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de Oliveira, Monica Ester Monteiro Batista

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VERA DUARTE AND PAULINA CHIZIANE: THE NOTION OF WOMANHOOD AND POST-COLONIALISM

VERA DUARTE E PAULINA CHIZIANE: A NOÇÃO DE FEMINILIDADE E PÓS-COLONIALISMO

Monica de Oliveira

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ABSTRACT

This dissertation intends to present a comparison of the notion of womanhood in the post-colonial context presented by Paulina Chiziane's novels, namely *Niketche: Uma História de Poligamia* (2012) and *Ventos do Apocalipse* (2003) and Vera Duarte's novels (poetry anthologies) *De Risos e Lágrimas* (2018) and *A Reinvenção do Mar* (2018). This research will be done by conducting a comparative study on the works of the African writers Vera Duarte and Paulina Chiziane, using thematic and narrative analysis. This dissertation will contribute to and complement existing research related to both authors and both countries. However, this study is novel in that it compares the works of two female Lusophone writers, from two different Lusophone countries and compares two different styles of literature, poetry and novel.

Keywords: Mozambique; Cape Verde; Post-colonial literature; Female Lusophone Literature; Womanhood; Paulina Chiziane; Vera Duarte.

RESUMO

Esta dissertação pretende apresentar uma comparação entre a noção de feminilidade no contexto pós-colonial apresentada pelos romances de Paulina Chiziane, nomeadamente *Niketche: Uma História de Poligamia* (2012) e *Ventos do Apocalipse* (2003) e as antologias poéticas de Vera Duarte *De Risos e Lágrimas* (2018) e *A Reinvenção do Mar* (2018). Esta investigação será um estudo comparativo entre as obras das escritoras africanas Vera Duarte e Paulina Chiziane, através de uma análise temática e narrativa. Esta dissertação contribuirá e complementará os estudos existentes relacionada com ambas autoras e países. No entanto, este estudo é inovador, na medida que compara as obras de duas escritoras lusófonas, de dois países lusófonos diferentes e compara dois estilos de literatura diferentes , a poesia e a narrativa.

Palavras-chave: Moçambique; Cabo Verde; Literatura Pós-colonial; Literatura Lusófona Feminina; Feminilidade; Paulina Chiziane; Vera Duarte.

DECLARATION

University of the Witwatersrand, Johannesburg

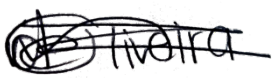
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Declaration by Students

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DEDICATION

My deepest thanks to my Supervisor and Lecturer, Marta Campos for all her assistance, motivation, knowledge, friendship, guidance and honest opinions. Without her unwavering support, this dissertation would not have materialised. For this, I am forever grateful.

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INTRODUCTION

When developing a possible research topic, research surrounding Lusophone literature was my first choice. Frequent topics of conversation occurring within the African literary context are African feminism and national identity after colonialism. For this reason, the chosen topic encompasses both a female centred-framework and a post-colonial framework in a literary setting.

This dissertation is organised by the Introduction, where we will present a brief context, the Research Problem, the Research Purpose/Aim, and the Research Questions. The first Chapter will consist of an in-depth contextualisation of both Mozambique and Cape Verde in terms of history, politics and female literature. The second Chapter will expand on the literature review, mainly on Female African Lusophone Literature in Mozambique and Cape Verde. The third Chapter will expand on the qualitative methodology that will be used in this study, whereby a content analysis study as a comparative study will be conducted in this research. The fourth Chapter will analyse and discuss the chosen works of both authors. Lastly, the conclusion will wrap up this dissertation and touch on the ethical considerations.

Context

This dissertation seeks to analyse and ground the works of two female authors from Mozambique and Cape Verde within the post-colonial context. The post-colonial period began after the Carnation Revolution in Lisbon on 25 April 1974. Mozambique, like many other Portuguese colonial territories, did not gain independence immediately. Mozambique gained independence on 25 June 1975, whereafter, the

country was plagued by a civil war that lasted well over a decade. Cape Verde gained independence on 5 July 1975. However, unlike Mozambique, Cape Verde did not experience the same level of violence and suffering.

During the post-colonial period, many female authors used writing and literature as a tool in the liberation struggle. Paulina Chiziane and Vera Duarte were both born during the colonial period. Both authors use their works to voice their concerns regarding the treatment and position of women in society. Chiziane, with her publication of *Balada do Amor ao Vento*, was the first woman to publish a novel in Mozambique. Duarte was the first female Magistrate in Cape Verde. Even though Duarte uses her works to voice her opinions on the treatment of women, Duarte also uses her works to comment on the rampant suffering being experienced by many, as a result of ongoing conflict across the globe.

Research Problem

The research for this dissertation was conducted in literature, and more specifically on the impact of the post-colonial period on female literature from Mozambique and Cape Verde as this is where a knowledge gap is present. This was done by conducting comparative documentary research on the works of at least one writer from Mozambique and one writer from Cape Verde. A knowledge gap was identified when preliminary research was conducted. To find journal articles relating to the chosen authors as well as find translations and available copies for purchase of the relevant works was quite difficult. Ascertaining research around Paulina Chiziane and her works was easier, however, finding research about Vera Duarte and her works was difficult. Although discovering the names of female Lusophone writers did not present a challenge, identifying and finding copies of their works became problematic.

Research Purpose/Aim

The purpose of this research was to ascertain whether the post-colonial context of Mozambique and Cape Verde is reflected in the works of Paulina Chiziane and Vera Duarte. Most importantly, looking at the works of two female writers, the dissertation also aims to determine how the notion of womanhood is presented in the works of both writers and how the post-colonial context influences the themes present in Vera Duarte's poetry anthologies *De Risos e Lágrimas* (2018) and *A Reinvenção do Mar* (2018) and Paulina Chiziane's novels *Niketche: Uma História de Poligamia* (2012) and *Ventos do Apocalipse* (2003). Both *De Risos e Lágrimas* and *A Reinvenção do Mar* were first published in 2018 and are a collection of Vera Duarte's poems. On the other hand, *Niketche: Uma História de Poligamia* was first published in 2002, and *Ventos do Apocalipse* was first published in 1999.

A Reinvenção do Mar was chosen for this study as it is a collection of ten of Duarte's published and most celebrated works, with the inclusion of works first published in 1993, only 18 years after the end of colonialism in Cape Verde, to the inclusion of works published in 2018. This anthology concisely reflects the journey of Vera Duarte's works, right from the inception of her career as a writer. *De Risos e Lágrimas*, recently published in 2018 was chosen as it is one of her most recent publications. Again reflecting the journey of Duarte's works from start to current.

Ventos do Apocalipse was chosen for this study as it was first published in 1999, only 7 years after the end of Mozambique's civil war which came to an end in 1992. *Niketche: Uma História de Poligamia* was chosen for this study as it was published only 10 years after the end of Mozambique's civil war. The working

assumption was that both works, in some form or another, would express themes associated with post-colonialism.

This dissertation contributes to the already existing pool of knowledge by broadening and enriching the research relating to both authors and countries. This research is novel in that it is comparing the works of two female Lusophone writers from two different Lusophone countries. This dissertation is also novel in that it compares two different styles of literature, poetry and fiction. The bulk of the research conducted for this dissertation related to the comparison of authors' works within a single post-colonial context.

Mozambique was chosen for this work as it is a continental nation, one that endured a difficult and violent post-colonial experience. Cape Verde was chosen for this work as it is an island nation whose post-colonial experience was not one shared with Mozambique. Mozambique and Cape Verde were chosen for this dissertation as the intention was to analyse the works of female Lusphone writers from countries that, whilst both were colonies of Portugal, did not share the same post-colonial experience. The working assumption was that the themes around post-colonialism would present differently in the works of female writers from Cape Verde as compared to the works of female writers from Mozambique.

Paulina Chiziane was chosen for this work as she was a writer that the author of this dissertation was familiar with. The working assumption was that because Paulina Chiziane is a well-renowned Mozambican female Lusophone writer, access to Paulina Chiziane's works would not present a challenge.

When research was being conducted on female Lusophone authors from Cape Verde, it was identified that Vera Duarte, apart from being a distinguished female Lusophone writer, was also the first female magistrate in Cape Verde. Vera Duarte

was chosen for this dissertation as there was a working assumption that Vera Duarte's passion for the law would have a direct impact on her works. The author of this dissertation, apart from being passionate about female Lusophone literature, is also employed in the legal fraternity and it was Vera Duarte's dual passion for writing and the law that motivated her being chosen for this study.

As both writers are female Lusophone writers, the working assumption was that their works would reflect the experience of women in Cape Verde and Mozambique and the experience of women during the post-colonial period in Cape Verde and Mozambique.

Research Questions

The Research questions for this study are as follows:

1) How has the post-colonial period of Mozambique and Cape Verde influenced the works of Paulina Chiziane and Vera Duarte?
2) How is the notion of womanhood presented in the works of Paulina Chiziane and Vera Duarte?
3) In what way are the themes portrayed in the works of Vera Duarte different and/or similar from those portrayed in the works of Paulina Chiziane?

In order to effectively expand on each question, there are certain points under each question that will be elaborated on. It is under the first research question that the general historical position of women in the post-colonial context would feature, more specifically, the political and social opinions and critiques of each author of their respective country. Both Paulina Chiziane and Vera Duarte use their works to critique their countries, but they do so from different perspectives.

Paulina Chiziane's works follow a very woman-centred approach (Martins, 2001). The author's novels explore and critique the changeover of Mozambique's "political structures" emanating from the colonial period to the post-colonial period (Martins, 2001). Chiziane's novels also critique and comment on the ongoing problem that women within Mozambique face regarding their financial independence, and dependence, from their spouses (Martins, 2001). Chiziane's works, originating from oral stories relatable to the Mozambican people and grounded in the tradition of oral storytelling, have a way of transforming the author's perspective from that of a novelist to a storyteller (Martins, 2001). Chiziane has often referred to herself, not as a novelist, but as a storyteller, thus standing by and affirming the African tradition of oral storytelling (Hamilton, 2017).

Duarte often critique's her country by exploring and analysing the struggles and desires that women within a Cape Verdean environment face (Pereira, 2010). Duarte uses her writing and her experience in the legal sphere in both Cape Verde and Africa as a way of fighting for women, women that have struggled and fought for a place in the Cape Verde community, women that continue to struggle and fight and make continuous sacrifices to ensure that they are treated and seen as equal (Pereira, 2010). Duarte places women at the centre of her work. The Cape Verdean woman "*é uma personagem interessante*", a woman of struggle (Pereira, 2010).

Regarding the second research question, it is not feasible to try and define the notion of womanhood in general terms. As such, the notion of womanhood will be restricted to how each author presents it. Paulina Chiziane's novels are usually centred around a main female character. However, her novels also serve to critique Mozambican society and the cultural and traditional structure that governs the women of Mozambique. Vera Duarte, however, uses her poetry to take an individualist

approach to the needs, desires and passions of women. Whilst her work still critiques the broader context in which women in Cape Verde find themselves, her poetry expresses and describes the emotions and experiences of the individual woman. Her poetry, whilst expressed from the individual's point of view, resonates with all the women of Cape Verde.

Regarding the third research question, it would be helpful to the readers if the works of both authors were first introduced. This will allow the readers to get a sense of the context in which the works are located and the storyline. At this point, having already considered how the post-colonial period and the notion of womanhood have affected the works of Paulina Chiziane and Vera Duarte generally, each work will now be analysed and compared to discern the features of these two main themes. There is an assumption that there would be other themes present in the works of both authors. In Paulina Chiziane's works, the family unit and culture theme is expected to be present. In the works of Vera Duarte, the theme of emigration and the sea are expected to be present.

CHAPTER 1

Description of the colonial and post-colonial history and politics, in Mozambique and Cape Verde: contributions of the female literature in these countries.

To fully expand on and understand the post-colonial period of Mozambique and Cape Verde, the colonial experience of each country must be discussed.

Discussing the colonial experience of each country will give greater context to the post-colonial period.

Other than considering the post-colonial context of Mozambique and Cape Verde, it is important to consider the historical position of women in the society of each country during the post-colonial period. Doing so would frame the post-colonial context of each country from a female perspective.

Finally, to accurately analyse the works of Paulina Chiziane and Vera Duarte, the upbringing and background of each author must be explored. More specifically, their political and social opinions of and contributions to their country up to and during the post-colonial period must be considered. It is assumed that their political and social contributions and opinions would influence the themes and narratives present in their works.

1.1. Colonial historical and political context of Mozambique and Cape Verde

Colonialism is “a form of domination - the control by individuals or groups over the territory and/or behavior of other individuals or groups” (Horvath, 1972).

Colonialism and the process of colonialisation not only impacted women, but society as a whole (Begum, 2006). One of the end goals of colonialism was to economically exploit both men and women (Begum, 2006). Through the use of ideology as a way of enforcing conformity, the exploitation of both men and women became inextricably linked with the subordination of African women (Begum, 2006). Not only were African women colonised by the white coloniser, they were also imposed upon by black masculinity. The more the black man was made to feel inferior by white men, the more he felt the need to impose his “masculinity and superiority, over the black woman” (Begum, 2006). As such, the effect of colonialisation on African women

was two-fold. The transformation by colonial powers of the existing social, cultural and economic structures of African people disrupted the pre-existing social relations between men and women and the role of the African woman fell into question (Begum, 2006).

As has been aptly put by Begum (2006), “colonialism resulted in the deterioration of the status of women relative to that of men”. As often was and still is, women are seen as being created to be mothers, to remain within the confines of the home and to remain economically dependent on their spouses. Such European hierarchies introduced by colonial authorities to control and force conformity, have and still do make it difficult for women to remove themselves from violent circumstances (Begum, 2006).

The colonial experiences of Mozambique and Cape Verde were different. The Portuguese Coloniser only began to settle in Mozambique around 1884 to 1914 during the Scramble for Africa in an attempt to exert its colonial territorial authority over its colonial possession (Mormul, 2018). The internal conflicts began in Mozambique in 1964, and after the Carnation Revolution in Lisbon on 25 April 1974, Mozambique’s independence was granted a year later. (Mormul, 2018).

In most cases, the decolonisation of the Portuguese colonial territories was often accompanied by wars for liberation (Keese, 2017). As is the case in Mozambique, a country ravaged by a 16-year-long civil war, after the end of the colonial period on 25 June of 1975, between the FRELIMO (Liberation Front of Mozambique) government and the rebel group, RENAMO (Mozambican National Resistance) (Seibert, 2007). However, in Cape Verde, leading up to the 1970s, the presence of a rebel movement was slow to materialise due to apprehensive political police ensuring the repression of any social movements (Keese, 2017).

Cape Verde was an island devoid of any “social, economic, or cultural infrastructure” as there was no population to dominate (Duarte & Curto, 1984). Cape Verdean society existed because of the contact and conflict between the dominator and colonial possessor the Portuguese Coloniser, and the dominated society that consisted of African-turned-slaves (Duarte & Curto, 1984).

Also, large portions of the Cape Verde elite did not sympathise with the liberation movements, and due to the large number of Cape Verde administrators who were party to the elite, the period immediately prior to the transfer of power was not characterised by the same level of political disruption (Keese, 2017). The most prevalent liberation group in Cape Verde was PAIGC (African Party for the Independence of Guinea and Cape Verde) (Keese, 2017). However, support for PAIGC still grew, especially when sympathisers of PAIGC were able to gain control of newspapers and radio stations to spread their political messages (Keese, 2017). During the transition of power in Cape Verde, and even after the transfer of power, issues relating to access to drinking water and maintenance of the existing infrastructure became prevalent (Keese, 2017). Cape Verde, as a Portuguese colony, was severely underfunded and neglected (Mormul, 2018). The control that the Portuguese sought to have over Cape Verde did not result in any development or investment in its social and economic infrastructure. Even the most basic public services and amenities were not made available to the inhabitants of the island (Mormul, 2018).

1.2. Post-colonial historical and political context of Mozambique and Cape Verde

The post-colonial experiences of Mozambique and Cape Verde are quite different. Mozambique and Cape Verde do not share the same geographical features.

