Mapping Apartheid and Post-apartheid Literary Geographies: A Geocritical Reading of Spatial Narratives in Selected IsiZulu Novels

By

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DECLARATION

I declare that this study, titled: **Mapping Apartheid and Post-apartheid Literary Geographies: A Geocritical Reading of Spatial Narratives in Selected IsiZulu Novels,** is my work and that all sources I have used, directly quoted and indirectly used, have been acknowledged and indicated using referencing. I solemnly declare that the use of writing assistance was limited to grammar correction, language editing through Grammarly, and does not compromise the originality and rigor of this thesis.

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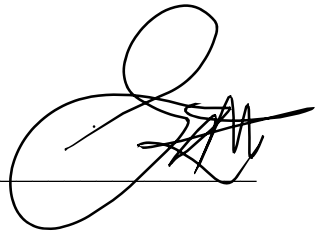
Signature 

DEDICATION

I dedicate this study to my late loving parents, uDuduzile (mother), Fakazile, uThembinkosi (father), my wife, Betty and my children. Your love, prayers, and encouragement have kept me standing.

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This study would not have been possible without the assistance and encouragement of many people. It does take a community to raise a child. Without that community, this thesis would not have grown to its maturity until submission. I am very grateful to every person who played a part of that community. I would like to thank God for the opportunity to study. This study would not have been possible without the insight and wisdom of my supervisor, Dr. Soyiso Khetoa. His knowledge, constructive criticism, and expertise shaped this study and shaped me as a scholar. Words fail to express the level of gratitude I have for his formidable scholarship and character.

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ABSTRACT

The notions of space and place discourses have predominantly occupied the modern multidisciplinary theoretical conventions. Scholars across fields grapple with the question of the epoch of the Anthropocene, climate crisis, globalisation, immigration, neocolonialism, and power. In literary scholarship, the critical analysis of space and place in South African literature has traditionally been dominated by African literary works written in English, with their texts serving as the primary corpus for spatial literary analysis. While African languages text engages richly with the question of space, its spatial theoretical treatment remains scarce. The underrepresentation of African language literature within the spatial paradigm stems from the fact that the entire scope of literature in indigenous languages has been considered a failed enterprise, immature, and thus relegated to the margins in literary studies. This study, therefore, aims to recentre and expand the theoretical scope of African language literature through examining the application of geocriticism, an emerging literary theory, to specifically isiZulu literature. Over the past three decades, the humanities and social sciences have expanded theoretical lenses from focusing solely on time and history to incorporating space and place. However, African language literary theory has largely remained rooted in structuralist and formalist approaches or repetitive theoretical paradigms, whilst the conceptualisation of space in these literary forms is afforded little to no extensive theoretical depth. This research aims to bridge this gap by exploring how geocriticism can illuminate the representation of place in both apartheid and post-apartheid literature in African languages. Using a qualitative methodology, the study employs thematic analysis, geocritical theory tenets, and decoloniality to assess the significance of space and place in four selected isiZulu novels: **Inkinsela yaseMgungudlovu** (1961) by S. Nyembezi, **Ulaka LwabaNguni** (1988) by I.S. Kubheka, **Iziboshwa Zothando** (2004) by M.J. Mngadi, and **Ngiyolibala Ngifile** (2010) by E.D.M. Sibiya. Through this lens, the study highlights the evolving role of geocriticism in the analysis of African language literature and examines the extent to which these texts are committed to engaging in pertinent sociopolitical and spatial issues. The analysis exhibits that space in African literary texts functions as a narrative literary cartography tool, nested in African cosmologies such as toponyms, metaphysical places to engage on pertinent political issues, to critique marginalisation, and to critique sociopolitical issues such as racism, violence, gender disparities, coloniality of knowledge, and coloniality of being.

