. Africa is said to be a continent that fights meaningless wars. This is largely because the deeper cause and origins of the wars and or violence are rarely examined. This research project seeks to ask and answer questions like why do most isiXhosa novels have violence and conflict in them; what is the cause of this violence? Is it perhaps because amaXhosa are violent

people as one may assume? Is violence part of isiXhosa culture? Why does violence draw the authors' attention? These are some of the questions that gave rise to this research question. This work will investigate the real cause of conflict in the selected novels, paying particular attention to the role the authors play in constructing representations of violence.

#### **4.2 To what extent does literature reflect society?**

The theory of reflection which this project is utilising asserts that literature reflects reality. This means that literature echoes what happens in life or in the society (Gloria ed, 1994:205). The two selected novels, *The Wrath of the Ancestors* and *Hill of Fools*, are used to justify this notion. *The Wrath of the Ancestors* was written in 1940. The novel was an embodiment or representation of the clash between African culture and Western cultures, issues of class, gender, and other related issues. History affirms that these issues were common in South Africa around the period in which this book was written and/or published. Beck (2014:41) states that "Between 1910 and 1924 Botha and Smuts instituted racial segregation through a series of laws known as the "bedrock segregation." The Mines and Works Acts (1911) established a nationwide system of white job reservations in mines and on the railroads. The Defence Act (1911) established a White Citizen Force. The Native Affairs Act (1920) created a separate and segregated administrative and legal system" (Beck, 2014:122). The 1940s, the period in which the *The Wrath of the Ancestors* was written, was an era characterised by deeply entrenched racial segregation and class issues. These very issues that South Africa was facing during this period are what *The Wrath of the Ancestors* is about. This means that literature is indeed a mirror of societal reality at any given point in time.

Agreeing with this point Mtuze argues as follows:

The next decade of the writing of isiXhosa books saw many authors coming forward to address burning social issues. They took it upon themselves to be the spokespersons of the nation in attempts to warn the public about the corrosive influence of certain practices in amaXhosa society – belief in witchcraft, political oppression, the

decay in family and social fabric and the consequences of neglecting revered traditional values and customs.  
(Mtuze, 2008:85)

This means that the literature produced by the authors is a written analysis of reality. They write about real social issues to either speak to the people or speak for those who cannot speak for themselves to those that are in power. From the above quotation it is clear that literature mirrors reality and also that literature is not merely for entertainment but it can be used as a tool to educate and mobilise the people against social injustices.

Both selected novels are characterised by violence and conflict. Some scholars who have analysed the violence and conflict in these novels have argued that there is no cause for the violence except for the foolishness of the characters. On the contrary, looking at the cause of conflict and violence using the reflection theory, it is submitted that ethnical segregation, class and gender issues are the definitive causes of the conflict and violence represented in both selected novels. A clear example of issues that had an impact on the causes of violence in isiXhosa literature particularly in *The Wrath of the Ancestors* and *Hill of Fools* would be found in Beck's book titled *The history of South Africa* under the sub-heading: The White union and Black segregation: preparing for apartheid, 1910 – 1948. Beck (2014) argues that

The 1910 Act of union created a single nation with a population of 1,275, 000 Whites, 150 000 Indians, 500 000 Coloureds; and 4 million Africans. Only White South Africans, however, were truly citizens. Asians, Coloureds and especially Africans might as well have lived in another world. In many ways, they did. Over the next 40 years successive White governments passed laws, creating a segregated society, preparing a way for the harsher apartheid system that followed.  
(Beck, 2014:111)

Firstly, from this statement we observe that both selected novels were written in the period when South Africa was a chaotic society politically. The use of violence was

required for creating segregation. This segregation was not only created against races but also within the same race and within the speakers of the same language. For example, wars arose between the Xhosa and the Zulu and between amaHlubi and abaThembu. The question would be, what was the reason behind this segregation creation? The answer to that question is colonisation. Segregation between races and ethnic groups was created with the aims of colonising the people without any strong resistance from them as no divided group ever won a battle against the enemy. This project argues that the violence seen in these two novels is a direct consequence of colonisation. Segregation, which is the main cause of the violence and conflict that authors like Peteni and Jordan wrote about was a strategy that was used by the colonisers to distract the colonised from fighting against colonisation. The colonised could not fight their enemy, which was the colonisers, as they were made to fight against each other. Racism, tribalism, gender issues and ethnicity were all strategies of the colonisers to push their agenda of colonising African countries; hence the prevalence of violence in the selected novels and in the South African society during the 1940s.

The extract taken from Beck's book shows that there was segregation which required the use of violence in the period when the selected novels were published. Both novels need to be analysed critically to find the actual causes of violence and conflict. When one looks at these novels in a literal sense one can argue that there is no cause for violence except for the foolishness of the characters. For example, in Chapter 2, there is a quotation from *Hill of Fools*, where Diliza speaks to Zuziwe about having no reason for loathing amaHlubi.

If one looks at the conflict in *Hill of Fools* literally it is easy for one to come up with a conclusion that the cause of violence in this novel is the foolishness and ignorance of characters. Looking at the reasons Diliza gives Zuziwe for hating abaThembu in page 3 of *Hill of Fools*, it is as if the author is saying there is no real or fundamental cause of violence in this novel but if one observes the words of this character very well, one would find that the author used this character to shed some light on the cause of violence in the novel. Diliza states that "I was brought up to hate them" (p.3). This means that Diliza

learnt this behaviour of hating and killing from the society in which he grew up. He was taught to be violent and at this point he does not see anything wrong with being violent as it is something normal in his society. This learnt behaviour which children inherit from those before them translates to common norms and values. These norms and values are passed on by adults to young people through the process of socialisation (Chong, 2000:43). It can be argued that the author uses this character to show that during the period in which this novel was published violence had been normalised to such an extent that the youth believed that it was a norm and a value.

Mtuzze (2008:1) states that “The thesis deals with one major issue of how the amaXhosa authors reflect change and transition in the lives of their characters in the period under consideration. This change pertains both to the socio-politico-economic life of the people concerned and the contents of the books and the style of the authors’ writings”. In other words, Mtuzze states that Xhosa literature reflects change in the lives of characters. This means that authors use characters to reflect changes in the societies. According to Mtuzze (2008:1), the socio-politico-economic changes are reflected by literature. Mtuzze uses different Xhosa novels that were written at different times to show how literature reflects social change. Ngugi wa Thiongo (1981:1) also supports the idea that literature reflects society. He argues that, “Literature cannot escape from the class power structures that shape our everyday life. Here a writer has no choice. Whether he is aware of it, his works reflect one or more aspects of the intense economic, political, cultural and ideological struggles in society”. This simply means that literature is often about social realities. Most of the time authors write about what they see happen in the society or what they have heard and or read from the stories. They write about historical events, social change, their anticipations of the future and the current issues.

#### **4.3 Thembus versus Hlubis in *Hill of Fools* and Tutsi’s versus Hutus in Rwanda**

The notion that literature reflects society is proved by the Peteni’s words when he states that “The spotlight is on the Ciskei, yes, on Transkei, on South Africa, on any other country where public life and personal life and personal relationships are bedeviled by

tribalism or racism or any form of sectionalism”. The novel reflects societies that had and/or have a problem of tribalism or any form of sectionalism. Rwanda is one of the African countries that experienced high levels of violence. The Rwandan genocide happened about 19 years after the *Hill of Fools* was published but it was about ethnicity and/or tribalism which the novel is about. Reyntejen (1996) defines genocide as “a deliberate killing of a large group of people especially those of a particular nation or ethnic group” (Reyntejen, 1996:5). This means that a genocide is an ethnic conflict. The Rwandan genocide is regarded as Africa’s largest genocide in the modern times. The genocide was a result of disputes between two Rwandan ethnic groups called Hutus and Tutsis (Prunier, 2008:3). These are similar ethnic groups that speak similar languages and follow the same traditions similarly to the Thembus and the Hlubis in *Hill of Fools*. The question that one needs to ask is what was the main cause of the division between these two ethnic groups?

On May 17 2011 the BBC News in an article titled, “Rwanda: how the genocide happened”, stated that “Ethnic tension in Rwanda is nothing new. There have been always disagreements between the majority Hutus and minority Tutsis, but the animosity between them has grown substantially since the colonial period” (BBC News, 2011). This means that the enmity against the Hutus and the Tutsis grew because of colonisation. It can be argued that the major cause of genocide, like most of other African conflicts, happened because of colonization. Colonization encouraged segregation between tribes and ethnic groups. The colonizers fortified and propagated segregation by highlighting the differences between ethnic groups like Rwandan Hutus and Tutsis and South African Thembus and Hlubis and tribal groups such as the Xhosa and the Zulu, the Tswana and the Sotho et cetera.

Praeg (2014:30) asserts that prior to colonialism Africans practised Ubuntu unconsciously. He continues to say that Ubuntu was part of African culture or a way of living. Ubuntu was like a natural phenomenon to Africans; it was a part of them; something they had inside of them. Ubuntu was not something Africans had to think about and or familiarize themselves with but it was in them (Praeg, 2014:30). During this period people lived in harmony, communities were united and there were less conflicts

because people practiced Ubuntu. This proves that indeed colonialism is the main cause of segregation which is the cause of ethnicism, tribalism and other forms of conflicts that were and/or are common in the African countries and communities. Hence people are more inclined to be kind towards one another unless in an environment intentionally created for them to be hostile as in the case of creating a breeding ground where colonialism may flourish.