Cape Verde is an island nation with a smaller population which distinguishes it from continental Lusophone countries such as Mozambique (Mormul, 2018). Mozambique leading up to its decolonisation and during the post-colonial period, like many other continental Lusophone countries, experienced political instability that resulted in internal wars for liberation.

In the years after the Carnation Revolution that ended on the 25th of April 1974 (Osuna, 2014), Mozambique was faced with a 16 year long armed conflict that begun in 1977 and came to an end in 1992 with the signing of the General Peace Accord (Seibert, 2007) (Lubkemann, 2005). This conflict, between the FRELIMO government and the RENAMO rebel army, resulted in the permanent resettlement of the communal villages of Mozambique (Seibert, 2007). It was one that occurred not only at a macro-national level, but a micro-local level as well. Due to the micro-level conflict, occurrences such as *"*wartime migration*"* were frequent (Lubkemann, 2005).

Due to the socialist agenda of the FRELIMO government, residents in the rural areas as well as traditional authorities who represented local governance and were responsible for land distribution, became untrusting of the FRELIMO government Whilst many residents did not trust the FRELIMO government and did not give in to their resettlement schemes, they were not supporters of the RENAMO rebel group either, however, the FRELIMO government viewed this resistance by the residents, as support for RENAMO. This perceived support led the FRELIMO government to using excessive measures of violence to force residents to comply (Lubkemann, 2005). The most notable consequences of the civil war were the "physical deprivation, forcible relocation and separation from family caused by war" (Shafer, 2001). These were consequences felt by the civilians, as well as the young guerrillas that were recruited into RENAMO's guerrilla army (Shafer, 2001).

However, Cape Verde was not plagued with the same political and social instability; thus, they managed to avoid internal conflicts (Mormul, 2018).

In Cape Verde, the most prevalent liberation movement was known as the PAIGC (Keese, 2017). The PAIGC was initially a guerrilla movement that begun in Guinea-Bissau, and its success in Guinea-Bissau laid the foundation for its emergence in Cape Verde. The participation of Cape Verdeans in the PAIGC during the successful liberation of Guinea-Bissau was of notable importance for the start of the post-colonial period in the archipelago. Despite the PAIGC's successful liberation in Guinea-Bissau, it was not prepared for the role it had to play in the archipelago after the swift changeover of power that resulted from the December 1974 treaty. Prior to the December 1974 treaty and despite the swift changeover, the PAIGC's presence in Cape Verde was achieved gradually, spanning several months. The clear lack of a rebel movement in Cape Verde leading up to its liberation can be attributed to political police ensuring the oppression of any social movements and the fact that large portions of the Cape Verdean elite did not sympathise with the liberation movements. Due to the large number of Cape Verdean administrators who were party to the elite, the period immediately prior to the transfer of power was not characterised by the same level of political disruption (Keese, 2017).

The PAIGC's initial fragility was altered by their sympathisers ability to gain control over the radio and newspaper and use these platforms to disseminate their political agenda. During the transition of power in Cape Verde, and even after the transfer of power, social issues relating to land distribution, access to drinking water and maintenance of the existing infrastructure became prevalent. The PAIGC's local administration faced multiple challenges after the swift changeover. Challenges such as the inefficiency of the regulation of the price of food products, insecure state

budgets, the inefficiency of the service of distributing free medication and food, and the immense inundation of migrants that resulted in social as well as sanitary problems (Keese, 2017). Another issue facing the Cape Verdeans at that time was the lengthy drought that was being experienced (Patterson, 1988).

1.3. Female literature contributions: Paulina Chiziane (Mozambique) and Vera Duarte (Cape Verde)

Both Paulina Chiziane and Vera Duarte were born during the colonial period. Paulina Chiziane was born during Mozambique's colonial regime in 1955 (Allen, 2020). Chiziane was born in Manjacaze, now known as the Gaza Province (Martins, 2001). Chiziane was only 18 when Mozambique gained its independence and as a brief member of FRELIMO, Chiziane become disillusioned with the Mozambican revolution (Martins, 2001). During Mozambique's post-colonial conflict, Chiziane was involved with the Mozambican Red Cross and even now, Chiziane remains involved with women's associations and groups throughout Mozambique (Martins, 2001). Chiziane has published numerous works, including *Balada do Amor ao Vento* (1990), which launched her writing career. The publication of *Balada do Amor ao Vento* solidified Chiziane as the first woman to publish a novel in Mozambique (Allen, 2020). Chiziane's international recognition came in 2003 when Chiziane and Mia Couto shared the José Craveirinha literary prize, a prize she received because of her novel *Niketche: Uma História de Poligamia* (Martins, 2001).

Vera Duarte born on 2 October 1952, is a Cape Verdean poet and a literary icon, who was, and still is, very involved with the political and social systems of Cape Verde (Hamilton, 2010). As the first woman magistrate in Cape Verde, Duarte's works critique Cape Verde by raising concerns over the "identity and place of women in Cape

Verdean society" (Hamilton, 2010). Duarte is also a strong advocate for women's rights in the labour and familial sphere (Rodrigues & Sheldon, 2010). Vera Duarte is not only the author of poetry, but also novels and chronicles (Lima, 2021b). Vera Duarte is a director of the National Commission on Human and Civil Rights of Cape Verde and a member of the African Human Rights Commission. She is a pioneer in both her legal career and her literary career. Duarte has used her legal career to fight for human rights and against human rights violations. Her careers often intersect as Duarte's poetry expresses the right of women to take ownership of the erotic and the intimate and as a consequence, their lives (Tindó Secco, 2007).

Since the 1970's Duarte has been publishing her works throughout Cape Verde (Moser, 1994). In her youth, Duarte rebelled against the Portuguese colonial government's systemic oppression in Cape Verde and, used her poetry to further the socialist revolution (Moser, 1995). The author actively took part in student movements and struggles (*Vera Duarte – Por Grandes Causas, Pela Vida E Pelas Pessoas*, 2012). Duarte's poems express her desire to cultivate and promote a culture unique to Cape Verde by referring to previous childhood experiences and the locals of Cape Verde. In doing so, along with other artists, Duarte is defining Cape Verde and its culture as completely separate and unique from its colonial past. Duarte, born to a nation previously uninhabited and populated by slaves of varying ethnicity and colonisers, describes Cape Verde as a nation not of a single origin, but consisting of elements of all its cultural influences (Lima, 2021b). Cape Verde is a mix of African, European, Jewish and Hindu origins, the cultures of which were transferred from the relevant continents to the islands of Cape Verde (Lima, 2021b). This unique cultural occurrence, not visible on the relevant continents, required that the customs and traditions brought to the islands be reformed (Lima, 2021b).

CHAPTER 2

Female African Lusophone Literature in Mozambique and Cape Verde

2.1. The Colonial and Post-colonial movements in the Lusophone Literature of Cape Verde and Mozambique

Pires Laranjeira (2001: 185), explains that the formation and development of African literature of the Portuguese language began with the first book of poetry printed in Angola, 1849 titled "*Espontaneidades da minha alma*" by Maia Ferreira, to the present day and went through the construction of the national ideal in literary discourse. Pires Laranjeira refers to two fundamental periods: the first being the colonial period, which began before 1849 and in which few texts appeared (many of them were not even written in Portuguese) and were related to the themes of Africa, but were not necessarily African or literary. The second, the post-colonial era, in which African literatures freed themselves from the law of colonial life and assumed themselves as emancipated from then until today.

In order to better describe the African Lusophone literature, this study will use and consider some authors such as Patrick Chabal, Isabel Fêo P.B Rodrigues and Joana Passos. Patrick Chabal's work is relevant to this research, especially his article, The Post-Colonial Literature of Lusophone *Africa*, which expresses the sentiment that assuming that all Lusophone literature is centred around the theme of colonial oppression is mistaken. Lusophone literature, whilst still highlighting colonial oppression, especially during the wars for independence, also speaks more broadly of universal themes. This is something that is quite evident in the works of Paulina

Chiziane in her novels that speak broadly of women's issues. A factor emphasised by Joana Passos in her article *Lusophone Literature*.

Passos (2008) speaks to the importance of situating Lusophone literature within their territory as each Lusophone territory is characterised by certain events and a certain way of life. This is particularly true of the post-colonial experience of Mozambique and Cape Verde, an experience that was different for both countries.

2.1.1. Mozambican Lusophone Literature

Apparently, there were few literary texts and writers until the end of the Second World War, so the corpus of Mozambican literature was not extensive. On the other hand, the fact that there was no literary institution that worked with publishers, literary critics, and readers and the awarding of literary prizes was also a reality that did not favour the development of what would be Mozambican literature. Pires de Lima (2001: 195) explains that Mia Couto emerged in the 1980s as a renovator of Mozambican literature:

> *Atente-se nas narrativas de Luís Bernando Honwana, em "Nós matámos o cão-tinhoso" (1964), no surgimento de uma poesia radicalmente engagée, circunstancial, de guerrilha (nos anos 60) ou nos cadernos Caliban (início dos anos 70), magníficos exemplos da diversidade de propostas literárias, culturais e ideológicas. Mas, é, de facto, Nessa década fulcral de 80 que o processo literário de Moçambique, de maneira decisiva, se desenvolve, alarga e estabiliza como sistema literário institucionalizado e reconhecido, tanto interna como internacionalmente. (PIRES LARANJEIRA, 2001: 195)*

According to Pires Laranjeira (1995: 256-262), Mozambican literature can be presented in six different periods:

- the first period was dubbed – “*Incipiência*” - because there was no literary production. However, it was in the 1960s, 1970s and 1980s that several texts by Campos de Oliveira (1847 - 1911) were published, where the "*Almanaque Popular em Margão*", in the 1960s, stands out. Campos Oliveira stood out in his writing for his descriptive clarity.

- The second period – “*Prelúdio*” - begins with the posthumous publication of the short story collection "*O livro da dor*" by João Albasini, which was considered by some writers to be the inaugural work of Mozambican literature, until the end of the Second World War. To this period belong João Albasini's book and the scattered poems of Rui de Noronha (1905 - 1943), also published posthumously, "*Sonetos*". Rui Noronha's poetry is pioneering in its content, because it describes the problems of black and mixed race people.

- The third period – “*Formação*” - (1945/1948 - 1963) is marked by the awareness of writers influenced by Neo-realism and Negritude. Some of the best known authors from this period are Noémia de Sousa and José Craveirinha. Noémia de Sousa wrote her poems between 1948 and 1951, and her book "*Sangue negro*" (1951) was composed of 43 poems.

José Craveirinha was considered the most prestigious national poet. His poetry covers themes of colonial domination and national identity. The texts have epic marks and function as concentrated accounts or indirect references to the history of the people of Mozambique.

It was during this literary period that Mozambican literature achieved its definitive autonomy written in the Portuguese language.

- the fourth period – "*Desenvolvimento da literatura moçambicana*" (1964 - 1975) - the texts of this period are of a political nature and the poems are anti-colonialist with themes about the armed struggle in Mozambique, by several writers, such as Eugénio Lisboa, Rui Knopfli, and the Portuguese António Quadros. In the 1960s and 1970s, many writers felt Mozambican and/or Portuguese, which created a tendency for many intellectuals, writers and artists to feel that they had an undefined or double national identity.

This created a tendency for many intellectuals, writers and artists to feel that they had an undefined or double national identity, and they started to produce texts with themes related to Mozambique, such as Guilherme de Melo, Rui Knopfli, Jorge Viegas, Sebastião Alba, Lourenço de Carvalho, Eduardo Pitta, Eugénio Lisboa, Ascênsio de Freitas. Other writers such as Mia Couto, Heliodoro Baptista, Leite de Vasconcelos unreservedly assumed the Mozambican citizenship.

- the fifth period – "*Consolidação"* (1975 - 1992) - where the autonomy and extension of Mozambican literature were finally solid and stable. The book "*Silêncio escancarado*" (1982) by Rui Nogar (1935-1993) and a large production of texts of patriotic exaltation about the heroes of the struggle for national liberation stand out.

The publication of Mia Couto's poems "*Raiz de orvalho*" (1983) and the magazine Charrua (1984) opened a new perspective and a new generation of writers: Ungulani Ba Ka Khosa, Hélder Muteia, Pedro Chissano, Juvenal Bucuane.

The publication of Mia Couto's book of short stories "*Vozes anoitecidas*" (1986) caused controversy and discussion in the literary world and beyond. However, from that moment on, the writer's free creativity was accepted, as well as any approach without taboos and prejudices.

The publication of Mia Couto's novel "*Terra sonâmbula*" marked the end of the post-independence period.

2.1.2. Cape Verdian Lusophone Literature

For centuries, Cape Verde was completely dependent on Portugal for any activity, even in the case of education. Even with the creation of the Cape Verdean press in 1842 and the publication of editions entirely produced in Cape Verde, it is still considered that until 1930 there was no production that could be considered Cape Verdean literature (literary texts from the archipelago continued to use the Portuguese model). In fact, during that period, Cape Verde was trying to move away from Africa in order to ensure better political conditions on the part of Portugal.

Pires Laranjeira (1995: 180) considers that Cape Verdean literature is divided into six periods:

- the first period – "*Iniciação*" – (from the origins until 1925), which is marked by a set of texts highly influenced by the two phases of low Romanticism and Parnassianism that precede the modern phase. The novel "*O escravo*" (1856) by José Evaristo de Almeida is considered one of the first elements of Cape Verdean fiction.

- the second period – "*Hespiritano*" – (1926 to 1935) which preceded the modernity embodied by the Clarity movement (1936). In general, the texts mirrored Cape Verdeanism, characterized by a "*regionalismo telúrico*", where there are texts about hunger, the wind and the dry land, or a certain dissatisfaction and discomfort with the system, in an atmosphere very close to naturalism.

- the third period – "*Regionalistas ou Claridosos*" – begins in 1936-1957. In March 1936, the magazine Claridade nº 1 is published in Mindelo, on the island of S. Vicente, which aims to be an intellectual movement for the cultural, social and political

emancipation of Cape Verdean society. The main faces of this Claridade movement also appear in publications: Jorge Barbosa "*Ambiente*" (1941) and "*Caderno de um ilhéu"* (1955); Manuel Lopes "*Os Poemas de quem ficou*" (1949) and "*Chuva braba*" (1956).

- the fourth period – "*Cabo-verdianitude*" – (1958 to 1965), marked by a short article by Gabriel Mariano (1958), and until much later by the virulent and celebrated essay by Onésimo Silveira (1963), which provoked a real polemic around the quiet acceptance of the Clarity patriarchy.

- the fifth period – "*Universalismo*" – (1966 and 1982), assumed by the poems printed in Coimbra João Vário (João Manuel Varela), when the PAIGC was engaged in the struggle for national liberation.

- the sixth period – "*Consolidação*" – (1983 to the present day), began with a phase of contestation, common to the new independent countries, to gradually assert itself as the true moment of Consolidation of the literary system and institution. The first moment is dominated by the publication of the journal *Ponto & Vírgula* (1983-1987), led by Germano de Almeida and Leão Lopes […].

2.2. The Female Lusophone Literature

Passos emphasises the unique experience offered by female writers, in that their works often explore the theme of gender and more broadly, post-colonialism, from a women's perspective.

Isabel Fêo P.B Rodrigues (2010) talks about how writing has allowed women to share their lived realities with the world. This is particularly important as it allows people to visualise the personal experience of these female authors and, on a broader scale, visualise the personal experience of women from that specific country. This

newfound freedom is, however, diminished by the lack of translation of the works of Lusophone women writers, therefore, their ability to reach a wider audience is limited. African female writers were excluded from publication opportunities, being labelled as mute, however, what a male-dominated society labelled as mute was actually the denial to being heard Lusophone literature is unique in that it is literature that has been built up and bolstered by previous African literature that has already successfully engaged with the theme of colonial oppression and its subsets African female literature has more specifically focused on weaving the intimate and personal elements of womanhood into broader political themes (Rodrigues & Sheldon, 2010).