Key words: Geocriticism, African languages literature, decoloniality, literary criticism

LIST OF ABBREVIATIONS

ANC	African National Congress
ANNC	African Native National Congress
ANPS	Australian National Placename Survey
AZAPO	Azanian People's Organisation
BC	Black Consciousness
CODESA	Convention of a Democratic South Africa
DBN	Durban
DLA	Department of Land Affairs
IFP	Inkatha Freedom Party
KZN	KwaZulu-Natal
MK	Umkhonto WeSizwe
NP	National Party
NPNC	National Place Name Council
PAC	Pan Africanist Congress of Azania
PANSALB	Pan South African Language Board
PGNC	Provincial Geographical Names Council
PMB	Pietermaritzburg
RMF	Rhodes Must Fall
SAGNC	South African Geographical Names Council
SOWETO	South- Western Township
UN	United Nations
VOC	Verinigde Oostindische Compagnie: Dutch (Dutch East Indian Company

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CHAPTER 1

INTRODUCTION AND BACKGROUND

1.1 Introduction

The notions of place and space have dominated modern theoretical conventions, shifting from the predominance of time and history. Preoccupation with space and place has also been incited and anchored by issues of immigration and the epoch of the Anthropocene (Warf & Arias, 2008; Warf, 2017). This epoch fundamentally probes the impact of human activity on the environment (Beck, 2021; Banerjee & Cadle, 2022; Finnigan, 2024). Consequently, these shifts have also been characterised by the interdisciplinary convergence of geography, environmental studies, and the humanities. The centrality of spatiality has also resulted in a critical re-reading of literary geographies. The spatial approach has also given birth to critical nouns of reading place and space in literary texts such as literary cartographies, ecocriticism, geo-poetics, and geocriticism etc. Nonetheless, these theoretical headways seem not to have metamorphosed into the African language literary landscape. As a result, literary theory and criticism in African languages remains outside of these spatial literary studies.

Therefore, this study purports to insert this geocentric critical theory on the narrative and literary criticism (theoretical) tradition of African languages. The principal aim of this study is to insert the geocritical approach and decoloniality in the critical analysis of space and place within the horizon of the African languages, isiZulu literature's literary production. I intend to critique, appraise, and expand the scope of literary criticism in African languages. This will be achieved through re-examining the narrative function of place and space in literature in the context of isiZulu texts produced in the apartheid and post-apartheid era.

This qualitative, narrative study uses geocritical and decoloniality tenets to read the literary works: C.L.S. *Nyembezis' Inkinsela yaseMgungundlovu* (1961), I.S. Kubhekas', *Ulaka LwabaNguni* (1988), *Iziboshwa Zothando*, by M.J. Mngadi (2004), and *Ngiyolibala Ngifile*, by E.D.M Sibiya (2010). The study uses textual analysis and thematic analysis to extrapolate and analyses these texts written in the apartheid and post-apartheid epochs.

The study is organised into three sections: I. The introduction to the study, II. The thematic, praxis and theoretical development of African language literature, Geocriticism and Decoloniality theory and methodology. III. The geocritical analysis of the chosen novels.

As a point of departure, this chapter delineates the background and context of the interlink of space and the African languages literary catalogue. It further delineates the development of the African language literature and in particular, isiZulu literature to display the theoretical and thematic development of the literary production. This is done to demonstrate a gap in the African literary criticism development, and application and highlight the problem statement of the study.

The domination of the global north in the epistemic production, particularly the production of critical literary lenses, results in the misreading of African languages' literary production, as scholars in the global south are curtailed from developing their own theoretical tools. Moreover, this remains characterised by the asymmetrical relation of power which is historically determined by origins of colonial relations. As a result, the development of critical tools to read literature in African languages remains scarce and consequently, critics borrow theories in the global north.

This point is elucidated in the introduction of the methodology and the definitions of the geocritical theory and its tenets. The two last segments of the introduction are the terms used and the outlines of this study. The second section focuses on the historical, thematic, and theoretical development of African language literature in Africa and South Africa in particular. This will demonstrate the need for novel theoretical interventions in the African language's literary scenery. The subsequent chapter delves into geocritical and decoloniality approaches in literature. The last section analyses the literary works and the conclusion. The following segment contours the background and the context of the study.