Subsequent to colonialism ethnic conflicts became common. Communities ceased to unite. Africans instigated hatred of each other to a point of slaughtering one another as happened in the Rwandan genocide and in Peteni's *Hill of Fools*. This all proves that literature reflects reality. The empirical example of the Rwandan genocide proves the argument that the violence in *Hill of Fools* does have a cause and its cause is not the foolishness of the characters. The Rwandan genocide example supports the argument that ethnic conflicts like the one in Peteni's novel are caused amongst other aspects by colonialism. They are a result of the segregation caused by colonialism which was meant to help in pushing their agenda of ruling and/or controlling African countries without a strong opposition from African people. Ethnic conflicts and tribalism were used as a strategy to distract Africans from fighting their true enemy who was their colonizers. In Peteni's novels two groups of people who speak the same language and practise the same tradition are fighting against each other because they are made to believe that they are different and that they can be enemies. Wars like the ethnic conflict we see in *Hill of Fools* are what many define as meaningless war. These wars are defined as meaningless wars because many do not know the real cause of these wars and just reduce it to one cause. This is what Chimamanda Ngozi calls "the danger of a single story" (Adichie, 2009). That is, telling half of the story for example as if that is all there is to tell.

#### **4.4 Socio-political change in A.C. Jordan's *The Wrath of the Ancestors* as a cause of violence**

The *Wrath of the Ancestors* is an example of social change in the Xhosa and or African societies (Mtuze, 2008:109). The African society went under a process of socio-political change as a result of being exposed to Western values and influences. Firstly, this story



takes place in the rural areas of the former Transkei, in a small village called Tsolo. The lifestyles of most of the characters depicted in the novel is symbolic of life in the rural areas. The author demonstrates this point in the first chapter of this book where the author states that:

*Kwakuxa libantu-bahle. Amathunzi eenduli zaseNgcolokini aye enabe ada aya kuthi rhece ezintlanjeni ezantsi. Enkalweni kwathi thaphu iinkabi zamahashe ezimalunga neshumi zathambeka intaba, zanqumla amathunzi, zenjenjeya zibetha kuhle; zaya kuthi gubu phesheya kwentlambo, zaqingqa enkundleni kumzi omkhulu, phezu kwamanzi eThina.... Abahambi babonakala ukuba lo mzi beze kuwo ngokuwazi. Bazonwabela nangona kungekho mntu wasekhaya apha ubonakalayo.*

*Kwacaca ukuba abalindele kugxothwa. Aba bahambi abahlukanga kuyaphi kubahambi esibabona imihla nezolo kwaNtu. Ngezinxibo bonke babefake iibhulukwe, nangona babini-bathathu babebonakala ukuba iibhulukhwe yinto yabumini kubo. Singabalula kuphela babe babini phakathi kwabo. Omnye liqina elinesiqu, elacaca ngokundileka ukuba linobukhosana. Nokuhlala lalixhagiwe ngamanye amadoda lawo. Owesibini ngumfana oselula kakhulu, omalunga kumashumi amabini eminyaka. Wayebonakala ngesinxibo nangesithomo ukuba lithambo lasesikolweni, waye ethwele umnqwazi onendwe yaseLovedale. (p.1)*

It was late in the afternoon. The shadows of the Hills of Ngcolokini had lengthened and touched the valleys down below. A group of ten horsemen suddenly appeared on the horizon. They descended the slope at a steady pace, crossed the evening shadows, ascended the opposite slope and came to a halt in the nkundla of an imposing homestead overlooking the waters of the Thina River...

It was clear that they had come to a house they knew well, for although none of the people of the house were to be seen, they seemed quite at home. There was obviously no fear of being sent away. These men looked like village travellers. They were all in riding-breeches, but it was obvious that two or three of them wore trousers only on very special occasions such as this one. One was a stout middle-aged man whose bearing suggested that he was a minor chief; for even as they sat, he occupied a central position. He was of the Tolo clan. The other was a mere youth of about twenty, whose dress and bearing indicated that he was a college student. He wore a hat with the Lovedale College badge. (p.1)

The riding of the horse is the first indicator of the traditional setting. The fact that the visitors feel comfortable coming into someone's home without being invited or welcomed by anyone is another factor that makes it obvious that the setting of the story is traditional and that the story takes place in the homestead. In this passage the author talks about the attire of the characters and he mentions that some were not used to wearing trousers. We know that the Xhosa men used to wear blankets, it was only after civilization that Xhosa men started wearing trousers. This setting depicts a certain period in the history of amaXhosa. It shows a period where the influence of Western culture was not as apparent as it is now. There are traditional characters and modern characters in this novel. These different characters live different lives and believe in different things, have different goals and ambitions in life, which causes conflict and violence. The paragraph below depicts the traditional characters and their lifestyle.

*Ahlala ke amadoda eenqwadalala, eqhumisa iinqawa, kwada ngelikade kwavela umfazi ethwele igaba namahlahlana eenkuni. Wayehamba nentwazana emalunga neshumi leminyaka. Lo mfazi wonda ngeendwendwe ezi phofu wanela ukuzibulisa ngomlomo; babeka iinkuni ebabezithwele enkundleni, umfazi wathula isitshixo phezu komnyango, phakathi kwengca nodonga, wavula, batshona endlwini bobabini nentombazana. Wathi quu nje endlwini umfazi, wakhulula umfinyezo, waphuma weza kubamba iindwendwe isandla. (p.4)*

The men sat down at their ease smoking their pipes until at last a woman approached carrying a hoe and a small bundle of firewood on her head. With her was a little girl of about ten. The woman walked towards the guests and said a word of greeting as she walked passed; then she put down the wood on the ground, drew out a key from between the wall and the thatch and disappeared into the hut with the little girl. Inside the hut she undid her girdle to let down her skirt, this being a sign of respect, before coming out again to shake hands with her guests. (p.16)

From the onset, it can be observed that these characters are traditional and that they are still holding on to their traditions and customs. This is first demonstrated by the men that

are smoking pipes. Secondly, the woman who comes into the scene is carrying a hoe, which means that they still do traditional farming. Moreover, the woman has a bundle of firewood on her head. The author further gives an indication about the houses that these characters were living in. They lived in huts which were traditional houses that amaXhosa used to live in. From this quote, we notice that the guests came unexpectedly and uninvited which was a way of living in the past especially in rural areas. Summed up together, this depicts that these characters were traditional and that the influence of the western culture had not yet surfaced during this time.

The second group of characters is that of modern and educated characters. The first element that represents this is the mode of transport used by these characters. Contrary to the traditional characters who travel on horseback, the modern characters use trains as means of transport.

*Okunene wayesel' emile uloliwe esikhululweni eDutywa, seiyintsholo, abafundi abakuloliwe bekhwaza abalingane babo ababeququzela bekhwelisa impahla. Bakhwela bonke, phakathi kwabo kukho intombazana enobom engangoThembeka lo Kanye. Yathi ikhwela yabe seyivakala ikhwaza, "cousie! Cousie!" Wavakala uThembeka ekhwaza esabela, ehlangabeza. Hayi bethu, bangena behleka, batsalana ukuza ngakuMphuthumi. Umfo omkhulu ke yena wayemi yedwa, ngokungathi akayinanzanga yonke le nto yenziwa zezi ntombi, zibhuduzelelana zisangana. Kanti hayi, izibilini ziphezulu!. (p.15-16)*

True enough the train had just come to a halt at Idutywa station. Already there was a hubbub as students in the train shouted to their fellows who were carrying in their luggage. At last they were all in and among them was a beautiful girl about the same age and height as Thembeka. No sooner had this girl boarded the train she called out, "Coz! Coz!"! Thembeka shouted back and ran to meet her, and the two girls embraced affectionately and ran pushed and pulled each other playfully towards Mphutumi. Meantime this young man assumed an air of indifference, seeming not to pay any attention to these displays of affection. Yet, in fact, his insides were high up with excitement. (p.28)

In the above quotation the reader is introduced to scholars travelling by train. They represent the second group of characters in this novel. From the extract, we can further

observe that the behaviour of these characters is different from that of the traditionalists. Contrary to the way of greeting which we observed from the traditionalists the language and/or terminology used distinguishes the different characters portrayed in this novel. The characters that we see from this extract draw from both the isiXhosa and the English language, while the traditionalists speak pure Xhosa. The terms used in the quotation above, such as “coz”, are terms drawn from the English language and used amongst scholars in conversation. Given these observations, it is evident that in the second group of characters there is a visible and strong influence of western culture. The behaviour of these characters shows socio-political change that was gradually taking place in Xhosa society. During this period amaXhosa were beginning to gradually withdraw from some of their traditions and customs and had begun to adopt Western civilisation. The following quotation illustrates this point.