During the wars for liberation, Lusophone women writing was often a product of the struggle for national liberation, and female writers were actively engaged in denouncing colonial oppression. However, there has been a move towards the Lusophone female writers have turned to themes of a more personal, more intimate nature. Whilst still basing some of their works in a post-colonial context, many Lusophone female writers are linking this context to their intimate lives and sexual experiences. This is evident when Rodrigues talks about how Paulina Chiziane moved from characterising African women as victors of struggle to talking about their perspectives on love, sexuality, and intimacy. Paulina Chiziane used her writing to explore sexuality from a female perspective and by doing so, discredited the notion that women cannot be actively involved in their own sexuality and be more than just a mother, daughter, sister, or wife. Paulina Chiziane's work allows women to be seen as active, social, sexual beings with their own feelings and opinions and desires. Her novel *Niketche: Uma História de Poligamia* expands on the notion that women can explore social roles that do not fit into a traditional society.

Allen (2020), in her interview with Chiziane, identifies Chiziane's works as being representative of post-colonial and post-independent Mozambique. Chiziane's novels are two-fold, they serve a dual purpose. On one hand, Chiziane's novels are just that. They are fictitious stories. However, Chiziane's work also serves to critique the cultural development of Mozambique. Mozambique is a country where belonging is central to one's identity and Chiziane's novels disrupt this notion that if you do not belong and confirm to society, you have no identity (Allen, 2020).

Isabel Fêo P.B Rodrigues (2010) not only explores the ways in which Lusophone African female writers have expanded on the concept of what it is to be a woman during the post-colonial period, but also on the feminist perspectives present in Lusophone Africa. Many African feminist scholars have argued for a feminist perspective that is unique to the struggle of African women and Third world women as their struggle extends past the fight against patriarchy. The feminist perspective in Lusophone Africa is not only based on the more well-known struggle for gender equality but also on the struggle against systemic violence that is present on every social level. By exploring the intimate realms of the female experience, Lusophone female literature lays bare the female experience of the post-colonial period.

African feminism, according to Ruvimbo Goredema (2010), aims to differentiate between those who were colonised and those who were colonised. Despite it originating from the Western Culture, it cannot be defined by any specific feminist movement as is the case with Western feminism. African feminism is dependent on three political periods, the pre-colonial period, the colonial period, and the post-colonial period. These periods also differ between African countries as each African country has its own unique historical struggle for liberation (Goredema, 2010), as was previously explained by Passos (2008) when they explained the need to

contextualise Lusophone literature within their territory as each Lusophone territory is characterised by certain events and a certain way of life.

Rodrigues also talks about the post-colonial experience of Cape Verde and how Cape Verde was not affected by wars for independence but rather unrelenting famines and how the literary movement known as *Claridade* hardly featured the female perspective. This movement, the first literary movement was born from the first Creole elite, the educated and literate Creoles (Hamilton, 2010). This explains the importance of the works of authors such as Vera Duarte in "portraying women as socially liberated agents capable of commanding their lives and passions" (Rodrigues & Sheldon, 2010: 85).

During *Claridade*, one of the most prominent themes present was the impact of migration on the Cape Verdean identity (Rodrigues & Sheldon, 2010). This, as well as large-scale famines were themes that often formed the backdrop of character creation.

Not only is the translation of the works of women writers limited, but previously, the Portuguese language was often reserved for the male elite, thus constricting the literary growth of Lusophone women. This sentiment was echoed by Rodrigues (2008). The active engagement of women writers in the struggle against colonialism also provided Lusophone women with the opportunity to increase publications concerned with the place of women in the future of independence. Rodrigues (2008) provides much-needed context as to the colonisation of Cape Verde and how Cape Verde was a deserted island inhabited by the Portuguese and African slaves in the 1400s, resulting in a mixed-race population. Despite the lack of translations of women writers, there has been an increased effort in the studies of women in the post-colonial era and the effects of colonisation on the lives of women. Attempting to locate

translations of Vera Duarte's novel *De Risos e Lágrimas* proved an impossible task. Thus, just proves that there are still works of Cape Verdean female writers that are still not given a space in the global literary environment due to a lack of translations and a lack of access. Rodrigues emphasises the effort made by female writers in Lusophone countries in pursuing a change to improve the situations of women and the place held by women in fighting for liberation from colonialism.

African literature, including the literature of both Mozambique and Cape Verde, can never truly be severed from the political and sociocultural environments from which they evolve (Micheletti, 2019). Within the works of various female authors from Cape Verde and Mozambique, the issues arising from the post-colonial context of both countries are quite evident. Some narratives within female literature have even gone as far back as the colonial period to provide historical context to readers. This revisiting has often had the effect of providing a platform for silenced voices. One of the themes present in the works of Paulina Chiziane is the theme of the nation at war. In her novels, the theme of a nation at war is often connected to the realities of civil wars, that is drought, famine, and displacement.

Often, these female authors start their work with a preoccupation with a nation at war and move onto other topics surrounding women (Micheletti, 2019).

In the search for national identity, one of the issues that have arisen is the non-recognition of women's participation (Micheletti, 2019). Often, women in the post-colonial period of Mozambique have had to face the intersection between their ancestral African traditions and modernity, both prescribing different rules and ways of living. Authors such as Paulina Chiziane, in her literary works, have focused on family relations and more specifically, polygamy. A great deal of her work also criticises certain forms of masculinity. The works of Paulina Chiziane can be said to

be an act of female resistance, resistance in the context of the colonialist process and male hegemony (Micheletti, 2019). It is important to keep in mind that whilst Chiziane's work can be seen as an act of female resistance, Chiziane herself has never claimed her writing to be feminist (Allen, 2020). Chiziane's novels have often challenged ideas and concepts readily accepted, defended and unquestioned by society. The topics of Chiziane's novels have often created conflict for the author and her relationships. However, this never prevented Chiziane from critiquing, and sometimes simply ventilating concepts such as religion (Allen, 2020). Mozambique, as a newly independent country, is still plagued by colonial beliefs and rules about what is good and proper and Chiziane's readiness to confront these accepted ideas of what is good and proper has often caused anger and sparked debates among Mozambican people (Allen, 2020). It is Chiziane's belief that "[t]he function of the author sometimes is to provoke debate among people" (Allen 2020).

2.3. Paulina Chiziane's Narratives

Whilst most of the narratives of female authors from Mozambique and Cape Verde take place in a colonial or post-colonial setting, these narratives give life to the realities of the women of those times. Women who have been oppressed by their male counterparts (Micheletti, 2019). Female characters are often portrayed as subservient, simply existing to obey, serve and die. These narratives also delve into the idea of female sexuality and the lack thereof, expressing how womanly desire was seen as prohibited and taboo, and how a woman's life exists to satisfy male desires. Throughout Chiziane's novels, she has presented female characters of a complex nature and through these characters, Chiziane challenges their perceived victimhood, and in doing so, Chiziane challenges the perceived victimhood of women in a post-

colonial Mozambique (Allen, 2020). This act of challenging emphasises how women can be accomplices in the endless perpetuation of the very gender norms that are harmful to women (Allen, 2020). Chiziane's female characters present challenges to accepted social norms (Allen, 2020). They call into question the sacrosanct Mozambican traditions and defy constructs of social power (Allen, 2020).

Paulina Chiziane, in her novel *Ventos do Apocalipse*, she even goes as far as to describe the tradition of lobola as a business exchange of valuables and cash, a woman's life bought, her sexuality oppressed. As is characteristic of Paulina Chiziane's work, as well as the work of other female authors from Mozambique and Cape Verde, the subservient woman character evolves, through her struggles and tragic experiences, into a woman refusing to accept her role in her life as ancillary. Rather, she begins to make her own decisions about her life and takes control of her destiny. Even when the role of the woman in a narrative is that of a mother or a grandmother, their contribution to the historical development and political struggles of a nation are emphasised through their power to create life and influence their children, for without the mother, where would humanity be (Micheletti, 2019). Chiziane's ability to present her characters' mannerisms intimately and express "complicated cultural narratives in plain language" (Allen, 2020) has allowed Chiziane to confront and critique the Mozambican society and the criteria that dictates one's aptitude for being and belonging. (Allen, 2020).

The work of Paulina Chiziane, a Mozambican female author, has always been heavily centred around women and the struggles and oppression faced by women in society and more specifically, the Mozambican culture. Mozambique's post-colonial context is a collective one where individuality is alien. Chiziane's ability to critique the still male-dominated and racist Portuguese post-colonial environment without

restriction emphasises her individuality in a collectivist nation, and yet, Chiziane's dedication to writing novels that do not feature in Mozambican bookstores contributes to Mozambique's collective history (Allen, 2020). Thus, her act of writing is both individualist and collectivist in nature.

2.4. Vera Duarte's Poetry

The Republic of Cape Verde, during the struggle against Portuguese domination, used literary art as a mechanism for resistance (Pinheiro & de Oliveira, 2015). Cape Verdean literature explored notions around the construction of identity, the autonomy of literature and the native language, thus rebelling against the Portuguese language imposed as the official language.

Vera Duarte is a well-known poet from Cape Verde. Duarte is also a woman magistrate and a judge. Duarte, through her poetry, has been highlighting the difficulties faced by the residents of Cape Verde in nonconventional ways. Her poetry has given rise to new aesthetics that are more delicate and sensitive, but still equally impactful in reaching the voices of other female writers who came before her. Vera Duarte as a woman was the first to reach magistracy in Cape Verde and at the age of 18 years, she has begun to publish her poems in newspaper literary supplements, winning her an honourable mention in the National Independence Literary Contest. Despite being a winner of several awards and a member of several commissions, Duarte's career has been plagued by the struggle in favour of human and social rights (Pinheiro & de Oliveira, 2015).

Duarte as a child, grew up in an artistic household immersed in the culture of Cape Verde (*Vera Duarte – Por Grandes Causas, Pela Vida E Pelas Pessoas*, 2012). The author's father was a lover of music and a piano player. This allowed Duarte to

be surrounded by great musicians and to cultivate her artistic proclivities (*Vera Duarte – Por Grandes Causas, Pela Vida E Pelas Pessoas*, 2012). This immersion in an artistic environment allowed Duarte to recognise how she could use poetry to express her ideas, opinions and beliefs. Through poetry, and her involvement in the judiciary and with Human Rights, Duarte was able to express her commitment to causes of import to her. Causes such as violence against women (*Vera Duarte – Por Grandes Causas, Pela Vida E Pelas Pessoas*, 2012). Like Chiziane, Duarte's commitments were reinforced by personal experience. Chiziane's novels often expanded on oral stories shared with her by other individuals within a Mozambican context. Duarte's strong commitment to fighting violence against women was reinforced by her aunt's own experience with domestic abuse (*Vera Duarte – Por Grandes Causas, Pela Vida E Pelas Pessoas*, 2012).

As an individual with a strong opinion on feminine freedom, Duarte's works evolved to clearly reflect her awareness of having a female voice in Cape Verdean literature and her ability to voice and give voice to the position of Women in Cape Verde's society. Not only did Duarte possess a voice within the literary sphere of Cape Verde, Duarte, as a member of the legal fraternity, but also exercised and cultivated a deeper knowledge of the position of women in Cape Verde's society (*Vera Duarte – Por Grandes Causas, Pela Vida E Pelas Pessoas*, 2012). The author's national and international involvement with Women's Rights and Human Rights only served to strengthen her literary voice and drive her passion for advocating for women. In both the literary environment and legal environment, Duarte remains an avid activist for Women's Rights.

Within the Cape Verdean society, women have had an important role in the construction, transmission, and perpetuation of the Creole culture. It is important to

remember that Cape Verde has been plagued by male emigration, resulting in women having a significant impact on the development of Cape Verde. Also of importance is the agricultural nature of Cape Verde and the position that women occupy in the agricultural industry. The role that women play in the construction, transmission and perpetuation of the Creole culture cannot be overstated. Women in maternal roles impact how children are exposed to language acquisition, traditions of the community, customs, religion, beliefs, cuisine, and music. Not only in the maternal role but women also, through the act of oral tradition, transmit stories and experiences at evening gatherings. The women of Cape Verde are multi-dimensional. They are agricultural field workers, they are spouses, they perform domestic chores, and they exist inside and outside of the home.

The contribution that women made to the development of the Republic of Cape Verde was not adequately representative of their treatment in society. Around 1981, the Organisation of Women in Cape Verde was established to fight for the emancipation of women, the gradual triumph over the feminine space in Cape Verdean Society, with the purpose of establishing both objective and subjective conditions that would allow women to actively partake in the transforming of their own living conditions and the promotion of their complete integration into the development of Cape Verde (Pinheiro & de Oliveira, 2015).

Post-colonial Cape Verdean poetry is seeing the poetic female voice transitioning from silenced to heard. Woman's lived realities are now being accurately represented through post-colonial Cape Verdean poetry. The dissatisfaction that many Cape Verdean women are experiencing in the post-colonial era is being acknowledged and challenged. Traditionally, Cape Verdean poetry saw women as non-participant characters confined to the Cape Verdean harbours in their submissive waiting of their

male relatives to return home from their maritime excursions. Post-colonial female Cape Verdean poetry is reclaiming the sea as the everchanging epicentre of feminine unconscious memory (Alpert, 2013).

Vera Duarte has often expressed her works as being moulded and reinforced by social themes and her writing as being an expression of emotions (Robert et al., 2008). Large portions of Vera Duarte's poetry include the theme of passion. The passion of the self, the other, the woman, and the Archipelago. Duarte is a poet that writes with emotion and seeks to impart messages of tolerance, of beauty and freedom (Pinheiro & de Oliveira, 2015). Her works explore the female consciousness and attempt to free the passion that has been so deeply repressed by so many women of Cape Verde (Secco, 2016). A lot of her works touch on the theme of female sexuality and the intimate and sensual experiences of women (Pinheiro & de Oliveira, 2015).

As an unwavering supporter of women's rights, Duarte also advocates for the right of women to have possession over the lustfulness of their bodies, and to become mistresses of their sexual desires (Secco, 2016). The voice of the woman and nature also feature in her work. Duarte seeks to explore human life through nature, and not only nature in the sense of animals and plants, but nature in terms of the four elements of fire, water, earth, and air. Duarte's literary work can be seen as taking a global stance. She uses her work and her social and professional position in society to cast a light on issues around human rights, the fight for education, citizenship, the promotion of family, health and justice, the fight against poverty, the fight against violence against women, and issues around the disabled, imprisoned, and immigrants (Pinheiro & de Oliveira, 2015).

Duarte's post-colonial work also merges her themes of passion and love with the more traditional Cape Verdean themes of emigration and desertion as a means to

escape restraints (Alpert, 2013). The ever-present theme of the sea often connoted a sense of confinement (Tindó Secco, 2007). Due to Cape Verde being an island nation, women were often relegated to waiting by the wharf, waiting for their partners, their lovers, and their sons. However, Duarte's works challenge the submission of women, her works challenge the idea that women of Cape Verde were to always be constrained to the island, that women of Cape Verde were to always be subjected to the loss of a male figure, an imprisoning nostalgia (Tindó Secco, 2007). The woman becomes the writer, the poet. The woman becomes the centre of her own universe, her own passions and desires (Tindó Secco, 2007).

CHAPTER 3

Methodology

The methodology that will be used will be qualitative. Qualitative research can be described as research that describes, explains and interprets data that has been collected (Williams, 2005). It is research that attempts to construct new propositions and theories (Williams, 2005). There are five different types of studies that fall within the area of qualitative research, and these are the phenomenological study, the ethnography study, the grounded theory study, the case study, and the content analysis study (Williams, 2005). The most relevant study that will be applied to this dissertation will be the content analysis study as a comparative study will be conducted on primary and secondary research.

Content analysis can be defined as an in-depth analysis and examination of the content of a particular body of work in order to identify any biases, themes or patterns (Williams, 2005). The type of work that is analysed often consists of primary and secondary research, such as journal articles, books and newspapers (Williams, 2005). A comparative study is used, like the content analysis study, the test new theories through the act of data exploration (Marx et al., 2013). Like the content analysis study, the comparative study is used to identify themes and patterns in different bodies of works and then compare those patterns and themes to discern similarities and dissimilarities (Marx et al., 2013).