1.1.1 The Spatial Turn

The nineteenth century has been dominated by the discourse of time, history and teleological development, but after the Second World War the notion of space as a critical unit reasserted itself as a critical paradigm overtaking time. Postcolonialism, globalisation, immigration and technological advancement cemented the imperativeness and inquisition of space (habitability), as the borders, and geographical limitations continued to become blurred (Hones, 2018; Tally, 2020; Eldiasty, 2022). Foucault (1970) dubs this overtaking of space from time as a unit of critique an 'epoch of space.'

Furthermore, the age of the Anthropocene and its inquiry in the humanities, social sciences and various disciplines concerned with the environment and global warming has occasioned an explosive multidisciplinary approach to scholarship. These shifts were marked by a trans-disciplinary reorientation approach, connecting disciplines such as, philosophy, literature, the arts, geography, history, and politics etc. Edward Soja (1989) dubs this centrality of space across disciplines a 'spatial turn.'

Soja (1989), a postcolonial literary & landscape theorist, first coined the notion of the spatial turn in his work, *Postmodern Geographies* in 1989, to explain the concern of academics in the social sciences with space from the 1960s (Soja, 1989; Khasikar, 2019). In literary studies the spatial turn has also led to a conjuncture of literature, environmental studies, geography and ecology, resulting in nuanced concepts such as literary geography, spatial literary study, literary cartographies and ecocriticism theories. One of those theories emerging from this conjuncture, which is used in the study is geocriticism. Geocriticism was developed by a literary critic Westphal in his 2007 innovative work, Geocriticism: Real and Fictional Spaces, translated by Tally who extended this theory (Tally 2011; 2020). This theory concerns the representation of space and place, whether in reality or imaginary or hybrid zones between fiction and reality.

Geocriticism uses place and space as central critical category to analyses literature, in almost a similar fashion as an analysis of human represented categories such as race, class, and gender, etc. In literature, space is the physical and imaginary environment where the story takes place. Numerous literary scholars across the globe have adopted this geocritical concept and applied it to their various literary and language contexts (Raimondi 2016; Zink, 2018; Bida, 2018; Jonhson; 2019; Bako, 2020; Amandine, 2022)

Geocriticism is built upon the foundation of a plethora of broader literary and philosophical intellectuals, who have, for decades, been dedicated to the discourses of understanding the notion of space and place. As will be explained extensively in the following chapters, some of these scholars are, Mikhail Bakhtin, the proponent for the concept of chronotope (1981), Benedict Anderson's acknowledged for the concept of imagined communities (1983), or Frederick Jameson's on cognitive mapping (1989), Tuan (1997) on Place and Space, Bhabha (2004) on Third Space, and Foucault (1976) on heterotopia, amongst others. The most influential of these spatially oriented theorists has been Michel Foucault (Barnard, 2007). Foucault (1977) focuses on

spaces as sites of struggle and power. For instance, in his analysis of the disciplinary architecture, he posits that sites, like prisons, schools, hospitals, and asylum, are essential to the exercise of power and the construction of bourgeois subjects. The reassertion of spatiality in critical social theory has been important in the study of colonial discourse and postcolonial theory (Barnard 2007).

1.1.2 Literature in African languages

Even though these notions of space and place have for the past three decades dominated scholars and intellectuals across the globe, only a handful scholars in the global south, African, and South African context have been making headways in the spatial literary studies, eco-critic studies, even literary oceanic studies (Hofmeyr, 2022; Nuttall, Darian-Smith & Gunner, 1996; Menon, 2022). It is worth noting that the critique of space has found resonance in postcolonial theories. In the case of South Africa, the scarcity of geocritical approaches is unfortunate considering how the concept of space and space has been shaped/shapes and produced by numerous historical temporalities, sociopolitical, and socioeconomic factors. In addition to this, geocritical theoretical scholarship that exists in South Africa focuses on the African literary narratives written in English.