*Efikile egumbini leNkosazana wamangaliswa kukubona loo ntokazi izele luncumo. “Bhota Nkosazana!” “Bhota sana! Ndikubizel’ iindaba ezimnandi.” Watsho eqoba iliso ngokusa. “Ucinga ukuba ziindaba zini?” UThembeka akazanga abe nakuqasha. Yena wasuka wacinga ngekhaya, esithi ziindaba ezivela kunina, mhlawumbi uthunyelwe imali (kuba kaloku imali soloko iyingxaki kumntu osemfundweni). “Akunakho ukuqashela? Kulungile ke, ndiza kukukhokela. Ezi ndaba zivela kwalapha kufuphi- phaya kulaa mzi uzindlu zibomvu, phesheya kweTyhume.” Washiywa luvalo umntwana, wathi nangona azama ukuzifihla waqonda umphathikazi, kuba noko wayesel’ enethuba egcina lo mthinjana. Wahleka kakhulu, wathi, “Hayi, mntwan’am, andizi kuba sakukhathaza. Ndibonil’ ukuba uyakwazi kanti ukuqashela. Nanzi ke iindaba zakho. Ndifumene umyalezo ovela kuBhishophu kwaNokholeji, esithi ucelwe nguZwelinzima ukuba andixelele ndikuxelele ukuba uza kukutyelela emalanga, maze uncede ungemki. Hamba ke. Balek’ umke, kuba ndiyaz’ ukuba akufuni ndikubone xa uncumayo. Hamba, baleka.” Watsho wamsunduza ngokudlala emkhupha, wavala. (p.40)*

When Thembeka reached the matron’s room, she was puzzled to find the woman all smiles. “Greetings, child! I’ve called you here to give you a nice bit of news.” Here the matron smiled knowingly. “Can you guess what it is?” Thembeka was unable to guess. She instantly thought of home. Maybe it was from her mother. Perhaps some pocket money! For pocket money is always the greatest problem at boarding –school. “Can’t you guess? Very well, then, I’ll give you a hint. This news comes from close at hand- from those, buildings with red tiled roofs on the other side of Tyhume.” Thembeka’s pulse quickened, and although she tried to hide her emotion, the matron understood; for she had

mothered these young girls so long, she was able to read their minds like a book. Now she laughed aloud and said, "All right, child, I won't tease you anymore. I see you are quick at guessing. Here then is the news. I have had a phone call from the Bishop at Beda Hall. He told me he has been asked by Zwelinzima to convey a message to you not to go out this afternoon as he is coming to see you. Run away now, because I know you don't want me to see you smiling. Off with you now!". (p.40)

One would notice that the second group of characters or the modernized characters behave very differently from the first group of characters or the traditionalists. These characters make appointments to see people. They do not appear unexpectedly like the traditionalists we see in the first chapter of the book. In the quotation above, we see Zwelinzima making an appointment with his girlfriend, Thembeke. He does not go to Thembeke's place and hopes to find her there. He first calls to arrange his visit. This is a sign of social change. It is evidence of the western influence and the era of "enlightenment" or "modernization", an era where Africans were beginning to merge African culture with influences from the Western Culture. This is what causes a clash in the characters which leads to conflict and violence. Some characters or the modernists characters are living a modern life or a western life while the traditionalists are still holding to their traditions. The two groups fail to understand each other and that leads to violence.

Moreover, the modernization that is taking place in the novel raises gender issues which also contribute to violence. The modern characters challenge the traditional customs which expect women to behave in a certain manner. In most African traditions women are expected to submit and to show respect. This they do by the way they speak and dress. The modernized women, like Nobantu, do not understand this custom. They behave in a western way which is offensive to the traditionalists. Nobantu is an example of a modernized woman whose behaviour is perceived as bizarre by the traditionalists. She does not dress according to the way she is expected to dress by the traditionalists. For example, she wears short dresses and does not put on a head scarf, she does not use the "avoidance language" that women are expected to use and she does not behave like a

wife according to the traditionalists as she does not have respect for the things she is supposed to have respect for like the “inkwakhwa” (the revered snake) and the revered ox that the whole clan respects because of its significance to them. Nobantu does not know that as a woman she is expected to behave in a certain way and this causes a clash and conflict. In the quotation below the traditionalists are talking about Nobantu’s behaviour.

*“Ebengathini ukumbona, Jola”, watsho uNgxabane kuDingindawo, akuba ephumile uNozihlele, “njengokuba engahloniphi nanye nje into kulo mzi? Lo mfazi akayazi’ityali: unxib’iidyas’ezimibalabala. Wahamba ngeengcondo oko wathi wafika kulo mzi: kuthwalw’i iqhiya nje ngabany’abafazi yena uthwal’ izankwane neminqwazi: kukodw’ukuhaba ngentloko, gathi yintombi yaseKhay’apha. Uthi ke, Mntwan’eNkosi, ebengathini uMajola ukuvelel’ umfazi omhambela ze? Nangoku ebey’eNgcolosi ebengenakumvelela. Yena lo mntwana liliphi isiko eselenziwe kuye? Siyamazi yena umzalisikazi walo mfazi? (p.155)*

‘How could she have seen him, Jola? Exclaimed Ngxabane as soon as the girl had gone. ‘How could she, she who does not revere this house? The woman never had the grace to wear a shawl. Instead she adorns herself with coats of all colours and has paraded in short skirts ever since she came here. While other married women cover their heads in a fitting manner, she wears a hat, or goes bare-headed, as if she were a daughter of this House, and not a wife. Tell me, child of Kings! How could Majola reveal himself to a woman who does not even think it improper to appear naked in his presence? Even at Ngcolosi (St Cuthbert’s) he could not reveal himself to her. As for the child, what ritual ceremony has he undergone? Do we as much as know who the midwife was?’ (p.180)

Looking at the times in which each of the selected novels was written and what was happening in society at that time illustrates that literature echoes what happens in real-life or in the society. The novels analysed indicate that the degree at which literature represents the social phenomenon is high and fundamental. The novels speak to the degree in which literature echoes social reality as so fundamental to the point that it can be said to reveal social change as it unfolds before us.

Literature to some extent acts as a means of social control. For example, a production of literature that speaks to the combination of African and Western culture influenced the change which we see in the lives of Africans today (Diop, 2002:147). In *The Wrath of*

*the Ancestors* there are two sets of different characters, traditional and modern characters. The difference between the two characters is that the traditionalists are still holding on to the culture and customs and the modernists have been influenced by western culture. One of the ways in which people get influenced is through literature. Through literature we learn, we conceptualise a world in which we would like to live in. With the influence of literature we have seen what can be said to be cultural change.

#### **4.5 To what extent, do the authors confirm “their” norms and values?**

The previous sections have argued that literature reflects society. This section is going to argue that one of the ways in which literature reflects society is through the author’s confirmation of their norms and values. Looking at both *The Wrath of the Ancestors* and *Hill of Fools* one can argue that to a certain degree the authors of these novels do confirm their norms and values in their novels. In Chapter Two we looked at the biography of both of the authors and therefore we learnt some things about them and their lives. When we studied R.L Peteni’s biography we learnt that he was once persecuted because of ethnicity while working as a supervisor of schools in the Krugersdorp circuit. His superior “felt that Nguni-speakers had been advantaged educationally and vocationally through their superior (mission) education, and who saw his role as advancing the interests of northerners in general, and his own people in particular” (Wright, 2004:3). Peteni was working as a supervisor in the Transvaal where Sotho speakers were dominating when he became a victim of ethnicity. He was persecuted by a Sotho speaking individual simply because he belonged to a Nguni ethnic group. This is what Peteni writes about in his novel, the persecution of a group of people by another simply because they belong to a different ethnic group. When reading *Hill of Fools* one would notice that Peteni reprimands ethnicity. He reprimands fighting other people because of their ethnic group. The extract below shows Peteni’s perception of ethnicity and violence.

Zisani was ordered to go and meet Ntombi and tell her to hurry up. As he stepped outside, a dog barked near the cattle-kraal. Other dogs came out and rushed up to the scene of the disturbance, barking too. Zisani went to the kraal to investigate. A cat was sitting on a top branch of an old tree-trunk a few yards from the kraal entrance. It was watching the dogs, making no sound, no movement. The dogs barked more and more furiously. Some tried to jump up at the cat. But they failed

by a few feet each time. The cat was safe from danger as long as it remained calm and kept its wits. What the source of the dog's anger was, it was difficult to say. The cat had not interfered with them. But every member of the dog community in the neighbourhood responded to the call to battle, and a large contingent of dogs gathered at the battlefield and joined in the fight that was no fight. But alas, as the company of dogs grew larger and larger, and the barking more and more furious and frightening, the cat lost its nerve. (p.22)

*UDakada wathuma uZisani ukuba aye kukhangela uNtombi, amxelele akhawuleze uyafuneka. Uthe akuthi qakatha phandle uZisani, kwakhonkothainja ngasebuhlanti. Zeza zibaleka nezinye izinja, zakhonkotha. Waya ngasebuhlanti ekhangela le nto ziyikhonkothayo. Wabona ikati ihleli kwelona sebe liphezulu lomthi omdala owawungasebuhlanti. Yayihleli ithe cwaka, ingashukumi, izijonge izinja ngeliso elibukhali. Izinja zazinyukelana zikhonkotha ngomsindo, ezinye zazama ukuyitsibela, azafikelela. Isizekabani sale ngxabano asizange side sicace. Ikati yayingazange izichukumise nakancinane izinja. Yaba sisimanga ukusuka kwesizwe sakwanja sixhobe sigqibelele sibize yonke into enesiduko sakwanja kuloo mmandla, kufunzwe phambili kusiliwa notshaba olungekhoyo. Ukuba ikati yayihleli, yazola, izinja ngezingazange ziyenze nto, kodwa ngelishwa yangenwa kukoyika yakubona umkhosi wakwanja uya ukhula ngokukhula. Ukukhonkotha kwezinja ezininzi kwabetha yema ingqondo ikati, yaliphosa icebo. (p.20)*

In the extract above the author personifies animals and shows how dogs attack a cat for no reason. A group of dogs gather up to fight against a “different” animal from them which is a cat. The author asserts that there was no reason for the fight between these two types of animals but they were fighting. It can be argued that this scene is used as a metaphor. The author shows his perception of ethnicity or fighting a group of people because they belong to a different group than that of yours. He portrays ethnicity as foolishness and he rebukes it. One can claim that Peteni's experience of ethnicity had an influence in his passion against ethnicity that is seen in his novel.

Peteni married a woman who belonged to a different ethnic group from his. He was a Xhosa and he married a Sotho speaking woman. In *Hill of Fools* Zuziwe's parents who is one of the main characters in this novel belong to different ethnic groups. “I'd rather have no children than teach them such nonsense. I have relatives and friends living in the Thembu village. My malume, my own mother's brother lives there”. (p.3). Zuziwe's mother is a Thembu and her father is a Hlubi. This shows that there is a link between the



author's life and his work. Peteni's life and novel proves that authors do confirm their norms and values.

Peteni was a preacher in the Presbyterian Church meaning that he was a Christian. *In Hill of Fools* he confirms his Christian values by punishing a character who is a preacher but does not live according to the Christian standards. One of the main characters in this novel is a preacher in a Presbyterian Church, just like the author, but the author gives the readers an impression that this character was not living according to Christian standards.