As explained above, qualitative research is often used to analyse data that is obtained from observations, interviews, as well as written documents (Patton, 2005), as will be done in this dissertation. This dissertation will analyse the primary texts of that of Vera Duarte's novels *De Risos e Lágrimas* and *A Reinvenção do Mar* and

Paulina Chiziane's novels *Niketche: Uma História de Poligamia* and *Ventos do Apocalipse*. The content of the above texts will then be further analysed using comparative analysis, thematic analysis and narrative analysis. A cross-sectional time horizon is best suited to this study as it has to be completed within a year. Thus, a longitudinal time horizon, which takes snapshots of data from the same participants at different intervals, would not be feasible for this study.

This qualitative methodology is most appropriate to this study as it aims to compare the works of two authors from two countries, all to assess the influence of the post-colonial era on their works and how the notion of womanhood is presented throughout. This qualitative methodology has been used by several other authors who have also conducted a comparative study on the works of Lusophone authors in order to identify similar and dissimilar themes. One example of an author using this qualitative methodology is Isabel Rodrigues, who, in her article titled "Cape Verdean and Mozambican women's literature: liberating the national and seizing the intimate", compares the works of Paulina Chiziane and Dina Salústio, in an effort to demonstrate how their works focus on both the political aspect of decolonisation and the role that female sexuality plays in post-colonial period (Rodrigues & Sheldon, 2010).

This research will then be analysed using thematic analysis, comparative analysis, and narrative analysis. The thematic analysis consists of "identifying, analysing, and reporting patterns (themes) within data" (Braun & Clarke, 2006). Comparative analysis is used to identify themes and patterns in different bodies of works and then compare those patterns and themes to discern similarities and dissimilarities (Marx et al., 2013). Narrative analysis has its focus on how an individual presents themselves, seen through their own eyes (Burck, 2005). A thematic analysis will be useful in identifying the recurrent themes in the primary and secondary texts, a

comparative analysis will be necessary to explore the identified themes and how those identified themes are similar and/or dissimilar, and a narrative analysis will provide insight into what is being portrayed by the authors and what is purposefully not being portrayed.

The author of this dissertation, in obtaining secondary research in the form of journal articles, books and so forth, made use of the University of the Witwatersrand's access to a multiplicity of approved journals and journal articles as the author's first source of research. Obtaining access to Paulina Chiziane's works did not prove a challenge as Chiziane's works are widely published. The author of this dissertation was able to access Chiziane's works online on the platform known as Google Play Books, making analysing and interacting with her works relatively easy. On the other hand, obtaining access to Vera Duarte's works proved more difficult. Despite being a celebrated writer, it was not possible to gain access to Duarte's works on any online platforms. As the author of this dissertation resides in South Africa, gaining physical access to Duarte's works was not possible. As such, the author of this dissertation had to organise with friends and family to bring the physical texts of Duarte's works from Portugal as access to these texts in South Africa was not possible.

CHAPTER 4

Data Collection and Analysis

Data will be collected by firstly reading the chosen works of both Paulina Chiziane and Vera Duarte, and thereafter, reading secondary resources that speak to both authors, their works as well as the historical contexts of Cape Verde and Mozambique. The research will also be conducted on the notion of womanhood in Africa. In order to effectively analyse each novel by Paulina Chiziane and Vera Duarte, it is important to understand and elaborate on each research question. In order to discuss how the post-colonial period of Cape Verde and Mozambique influenced the works of Paulina Chiziane and Vera Duarte, it is important to understand the historical and post-colonial period of each country and how this post-colonial period influenced female Lusophone writers in general. To further elaborate, one would need to analyse the roles that Paulina Chiziane and Vera Duarte played during the post-colonial period. It would be useful at this point to consider the individual opinions and political contributions of both authors. Understanding the roles that both authors played during the post-colonial period would allow for a broader, more holistic understanding of how the post-colonial period features in their works. It is noted that Chiziane's works seem to be centred around women within the cultural and societal context of Mozambique and in considering women within these contexts, Chiziane critiques Mozambique's patriarchal and traditional systems that perpetuate gender norms that are harmful to women. Chiziane even goes as far as to critique women's role in perpetuating these gender norms through complicity. With regards to Vera Duarte, the sea, in Cape Verdean poetry, has been linked to the colonial period in that it is associated with desertion and emigration of Cape Verdeans. However, women in post-colonial Cape

Verdean poetry and even Vera Duarte's poetry are reclaiming the theme of the sea to make it their own.

When looking at the notion of womanhood, it would be important to consider whether this notion, this concept, is definable or whether 'womanhood' is too broad a notion to define. If it cannot be narrowed down into a definition, the question that must then be considered is whether it would suffice to state that the notion of womanhood encompasses any and all themes relating to the women of Mozambique and Cape Verde and their female experience, and in the same vein, how the notion of womanhood is presented by each author. Once it is established what would or could be considered 'womanhood', the works of Paulina Chiziane and Vera Duarte must then be analysed to discern how this notion of womanhood features in their works and to what extent this notion relates to the post-colonial female experience.

Once it has been established how the post-colonial context and the notion of womanhood feature in the works of Paulina Chiziane and Vera Duarte, the comparative nature of this dissertation would require that the themes presented in each novel be compared to assess their similarity and dissimilarity. The working assumption is that both authors, having been born and raised in two Lusophone countries where the post-colonial experience was different, will present differing themes. For example, Vera Duarte's works are heavily centred around the notion of emigration and desertion, whereas Paulina Chiziane's work are more centred around Mozambique's wars for liberation. Regarding the notion of womanhood, Paulina Chiziane is more focused on women in Mozambique's cultural and social context.

Whereas Vera Duarte is more focused on the individual women and their experiences with a passion and love that is so severe it is almost crippling. It is at this point that the authors' political contributions to their country's liberation might become

evident. Both authors were born during the colonial regime. Chiziane, during the post-colonial conflict, was involved with the Mozambican Red Cross and even now, Chiziane remains involved with women's associations and groups throughout Mozambique (Martins, 2001). Duarte was, and still is, very involved with the political and social systems of Cape Verde (Hamilton, 2010). Duarte uses her legal career to fight for human rights and against human rights violations and uses her poetry to express the right of women to take ownership of the erotic and the intimate and as a consequence, their lives (Tindó Secco, 2007). Both authors have different upbringings, but both authors use their literary profession to critique the position of women in society and effect change.

Data Analysis

4.1. Introduction

This study will analyse Vera Duarte's novel *De Risos e Lágrimas* and *A Reinvenção do Mar* and Paulina Chiziane's novel *Niketche: Uma História de Poligamia* and *Ventos do Apocolipse* and compare how the post-colonial period and the concept of womanhood are presented in their works and in what ways these themes are similar and/or dissimilar.

Vera Duarte's novel, or collection of poems, titled *De Risos e Lágrimas* was first published in 2018, thus it is a relatively new publication. It is comprised of four books, or chapters, each containing poems related to a specific theme or topic. The first book is headed "*Das rotas do meu ser*", the second book is titled "*Das rotas do meu sangue*", the third book is titled "*Das rotas das lágrimas*", and the fourth book is titled "*Das rotas do encantamento*". As a starting point for this analysis, the literary art

originating from Cape Verde has kept the construction and the transmission of the Creole culture at its forefront. The exploration of the native language and the Creole identity has been used continuously, as a form of resistance to Portuguese domination and continues to be explored to expand and promote Cape Verde culture.

Vera Duarte, not only a celebrated poet but also a magistrate, uses her literary and social voice to express the theme of passion for the Archipelago, passion for the Creole culture. Her work *De Risos e Lágrimas* is no exception to this theme as three of her poems in the fourth book titled "*Das rotas do encantamento*" are written in the Creole language. The use of the Creole language in her published work can be seen as an expression of the Cape Verdean identity as well as a form of resistance to the more widely spoken European Portuguese. However, Duarte is still using European Portuguese as a vehicle to spread her messages of tolerance, of beauty and freedom. In a way, manipulating and burdening the previously colonial official language in a way that makes the work more accessible.

Duarte's collection of poems in *De Risos e Lágrimas* covers themes such as freedom, personal and historical memory, Cape Verdean culture, women and their place in society, passion and love, and war and hope. The work that is the topic of this essay explores Vera Duarte's journey, her routes, in the geography of freedom-seeking through an intimate and emotional lyricism, together with a social and humanistic amorality, in which the dimension of the feminine subject gains special intentionality (Duarte, 2018a). The first route, the route of being starts with her poem *Leit motiv*. In this poem, we can see that freedom is the driving force for the entire novel. A personal, social, and literary freedom that swings between laughter and tears. Everything that Duarte expresses, has already been expressed through other voices and other songs, but she wants to express, and she does, so that she may amplify the

refrain of freedom (Duarte, 2018a: 17). The term “refrain” refers to a repeated line or number of lines in a poem or song. Throughout her novel, Duarte repeatedly emphasises the importance of freedom. Her poem titled *Simplesmente sou!*, is one of an autobiographical nature. Duarte shows how she self-renews herself and how she re-constructs her own space and being, “*De dores e prantos / Ventres e quebrantos / Aços e sílabas / Simplesmente / sou! / E busco um outro começo / Construo um outro futuro*” (Duarte, 2018a; 18). This poem is a reflection of the struggle of the fundamental duality of laughter and tears, “*De risos e lágrimas*” (Duarte, 2018a: 18).

Not only are Duarte’s poems in her novel *De Risos e Lágrimas* expressions of the theme of freedom, but they also serve as dedications to important figures in her poetic journey. Her poem *Acrobata da palavra* is a tribute to the memory of the poet Corsino Fortes as is her poem *Leit motiv* (Duarte, 2018a: 17). Her lines “*Por outras vozes / Outras canções*” (Duarte, 2018a: 17) emulates from Corsino’s inspirational poetry. Other dedications can be found in her collection of poems, especially “*Das rotas do encantamento*”, which contains dedications to personalities such as Jorge Alfama (Duarte, 2018a: 35), Arnaldo França (Duarte, 2018a: 36), Amílcar Cabral (Duarte, 2018a: 37), Zumbi dos Palmares, and Nelson Mandela (*Para sempre Mandela* (Duarte, 2018a: 42). These personal, biographical, and historical dedications throughout her collection of poems resonate with her dedication of the Cape Verdean poet Corsino Fortes. These dedications serve the function of rescuing personal and historical memory and rescuing local culture in Cape Verde.

Duarte’s anthology *A Reinvenção do Mar* (2018) is a collection of ten of her published and celebrated works, published in 2018, on the 25th anniversary of her first work *Amanhã Amadrugada*, published in 1993. Included in this anthology are the following works: *Amanhã Amadrugada* (1993), *O Arquipélago da Paixão* (2001),

Preces e Suplicas ou os Cânticos da Desesperança (2005), *De Risos e Lágrimas* (2018), and *Exercícios poéticos* (2010). This very personally selected collection of Duarte's works only serves to amplify the intense passion of Duarte's writing, the passion of what it is to be fully and humanly woman and the passion of Cape Verde and Cape Verdeanness. *A Reinvenção do Mar*, loosely translated into English is the "Reinvention of the Sea".[1] As previously emphasised, many Cape Verdean women were reflected in traditional Cape Verdean poetry as inactive participants of life, relegated to the Cape Verdean harbours for the sole purpose of waiting for the return of the male figures in their lives (Alpert, 2013). However, and as is emphasised by the title of Duarte's anthology, *A Reinvenção do Mar*, the female post-colonial poetry of Cape Verde is seeing many Cape Verdean poets reclaiming the sea as the everchanging epicentre of feminine unconscious memory (Alpert, 2013).

Where Vera Duarte expresses her literary opinions and ideas in the form of poetry, Paulina Chiziane expresses her literary ideas and conceptions in the form of narrated novels.

The way in which Paulina Chiziane began constructing the story of *Niketche: Uma História de Poligamia* (2012) was not done as one may have expected. The story *Niketche* was constructed based on events that Chiziane had witnessed herself, and relationships in Chiziane's community that the author observed. The characters in the novel are based on women that Chiziane spoke to, and their experiences and stories become the backbone of her novel (Allen, 2020). Other novels of Chiziane have been birthed in the same manner, finding truth and relevance in the experiences of those around the author, and Chiziane, giving life to their "oral confessions" (Allen, 2020).

[1] Quotation or text translated to English by the Author of this Dissertation.

Chiziane's novels can be categorised as relatable. It has become apparent to the author that her stories are common, stories that have been lived out and experienced by many Mozambican people (Allen, 2020). In a sense, it is as if Chiziane's novels have given those who have lived her stories, permission to accept their lived experience as a shared experience.

This novel *Niketche: Uma História de Poligamia* (2012) is not narrated as most novels or stories are. Most novels are written from the characters' perspective as well as a third persons perspective. However, this novel is written from the characters' internal perspective and is told through the main character's (Rami) inner thoughts and feelings. The effect of this is that the novel is told from a subjectively personal and emotional place, creating the feeling of connection between the character, who becomes the narrator, and the reader, as if the reader is partaking in the narrator's real and personal experience. This style of storytelling disregards the author and places the narrator, Rami, at the centre of the story whereby every experience is her own subjective experience, almost as if it is Rami who is sharing her story with the reader, and not Paulina Chiziane. Throughout Chiziane's novel, the themes of the nation at war, the woman and female sexuality, the family unit and polygamy are extensively elaborated on.

The word "*niketche*" itself originates from an indigenous language that is spoken in the north of Mozambique. It is used to describe the phrase "the dance of love" (Hamilton, 2017). This, coupled with well-represented polygamous relationships, lays the foundation for a story of love and passion.

The other work of Paulina Chiziane that forms the basis of this study is *Ventos do Apocalipse* (2003). *Ventos do Apocalipse* (2003) consists of a Prologue (Chiziane, 2003: 7), and the Main story, Part I (Chiziane, 2003: 14) and Part II (Chiziane, 2003:

100). Contained in the Prologue are three short and concise, but powerful introductory stories. These short stories are different, yet interrelated.

At the outset of this particular work, we are immediately introduced to the theme of storytelling. Before the commencement of these short stories, Chiziane calls the reader to "[…] *vinde, escutai repousando os corpos cansados* […]." "*Quero contar-vos histórias antigas, do presente e do futuro* […]." (Chiziane, 2003: 8). As already explored above, Chiziane sees herself not as a novelist, but as a storyteller. Chiziane's works have the effect of taking the African tradition of oral storytelling and making it accessible to all by transferring these oral stories to paper or putting pen to paper, so to speak. In doing so, Chiziane is able to present to the world the lived realities of the people of Mozambique and introduce global readers to the African traditions, cultures and unique history of those who have lived, live and have passed through Mozambique. The author can protect, give life to, and lend to the stories an everlasting agelessness. Chiziane is also able to show the people of Mozambique that their stories, their lives, are not so different. That they share common experiences.

This introduction to the three short stories sees an elder, calling on those around them to come and sit and hear the "[…] *histórias antigas, do presente e do futuro* […]." (Chiziane, 2003: 8). It sees a member of the community who wants to "[…] *ouvir as histórias, eu vou*. […] *quero ouvir coisas de terror, da guerra e da fome. Esta noite faremos uma grande fogueira, meu irmão, vamos à floresta buscar lenha.*" (Chiziane, 2003: 8). Here we see the elders call on the community, young and old, to gather around them so that they may share their knowledge and experiences, and we see the community respond, yearning to consume it all.