The geopolitics of South African apartheid and post-apartheid place and representation in African literature in English have been critically represented. Citing a few examples, Natall, Smith and Gunner (1996), Rita Banard (2007) in her seminal work, *Apartheid and Beyond: South African Writers and Politics of Place* writes extensively about the politics of place in contemporary African literature; Crews (2009) analyses the work of J. M Coetzee, Zakes Mda, and Duiker. Yambo (2010) writes about the meaning of farms and other spaces in literature. Masola and Xaba (2017) also critique the sense of place and displacement in the work of Lauretta Ngcobo. Samuelson (2021), Rotich (2022) further analyses the dystopia of apartheid and space in literature. These are among a few examples of works that have centralised the notions of spaces and places in African literary canons criticism. However, none of these studies use African language literary texts to analyse, critique and write on space and place.

Literature in African language remains outsides of this literary geospatial, ecocritical or oceanic body of knowledge of literary criticism. Per usual in critical literary discourses and criticism in South Africa, Africa and the globe, the African languages literary catalogue continues to be largely ignored and debased. African languages literature remains a neglected component in the literary

studies scholarship, such as world literature, postcolonial studies, and comparative literature (Marzagora, 2014; 2015). There are various rationales for this exclusion of African languages' literature; however, in this study, only three are cited. Firstly, it's the epistemological distinction that has been drawn for decades between literature in African languages and African literature in European languages. The distinctive binary poles associated these two literary productions with certain sets of attributes. The binary resulted in the African literature in European languages (English & French) being linked by colonial logic (of superiority) to the global stage, considered modern, adaptable and in written enterprise (Marzagora, 2015).

On the contrary, the African languages canon is linked by a colonial logic (of inferiority) to the perpetual oral form, traditional, native, local-bound, ethnic-bound and considered premodern (Marzagora, 2014). It is from this observation of binaries that Talento and Adejunmobi (2025) lament that what is written in African languages remains unseen and invisible in the global sphere. Talento and Adejunmobi (2025) further explain that world literature studies are also responsible for this centre/periphery dichotomy. Writing in African languages continue to attract critical attention (literary criticism) than texts written or translated into non-African language. It is worth noting that, while consumption of digital texts has also increased exponentially, texts in African languages remains discarded from these developments.

This phenomenon of subverting African literary production is a consequence of the Euro-Western modernity colonial legacy of fragmenting the life/world into two distinct worlds. In his classical work, Mudimbe (1988) explained that the world itself has been dichotomised into two, in the imagination of European modernity. A similar trait thereby manifests on an epistemic scale and language scale (literature). Mudimbe states that:

> Because of the colonialising structure, a dichotomising system has emerged, and with it a great number of current paradigmatic oppositions have developed: traditional versus modern; oral versus written and printed; agrarian and customary communities versus urban and industrialized civilisations; subsistence economies versus highly productive economies [Inferior versus Superior].

Mhlambi (2012) has lambasted this Manichean binary logic by arguing that literary production (literature) in South Africa (in English and African languages) was categorised on the same side of the modern cultural spectrum, creating perceptions by educated Africans that writing was an elite and exclusive cultural activity in South Africa.

The second reason for the subversion of literary criticism in African languages, is the view of postcolonial theorists that African languages' literature continues to be apolitical in nature, childish, not committed and that it has failed to rise against and critique land dispossession, racial capitalism and exclusion in apartheid South Africa. Mhlambi (2012) has also exhibited that in the view of many African language's critics, both the present and past, is that African languages canon is a failed enterprise. Kunene (1992), Westley (1992), Mphahlele (1992), Chapman (1996), Mkhize (2016) among others have disregarded this literature, arguing that it's inundated with repetitive, childish themes and plots. Gerard (1971) also points out that it is literature that has failed to respond to the socio-political and historical realities in which it emerges, while Westley (1992) dubbed it 'amateurish.'