Ntabeni who was 20 years older than Zuziwe, was a lay preacher and deacon of the Presbyterian Church of Africa. But he had two notable weaknesses, an unquenchable thirst for home-made beer and a short temper. He was often found at beer-brewing homes when he should have been attending a deacon's meeting. One of the duties assigned to him by the priest and elders was to collect the monthly contributions of ten cents from each full member of the church. He went on his rounds on Saturdays when his week's work on his plot of land was done. He did not limit his visits to homes of church members, but he called quite frequently at the homes of other villagers too. During seasons of plenty he collected more beer into his stomach than church contributions into the money bag. (p.45)

*UNtabeni wayeliqina lomfo, iminyaka yakhe iyidlula ngamashumi amabini ekaZuziwe. Wayengumshumayeli ekwangumdikoni kwicawa yamaRhabe aseAfrika, kodwa wayeneziphoso ezibini, unxano nomsindo. Unxano lwalubangela ukuba ngamanye amaxesha ahlale etywaleni aphoswe yintlanganiso yabaDikoni. Umsebenzi awayewunikwe nguMfundisi nabadala yayikukuqokelela isheleni yesondlo kwilungu ngalinye. Ebewusebenza lo msebenzi ngemiGqibelo angayi emasimini, kodwa angahambeli amalungu kuphela, agqithele nakweminye imizi. Ngamaxesha entlutha ebesibetha isisu sibe bomvu ngumabil'ebanda, ibe ingxowa yemali yecawa ingenanto phakathi. (p.38)*

One can argue that the author confirms his Christian values by punishing the character who does not live according to Christian standards or to his Church titles. This becomes clear when the author refers to drinking and anger as a weakness. It is normal for an African man to drink African beer but the author calls this a weakness because of his Christian values. Again the author refers to anger problems as a weakness because he is using Christian standards to judge the character or the behavior of this character. Peteni further confirms his Christian values in this quotation "It would be bad for me, a

churchman, to consult a sanuse and risk trouble from the priest and church council, only to fail to make the girl hate that Thembu boy and fall in love with me” (p.69). Again here the author confirms his norms and values by creating a character who feels bad about consulting a sanuse (witch doctor). Consulting witchdoctors when one has a problem is part of African norms and/or practises but this author makes this character to feel guilty about it and that one can argue that by that he is confirming his beliefs.

Coming to the second novel, *The Wrath of the Ancestors*, firstly the author of *The Wrath of Ancestors* was educated at a time where most black people were not educated, especially in the former Transkei where he grew up. Not only was the author educated but his parents were educated as well. This suggests that A.C Jordan believed in education and this he confirms in his novel. Firstly the author seems to compare a character who believes in education to a character who does not believe or know the importance of education.

*UZanemvula nangona wayeliqaba wayelumkile, eyithanda inkqubela-phambili, nasemabhungeni akhe wayesoloko ewafaka ekhwapheni amadod’ anjengo Dabula. Wathi akufa, waphindela emva umzi wasemaMpondomiseni kuba uDingindawo yena wasuka wachasana nayo yonke into yobukhumsha, waxhagwa ngamaqaba, wabusisa wona kuphela. (p.18)*

Though Zanemvula had no formal education, he had a subtle mind and was progressive in outlook. In all his counsels he had always kept men of Dabula’s calibre by his side. Dingindawo, on the other hand, was always opposed to anything progressive, and surrounded himself with illiterate, ignorant men whose outlook was rooted in the past. It was these men he made his favourites. The result was that after the death of Zanemvula, the Mpondomise community suffered a serious setback. (p.30)

The author praises education and he associates it with progress and illiteracy with setback. He asserts that setback is as a result of illiteracy. This suggests that A.C Jordan valued education and he confirms this throughout the novel. In *The Wrath of the Ancestors* the author divided the characters into two groups, the educated and the uneducated. These two groups oppose each other and the educated defeat the uneducated in this battle. The conflict between the two groups can be clearly seen in the planning and strategizing to fetch Zwelinzima from Umtata. Zwelinzima is a son of Zanemvula who was a chief of

amaMpondomise before he passed away. Before Zanemvula passed away he instructed his councillors to go and hide his son Zwelinzima in Umtata because it was suspected that his uncle Dingindawo plotted to kill him so that he (Dingindawo) could be the chief after Zanemvula. As a result of this, Dingindawo does not know that Zwelinzima is alive and when he finds out that plans to fetch him are made he and his councillors plan to kill him before he can get to the land of amaMpondomise. The man who are fetching Zwelinzima are educated and the ones who were planning to kill him are not educated. The educated men know that Dingindawo and his men or the uneducated men are planning to kill Zwelinzima. This means that both of these group of men have plans and strategies to accomplish their missions. The extract below is the strategy of the educated group of men.

*UDanisa wayeza kuhamba ngololiwe aye kufika eMthatha, amshiye uNgubengwe elandela ngehashe ukusuka eMqanduli. Efikile eMthatha uDanisa uza kukhangela ukuba kukho ntshukumoni na ibonakalisa ukuba uDingindawo uyawazi umkhondo wabo. Nokuba ubona nto, nokuba akaboni nto, maze babethe ucingo luye kuDabula eGcuwa amxelele. Ukuba ucinga ukuba ingozi inkulu makabacebise banganduli banduluke eGcuwa; ukuba akukho ngozi ingako, nokuba seyisaziwa le nto, angabanqandi. Kodwa acacise khona ukuba iyaziwa na le nto. Akuba elubethile ucingo uza kuya kunyana wakhe kwiBhunga eLikhulu, amchubele yonke le nto amyalele izinto ama kazenze ukufika kukaZwelinzima ngobo busuku ngololiwe. (p.108)*

On reaching Umtata, Danisa was to find out if there were any indications that Dingindawo knew their movements. His instructions were to send a telegram to Dabula at Butterworth in any case. If he thought there were serious risks ahead, he was to advise them not to leave Butterworth immediately. But even if their movements were known, he must not stop them unless he considered that the risk was too great. He should make it clear in the telegram, however, whether or not whether their plan had been discovered. After sending off the telegram, he was to meet his son at the Bhunga Buildings, tell him the whole story and instruct him what to do when Zwelinzima arrived by train that evening. These were the instructions that Danis was carrying out when he was seen by Dingindawo's scouts at the Bhunga Buildings. (p.126)

The modernists or the educated characters intelligently plan how to escape the Traditionalists who are seeking to kill Zwelinzima. The modernists 'strategy is very clever and therefore they are successful in bringing Zwelinzima to the land of amaMpondomise without trouble. On the other side the Traditionalists do not have a plan

except for looking for a stranger in the company of “*felandawonye* men” and trying to attack him. They see the person they are seeking to attack passes in front of them and they are left wondering and confused. The extract below shows the intelligence of the modernists and the absurdity of the traditionalists.

*‘Nithi ngu ye lo, madoda?’ Waphinda wavela umfana kaDanisa kulaa mnyango ebe phume ngawo ngasemva, wathi koonobhala, “Hi, bafondini, makukhe kudlal’ omnye wenu. UMajor lo akakahambi nezandla; akakakhululi nedyasi; akakalungisi nendawo yokulala. Ndisemka naye.” Baphuma bobabini! Abalindi baba ngathi bayangqingqiza kancinane, babuye baphuma kumnyango ongaphambili, bebuthandabuza. Kwakukho imoto eyayame isango ngaphandle kocingo, kubalasele umLungu oqhubayo phakathi! Bathi besithi “Tyhini! Tyhini!” abalindi yabe imkile. (p.110-111)*

‘Do you think this is the man?’ Danisa’s son appeared through the back door again. ‘Look here, you fellows!’ he said to the clerks. ‘One of you had better take over and play for a while. Major hasn’t even washed his hands yet; he hasn’t taken off his coat and he hasn’t found a place where he can sleep. I’m taking him away with me for a short time.’ And the two young men went out together! The scouts were becoming uneasy. Not quite sure what to do, they went out by the front door and there they saw a car standing close up to the hedge. The most prominent thing inside the car was a White driver! They saw the young man who had been playing the piano flit past them and enter the car. Bang went the door! The driver revved up the car, and by the time the scouts were able to say Thyini Thyini! It was gone. (p.129)

Zwelinzima moves freely right in front of the scouts who have been looking out for him for days. He gets in a car and leaves them confused. One can argue that the author confirms his value for education by making the modernists to outsmart the traditionalists. In the extract below the modernists laugh at the foolishness of the traditionalists.

*Wahleka umfana kaDanisa, wathi, “Yintoni na, boobawo? Benifun’ indawo yokukhwela na nani kulaa moto? Ningatsho nje?” Watsho egqitha esiya kungena kubalingane bakhe endlwini, ebashiya bebhaxekile apho abalindi. Ivakele ukuphumela kwayo ebhulorhweni imoto, isithi ntswii-i! Yenza amatshe ukuya kurhintyela kuMhlaba woMboniso weZolimo. Kwatsho wamnye kubalindi, wathi, “Bafondini, wemk’ umntu! Hayi ke bagilana ukuya emahasheni. (p.111)*

‘What’s wrong, fathers?’ asked Danisa’s son, laughing, ‘Did you also want seats in that car? Then why didn’t you say so?’ So saying, he walked past the scouts and went to join his companions inside, leaving the scouts more stupefied than ever. The sound of the receding car reached them as it crossed the bridge. Ntshwi-

i-i! it went, whizzing along, flashing past the Agricultural Showground. ‘Fellows, there goes the man! Shouted one of the scouts, and the next moment they were falling over one another as they raced to their horses. (p.129)

The traditionalists are confused by the intelligence of the modernists. Zwelinizma, whom they are seeking, leaves with a car right in front of them. They realize after he has left that it is the person they have been waiting for and they run to the horses trying to catch someone who is in a car. It can be argued that A.C Jordan endorses his value for education by praising the modernists and by making fun of the traditionalists.