One of the ways that Chiziane places great emphasis on the traditions and culture of Mozambique is to introduce the reader to uniquely Mozambican and African

words and phrases. For example, Chiziane makes use of words such as "*timbila*" (Chiziane, 2003: 7) and "*xipalapala*" (Chiziane, 2003: 8). The "t*imbila*" is a type of wooden xylophone often used by the Chopi communities of southern Mozambique ("Chopi Timbila," n.d.). A "*xipalapala*" is a type of instrument usually constructed from an animal's horn ("National Treasure Gets Lifeline From Lottery," 2004). Another uniquely African phrase used by Chiziane is "KARINGANA WA KARINGANA" (Chiziane, 2003: 8). This Mozambican phrase is best explained by Tavares (2014) as:

> "a very specific oral practice in which the readers are called to listen to the stories about to be told. Hence this tradition of storytelling around the fire, which brings together the eldest and the youngest to share knowledge and ensure its propagation from one generation to the other, directs the participants to a common and shared knowledge of memory, approximating them to a recognizable reality and experience and, therefore, allowing them to imagine themselves as a community.". (Tavares, 2014)

The first short story is titled "*O marido cruel*" (Chiziane, 2003: 8). This short story introduces us to a land of paradise, being Mananga. Mananga is located in Mpumalanga and is a border post between South Africa and the north of Eswatini. In the times of the older generations who "[…] *obedeciam às leis da tribo* […]" and were connected to the gods, Mananga was a paradise land, a land of exaggerated fields of green and waters that flowed readily (Chiziane, 2003: 8). However, with the birth of the newer generations, and the "[…] *infâmias* […]" that followed them, the gods began to take revenge, and they brought about a great drought that left the land "[…] *triste e desolador*. […] " (Chiziane, 2003: 9). With food sources dwindling, a man devoured all and were left with nothing. This is the setting within which this short story takes place,

a land once plentiful is left drought-stricken and desolate. Within this short story, we encounter a "[…] *homem bonito, que tinha uma mulher encantadora, e filhos adoráveis.*" (Chiziane, 2003: 9). However, with the struggles brought on by the lack of sustenance, the man began turning on his wife, blaming his "[…] *pobre companheira, mulher* […]" for the children that were accustomed to eating too much, for the maize that was never enough, for giving birth to too many mouths to feed (Chiziane, 2003: 9). After the wife discovered that her husband was secretly storing honey for himself and sharing none with his family, the wife called the family together and "[…] *condenou a atitude criminosa do marido* […]" as she announced that "*Homem que mata, jamais merecerá o meu perdão.*" (Chiziane, 2003: 10). With this, the wife took her children and abandoned her cruel husband.

The second short story is titled "*Mata, que amanhã faremos outro*" (Chiziane, 2003: 10). This particular short story takes place during the "[…] *dos tempos do velho Império de Gaza* […]" and is grounded in a time of war, violence and suffering.[2] It speaks of a time when Mananga was invaded by the nguni people.[3] When the armies marched, the changanes were forced to march at the front, to act as a barrier between any attackers and the Nguni lords (Chiziane, 2003: 10).[4] The nguni warriors of this short story were the warriors of the Muzila army (Chiziane, 2003:10). With every victory, they slaughtered "[…] *inimigos, submetendo as tribos conquistadas, apoderando-se das suas mulheres e incorporando no exército todos os jovens das terras usurpadas*." (Chiziane, 2003: 10). The short story places great emphasis on the

[2] The Gaza Empire, during the mid-1800's, was established by Soshangane, in the highlands of the Save River, located in Mozambique (The Editors of Encyclopaedia Britannica, 1998a).
[3] The Nguni people inhabited territory spanning from the Great Fish River, in the Eastern Cape province, north towards Kosi Bay, which is near the border of the KwaZulu-Natal province and the border of Mozambique (The Editors of Encyclopaedia Britannica, 1998b). During the 19th century, the Nguni people went to war with neighbouring groups of people, including the state of Gaza in southern Mozambique (The Editors of Encyclopaedia Britannica, 1998b).
[4] The Changane, or Changana people are from southern Mozambique (Henriksen, 2014).

tremendous impact the presence of the Muzila army had on the lands and the people. The "[…] *terra abalava em violentos sismos, o Sol parava, as árvores abriam alas e até soldados de Portugal buscavam abrigo nas trincheiras. As populações em bando fugiam para cá e para lá, procurando refúgio no interior da savana*." (Chiziane, 2003: 10). Within this short story, we see the impact and the consequences of times of war. In order to successfully evade the Muzila army, the innocents had to develop a strict code of living. It was "[…] *proibido falar, tossir ou espirrar no esconderijo*. […] *mover-te é que não, porque é perigoso*." (Chiziane, 2003: 11). The greatest impact was had on mothers and children. Children, by their very nature, were unable to abide by this strict code, husbands were forced to plead with their wives to silence their children and wives were forced to suffocate them, for "[…] *o menino vai chorar e seremos descobertos. Mata este, que depois faremos outro*." (Chiziane, 2003: 11). With little choice, the "[…] *marido abraçava carinhosamente a mulher, sussurrando ao ouvido: coragem, mulher, tinha que ser assim. Este já morreu, amanhã faremos outro.*" (Chiziane, 2003: 11). This short story is the prime example of the suffering that was experienced by so many in times of war. It emphasizes the pain and hard decisions faced by many, many of who had to accept them involuntarily.

The third short story is titled "*A ambição da Massupai*" (Chiziane, 2003: 11). It speaks of a beautifully woman, Massupai, who was of the "[…] *terras chopes.*" (Chiziane, 2003:11).[5] Massupai was captured by the army of Muzila, and sold her beauty to "[…] *ao general, que era o homem mais poderoso de todos os homens.*" (Chiziane, 2003: 11). In the general's obsessive mad love for Massupai that "[…] *transcendeu os limites toleráveis da paixão*.", Massupai was raised to the status of first lady and in an attempt to further her ambitions, Massupai demanded from

[5] The Chope, or Chopi people are a group of people from southern Mozambique (Hogan, 2006).

Maxalela, the general, that he devote himself to her only and forget his other wives (Chiziane, 2003: 12). Maxalela, in turn, demanded that Massupai abandon her children of another man. In return, Maxalela "*Com a minha valentia, conquistarei territórios, dominarei todas as tribos, desde o Save até ao Limpopo, por que não? Sou poderoso.*" (Chiziane, 2003: 12).[6]

With such ambitions and ideas of power, Massupai accepts Maxalela's terms and in order to fulfil Maxalela's plans of power, she returns home to lead the chopes, her people, to annihilation and "*O sangue dos chopes regou todas as savanas, fertilizando os sonhos de grandeza da bela sereia, cujas ambição e arrogância ultrapassavam todos os limites.*" (Chiziane, 2003: 12-13). When the noble ngunis turned to Muzila and told Muzila of Maxalela's treachery, Maxalela was executed. Massupai, because she brought about the destruction of her own people and guaranteed the success of the army of Muzila, was not killed. She was abandoned to "[…] *na alma o preço da sua ousadia.*" (Chiziane, 2003: 13). In Massupai's fall from power, she grew mad and "[…] *começou a revolver as sepulturas com as mãos, para ressuscitar os filhos que perdera.*" (Chiziane, 2003: 13).

At the start of the Main Story, we are introduced to the main female character, Minosse and her family. Minosse lives in Mananga and is married to Sianga, who used to be the chief of Mananga. Wusheni is Minosse's daughter and Manuna is her son. Minosse is one of nine wives of Sianga, and the only wife who did not leave. Sianga, despite being the previous chief of Mananga, is described as a man of thought and not action, an inherently selfish man with grandiose ideas of his own self-importance and a viperous temperament. Even Sianga himself identifies his own weaknesses:

[6] The Save River is a river of southeastern Africa, that flows through Mozambique and through Zimbabwe (The Editors of Encyclopaedia Britannica, 1998c).

> "*É um grande senhor que nada faz e tudo tem. É um homem inútil. A doença da preguiça paralisou-o na infância e parece mesmo que nasceu com ela. É uma doença crónica, não tem remédio possível*.". (Chiziane, 2003: 43)

Ventos do Apocalipse (2003), compared to *Niketche: Uma História de Poligamia* (2012) is not narrated in the same manner. The story is narrated through the inner thoughts and feelings of the different characters that are encountered, not just by Minosse. The story is also narrated by a third party, an outsider looking in, so to speak. Despite the story starting with Minosse, she does not remain central to each chapter. Minosse is the character of the story that acts as the reference point from which the story is told. She is not the centre of the story, but rather her presence provides the reader with a sense of guidance and grounds the story.

Minosse plays an important role in uncovering and emphasising the experience of women in the context of the story. However, the story does not only focus on the experiences of Minosse, but the experiences of others as well. This gives the story a general applicability. It shows the reader how widely the context of the story applies to all. *Ventos do Apocalipse* (2003) also takes place in a moral rural setting, whereas *Niketche: Uma História de Poligamia* (2012) takes place in a more suburban setting.

This story touches on a multitude of themes. Most notably the theme of war, and more specifically, the civil war experienced by Mozambique during the post-colonial period, is so vast and permeates every single experience of each and every character. There are also prominent themes, which are interconnected to the notion of womanhood, such as the power inequality between men and women, how women

can sometimes be complicit in their own discrimination and the traditional practice of lobola and how it relegates women, in certain circumstances, to a bartering tool.

Another theme that is very clearly present is the conflict that exists between the traditions of the old and the generations of the new. This conflict has become the topic of many of Chiziane's works where the author brings to light the rampant hypocrisy of those who follow the religions and beliefs of the coloniser when it suits them, and when it doesn't they turn to their traditions of old in secrecy, as if such a thing is a sin.

Lastly, this story touches on another theme well represented in Chiziane's works, polygamy. Both *Ventos do Apocalipse* (2003) and *Niketche: Uma História de Poligamia* (2012) make direct reference to the theme of polygamy.

4.2. The influence of the post-colonial period of Cape Verde and Mozambique on the works of Paulina Chiziane and Vera Duarte

Throughout both *De Risos e Lágrimas* and *A Reinvenção do Mar*, the influence of the post-colonial period is deeply entrenched. Not only does Duarte explore the violence and suffering generally felt by those affected by the sudden transition into the post-colonial period, but the author also explores a very uniquely Cape Verdean theme of desertion and emigration, a theme that became more noticeable leading up to the post-colonial period.

The influence of the post-colonial period is present in Duarte's poem "*No coração da luta"* (Duarte, 2018a: 39) which speaks on the theme of war and hope. Within this poem, Duarte begins by elaborating on the contributions of the "*Jovem inconformado*" who "*Te entregaste à luta*" in "*Em tempos de pesadelo colonial*" (Duarte, 2018a: 39). She refers to them as "*Combatentes da liberdade*" (Duarte,

2018a: 39). The poem then moves from colonial wars and transitions to a post-colonial period whereby "*Hoje / As mágoas se esvancerem / Sararam-se as feridas / Na utopia que as gerou*" (Duarte, 2018a: 40). Such transition brings hope. Hope that has been restored by those who "*No meio da luta / Do fundo do mato / Teus olhos alcançaram a lua*" (Duarte, 2018a: 40) by the freedom fighters of today. As already established above, Cape Verde and Mozambique did not experience the same level of violence during the end of Portuguese colonial rule. However, this poem does not limit itself to a particular person or a particular territorial experience. It appears that Duarte is talking about all freedom fights in a broader sense, to "*Tu és Amílcar e és Aristides / Tu és Pedro e és Julim / Também és Paula e Amélia / E és tantas…*" (Duarte, 2018a: 39). This section of the poem appears to be speaking to every individual freedom fighter in a way that does not distinguish between countries. This poem can even find relevance in the experience of Mozambique during the post-colonial period.

Duarte's reflections on the violence and war felt by all are also acutely visible in *Corpos* (Duarte, 2018a: 66), *Para Sempre Mandela* (Duarte, 2018a: 67), and *Morreu Uma Combatente* (Duarte, 2018: 34) from Duarte's anthology *A Reinvenção do Mar*.

Corpos (Duarte, 2018a: 66) perfectly describes the horrors and tragedies of war. "*O horror / tolhe meus passos / São corpos / Corpos caídos, / perecidos, partidos / mortos, esfaqueados / famintos, embrutecidos*" (Duarte, 2018a: 66). The imagery that is created in this stanza is quite powerful and physical. The words used to describe the state of the fallen bodies emphasise the level of physical harm and destruction that was inflicted. The last stanza of the poem re-emphasises that the "*no dealbar deste século*" (Duarte, 2018a: 66), this new age, is built on the backs of "*São campos de corpos caídos / que a morte plantou para nós*" (Duarte, 2018a: 66). That these fallen bodies, "*em valas*" (Duarte, 2018a: 66) are "*mais-que-comuns*" (Duarte, 2018a: 66).

Para Sempre Mandela (Duarte, 2018a: 67) is one of Duarte's many dedications. This particular poem makes direct reference to the violence and suffering felt by those across the globe. The words do not constrain themselves to one nation nor one continent. They bring to the attention of the reader, the "*Homens e mulheres se abatem*" "*Na Síria ou no Iraque / No Quénia ou na Somália", "Homens e mulheres se abatem / - como cães leprosos -* " (Duarte, 2018a: 67). As the first female magistrate in Cape Verde and an advocate for the protection of human rights, *Para Sempre Mandela* (Duarte, 2018a: 67) is a reflection of Duarte's strong beliefs and her continuous dedication to the protection of all human rights. Duarte continues to place emphasis on forgiveness and reconciliation, for "*Porque viveste / Porque morreste / Se não há perdão / Nem reconciliação?*" (Duarte, 2018a: 67). For if there is no forgiveness, nor reconciliation, then what is the purpose if one lives or dies. In the first two stanzas of the poem, Duarte speaks of the suffering of men and women generally. However, in the last stanza, Duarte speaks directly to the individual, questioning them so that they may question themselves, if there is an absence of forgiveness and reconciliation, is there not an absence of purpose in living and dying?

Duarte's poem, *Morreu Uma Combatente* (Duarte, 2018: 34) is a poem about what it is to fight for one's beliefs. At the centre of the poem, is the female combatant, the "*mulher indócil*" (Duarte, 2018: 34), the headstrong and determined woman, the woman who refuses to play the role expected of her, who has been killed. This female combatant is fighting for her beliefs, she is not standing idly by, watching everything happen around her. This woman, this fighter, is fighting back, breaking stereotypes and giving over all of herself for the fight. The very thing, energy, and passion that this fighter exuded that "*inebriou*" (Duarte, 2018; 34) those around her, drew everyone to her, ceases to exist, "*o corpo em espuma que me inebriou*" (Duarte, 2018: 34).

Further down in *Morreu Uma Combatente* (Duarte, 2018: 34), Duarte talks about the unrelenting passion to fight, the "*desditosa sina de amar a luta*" (Duarte, 2018: 34). This particular verse seems to be a reflection of Duarte's own drive and passion to fight for the rights of other. That Duarte, a strong, assertive woman, a woman whose very presence intoxicates those around her, has an unrelenting passion to fight for her beliefs. In the last stanza, the poem makes mention of the guerrilla fighters and how through their sacrifices and the giving up of their lives, they have paved the way for the preservation of the lives of others. How "*Teus cabelos se espalham / ensanguentados / sobre teu fato de guerrilheira / e jazzes inerte / Mas em ti a vida se futurou / e em mil manhãs de luz / ela se multiplicará*" (Duarte, 2018: 34). Whilst *Corpos* (Duarte, 2018a: 66) talks of the endless horrors suffered by those who fell victim to the violence and war, *Morreu Uma Combatente* (Duarte, 2018: 34) champions those fighters, those FEMALE fighters, who paved the way for the new generations and who inspired others to take up their mantles and continue the struggle. *Morreu Uma Combatente* (Duarte, 2018: 34) pays tribute to those who sacrificed everything so that the new generations would prosper. Their sacrifice was not in vain.

When reading *Niketche: Uma História de Poligamia* (2012), the start of the story on the first page of the first chapter is a direct reference to the wars for liberation that preceded the end of the colonial Portuguese rule. The chapter begins with an explosion, and immediately, Rami thinks that it could be a bomb or a landmine and that the war must be returning immediately, she is filled with fear and thinks of running and hiding (Chiziane, 2012: 9). The start of this chapter is a prime example of how many female authors start their work or ground their work in themes around a nation at war and the realities connected to this theme. However, as the story progresses,

the theme of a nation at war becomes secondary to other more personal and relevant themes such as the theme of the woman and her place in society, culture, and tradition.

Considering the year in which this novel was first published, 2003, and the wars for liberation ending in 1992, this story is written 11 years after the wars for liberation between FRELIMO and RENAMO. Often, female authors begin their stories within the colonial period or directly after the colonial period to give readers context, and that is exactly what Chiziane has done. On the first page, the reader is already very aware that this story, whilst taking place after the wars for liberation, is still very much connected in time to the consequences of the war. By Chiziane contextualising the time-period of the story, she is providing readers with much-needed insight into the experiences of civilians during the war. That the sound of an explosion stirs so much fear and anxiety that Rami's first instinct would be to think about the war returning and running for safety. This already connotes a level of trauma experienced by the civilians, and more specifically women, as Rami's story is but a metaphor for the lived realities of many Mozambican women after the war and even now.