Amuta (1989), Maake (1992; 2000), Canonici (1998), Barber (1995), Mhlambi (2009; 2012), Mathonsi (2002), Sithole (2012; 2021), Sibiya (2021; 2023), Mthembu (2020; 2024), and Mkhize (2025) on the other hand have discarded this view by arguing that the critics or postcolonial theorists fail to understand that the postcolonial theoretical tradition blocks a properly historical, localised understanding of any scene of colonial literary production in Africa. Mazisi Kunene (1989) had conceded that it is incorrect to state that African-languages literature has not been combative, he says that much of this literature uses an indirect form and does not explicitly state its combative nature.

Mathonsi (2012) and Sibiya (2021; 2023) have further argued that the concept of the 'political' 'combative' should be broadened and the literary landscape of African literature must expand its literary criticism. This study also supports the view that the literature in African language must be read in multiple approaches and paradigms of social commitment to be expanded so that the themes that the writers engage in can be illuminated. Secondly, more nuanced theoretical frames are needed to expand literary criticism in this literature. This move shifts African language critique from repetitive theoretical frame of reading, which Sibiya (2021) laments as a crisis. Secondly,

using new theories may potentially broaden the scope of not only literary criticism but the praxis of writing and new themes.

With these challenges in sight, this study therefore proposes a geocritical re-reading of space and place in African languages literary canon to re-evaluate the thematic engagement of African languages writers. Space and place play a key role in the development of the story in literature. The setting of the story is crucial for understanding how the characters are sociologically, politically and economically located and shaped. Geocriticism centres the politics of space and place in the literary text. This criticism's worldview is important for African languages literature which has been lambasted for its milieu. The geocritical approach will recentre space and ask new questions for an old problem of whether African literary use of space is apolitical. Geocriticism also opens a new critical frontier for the African languages literary canon which continues to be an ignored enterprise in world literature scale.

The development of African language literature shows how the grotesque view of its apolitical nature developed. The thematic development of African language literature also displays how this canon has been preoccupied with the themes of space, place, and geopolitics. Therefore, it is important to re-read these themes with novel theoretical frames.

1.1.3 Place and space in African languages literature

In the literature in African languages, the concepts of space and place are active agents in constructing the narrative meaning, memory, and identity. Space and place are also critical lenses through which narratives are contextualised and interpreted. However, the critical study of place and space in these literary texts has been traditionally dominated by works written in European languages, French, Portuguese, and English, forming a corpus for literary spatial analysis (Lola, 2019; Masiola, 2022). Literature in African languages has been relegated to the margins, examined primarily for its linguistic and ethnographic significance rather than its theoretical contribution to spatial studies (Sibiya, 2021). This dissonance is a reflection of the colonial legacy, where in African languages- by extension, their spatial epistemologies and cultural significance- were systemically undervalued in favour of other theoretical frames.

The treatment of place and space in African literary works is not merely descriptive but is narratively signifies the historical, cultural, and philosophical pedigrees of African cultures and epistemologies. For instance, S.E.K. Mqhayi's work *Ityala Lamawele* (Lawsuit of the twins)

portrays the centrality of space in punitive nation-building. The village and homes are central in the discourses of justice, order, and morality. Similarly, J.L. Dube's *Insila kaShaka (*Shaka's Bodyguard) displays the historical landscape, communities, and the cultural nuances of the Zulu royal court. Benedict Vilakazi in *Inkondlo kaZulu (*Zulu Poems) displays the ecological geography, cultural, political and natural landscape of particular places from KwaZulu-Natal. Ngugi wa Thiongo's decision to write in Gikuyu demonstrated a delink from Western epistemology in English literary form, to depict the spatial dimensions in the indigenous worldview.

While these literary works engage with the notions of place and space ornately, their broader theoretical treatment in literary studies remains sparse and undertheorised. Much of the existing literary research on space in South Africa focuses on African literature in English and narrowly focuses on the political and historical dimensions (Upstone, 2016). This underrepresentation of literary historical, political, and everyday spatial practice in the theoretical paradigm risks discarding them as irrelevant and apolitical in the current epoch of the spatial turn.