#### **4. 6. Conflict as a result of political and social transformation.**

Both *The Wrath of the Ancestors* and *Hill of Fools* reflect socio-political changes that occurred in the lives of the Xhosa people. Xhosa societies underwent transformation as a result of the Western influence and this transformation is depicted in the literary work like in these two novels. This research argues that literature reflects reality and therefore these two novels will be treated as true reflections of transformation. About literature being the reflection of reality Mtuze (2008:3) asserts that, “The decision to confine the study only to novels is deliberate because novels give a more immediate reflection of life and social circumstances than do other genres. They lend themselves better to the reconstruction of the frame of mind and the world-view of the authors concerned.”

In *The Wrath of the Ancestors* the author explores the influence of Westernization on traditional Xhosa society (Kaschula, 2003:1). This he does by creating traditional and modern characters. The traditional characters hold to the Xhosa traditions and customs and the modern characters challenge some of these customs as they have been influenced by the West. This causes conflict. Two of the main characters, Zwelinzima and his wife Thembeke, are educated at Fort Hare University where they were both influenced by the West. Zwelinzima becomes a chief of amaMpondomise and therefore he is expected to uphold the traditions and customs of amaMpondomise but Zwelinzima refuses to endorse and adhere to the traditions and customs of his people. This is caused by Westernization. About this point Nyamende (1991:119) comments:

Christianity and western culture have so infused themselves into the traditional culture of Africa that, in the Sub-Continent, practices like ancestor reverence and the significance of ritual rites now possess uncertain, if not sometimes marginal values, and their role in society becomes somewhat dubious if we wish to look at them beyond the fact of them being a mere curiosity .... Ingqumbo yeminyanya, is one of the excellent works by black South African writers which reflect some of the concepts that seem to have been fundamental in the traditional outlook.

(1991:119)

Zwelinzima's reluctance to adhere to the traditions of amaMpondomise, which include reverence to the ancestors, causes conflict and violence. The first thing he does to show Westernisation is to refuse to accept his late father's dying wish, which is to marry a royal girl. Zwelinzima refuses to marry this girl and chooses to marry a woman of his choice. The author uses Dabula: a character to support Zweinzima's refusal to adhere to the custom which expects a chief to marry any royal girl available. Zwelinzima's refusal to follow this custom shows transformation and it causes conflict. In the following quote Dabula speaks about transformation and the reasons why Zwelinzima would not be able to follow his custom.

*“Lo mcimbi sekukudala ndizikhathaza ngawo. Kambe ke ndizikhathaza kuba ixesha ileli likhoyo. Ngokwakudala bekuza kuthunyw' amadoda aye kufunel' inkos' umfazi kwamany' amakhosi. Kanti ke amaxesha selengamanye. Le nkosi yethu yahlukile kwiinkosi zoomawokhulu. Nokuba ayikahlebi mntwini, ndiphants' ukuqinisek' ukuba ihleli nje seyinentombi ekudala iyijomgile – mhlawumbi kwela lizwe yakhulela kulo, mhlawumbi kweziya zikolo ib' ifunda kuzo. Ndicing' ukuba ke, maMpondomis' amahle, singaba senza Ubuntu ukuba siyinika ithuba ikhe isixelele ukuba yona ayinantombi seiyibonile na.”. (p.130)*

‘I have given this matter a great deal of thought, my reason for doing so being the nature of the times in which we live in. As you know, according to the old way of life, it would only be necessary to send men to find a wife for the Chief among other chiefs. But times have changed. This Chief of ours is very different from the chiefs of our great-grand fathers. Even if he has not yet confided in us, I am almost sure that he has had his eye on a particular girl for some time – perhaps in the far-off land where he was brought up, perhaps in the colleges where he received his learning. It is therefore my considered opinion, good Mpondomise people, that it would be a generous gesture on our part if we gave the Chief an opportunity to tell us if isn't some young woman he has already decided to marry.’.(p.150)

There are two points that Dabula makes in the above quotation. The first one is that the times have changed. He speaks about transformation and he says that things cannot be done like in the olden days because times have changed. He therefore suggests that amaMpondomise take the transformation into consideration in their discussion about marriage of their chief. The second point that Dabula makes is that Zwelinzima is different from the chiefs of their great-grand fathers. This again shows social and political transformation in the Xhosa society. The conflict arises because some characters do not understand the transformation. They still want to hold onto their old customs. In the quotation below Ngxabane speaks as a character who still believes in the traditions and customs of amaMpondomise.

*Wathi esithi vu ukuhlala uDabula laye lisuka ixhego lakwaNgxabane, selivutha ngumsindo. “Yini na le, bafanandini! Yini na le! Kodwa nithi lo mzi kaNgwanya woba yini sakufa, xa nje aba Dabula besithembe bona baza kuyiloza benjenje. Yinto owakha wayibona phi kodwa, Dabula Dlangamandla, le uyithethayo? Owen’ umsebenzi sewuyintoni na, xa inkosi iza kuzifunel’ umfazi nikho nje? Amehlw’ esizwe aye phi. Inkosi seyiza kuzibonela nje? Hi awu! Le ntw’ isiko ayisaziwa kusini na kulo mzi! Azi soba yini na! “MaMpondomise, xa kunje makuthethe thina boThambo-dala-kade-bemqongqotha, thina boDiza-dala-kade-bemkhwahlaza, thina boNgxabane. (p.130)*

Dabula had hardly resumed his seat when the old man of the House of Ngxabane sprang to his feet, blazing with anger. ‘What’s all this? He exclaimed. ‘Shame on you, young man! What’s to become of this House of Ngwanya after our death, if the Dabulas on whom we pinned our faith are going to blunder in this way? Dabula of the Dlangamandlas, where have you ever heard of the things you’ve been suggesting? If the Chief is going to choose his own wife, then what is your work? What has become of the eyes of the people that the Chief must look for his own wife? So! This thing called custom is no longer known in this House. Alas! What is to become of us Mpondomise people? At such a time as this, it is we who must speak – we, the old bones whose marrow they’re forever sucking, we, the old maize fields from which they’re forever gleaning- we, the Ngxabanes. (p.151)

Ngxabane is a traditionalist. He believes that custom should be kept no matter what. He does not believe in transformation. Ngxabane takes transformation as breaking of the custom and he fights it. One can argue that this is understandable as Ngxabane is one of the characters who have not been influenced by the West. All he knows is what he grew up seeing unlike characters like Dabula and Zwelinzima who have gone to school and

have been westernized. The views of the traditionalists like Ngxabane and that of modernists like Dabula clash throughout the novel causing conflict and violence.

Furthermore Zwelinzima does that shows the influence of the West is to support the elimination of goats. Zwelinzima supports the idea of abolishing goats because he sees no use of them even though they are very important to his people. In the quotation below amaMpondomise are complaining about the fact that their Chief Zwelinzima supports the total elimination of goats.

*Isikhalo sesibini yayisesokuba xa bekuzindlwa izindululo zeBhunga elizayo, inkosi ixhase izindululo ezibini ezingafunywayo yinkoliso yabantu. Ezi zindululo yayisesokuncitshiswa kweenkomo nesokupheliswa kweebhokhwe. Kwesi sokuqala inkosi yayithethe yashicilela, ada amakhumsha amaninzi ayixhasa ngamandla, kanti ayekade ethandabuza. Kwesesibini inkoliso yabantu yayisithi iibhokwe azinakho ukutshatyalaliswa kuba kukho abantu abanje ngamagqirha abathi xa banyangayo bafune; ibhokhwe embala ungubani, ukuze alunge amayeza; kanti naxa kukho umntu othwasayo kufuneka kuxhelwe ibhokhwe. Into eyawaxakanisayo amaMpondomise kule nto kukuba zathi xa zithandabuza zithingaza ezinye iinkosi yasuka le yawo yayichithachitha loo nto, yathi ixesha lamagqirha anjalo laphela; abantu mabaye koogqirha abafundileyo babanyange, bona abafuni bhokhwe yamntu; ukuba umntu ukholelwa koogqirha abaNtsundu kulungile baza kuphuma bezizipha kwaNokholeji; loo magqirha afuna iibhokhwe ezimnyama ebantwini angavuya yena (Zwelinzima) nokuba atshatyalaliswa kunye nezo bhokhwe, kuba ayababulala abantu ngokubalahlekisa!.(p.161-162)*

Their second grievance concerned two motions that were due to come before the next session of the Bhunga – the delimitation of stock and the total elimination of goats. In the discussion, the majority of the people were bitterly opposed to these two motions, but the Chief supported them. Indeed, he had spoken so eloquently in favour of the first that a large section of those who had previously been sceptical about the measure now supported the Chief very strongly. When it came to the second motion there was a heated discussion. By far the largest majority of the people maintained that they would not even consider the suggestion to exterminate their goats. What, they argued, would happen to their time-honoured customs if they did? When diviners and medicine-men came to doctor a house, they sometimes prescribed that a goat of a particular colour should be slaughtered. At the initiation ceremony of novice diviners, too, it was essential to slaughter a goat. The Mpondomise were particularly angry at the way their Chief had summarily dismissed these arguments. Other chiefs were obviously undecided whether to side with the people or with the government on this motion. He, however, declared that the time for diviners was past. If people wanted medical treatment, they should go to trained doctors who would not demand anybody's goat. If they believed in African doctors, that was how it should be, because such doctors would soon be coming out of medical schools in large numbers. The Chief



went on to say that, if he had his way, the diviners who demanded black goats from the people for their medicines should be exterminated along with those goats, for it was they who were misleading the people. (p.185-186)

Zwelinzima supports the idea of abolishing goats and he argues that the diviners who require goats for medicine should be annihilated because he has been influenced by the Western education. He further argues that people should go to medical doctors instead of diviners because diviners mislead people. This is a clear indication of Westernization. This leads to conflict as most of the characters have not been influenced by education and therefore do not understand the transformation.