Whilst the story of *Niketche: Uma História de Poligamia* (2012) takes place after the civil war of Mozambique, the story of *Ventos do Apocalipse* (2003) takes place during the initial years of the civil war. *Ventos do Apocalipse* (2003) was first published in 1999. Thus, the story of Minosse is one that began when the effects of the civil war in Mozambique were already in motion, and as such, it is in *Ventos do Apocalipse* (2003) where their reader is introduced to the truly horrific consequences of the civil war that gripped Mozambique and its people for 16 long years.

At the start of *Ventos do Apocalipse* (2003), we are introduced to the conditions in which Minosse and her family are living. Despite Sianga's previous

position of power as the chief of Mananga, Minosse and her family, as well as the other inhabitants of the village, find themselves gripped by a severe drought that has left "*A terra está seca e teimosa como uma burra, a ponto de recusar-se a levantar uma nuvenzinha de poeira*." (Chiziane, 2003: 17). This severe drought has left the people of Mananga desperate for any solution. Seeing this desperation, Sianga manipulated the masses, trying to convince them to turn back to the gods of old and through the *mbelele* (rain dance) and acts of contrition, they would be blessed with rain. Sianga, however, did not manipulate the masses of his own volition. He was convinced by a band of fighters who wished to infiltrate Mananga, to weaken the spirits of its inhabitants so that "*Mananga sucumbirá sob o fogo das armas da nossa vingança.*" (Chiziane, 2003: 35). Even after the *mbelele* was performed by the people of Mananga, with renewed vigour, hope and belief that turning back to the ways of their ancestors would bring forth rain, the rain did not come. Sianga continued to exert his power over the people and for every unreasonable law he created that was broken, the transgressor had to pay for livestock and grains. Whilst Sianga grew rich, the people grew poorer and more starved. It was at this weakest point that the fighters, the infiltrators, and the guerrillas infiltrated Mananga and slaughtered all before them.

This onslaught was the start of many. It is this initial attack by rebel groups that shows the readers of this story the true consequences of the civil war of Mozambique and the impact it had on the innocents. During the early hours of the morning:

> "*Serenidade quebrada, paz ameaçada. O sono dos inocentes e dos justos é interrompido por estranhas vibrações flutuando no ar. Há vozes, murmúrios, gritos, pragas, insultos e ruídos invulgares nas noites da nossa aldeia, o que será? Escuto golpes, arrombar de portas, guinchos humanos de desespero, pai da Vovoti, pai da*

Vovoti, escuta! O pai da Vovoti desperta na pausa do silêncio: descerra as pálpebras como se pudesse divisar algo na palhota escura. Diz palavras desconexas, ensonadas, a mulher sacode-o ainda mais.". (Chiziane, 2003: 81)

The attacks that were launched on the innocents were violent and without mercy. Those involved were often the young men who had left the villages in search of better lives. These young men were turned against their own people and instructed in the way of guerrilla warfare and unbridled violence, "*O choque é fantástico; o povo descobre que está a ser massacrado pelos filhos da terra.*" (Chiziane, 2003: 82). What is very evident in this story is that people are driven to desperation. Sianga is desperate for the return of his power and the times when things were bountiful and the young men are desperate for better futures and so they leave for the Rand (Mines of South Africa) but they become susceptible to the influences of the fighters. People, in times of desperation, turn on one another, even brother and sister turn on one another and fall together in the same fight for life:

"*Wusheni e Manuna, dois irmãos que partilharam do mesmo ventre, do mesmo leite, do mesmo amor e do mesmo ódio tombam na mesma batalha. Na mesma palhota, no mesmo instante, dão o último suspiro. Não tiveram tempo de se identificar.*". (Chiziane, 2003: 82)

For Minosse, the consequences of this invasion were immense. Her husband had been executed, her daughter Wusheni, Wusheni's unborn child and her son Manuna were both dead. Her grandchildren were killed and her daughters-in-law had been captured. All around Minosse, she is faced with immense suffering, loss and

death. Minosse is overcome with an absolute and deafening loneliness (Chiziane, 2003: 98).

In the aftermath of the invasion, another theme that presents itself is the desperate flee of the survivors. Survivors who wish to find a place of safety, so that they may escape the death that surrounds them. After Sianga and his conspirators are shot in a public execution, Minosse and a group of inhabitants of Mananga attempt to journey to the village of Monte, in Manjacaze. Manjacaze is approximately 250 kilometres away and required the survivors to cross the dangerous savannah. The survivors in Part II of the story, on their 21 day journey to the village of Monte, were exposed to more hardships, pain and suffering, and they were exposed to even more consequences of the war that was raging on in Mozambique.

Not only are the survivors exposed to the dangers of the war, but also the dangers of the savannah. A group of people who had already experienced severe suffering, pain and loss, had to contend with mother nature herself. In times of war, people are often pushed to make decisions that others would deem inhumane. Such an example is when a member of the group realises that his wife is about to give birth to their child in the middle of the savannah. His first thought is that the child's birth could result in the death of the survivors and as such, "*à criança que está quase a nascer, que morra, porque amanhã ele poderá fazer outra com uma mulher mais linda e mais gostosa.*" (Chiziane, 2003: 111). Here, we see a direct link with the short story "*Mata, que amanhã faremos outro*" (Chiziane, 2003: 10). We see how the desperation to survive drives innocent people to commit inhumane acts, often because they feel that they are left with little choice. These desperate acts of survival allow them to justify to themselves, their cruel behaviour.

Throughout their journey, the survivors were exposed to the continuous fighting and violence that had broken out across Mozambique. They found themselves, on more than one occasion, in the direct crossfire of bullets and fighter planes and every time they manage to find safety, their group is diminished and the consequences are evident as "*Soldados e população foram transformados em postas. Naquele lugar, a mata foi barbaramente revolvida, a vegetação maltratada e queimada enquanto a terra exibia crateras múltiplas provocadas pelo detonar das bombas.*" (Chiziane, 2003: 115). The survivors are so petrified of being discovered by the invaders, the infiltrators, that when they see a body of water, they do not even rush to meet it. Instead, they avoid it for fear that it is a trap.

In order to protect themselves, the survivors, a group of people not trained for battle or violence, are forced to prepare themselves for the worst. Even the youth are not free from the burdens of war:

> "[…] *as jovens raparigas terão que aprender o mínimo para a autodefesa.*. […] *escolhe doze dos mais jovens e rapidamente lhes entrega os segredos do ofício de sentinela.*. […] *Uma hora depois cada homem tinha na sua mão a arma que iria produzir milagre de salvação das vidas em caso de ataque.*". (Chiziane, 2003: 116)

The survivors, along their journey, encountered great atrocities committed against human lives, against women and children, the most vulnerable groups:

> "*É uma criança pequenina, três mesitos apenas e está presa nas costas de um cadáver.* […] *Ouve-se uma respiração abafada que se apaga. Alguém levanta as folhas cerradas do arbusto de onde retira um moribundo empapado de sangue.* […] *Meu Deus! Há um cadáver a apodrecer e tem a cabeça decepada. Cinco passos*

adiante a cabeça está tombada de olhos abertos. Uma criança de nove ou doze meses segura-a forte com os frágeis dedinhos, vira-a e revira-a nervosamente soltando guinchos de fúria.". (Chiziane, 2003: 117-118)

During their journey we are again reminded of how desperation can turn families against one another when one of the survivors identifies her son as one of the attackers of their group:

"*Pobre Mani Mossi. É mesmo o filho dela, o primogénito dela. Como é que veio aparecer aqui? Há mais de um ano que deixou a mãe, e nós a pensarmos que foi trabalhar na cidade para ajudar a família. Massiguita! E nós louvamos os nossos homens que abateram o inimigo na noite do sinistro, quando afinal abatiam os próprios filhos que queriam assassinar os seus irmãos e as suas mães.* […] *não é fácil para nenhuma mãe deste mundo aceitar que o seu ventre gerou um monstro.*". (Chiziane, 2003: 121)

Even mothers are relieved when their babies succumb to the harshness of the journey as "*Ela não desespera, sorri, o seu menino agora é rei e está liberto de todas as lágrimas do mundo. Nada chora e nada lamenta.*" (Chiziane, 2003: 125).

As the survivors march, they become weaker and succumb to illnesses more easily. This group of survivors, who have had to witness and experience great atrocities, who have had to survive the violence of man and the vengeance of mother nature, also have to combat illnesses and diseases.

Once the survivors reach the village of Monte, they approach the villagers as refugees, in a non-human state and pride must be set aside, as "*A fidelidade aos defuntos, as leis da tribo, o orgulho do homem, as normas mais elementares da vida*

humana, tudo quebraram." (Chiziane, 2003: 129). Initially, the villagers believe the survivors to be a threat, but once they realise that the survivors are people who they all once were at some point in their lives, they welcome them:

> "*Os pensamentos de todos unem-se na recordação da mesma cena: homens fardados, fogo ardente, estrondos. Homens matando, embora conscientes de que ceifando vidas também se matam. Aldeias em chamas, colheitas incendiadas, usurpadas ou perdidas, gente estripada, ferida, morta às centenas ou aos milhares, lágrimas, ruínas, deslocações, miséria..*" (Chiziane, 2003: 130)

The pain, suffering and violence experienced by the survivors and the villagers allowed them to find common ground. That man should find common ground in suffering and war.

The consequences of the civil war felt by those who lived in Mozambique and were passing through Mozambique are well represented. Another consequence of the civil war was the damage and deterioration of the African tradition of storytelling. Because the tradition of storytelling was oral by nature, the experiences, knowledge and information that would have been passed down from the older generations to the younger generations were no longer possible as the civil war claimed the lives of all, not simply the men who fought, but also the women, children and the old:

> "*Mataram os velhos, mataram os novos. O povo não tem biblioteca e nem escreve. A sua história, os seus segredos residem na massa cinzenta dos antigos, cada cabeça é um capítulo, um livro, uma enciclopédia, uma biblioteca. As cabeças foram decepadas e em breve será o enterro. Semearemos entre as pedras os segredos da vida e da morte, a sabedoria da água e da nuvem.*". (Chiziane, 2003: 92)

What is interesting to note is how Chiziane, in *Ventos do Apocalipse* (2003) draws a distinction between the wars of the Nguni, the wars of old, and the current civil war:

> "*As guerras antigas é que eram guerras. Os homens eram mais homens e mais nobres. O que se passa agora!...* […] *Como eram nobres aqueles homens! Quando me lembro do combate que travámos em defesa do nosso khokhole, ai quando me lembro!...* […] *Nas guerras antigas não se matavam mulheres nem crianças, muito menos os velhos. Os homens de ontem eram mais sérios.*". (Chiziane, 2003: 93-95)

Ventos do Apocalipse (2003) also emphasises the discrepancy between the new generations, and the generations of old and the hypocrisy of those who follow the colonialist religions and beliefs when it suits them and when it does not, turn back to the traditions of old and to their ancestors:

> "*Minha gente. Falar dos defuntos não é falar dos corpos mortos, das caveiras, dos ossos, da cinza e do pó. Falar dos antepassados é falar da história deste povo, da tradição e não do fanatismo cego, desmedido. Não há novo sem velho. O velho lega a herança ao novo. O novo tem a sua origem no velho. Ninguém pode olhar para a posteridade sem olhar para o passado, para a história. A vida é uma linha contínua que se prolonga por gerações e gerações. Aquele que respeita a morte respeita também a vida. Acreditar nos antepassados é acreditar na continuidade e na imortalidade do homem.* […] *A crise existe porque o povo perdeu a ligação com a sua história. As religiões que professa são importadas. As ideias que predominam são importadas. Os modos de vida também são importados. O confronto entre a cultura tradicional e a cultura importada causa transtornos no povo e gera a crise de*

identidade. Estamos tão sobrecarregados de ideias estranhas à nossa cultura que da nossa génese pouco ou nada resta. […] *Muito simples. O que aconteceu em Mananga foi um confronto do novo com o velho. Se para o Sianga o problema foi o poder, para o povo foi um problema de identidade, um problema de cultura. Foi o povo que manteve acesa a discórdia entre o velho e o novo. Separaram-se da raiz, aderiram ao novo porque trazia a boa nova. Quando os problemas atingiram o extremo regressaram ao velho porque está mais próximo da sua visão da vida e do mundo. Voltaram a abandonar o velho porque já não correspondia às suas expectativas. Como penas de ave, voavam para cá e para lá ao sabor do vento porque se desprenderam da raiz. O que o povo queria era achar o ponto de equilíbrio. É assim que se manifesta a vingança dos espíritos. A instabilidade é o preço de todos os pecados.*" (Chiziane, 2003: 183,184-185).

Not only does *Ventos do Apocalipse* (2003) highlight the post-colonial experience of those of Mozambique, but it also provides the reader with a brief understanding of the colonial period, how it was experienced by the older generation and how the colonial period impacted the perceptions of the older generation during the humanitarian efforts to assist those who were devasted by the civil war:

"*Os mais velhos não ficam felizes, parecem preocupados. Fazem uma ponte entre a ajuda que vão receber e a colonização, alguns deles trabalharam no xibalo. Finalmente receberiam a ajuda daqueles a quem não conhecem mas, mesmo desses, têm as suas reservas e há motivos de sobra para o efeito.*

No passado, os grandes homens da Europa em sessões magnas, festins e banhas de champanhe dividiram o continente negro em grandes e boas falias, escravizaram, torturaram, massacraram e deportaram as almas destas terras. Hoje, gente oriunda das antigas potências colonizadoras diz que dá a sua mão desinteressada para

ajudar os que sofrem. É preciso acreditar na mudança dos homens, eles sabem disso, mas a sabedoria popular ensina que filho de peixe é peixe e filho de cobra cobra é. Toda a gente sabe que, neste mundo cruel, ninguém dá nada em troca de nada.". (Chiziane, 2003: 163)

Chiziane often uses her works to critique the Mozambican government and the traditions and cultures of Mozambique. In *Ventos do Apocalipse* (2003), Chiziane's critique of the Mozambican government and the state of Mozambique at the time of the civil war was perfectly captured by the character of Mungoni, the most celebrated Soothsayer:

"*Os nossos antepassados vingam-se de todos aqueles que desprezaram e abandonaram os seus ensinamentos. Olhemos em nosso redor. A fúria dos antepassados reside à nossa volta e está à vista. Verifica-se uma decadência total em todas as esferas da vida. São guerras, são cheias, são secas. Os casamentos já não duram. A esposa prostitui. O pai dorme com a filha, o filho mata a mãe. O povo está coberto de doenças que nunca mais curam. Nas cidades as pessoas são queimadas vivas na presença das crianças, porque roubaram um pato ou uma laranja. Já não se respeita a vida, muito menos a morte. Mas os cães têm a liberdade de peneirar nas morgues dos hospitais para se banquetearem de carne humana porque os cadáveres já não são tratados com respeito nem dignidade. Vive-se um clima de instabilidade por todo o lado. Os novos dirigentes já não morrem de doença nem de velhice. São assassinados muito antes de atingirem a meia-idade. Há devassidão por todo o lado. Desordem. Vergonha. Corrupção. É a vingança dos espíritos.*". (Chiziane, 2003: 184)

4.3. The notion of womanhood as presented in the works of Paulina Chiziane and Vera Duarte

Another theme featured in Duarte's novel is that of the woman. *História trágico-feminina* (Duarte, 2018a: 26) has the effect of emphasising Duarte's critical voice of resistance to the historical oppressive condition of being a woman. Through this poem, Duarte pays homage to the names of historical female figures such as Antigone, Joan of Arc, Mariama, and Ginga and how these women had continuously suffered and been oppressed. At the same time, Duarte questions "*E eu? / O que faço aqui?*" (Duarte, 2018a: 26), thus joining the above female figures to rescue women's place in society. Questioning her role in the continuous oppression and expressing her critique of the treatment of women throughout society. This poem contextualises the oppression that women continue to face to this day, "*Suicidadas / Uma / Imoladas / Outras / Homicidades / Muitas / Violentadas / Tantas / E eu? / O que faço aqui?...*" (Duarte, 2018a: 27).