Moreover, Nobantu's behaviour and the way she carries herself also prove that she has been influenced by the West. A character Jongilanga comments on the way Nobantu carries herself as follows.

*"Noko lo mntwana ngathi unobuLungu kakhulu." Apathe kuthi, "Kutheni le nto angasoyikiyo singoyise, suke ancokole ahleke kuvele nelomhlathi, ngathi uncokola neentanga zakhe?"*. (p. 136)

'There is too much of the white woman in the manner of this girl,' he said. 'Why is she not overawed by us, who are her fathers? Why does she laugh so freely as if she were chatting with her equals?'. (p.158)

AmaMpondomise find Nobantu's behaviour outlandish and difficult to understand. Nobantu is a wife of the Chief and therefore she is expected to countersign and adhere to the traditions and customs of amaMpondomise but Nobantu does not even understand the customs, let alone believing and adhering to them. On this, in the extract below Nobantu's father talks about Nobantu's ignorance of the customs.

*OnoKrawuzana babese beye kumhlebele uKhalipha ukuba kubhungwa intombi yakhe koMkhuluu. Wayoyika le nto kuba wayengakhulwa ukuba uThembeka uya kukwazi ukwendela koMkhulu, kuba wayengazanga ayinanze kwakudala into yokunonophela ubucukubhede bamasiko.* (p.140)

Rumours had already reached Khalipha that his daughter was being considered at the Royal Place as a possible bride for the Chief. He was not without misgiving at this honour, for, having long since ceased to attach any importance to tribal

custom, he was very doubtful if Thembeke would make a success of her royal marriage. (p.163)

Nobantu does a number of things that are perceived to be against the customs of amaMpondomise. Mtuze (2009:116) asserts that “Everything she does is totally at variance with custom and tradition. Jordan mentions a number of actions on her part which were against tribal expectations and norms”. The cause of all her actions is the societal transformation. One of the things Nobantu does against the custom of amaMpondomise, which shocks, is talking about the revered snake in a casual way. Below is Nobantu’s conversation with Nozihlele about *inkwakhwa* (the revered snake).

*“Sis’ Nobantu, Dlamini, utheth’ ukuthi akuyazi loo nyoka ukuba iyintoni na kulo mzi wakho?” “Arha! Ngab’ uthetha laa ntsomi yakudala, kwakusithiwa kwathi inyok’ enguMajola, ehlonitshwayo ngamaMpondomise? Yinkwakhwa le ndiyaziyo kanti leyo?” “Hi sis’ Nobantu kodw’ unani?” Watsho esoyika engcangcazela uNozihlele, “Utheth’ olu hlobo nje, ukhwaza nokukhwaza, uthi la madod’ angasebuhlanti aza kuthini?” “A! suka ndiyeke, wethu.” “Yho! Hay’ unyanisile mandikuyeke. Uthe kant’ ulusan’ olubomvu. Ndikuxel -”. (p.153-154)*

‘Nobantu child of Khalipha,’ she said. ‘Do you mean to tell me you don’t know the significance of that snake amongst your husband’s people?’ ‘Can it be that you’re talking about those idle tales about the Majola snake that the Mpondomise are said to hold in reverence? Is that the nkakhwa that I know?’ ‘Oh, Nobantu! How can you speak like that? Cried Nozihlele, trembling with fear. ‘What would the men who sit near the cattle-fold say if they heard you?’ ‘Oh leave me alone!’ ‘Oh well, perhaps you’re right. I’d better leave you alone. You’re an innocent baby. But I’m warning you’. (p.178)

From this extract, we see that Nobantu is ignorant about the customs of amaMpondomise. She perceives their customs as old fashion and as a modern person she is reluctant to adhere to them. This causes tension and results in violence. Furthermore, Nobantu attests of the fact that she has been westernized when she treats a revered ox as a pet. The author tells us a story of the revered ox and how Nobantu treats it in the quotation below.

*Bayiqhuba inqwelo yomntwana ooNobantu, bemka ngendlela, bengazi ukuba izenzo zabo zibangela iintloni. Ngasendleleni kwakulele inkabi yenkomo yalapha koMkhulu. Le nkabi yayinco ngebala, intle kakhulu. Yayinkulu kangangokuba isindane, ingasahambi nezinye iinkomo; isidla apha ngasekhaya yonke imihla. Ke*

*kaloku le nkabi yayithandwa emaMpondomiseni kuba kwakuse kukuphela kwenkomo eseleyo kwiinkomo ezindala zakwaNgwanya. Yayizalana nalaa nkabi yodumo uDangazele, eyathi mhla yayithinjwe ngamaGcaleka kunye nezinye iinkomo zamaMpondomise, yema enkundleni kwaGcaleka kusasa, yathunda kwaqina imini, igwebu lema ngesikhababa; ukuze ankwantye amaGcaleka aziqhube ezo nkomo aye kuzilahla phi-hiphi, esithi ziinkomo zamagqwirha! Kwakhona yayizalana nalaa nkabi wayefudula esithi uMhlontlo akukhova ukuhlamba ngobuthi ayiseze intsila yakhe - inkabi eyathi mhla yathinjwa yaxhelwa ngabeLungu, bathi besatya inyama yayo etafileni, basuka baphambana iintloko bonke, sebemana ukutakataka ngokwamasele! Yayiphuma kumnombo wezo nkomo ke le nkabi, ikukuphela kwenkomo esenokulandwa kuzo. Yayihlonitshwa ngawo onke ke amaMpondomise, kuTsolo nakuQumbu, ingumafungwashe kwaNgwanya. Bafika ilele ngasendleleni ke ooNobantu isetyisa, ithe cwaka. Yayilulame ngokomntu, sekusele nje ukuba ithethe. UNobantu wayeyithanda ke ngaloo nto, ehlala eyiteketisa eyimbambazela ngokomLungukazi eteketisainja. Waya kuyo ke nangoku, wafika wayimbambazela wathetha nayo, wakhweba uNomvuyo. Waya noNomvuyo eqhuba inqwelo yomntwana. Bamthabatha umntwana, bamana bemkhwelisa kuyo emhlana phofu bembamba ukuba angawi. Wonke ke lo gama babemana beqhuzuka behleka. (p.156-157)*

Nobantu and her companion continued their walk, little knowing what severe condemnation their behaviour was provoking. Near the road lay an ox belonging to the Royal House. It was a red-and- white- spotted ox, truly a beautiful animal. It was so big and heavy of body that it did not go with the rest of the cattle to the pastures but stayed grazing all day round the home. The ox was greatly beloved of the Mpondomise because it was the last of the ancient stock of the House of Majola. It was related to the famous Dangazele who, according to legend, had once been captured by border raiders along with other cattle belonging to the Mpondomise. It was related to that ox of renown to whom Mhlontlo used to serve the water with the magic charms in which he himself had bathed. It was little wonder then that this ox, derived of such famous stock, and the last of its kind, should be held in such reverence by all the Mpondomise, both in the Qumbu and the Tsolo regions, while the people of Majola swore by it. Now here it was, lying by the roadside, calmly chewing the cud, and so intelligent looking and so tame that it needed only the power of speech to be regarded as human. For these qualities Nobantu loved it, often patting and fondling it in the way a White woman fondles a dog. Coming up to it now she began talking to it affectionately and beckoned Nomvuyo to bring the pram. They lifted out the child, mounted him playfully on the ox's back, keeping a tight hold on him, however, in case he should fall. And all the time they laughed gaily. (p.181)

The author associates Nobantu's behaviour with a White woman's behaviour because it is not common for a black woman to fondle animals. The ox that Nobantu fondles is a revered ox in the Royal House. In the Xhosa culture a woman is expected to respect domestic animals of her husband's people. For example she is not supposed to even kick

a dog, but here we see Nobantu playing with a revered ox. This shows that Nobantu does not know customs. The way she thinks has been influenced by the West.

The last outrageous act by Nobantu that illustrates change in the Xhosa society due to the influence of the West is killing the revered snake. Nobantu sees the revered snake by the head of her son and she screams instead of worshipping it. She then kills it. All of these actions demonstrate how the West infused itself on the traditional customs and this causes conflict and results in violence.

The political and social transformation also causes conflict and violence in *Hill of Fools*.

The main character of this novel, Zuziwe is a daughter of an evangelist, even though the setting of the novel is rural areas of the former Ciskei (Mtuze, 2008:137). This shows that Christianity is becoming a popular religion in the land of amaXhosa where people used to believe in the traditions and customs only. Christianity is a Western religion. What causes conflict in this novel is mixing the Western and traditional ways of life. For example Zuziwe is engaged to Ntabeni as arranged by the elders but she falls in love with Bhuqa and she refuses to marry Ntabeni. Conflict arises here because traditionally she is engaged but because of the Western influence and the societal transformation she has the boldness to tell her mother that she no longer wishes to marry Ntabeni. Her mother understands and supports her in her decision to reject Ntabeni. This all shows transformation and it causes conflict and violence.

Conflict arises as a result of tribalism. After Bhuqa has learnt that Zuziwe is pregnant with his baby he speaks to his father about marrying her but his father refuses because Zuziwe is a Hulbi, a tribe he does not like. In the extract below Bhuqa is telling Zuziwe why he cannot marry her.

‘I haven’t deserted you, Zuziwe. I’ve been having trouble at home ever since I told my father about you after my return from the initiation school. He will not allow me to marry you.’ ‘Why don’t you tell him that you’ve made me jilt a man who had promised to marry me and that you have made me pregnant?’ ‘I’ve told him all that. But his heart is hardened against you and all your people. I didn’t know that he hated your people so much. I fought against Hlubi boys because it was expected of me and because of the excitement it gave me, not out of hatred. But my father hates you and your people with every drop of blood in his body. He was shocked to hear that I love you, a Hlubi girl, and that I wish to marry you.’