The theme of love and passion is also evident in Duarte's first route of being. In her poems *Regresso, Requiem por um sonho, Litania por um amor despedaçado, Hoje,* and *Absurdo*, the theme of love and passion features frequently. However, the way in which Vera Duarte presents this theme is not done in a conventional manner. She does not speak of love in the sense of romance and sexual passion. Rather, she explores love and its negative consequences. Duarte explores love and its relationship to abandonment and betrayal and more specifically, abandonment and betrayal by a significant other or partner. Betrayal that leaves one "shattered with treachery's blows" that leaves the "*alma se revoltou*" (Duarte, 2018a: 20). A type of love that leaves one tormented by "*uma saudade antiga*", "*Vivendo por ti / E morendo em mim*" (Duarte, 2018a: 24). The way in which Duarte explores love and passion speaks to age old

stories of misguided love unrequited, where "[…] *tu não me respondeste / refugiado num silêncio aterrador / Afinal / não sou pássaro / … / nem sequer felicidade*" (Duarte, 2018a: 29). Stories of a love that has been disregarded by wayward lovers that have *"[…] regressou ao lar / Com ele trouxe / Uma mão cheia / De amores em derrocada*" (Duarte, 2018a: 25). Stories of love that has crippled so deeply that even "*um suicídio, um assassino*" would be referred to the *"[…] silencioso caudal / de lágrimas sofridas / de lágrimas moídas / de lágrimas puídas / que me causam nojo / náusea / e dor*" (Duarte, 2018a: 31).

This type of painful love, a love that betrays, is emphasised in Duarte's poem *Regresso* (Duarte, 2018a: 25). It emphasises the despair felt daily by a woman who has become entrapped in a toxic relationship, one marked by the constant comings and goings of an unfaithful love, "*O meu amor regressou ao lar / Com ele trouxe / Uma mão cheia / De amores em derrocada*" (Duarte, 2018a: 25). The despair felt is evident by the constant "*Dos meus nocturnos terrores / e madrugadas de desespero?*" (Duarte, 2018a: 25). The comings and goings of her wayward love have slowly eroded her sense of self, her dignity, her worth. Within her, there is a well of resentment building up, "*Onde se amotinarão / Minhas pragas celestiais / E minha sede de vingança?*" (Duarte, 2018a: 25).

Even the type of passion explored in Duarte's works is not what one might expect. Duarte's poems bring to life the kind of passion that is so intense it is crippling, so all-consuming it is destructive. In *Sentir* (Duarte, 2018: 46-47), the passion has consumed the woman mentally, emotionally, and physically, "*Sinto-me consumida / por uma paixão desesperada / Sinto-me possuída / por um louco amor desamparado / Sinto-me diluída / num sentimento que não reconheço*" (Duarte, 2018: 46). This passion has changed her to her core, she does not recognise herself, "*pois eu não me*

sabia assim / meu coração / não batia assim / minha paixão / não sentia assim" (Duarte, 2018: 46). It is a passion that is out of control, possessive, desperate, all qualities associated with an addiction. This passion has given her life, a type of manic, unhealthy euphoria, and yet, in the same breath this passion tears her apart "*Que me euforiza / e me aterra / que me dá vida / e me dilacera*" (Duarte, 2018: 46).

This passion has fundamentally changed her, she does not recognise herself, she is lost. It is a passion that is invasive and consuming, "*Ocupaste todos os lugares / habitaste todos os jardins / e já não há recanto / que não seja teu*" (Duarte, 2018: 47). There is no place left in her soul, in her mind, in her core, that has not become infected with this passion. This passion has become her addition, an addiction she is aware of, but cannot relinquish, even craves "*Diz-me amor / devagarinho / aqui bem perto do meu ouvido / para que meu coração se embale / e eu possa dormir-me / e sonhar-te*" (Duarte, 2018: 47).

Partida (Duarte, 2018a: 28), compared to Duarte's other works, feels quite different. It describes a scenario where a woman finds herself in a place of discontent with the relationship that she has with her lover, or partner. This woman anticipates that her partner will leave her one day. In fact, this woman is patiently waiting for her partner to leave her, "*Quando um dia me deixares*" (Duarte, 2018a: 28). She neither blames her partner, nor herself for the way their relationship has evolved. "*As estórias trágico-secretas*" (Duarte, 2018a: 28) of their relationship that she has experienced were not caused by her partner, but were experienced with her partner, "*As estórias trágico-secretas* / *Que contigo me aconteceram*" (Duarte, 2018a: 28). Their shared experience was inflicted by both, on each other. Even their fights were "[…] *brigas banais*" (Duarte, 2018a: 28). Their relationship had become one plagued by meaningless fights that were "*Por motivos mais que triviais*" (Duarte, 2018a: 28).

Fights that "*Que por ti perpassaram / E em mim se reverberaram*" (Duarte, 2018a: 28), akin to ceaseless waves, never-ending, not caused by one, inflicted on the other but rather they were the result of both the woman and her partner's endless trivial bickering. These experiences of the woman are also the experiences of her partner, these *"[…] momentos bizarros / Nem bem tristes nem bem contentes / Que por vezes nos aconteceram / E tantas mágoas provocaram*" (Duarte, 2018a: 28). They were experiences that happened to "us". Here, the woman is acknowledging that both she and her partner are in the same position. The woman is not blaming her partner for the state of their relationship. She is acknowledging that both of them are not compatible, and she accepts her pain, as well as her partner's pain.

Partida (Duarte, 2018a: 28) is a poem that is also characterised by opposites, characterised by bipolar concepts. The bizarre moments are "*Nem bem tristes nem bem contentes*" (Duarte, 2018a: 28), there are "*As malhas da traição / E as marcas da paixão*" (Duarte, 2018a: 28). Within these contrasts, what is conveyed is a sense of incompatibility, a sense of discontent, of dissatisfaction. This woman has found herself trapped in a loveless relationship. Passion is not the same as love, betrayal connotes a sense of lying, of untruthfulness. The woman is acknowledging that there is an impasse "*Que entristeceram meu olhar / E nossas vidas interromperam*" (Duarte, 2018a: 28) and she has given up on getting over this impasse. She only foresees her state of discontent ending when her partner leaves. The woman sounds depleted, resigned to her fate until her partner takes action. She is waiting for her partner to leave so she can continue with her life, so their lives are no longer "[…] *interromperam*" (Duarte, 2018a: 28). In this work, the woman is not waiting for her partner to return, but rather waiting for her partner to leave, to depart.

Espera (Duarte, 2018: 36) is another of Duarte's works that share some of the same sentiments as *Partida* (Duarte, 2018a: 28). Here, the woman is waiting for her partner to return, "*Esperei longamente / mas tu não vieste quebrar com a tua presença / presence / o sortilégio que me alucina*" (Duarte, 2018: 36). Her partner's physical return will break the spell they have placed her under and her long wait.

This particular poem paints an image of a woman, seated next to an ashtray where "[…] *o cigarro desfez-se em cinzas*" (Duarte, 2018: 36), enthroned in "*a certeza de nocturnas insónias*" Duarte, 2018: 36), in darkness. There is a sense of loneliness, of isolation, of a woman who has become a prisoner to an eternal stagnation, like standing water, with no start or end, nowhere to flow, no purpose, just waiting for someone to carve out a path. She has "*esperei-te / como se espera a chuva / quando a terra já secou / como das celas / se espera o dia da liberdade*" (Duarte, 2018: 36), just so that her and her partner could "[…] *nos irmos / com o sol poente / em madrugadas coloridas / de mãos dadas / …simplesmente*" (Duarte, 2018: 36). One can almost picture a woman, seated outside on her porch, with a cigarette in hand rocking her chair, staring out at barren land, entombed in darkness and silence, waiting to catch a glimpse of her partner in the distance. Yet with every day she waits, her partner never comes, "*mas tu não vieste* […]" (Duarte, 2018: 36).

Mulher d'hoje (Duarte, 2018: 106) is a poem filled with hope and strength. At the outset of the poem, one can already see that there is shift in attitude, a shift in mindset, "*Acabou-se o tempo dos abutres / sugando o sangue doce e fresco / dos cordeiros de olhos vendados / Os rituais e seus deuses / deram lugar / à dignidade e ao amor*" (Duarte, 2018: 106). It is clear that an era of old is coming to an end, an era of old predatory patriarchal standards and norms that have fed off the vulnerable for far too long. Replacing that era of old is a new, bright era filled with ideals of dignity,

love, hope and respect, "*ideais recuperados*" (Duarte, 2018: 106). There is hope and transparency, honesty in the air, in everything. In the mirror, there is reflected a woman who is "*diferente e subversiva / da mulher de hoje / a ganhar forma / a ganhar corpo / a crescer / a VIVER*" (Duarte, 2018: 106). Today's woman is a woman filled with conviction and purpose. Today's woman is gaining shape, fighting to take up space and not apologising for existing. Today's woman is living, looking ahead and leaving the past behind. Today's woman is growing and with her growth, creating a better future for all who were once "*dos cordeiros de olhos vendados*" (Duarte, 2018: 106) but are no longer.

We can see, from just a few of Duarte's poems discussed above, that there are at least four types of women described. In *Regresso* (Duarte, 2018a: 25) and *Sentir* (Duarte, 2018: 46-47) we see a woman that is the victim of a painful, soul-altering type of passion. A type of passion that is all-consuming and addictive, that leaves the victim craving more. In *Partida* (Duarte, 2018a: 28) and *Espera* (Duarte, 2018: 36), we see a woman that is trapped in a dissatisfactory life filled with isolation and endless waiting. Here, she is not making life happen, but rather letting life happen to her. Here, she is not actively participating in her life, but rather waiting for something or someone to change the course of her life. In *Morreu Uma Combatente* (Duarte, 2018: 34), we are faced with the fighter, the indocile and powerful woman, the warrior who with her death is carving out a path of freedom for others to walk after her. In *Mulher d'hoje* (Duarte, 2018: 106) we see the new woman of today. The woman of confidence and triumph. The woman is not afraid to be seen, to take up space and to fight for her place at the table. Here we see the vulnerable, fed off of the predatory patriarchal society, transform into a woman that is different and subversive of the old. Unapologetic in every way.

Duarte's works are not the reflection of one type of woman or one type of experience but rather every woman in society and every experience. Her works are inclusionary. Her works take one on a journey from the victim, to the inactive passenger of life, to the freedom fighter and lastly, to the new age woman of today, the reflection of the here and now. With this movement from one woman to another, Duarte elicits a range of powerful and thought-provoking feelings and sentiments, making her work so personal, so individualistic, so "I".

As Vera Duarte emphasises a type of love that is painful, crippling and shattering, so does Paulina Chiziane. Her novel which is the topic of this research delves into the concept of women and the non-recognition of their participation in the Mozambican society. Within the broader theme of womanhood, her novel explores the family unit and the family unit about polygamy. It also provides insight into the interweaving of ancestral African traditions, ideas, and expectations with modernity. It is important to remember at the onset of this discussion that the subset themes of the non-recognition of women's participation, namely polygamy, the ancestral African traditions, the family unit, and the non-recognition of women, are all intertwined with one another. For example, a husband engaging in polygamy in a secretive manner outside of his marriage will impact the family unit, his relationship and availability to his initial family, and affect the ideas of the ancient African traditions, being that familial roles are gender-based and a husband engaging in polygamy may not be able to fulfil these traditional gender-based roles in the family unit.

At the start of *Niketche: Uma História de Poligamia* (2012), Chiziane puts into perspective how Rami's family unit is functioning, the fact that Toni, her husband, is never around, is featured quite frequently throughout the story (Chiziane, 2012: 10). Many of the women in Rami's neighbourhood express the sentiment that many of their

husbands are also absent husbands who do not look after their children (Chiziane, 2012: 12). Essentially, the women of the household are left to fulfil the traditional gender-based role of mother and father, of protector and nurturer.

This disruption of the family unit also appears to clash with traditional African traditions whereby members of the family would take on gender-based roles such as wife and mother, husband, and father. Absent fathers and husbands neglect this duty. As a precursor to the discussion around the theme of polygamy, Chiziane's novel also explores at length the extent to which colonially imprinted religions altered previously practiced African traditions whereby, in preparation for marriage, Rami was instructed to attend classes at church with the priests and nuns (Chiziane, 2012: 35).

Polygamy, something that was openly practiced in Rami's traditional African country, was rejected under the guise of Christianity, and now the men of the regions practice polygamy in a way that shirks the original time-honoured rules (Chiziane, 2012: 92) and in a way that suits them where they can look for in others what they don't find at home (Chiziane, 2012: 52), and it is the women who must accept the barest almost invisible affection that is only ever given when a favour is wanted (Chiziane, 2012: 66 - 67). Rami even goes as far as to question whether it is only men that have a right to make demands and women do not (Chiziane, 2012: 67). If men demand beauty from women, then why can't women demand power and money and status from men? It is Rami's encounter with Saly that prompts this understanding that there is no shortage of men, but there is a shortage of men with power and money and when women such as Saly, the fourth "wife" are poor, the affection of a man of power and status for one day of the month is better than to be a woman with no affection and financial protection (Chiziane, 2012: 67).

Each of these women that are the subject of Toni's affection is gradually abandoned. First Rami, the first lady, the queen mother, then Julieta, the woman deceived, following Luísa, the woman desired, then Saly, the woman fancied, and lastly, Mauá Salé, the youngest (Chiziane, 2012: 58). Each woman is abandoned, their love discarded, in this abandonment, they are the same, all deceived by a man that has them tearing each other down (Chiziane, 2012: 26). In their battle for love, women may appear alive on the outside, but on the inside, they are dead and lost to the shadows (Chiziane, 2012: 12). So much so that Rami is left wondering why she has been abandoned if there is nothing wrong with her (Chiziane, 2012: 14).

Initially, Rami yearns for her husband's protection as men respect men, implying that in society, women are not deserving of respect (Chiziane, 2012: 11). Throughout the novel, Rami constantly reaffirms her need to fight for Toni's love (Chiziane, 2012: 19). But when women fight for love, they end up in pain (Chiziane, 2012: 23). Rami's need to fight can also be seen as the result of a patriarchal practice whereby if she leaves Toni, her children and everything she has will be taken away from her, and her children will be raised by strangers (Chiziane, 2012: 27). Essential, as a woman, Rami will lose everything with Toni feeling none of the consequences of his actions. This perceived need to fight leads Rami on a journey of a sexual awakening whereby she begins by taking classes given by a love counsellor (Chiziane, 2012: 32).

During these lessons she completes, Rami is exposed to the culture and traditions of the women of the northern region of Mozambique. This novel delves in-depth into the differences between the culture and traditions of the southern and northern regions of Mozambique, especially where women are concerned, and the fact that each "wife" originates from a different region of Mozambique is quite

significant as each “wife” has different experiences when it comes to love, sexuality, and the affection of men (Chiziane, 2012: 35). During these lessons, Rami is exposed to female sexuality and the concept of desire for the first time (Chiziane, 2012: 35). It is also during this first lesson that Rami is told that without the teachings of sexual love, she is still a child and not a woman, for the experience of sexual love is a purple flower that multiplies into infinite petals, producing all the beneficial qualities that exist in the world (Chiziane, 2012: 37). These lessons have the effect of igniting Rami’s sexual curiosity for the first time (Chiziane, 2012: 42).

After Rami spends a night with Luísa’s lover, and even after her sexual desires are fulfilled, she is still filled with shame (Chiziane, 2012: 80). However, Rami accepts that Toni is not the only man she is attracted to, that her encounter with Luísa’s lover was love at first sight (Chiziane, 2012: 88). Even Rami’s children notice the change in her energy, exalted that their mother has finally left her prison indoors (Chiziane, 2012: 88). Even though her conscience, society’s expectations, censure her, her body is open and willing (Chiziane, 2012: 89). Upon approaching her parents about Toni’s deception, Rami is reminded that mothers and women are invisible and that in the past, present, and future, women will continue to sing the same broken symphony, without change (Chiziane, 2012: 101).