I asked some of my relatives to help me. A few of them sympathized with me and tried to speak to him. But my father became very angry and threatened to throw them out of his house. My other relatives supported my father in his decision'. (p.134-135)

*'Andikulahlanga Zuziwe. Ndisengxakin' enkulu. Ndamxelela utata ngawe ukubuya kwam esutwhini. Akavumi ndikutshate.' 'Kutheni ungamxeleli nje ukuba wachith' indlu yam nendoda eyayindithembisile, emva koko wandenza nzima?' 'Ndimxelele yonke loo nto, kodwa intliziyo yakhe ilukhuni ngakuwe kuba uliHlubi. Ndandingazi ukuba uwathiye kangana amaHlubi. Mna bendisilwa namakhwenkwe amaHlubi kuba iyinto eqhelekileyo leyo, nam ndiyithanda. Andiwathiyanga. Utata uwathiy' egazini, wothuka akuv' ukuba ndithand' intombi yeHlubi, ndifun' ukuyitshata. Ndacela abanye kubantu basekhaya ukuba bathethe naye, bavelana nam abanye, bazama ukuthetha naye. Wasuka wavutha ngumsindo, wafun' ukubagxoth' emzini wakhe, bamxhasa abanye.'*(p.113)

Tribalism prevents Zuziwe and Bhuqa from getting married and the result of this is conflict. In Chapter 2 it has already been argued that tribalism is a political entity. The political transformation in South Africa is one of the causes of conflict and violence.

Furthermore, conflict arises as a result of the apartheid laws which forbid Zuziwe from joining Bhuqa in Port Elizabeth. After Bhuqa's father refuses to let Bhuqa marry Zuziwe, Bhuqa decided to go to Port Elizabeth with Zuziwe but the apartheid laws prohibit them from travelling together to Port Elizabeth (Kaschula, 2004:66).

#### **4.7. Violence against women and children.**

The other way in which violence is manifested in these novels especially in *Hill of Fools* is against women and children. One can argue that most violence in *Hill of Fools* is against women and children. An example of a violent act against women and children can be found in the quote below.

So she sat with averted face. Dakada hit her three more times, but there was still no reaction. Then he lost his temper and hit her all over the body on a frenzy of anger. Mamtolo rushed into the hut, shouting and cursing like an escaped demon from hell, and threw herself on Dakada to hold him back. Dakada pushed her away with his left hand, gave her two blows on her thighs, turned round and continued hitting his daughter. Mother and daughter broke into howls and shrieks, like witches in torment, as if the end of the world had come. Mamtolo threw herself on Ntombi and tried to shield her by covering her body with her own.

Dakada hit on it, not caring whether the blows landed on mother or daughter, until Mvangeli and Duma held him back, giving the women a chance to escape. (p.27)

*Wahlala ethe tu uNtombi ejonge kwelinye icala. Wayiphakamisa imvubu uDakada wayifaka kuNtombi ethangeni. Wawuqinisa umzimba, kodwa akakhala, uyise emngena ngemvubu, sel'engathi uyaphambana akubona intombi yakhe ithe zole, ingakhali. wamdwaba nje apha emzimbeni engakhethi. Wavula ucango uMamTolo, waziphosa phakathi endlwini, ekhwaza, ethuka, sel' engathi uphuncuke esihogweni, wazama ukubamba indoda emgange engekafiki, yamthyaleta phaya, yayifaka kuye imvubu, yajika yaqhuba ibetha intombi. Yakhala intombi wakhala unina, kwaba ngathi kusemagezeni. Waziphosa phezu kwentombi yakhe uMamTolo ezama ukuyikhusela ngomzimba wakhe. Wadwaba nje uDakada, engakhathali nokuba ubetha unina okanye intombi, baphuncuka babaleka kwakunqanda uMvangeli noDuma (p.23)*

In the extract above Dakada is punishing his daughter, Ntombi. MamTolo, Ntombi's mother, gets in with the intention of protecting her daughter, who is seemingly over-punished by her father, but Dakada beats up MamTolo with a sjambok together with Ntombi. Dakada is not supposed to beat his wife, MamTolo. He does not have a right to beat her but he does and MamTolo does not take any actions against that. Dakada treats his wife like an object, something he owns and MamTolo tolerates this treatment. About this Nyamende (2010) comments as follows.

Dakada's violent reaction and his beating of his daughter and his wife, when the latter tries to stop him, are indicative of an authoritarian figure who rules his household with a whip. It is evident that Dakada 'owns' his women and does whatever he likes with them.

(2010:116)

MamTolo's silence to the violent treatment she receives from her husband can be perceived as an influence of colonization which caused their gender to be a second form of deprivation. Kalu (2001) asserts that:

The colonial educational system excluded the woman, causing her social, cultural, and political dislocation in the new dispensation. Her subsequent silence has yet to be addressed in contemporary African experience

(2001:2).

When defining violence against women Dobash & Dobash (1998:5) states that:

The current use of the term violence among researchers, policy makers and activists includes both clearly specified domains of inquiry (eg, physical attacks on women by male partner/ husband, marital rape, rape by stranger and the like, and broader referents that may include behaviours ranging from verbal harassment, flashing and unwanted advances to date rape, attempted murder or murder. (Dobash & Dobash, 1998:5)

In *Hill Fools* women and children are physically attacked, verbally harassed and there is also a case of attempted rape. In the extract below Diliza attempts to rape Zuziwe who is a woman and a child.

Diliza pulled Zuziwe violently towards him and tried to kiss her. She turned her head away and pushed him off. He tried again to kiss her on the mouth. Diliza pinned her to the ground, kissed her violently on the mouth and would have raped her if his companions had not held him off (p.36).

*Wathi ewagqiba la mazwi uDiliza waba emtsalela kuye uZuziwe efuna ukumphuza. Waphephisa umlomo uZuziwe, wamthyla. Bajikajikana betsalana bethyalana bada bawa, baqhuba emhlabeni uZuziwe ezilwela, wada uDiliza waqabela ngaphezulu, wambamba iingalo zombini, wamphuza emlonyeni, wanqandwa ngabalingane bakhe sekucacile ukuba ufuna ukumdlwengula. (p.30)*

Subsequently, after the incident Zuziwe runs to report to her parents. His father who is expected to take actions against this violent practise surprisingly does nothing about it. Mvangeli's response to Zuziwe's attempted rape can be interpreted as not valuing women.

Mvangeli was a sympathetic man and was touched by the appeal of Diliza's father. He agreed to take no further steps in the matter, despite the protests of his sons. He refused to accept the self-imposed fine of a sheep, saying it was inadequate compensation for the assault on his daughter. In fact, he added, no payment, either in money or in kind, could ever be adequate compensation for rape or attempted rape. He would try to forget the incident, and hoped that his family would try to forget it too. (p.37)

*UMvangeli wayengumntu onovelwano, waziva echukumisekile, wasamkela isicelo sikayise kaDiliza sokungamangali, wema kwelo lizwi naxa oonyana bakhe befuna shushu ukuba aye kumangala. Akasamkelanga nesithembiso segusha yokuhlamba isenzo sikaDiliza, esithi akukho gusha namali inokuhlamba isonoo sokudlwengula. Uya kuzama yena ukuyilibala le nto yenzekileyo, eza kucela nabantwana bakhe bazame ukuyilibala. (p.31)*

No action is taken against Zuziwe's attempted rape case mainly because of the traditional setting of the story. The story takes place in rural areas where people still believe in the African traditions and culture such as *Ubuntu*. Mvangeli's sympathy towards Diliza's father can be said to be an act of *Ubuntu*. Frank (1987:16) maintains that:

It is probably impossible to settle once and for all this long-standing debate over whether African women were better off in a traditional, usually rural, milieu or whether they are happier and more autonomous in today's Westernized urban centres (Frank, 1987:16).

#### **4. 8 Conclusion**

In conclusion, this chapter has argued that literature echoes social reality. It mirrors what happens in real societies and communities. The authors write about things they see happen in real life or things they have heard and/or read about. Empirical examples extracted from the two selected novels have proved the argument that literature reflects society to be true and the question of the cause of violence in the selected novels has been attempted.



## **CHAPTER FIVE**

### **GENERAL CONCLUSION**

#### **5.1 Introduction**

This concluding chapter will look back and reflect on what has been done in this study. As a point of departure, the chapter will look back and discuss the chapters based on what was discovered. The last part of this chapter will be the general conclusion of this study.

#### **5.2 Summary**

In Chapter One the statistics of violence in South Africa were discussed and it was discovered that violence is the second cause of deaths in this country. Violence in the novels was treated as a true reflection of violence in South Africa hence this research went as far as discussing the statistics of violence in South Africa. This is one of the ways in which this research differs from previous analyses. The reason for using the reflection theory for analysis was also provided in Chapter One. A short biography for each author was provided in this Chapter. The purpose for providing the biographies of the authors was to see the connection between the background of the authors and their works. The connection between the authors and their work was found and as a result, later on, in the fourth Chapter one of the sub-headings looked at the extent at which the authors confirm their norms and values in their works. Comparing the background of the authors with their work is one of the exceptional aspects of this research. The plot and the structure of each novel were discussed with the intention of looking at the relevance of the settings of the novels in telling the stories.

In Chapter two the previous analyses by other scholars was reviewed. The purpose for this was to show what has been said about the novels and to show how this research will differ from the previous analyses. In this Chapter all the previous analyses known were discussed and it was argued that the causes of conflict and violence in the novels were not given enough attention by the scholars who commented on the selected novels. In this Chapter it has been shown how this research differs from previous analyses.

Chapter three discussed the method and the adopted theory used to analyse the novels. The reason for the choice of method and adopted theory were also discussed. Reflection theory which is the adopted theory used in this study borrows from nine critical approaches namely, Formalist Criticism, Biographical Criticism, Historical Criticism, Gender Criticism, Psychological Criticism, Marxist Criticism, Mythological Criticism, Reader-Response Criticism, Deconstructionist Criticism and Reflection Theory. All nine theories were explained briefly and the reason for choosing to use the reflection theory was provided. The reason for discussing nine theories was to show the broadness of reflection theory.

When discussing reflection theory this research mentioned that reflection theory borrows from a number of other theories. This section also stated that literature is not a separate unit but it has links with the social and/or the real world and can be read as information about social behaviour and values (Albrecht, 1954: 426). This means that the novels were read and analysed as information about social behavior. This is one of the ways in which this research project was different from previous analyses of the novels. It has already been mentioned that this research is the first research to use reflection theory to analyse *Hill of Fools* (1976) and *The Wrath of the Ancestors* (1980).

In Chapter four the characterisation of violence in the two novels was discussed. The chapter looked at the linkage between literature and society. The extent to which literature reflects reality was one of the main focuses of this chapter. What was happening in the South African society during the time of the publication of the novels was found to be the issues that the novels are about, for example, according to Beck (2014:111) the 1910 Act created segregation amongst South Africans for over 40 years and segregation is one of the issues that the novels address. This means that in this chapter a link between social reality and literature was found. Furthermore the ethnic conflict in *Hill of Fools* was compared to the ethnic conflict between the Hutus and the Tutsis that happened in 1993 in Rwanda and the cause of the ethnic conflicts in *Hill of Fools* and in Rwanda was found to be similar. Comparing the conflict and violence in the novels with conflicts that happened in reality is one of the ways in which this research differs from the previous ones.

### 5.3 Concluding remarks

The statistics of violence in South Africa suggest that violence is an issue in South Africa and/or in Africa in general. The statistics of scholars who write about conflict and violence in Africa also illustrate the point that conflict and violence are serious issues in Africa. The challenge that led to this research is the way scholars tend to write about conflict and violence that occurs in Africa. Mbembe (2001:1) comments, “Speaking rationally about Africa is not something that has ever come naturally”. One of the ways in which scholars paint a bad picture about African countries is by writing about its wars and/or violence without the roots of violence. This is the cause for the notion that Africa fights meaningless wars. This study is aimed at underlining the roots of the conflict and violence using literature, particularly in South Africa and generally in Africa.

Literature reflects societal reality and therefore it can be used as a tool to highlight and address societal issues. Mtuze (2008:220) asserts that:

Literature mirrors reality and society. It is therefore well-positioned to highlight societal norms, needs, short-comings and foibles. It even has the suggestive power to proffer remedies as the aim of all good literature is to entertain and to educate, albeit subtly. This is made possible because writers are not only social chroniclers, they are also social commentators and social watch dogs. They draw attention to contemporary topical issues in society.

This research has already mentioned that *Hill of Fools* (1976) and *The Wrath of the Ancestors* (1980) are the embodiment of conflict and violence experienced in South Africa. *Hill of Fools* is an epitome of ethnic conflict. Conflict in *Hill of Fools* is between amaHlubi and abaThembu who are the groups of amaXhosa. Among the characters of *Hill of Fools* no one knows when the rivalry began nor the cause for its beginning. The characters involved in the rivalry seem not to know the cause of it but they are encouraging it. They do not make means to end it. It is encouraged to continue because fighting is perceived as protecting the honour of your people (Nyamende, 2010:115). Both groups want to protect their honour through fighting, hence refusing to participate in the battle is seen as a disgrace. The conflict between amaHlubi and abaThembu is political. AmaHlubi and abaThembu fall under the umbrella of Xhosa, but they believe

that they are different people and they can be enemies. We have argued that the cause of this is colonialism which caused segregation between black people and/or Africans. It is clear that *Hill of Fools* is about politics. Zuziwe is prevented from following Bhuqa to Port Elizabeth by the pass laws. This confirms that the novel is about politics. The cause for the violence in the novel is politically related. Heywood (222-5) confirms this in his summary of the violence surrounding Zuziwe when he states that:

A faction fight on the eponymous Hill of Fools leads to the death of the brother of the pregnant Hlubi girl Zuziwe. His killer is her lover, the Thembu youth named Bhuqa. When she finds that pass laws forbid her from joining her lover in the city, this forlorn Juliet of the rural Cape agrees to marry the ageing and prosperous suitor whom she has never loved. Pregnancy drives her to the abortion that causes her death. Pass laws and faction fights, the manmade causes of the tragedy, are Peteni's culprits in this story.

Even though *Hill of Fools* is an embodiment of ethnic conflict the author does address other issues in the novel. Nyamende (2010:112) asserts that "Randall Langa Peteni's novel, *KwaZidenge* (1980), explores a variety of social themes". One of the salient issues that arose during this research is the violence against women. Violence against women and children is still an issue in South Africa to-date.

*The Wrath of the Ancestors* is the essence of the clash between African and Western cultures. The characters of the novel are divided into two. There are modernists and traditionalists. The modernists have been westernized and the traditionalists still adhere to the African traditions. Both of these groups, do not compromise their beliefs and this causes conflict. The leader of amaMpondomise, Zwelinzima, is westernized and does not understand that the people he is leading are traditionalists or he tries to pull them to his side. He and other modernists impose the Western culture on them. On the other hand, the traditionalists also do not understand their Chief and other modernists. This causes a clash between these characters. On the clash between the African and the Western culture Mtuze (2008:220) maintains that:

Jordan's Ingqumbo yeminyanya (1940) is the epitome of the clash between Westernism and Africanism. A major change in life takes place when the ruler to be, Zwelinzima and his girlfriend, Thembeke, are not only tutored by the white

Bishop and the white sister Monica, but they are so alienated from their own people that they are not counselled by them for the huge responsibilities they were to shoulder when Zwelinzima took over as Chief of the amaMpondomise. Not even the perfect foil, the abaThembu chief who was more tactful in dealing with his tribe's expectations, could dissuade him from enforcing the rushed reforms that related to doing away with goats that served important ritualistic purposes and other reforms.

It has already been mentioned that although the clash between Africanism and Westernism are the main issues highlighted in this novel, there are other relevant issues such as the socio-political changes being the cause of conflict and violence. These socio-political changes can be seen in the audacity of Thembeke. In the Xhosa culture women were expected to shy away but Thembeke challenges this by being brave and outspoken.

The novels analysed in this research; *Hill of Fools* (1976) and *The Wrath of the ancestors* (1980) are regarded as classics in Xhosa literature. Kaschula (2004:89) comments: "Two novels which stand out in Xhosa literature must be A. C. Jordan's *The Wrath of the Ancestors* {*Ingqumbo Yeminyanya*) and Peteni's *Hill of Fools*. Nevertheless, very little scholarly analysis of the latter has been undertaken". This research is the first to analyse only these two novels. Scholars like Mtuze (2008), who have combined these novels in their analyses also added other novels.

The purpose of this chapter is to show how this research differs from previous analyses and how it answered the question. This will be done by taking one question at a time. This research project analysed the causes and consequences of violence in South Africa, particularly and in Africa generally, using *Hill of Fools* and *The Wrath of the Ancestors*. The goal of the research was to show that there is a reason for the violence and conflict that is often experienced in African countries, particularly in South Africa. It was the object of this study to prove that the conflict and violence experienced in South Africa has causes and they can be dug through a close study of the society. Moreover the purpose of this research was to provide a form of history in which the violence and conflict experienced in Africa arose.

Moreover, what was found to be the causes of violence and conflict in the two novels is different from what previous analyses found to be the causes of the conflict and violence in *Hill of Fools* and *The Wrath of the Ancestors*. This research argued that colonialism is one of the core causes of conflict and violence in the novels and in the real South African society. Some previous analyses like Nyamende (2010) and Kaschula (2004), argued that the causes of violence in *Hill of Fools* is the foolishness of the characters. This research dug the roots of the cause of conflict and violence in both novels and colonialism was found to be one of the causes.

*The Wrath of the Ancestors* is known to be the epitome of the clash between African culture and Western culture (Mtuze, 2008:220). This research agreed with this notion but argued that the novel deals with more issues that arose in the postcolonial South Africa that need attention. Moreover, the research argued that the novelist confirms his values and beliefs, such as the importance of education. Socio-political changes were found to be one of the causes of conflict and violence as opposed to the clash between two cultures being the only issue in the novel.

In conclusion, this study answered the given question. Colonialism and socio-political changes are the the core causes of the conflict and violence experienced in the two selitected novels, in South Africa and in Africa in general. Colonialism created segregation between Africans. Socio-political change like the change in cunluture or the way of living also cause conflict. Conflict and violence are serious issues that need attention in Africa, especially in South Africa. Studying the causes of of conflict and violence can help remedy the problem of high rates of violence in this country.

It is hoped that this research will assist in portraying Africa in the right way. The violence and conflicts experienced in African countries should be seen for what they are. When analysing conflict and violence in South Africa it is of utmost importance that it is started with the causes of it in order to tell the full story other than what Ngozi (2009:1) calls a “half story”. If the core causes of conflict and violence are not dug South Africa will always be known as a country that fights meaningless wars.

Moreover, it is hoped that this research will help in educating humanity about the importance and the richness of literature. Literature has been regarded as an object of entertainment for many years and yet there is wealth of information locked up in it. It is hoped that the percentage of research conducted in literature will increase and the information locked up in literature will be accessed and utilized to solve the problems experienced in societies. Literature has been proved to be one of the tools that can be used to address real issues faced in the societies. This research has proved that literature mirrors reality and can be used as an instrument to analyse and provide remedies for society.

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