The first time that Rami is introduced to the concept of polygamy is at the start of the novel when one of the women in her neighbourhood suggests that Toni is most likely engaging in relationships with other women as this neighbour’s husband had with a fourteen-year-old girl (Chiziane, 2012: 12). In fact, in her neighbourhood, Rami is the only woman who sees her husband from time to time (Chiziane, 2012: 13). This just indicates the frequency with which this illegal type of polygamy has become popular. Upon meeting the second “wife” Julieta, Rami discovers that Julieta’s bed is

just as cold and empty as hers, the consequence of a husband engaging in polygamous relationships (Chiziane, 2012: 23).

Without the set structure of polygamy that was abolished during colonisation, men do as they please with no consequences attached to their actions. Their actions of polygamy have led to the understanding that men cannot be claimed, only women can, and they must act accordingly (Chiziane, 2012: 25). Luísa, to secure some type of stability from a man she knows to be unavailable, accepts the notion that women are used and discarded, and that polygamy is akin to sharing scarce resources (Chiziane, 2012: 54 – 55). When Toni becomes forgetful in providing for Luísa, she is forced to find alternative means to get by, a consequence of illegal polygamy and financial instability (Chiziane, 2012: 57). During Rami's budding friendship with Luísa, she learns that Toni has been abusive towards her, something she has never experienced, and despite all her lamentations of lost love, Rami as the first wife is not treated in the same manner as Toni's mistresses (Chiziane, 2012: 87). Another consequence of illegal polygamy.

Not only is polygamy featured very strongly in *Niketche: Uma História de Poligamia* (2012), but it is also featured quite prominently in *Ventos do Apocalipse* (2003). Minosse is one of nine wives of Sianga. In this particular story, the concept of polygamy is still readily accepted and practised. *Ventos do Apocalipse* (2003) was written in 1999, shortly after the end of the civil war in Mozambique and was written in the context of the civil war. *Niketche: Uma História de Poligamia* (2012) was written in the time after the civil war. Already at the start of *Ventos do Apocalipse* (2003) we see how much influence the Christian religion has on the people. The people are beginning to turn their backs on their ancestors and traditions and turning towards the religion and beliefs of the colonialist. In *Niketche: Uma História de Poligamia* (2012), people

have more readily accepted the Christian religions, which dictated that polygamy was no longer to be accepted. However, despite the acceptance of polygamy in *Ventos do Apocalipse* (2003), Chiziane points out another problematic tradition that goes hand in hand with this practice. That is the practice of lobola.

We are first introduced to the practice of lobola by Minosse in a conversation she has with Sianga. In this conversation, Sianga expects complete obedience from Minosse as he *lobola'ed* Minosse and she now belongs to him (Chiziane, 2003: 17). To perpetuate this idea of ownership, Minosse herself sometimes refers to Sianga as her master (Chiziane, 2003: 21) and to protect the traditions, she bows and kneels to Sianga (Chiziane, 2003: 29). It is only when Sianga confides in Minosse about his dreams of damnation, that Minosse feels like a mature woman, "*Afinal não é muito difícil fazer a felicidade de uma mulher. Basta uma palavra de carinho, um sorriso, uma guloseima tal como se amima uma criança. Sianga também sorri, sente-se perdoado.*" (Chiziane, 2003: 21). Minosse is ready to forgive Sianga at the smallest gesture, one that Sianga understands will ease his wife discontent. Instead of apologising to Minosse, Sianga only needs to offer Minosse a sense of false connection and she is satisfied. Minosse, in her relationship with Sianga, is satisfied with the bare minimum.

Minosse, compared to Sianga, is also quite young. Even though Minosse does not express any severe feelings towards this issue of age, we know that Minosse would not wish the same fate on her daughter, Wusheni, as "*A ideia de ver a filha casada com aquele fardo velho repugnava-lhe.*" (Chiziane, 2003: 58). Minosse would rather see her daughter happy than tethered to an old man who cannot offer Wusheni what she deserves.

The drought that serves as the backdrop for the entire story sees the people of Mananga starved and desperate. In times when food is scarce, Sianga decided that he would receive the greatest benefit from his daughter if she were *lobola'ed* to an old man who could offer Sianga ox and food. Sianga's only concern was

> "*a preocupação centra-se nas vacas e a felicidade da filha já está longe das suas intenções. Pensa e repensa na melhor forma de levar avante os seus planos. O Muianga vai agradecer a oferta e até chegará ao ponto de oferecer o que lhe for exigido.*". (Chiziane, 2003: 50)

The participation of women was limited. In matters that directly concerned them, their feelings and desires were never considered. The importance lay with the gain that could be achieved. In times of desperation, women served as bartering tools, as financial gain, a means to an end. This inability to speak for oneself or actively participate in one's life created unequal power dynamics between husbands and wives. However, Sianga's other eight wives left him. The question then is, why did Minosse stay?

When Sianga is shot in his execution and finally succumbs to his womb, Minosse does not weep for him. No, instead Minosse feels a weight that is lifted off of her and her chest finally feels light enough that she may breathe. In fact, Minosse is overcome with a mad kind of joy (Chiziane, 2003: 176).

In Chapter 22 of *Ventos do Apocalipse* (2003), Minosse is finally able to take stock of her life with Sianga, after so many years of abuse and relegation to the status of a servant, Minosse is finally able to reflect on her life and her lack of freedom of sexuality:

"*O que estará lá registado? De certeza deve estar escrito assim: obedeceu, serviu e morreu. O que sempre desejei não está lá escrito porque os desejos da mulher não podem existir e nem são permitidos. Durante toda a minha vida satisfiz os desejos dos homens. Primeiro do meu pai e depois do meu marido. Na adolescência o meu pai ensinou-me a guardar as cabras e a guardar-me para pertencer a um só homem em toda a minha vida, e cumpri. O Sianga comprou-me com lobolo, que é uma cerimónia solene mas um negócio porque se faz com valores e dinheiro vivo. Entreguei o meu corpo aos prazeres do meu senhor porque na realidade nunca senti nenhum.*

O meu sexo foi apenas uma latrina em que Sianga mijava quando a gana vinha. Nos momentos de mágoa ainda me ajoelhei pedindo a Deus a paz que não vi.". (Chiziane, 2003: 177-178).

It is only once Minosse arrives at the village of Monte in Manjacaze and adopts four orphan children that she feels truly content with her life. It is at that moment that Minosse feels "*em si a mulher mais feliz do universo. Nunca antes imaginara encontrar no desterro a família sepultada nas areias de Mananga.*". (Chiziane, 2003: 161).

4.4. The similarity and/or dissimilarity of the themes present in Vera Duarte's novels De Risos e Lágrimas and A Reinvençã do Mar and Paulina Chiziane's novels Niketche: Uma História de Poligamia and Ventos do Apocalipse

What was unexpected in this study was how the post-colonial period presented itself in Vera Duarte's collection of poems. From the discussion in the Literature Review, one might have expected to see the theme of war presented differently as compared to how it might have been presented in Paulina Chiziane's

novels. However, the poem *No coração da luta* appears to be a comment on the general experiences faced by all freedom fighters in the fight to end colonialism and the fights immediately after the colonial period. One might have expected the theme of war to be more specific to the experiences in Cape Verde, that the end of colonialism was not fraught with the type of war that other African countries experienced. As such, the influence of the post-colonial period seems to be presented in much the same manner as it was presented in Chiziane's novels. Both Duarte's collection of poems and Chiziane's novels provide the reader with some historical context, referring to the fighting that took place during the colonial times and the effects of such during the post-colonial period. In Duarte's poem mentioned above, she highlights the end of the colonial period being filled with hope and a brighter future. However, Chiziane refers not only to the extreme atrocities seen and experienced by those that fell victim to Mozambique's civil war but also to the traumatic effects, the fear and instinct to run and hide at the slightest sound that might imitate a bomb, that is still being experienced in the post-colonial period, after the civil war.

Another theme that was similar within their works was the theme of women and love and how they portrayed it. Both Duarte and Chiziane took an approach to the theme of love that was quite harsh as in both the collection of poems and the novels, both authors spoke of women whose love for their significant other had been completely disregarded, a type of love that had been abandoned by wayward lovers. In *Ventos do Apocalipse* (2003) specifically, Chiziane emphasises the lack of love between husband and wife and reduces the joining of the two to a mere financial transaction, facilitated by the traditional practice of lobola.

Both authors also explored the theme of violence against women. In Duarte's collection of poems, her poem *História trágico-feminina* made specific reference to the

types of oppression that women have been experiencing for thousands of years and continue to experience today. Chiziane touched on the theme of violence against women briefly in the difference of treatment between Rami, the first wife, and the "wives" after her and how they had been physically abused by Toni and accepted such treatment out of fear of not being provided for. In *Ventos do Apocalipse* (2003), the violence against women is not as prominently featured as the violence experienced by the vulnerable in that it was the women, children and old that succumbed to the most severe consequences of the civil war.

Vera Duarte briefly touches on the theme of culture and tradition, whilst Chiziane deals extensively with the theme of culture and tradition. In Duarte's collection of poems, her dedications to figures such as the Cape Verdean poet Corsino Fortes serve as a function of the rescuing of personal and historical memory and the rescuing of local culture in Cape Verde. Chiziane in her novel *Niketche: Uma História de Poligamia* (2012) touches on culture when Rami and her love counsellor compare the cultural and traditional differences between the southern and northern regions of Mozambique, especially where women are concerned. In *Ventos do Apocalipse* (2003), Chiziane extensively deals with the hypocrisy of the people of Mozambique and how they move between the religion and beliefs of the colonialist and the traditions of old, their ancestor and their heritage as and when it suits them.

There were, however, themes mentioned in *Niketche: Uma História de Poligamia* (2012) that were not present in Vera Duarte's collection of poems. These were the themes around female sexuality, ancient African traditions, and polygamy. Paulina Chiziane explores the theme of female sexuality and the taboos surrounding womanly desire. The author combines culture and female sexuality and how female sexuality is treated differently in the different regions of Mozambique. Within this

discussion, Chiziane also touches on the aspect of religion and how the imposition of colonial religions altered ancient African traditions of polygamy, especially in the south of Mozambique, and the effect this had on Rami and her interaction with her own desires and passions. In *Ventos do Apocalipse* (2003), Chiziane deals with the lack of sexual freedom afforded to women who are not allowed to make decisions as to who their husbands are. Their opinions, desires and feelings cease to exist and as a consequence, their sexual desires are forever discarded.

CHAPTER 5

Conclusion

Both authors have been influenced by the post-colonial period. Vera Duarte, in her collection of poems, contextualises the colonial wars leading up to the end of colonialism and transitions her poem to a post-colonial period of hope and freedom. Paulina Chiziane contextualises the time-period of her story in the post-colonial period, highlighting the traumatic effects that are still felt within the communities.

Whilst both authors comment on the impact of the post-colonial period, the related themes that present themselves in the works of both authors, differ. As previously discussed, the post-colonial experience of Cape Verde and Mozambique are dissimilar. Cape Verde was not plagued with the same violence that was experienced by Mozambique. In Cape Verde, the change of power was coupled with political instability but lacking in violence. Mozambique, however, was gripped by a 16 year long civil war that had devastating consequences for those living in Mozambique. Mozambique is a continental country, whereas Cape Verde is an island nation. Despite the lack of violence experienced by Cape Verde during the post-colonial period, Cape Verde experienced extensive emigration of its people, and being an island nation, the sea itself became synonymous with the theme of emigration, departure, and leaving. The theme of the sea and emigration feature quite regularly in Duarte's anthology *A Reinvenção do Mar.*

Duarte herself, in her personal life, is an activist for human rights. While a lot of her work makes mention of the theme of the sea, emigration and departure, large portions of her work also make mention of the physical wars, violence and conflict experienced by so many others. Duarte, as a Director of the National Commission on

Human and Civil Rights of Cape Verde, a member of the African Human Rights Commission and the first female Magistrate of Cape Verde, would be exposed to a multiplicity of human rights violations and conflict experienced by many foreign countries. So to see the theme of suffering, violence and conflict so well represented in her works, despite the lack of any obvious rebel movements within Cape Verde leading up to the post-colonial period and any severe physical conflict experienced by Cape Verde during the post-colonial period, this should not have been surprising.

Both authors also explore the concept of womanhood in their work. Vera Duarte touches on what it means to be a woman in a continuously oppressive society where women are still being persecuted because of their gender. Vera Duarte also touches on aspects of love and how women have had their love discarded and abused by wayward lovers. However, as seen above, Duarte has not confined her works to only the woman victim. Duarte's works transition from the woman whose love is abused to the woman who is addicted to an obsessive passion, to the woman who has become an inactive passenger of life, to the woman who fights for her freedom and the freedom of others, and lastly, to the woman of today, of the here and now. The unforgiving woman, the powerful woman filled with purpose and conviction.

Paulina Chiziane touches on womanhood with reference to multiple themes, such as the theme of polygamy, the theme of female sexuality, the theme of ancient African traditions, the theme of the family unit and the theme of culture, tradition and heritage. Chiziane expertly weaves all these themes together to show how the concept of womanhood is multifaceted and how one theme cannot be divorced from the other. In *Niketche: Uma História de Poligamia* (2012) it would have been impossible for Rami to journey through her female sexuality without exploring the cultural differences in Mozambique and it would have been impossible to analyse the family unit without

considering the impact that the African traditions and polygamy have had on Mozambican families. It would have also been impossible to explore polygamy without looking at the idea of the perfect, obedient wife and relating the more illegal types of polygamy to the imposition of colonial religions. In *Ventos do Apocalipse* (2003), it would have been impossible for Chiziane to discuss the power indifferences between women and their husbands without the discussion surrounding lobola and the traditions of the old.

Both authors touch on themes that they have worked into their literary works over the past few decades. Themes around women and violence against women, women and traumatic love, the post-colonial experience, and the cultural and traditional aspects of both Cape Verde and Mozambique. However, in Chiziane's novel, she expands on other themes that have been present in her previous works such as the theme of female sexuality, African traditions, the family unit, and polygamy.

Both authors touch on the notion of womanhood. However, both authors explore these topics from different perspectives. It has already been mentioned that Chiziane's works are a homage to the African traditions of storytelling. The creation of Chiziane's novels has often seen the real stories, "oral confessions" of those around her, brought to life (Allen, 2020). As Chiziane explained in her interview with Allen (2020), people have often approached the author and asked her whether the stories from her novels were their stories, even people whose stories Chiziane had never heard. This showed the author that the stories that Chiziane brought to life were stories that were quite common among the Mozambican people. Many of Chiziane's novels have been quite controversial. They have often commented on and critiqued aspects of Mozambique's society that many have felt to be taboo. Topics surrounding religion,

topics surrounding outdated practices, such as polygamy and lobola, and yet, in the same vein, it has become apparent to the author that these controversial stories that most believe should never be so publicly discussed, are quite commonly experienced. That the experiences of the female protagonist in Chiziane's novels are the experiences of women in Mozambique. In that sense, Chiziane's works have the effect of cultivating a female protagonist, whose own individual experiences and journey shed light on the position of women in general in Mozambique's society. The female protagonists act as a representative of women in Mozambique and breathe life into the stories of those who may not be willing to do so themselves.

In a way, Chiziane's female protagonists allow women of Mozambique to feel seen and heard and connected, to know that their experience is not an isolated one. Through Chiziane's female protagonists, the reader is able to bear witness to the collective, unified experiences of women in Mozambique across a multitude of timelines.

As a final comment, Vera Duarte's collection of poems and Paulina Chiziane's novels are a critique of female oppression and their works can even be seen as a form of literary resistance to the notions around how women are being positioned in society. Both works are a commemoration of Vera Duarte and Paulina Chiziane's continuous fight for equality for women and justice. They are a perfect representation of both authors' commitment to equality, freedom and the celebration of women.

Ethical Considerations

There are no ethical risks involved in this dissertation as the dissertation will analyse primary and secondary documentary resources. This dissertation will in no

way require human participation or contact, and as such, an ethical clearance number is not necessary.

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