1.2 Contextualising the problem

As pointed out, African literary traditions have been relegated to the margins of literary spatial studies dominated by Anglophone literature. This is a consequence of comparative literature, colonial binary logic that privileges English, and the legacy of apartheid censorship that has curtailed the growth of literary criticism in African language literary scholarship. Writing and publishing of novels in indigenous languages in South Africa has increased quantitatively and thematically from the era of the missionaries at the beginning of the 20th century to the democratic era. The themes of the missionary era focused on recording historical themes, folklore, and religious texts, whilst the thematic engagement changed in the apartheid era, as more text censorship occurred. The apartheid era was also accompanied by the advent of the school market, where writers were redirected by publishers to write novels for school children (Sibiya, 2021). As a result, censorship of writers who wrote about thorny issues became prevalent under the guise of editing what was appropriate for children. However, in most of the literary forms, space and place remain a prevalent aspect of the literary text. Whilst writing novels in indigenous languages has grown thematically and qualitatively, literary criticism of the African novel has continuously

become limited to the thematic interests of the past epochs and has not grown beyond the missionary and apartheid era (Mkhize, 2016; Sibiya, 2021).

The reasons for the curtailing of the growth of literary criticism of indigenous languages are: the attention of the missionaries, who were narrowly preoccupied with the formalist compilation of the historical themes, folklore, and religious texts, setting a precedent for the African black intelligentsia of this era and beyond. As a consequence, literary criticism of this era also followed this trajectory of the compilation of literary history. Secondly, the writing and criticism in the apartheid era focused on the structuralist and linguistically based analysis of the texts, which evolved around the 1960s for the school markets. Whilst in the post-apartheid era, much of the criticism still follows the linguist-based analysis and often overemphasises and repeats similar literary critical theories. (Barber, 1995; Maake, 2002; Mathonsi, 2002; Mhlambi, 2012, 2014; Sibiya, 2021; Mthembu, 2024).

As a result, the African language literary form continues to receive limited scholarly attention, more so in spatial literary critical frameworks. Such theoretical erasure devalues African ways of knowing and experiences of space and place, which are interwoven in African ecological knowledge, oral histories, and African storytelling traditions, often ignored by the critics of African literary scholarship.

1.3 Aim and objectives of the study

As such, this study examines the narrative function and representation of place and spatiality in African language literature. It also employs geocriticism and decoloniality as theoretical frameworks to read and underscore the narrative function and representation of place in the African languages' literary production. The overarching aim is to therefore review literary criticism in African languages literary production and insert a geocritical approach to this canon. The study, therefore, aims to employ geocriticism and decoloniality as theoretical frameworks to read and underscore the narrative function and representation of place in the African languages' literary works.

The objectives of this study are:

1. To examine the representation and narrative function of places in African language literature.
2. To examine the strands of spatial coloniality represented in African language literature.
3. To understand how writers of literature in African languages reclaims narrative and challenge coloniality.
4. To underscore the contribution and social commitment of the African language's literary canon in critiquing spatial coloniality.

1.4 Research Questions

1. How are places represented in isiZulu literature and what is the narrative function of places in the selected isiZulu literary texts?
2. What strands of coloniality manifest in the literary geography represented in the selected literary texts?
3. How do writers use the literature to challenge coloniality , or reclaim their own narratives of space and place?
4. How can geocriticism and decoloniality contribute to the re-reading of African languages' literary canon to understand social commitment

1.5 Rationale of the study

This study is critical and crucial in varying degrees. It is crucial on a theoretical, praxis and policy level. On a theoretical frontier, geocriticism has been applied and contributed across the globe in various literary landscapes. In Africa, geocriticism as a theoretical frame has only focused on literature written in European languages (English & French). This is because literature in African languages canon has remained in the periphery of the world literature and literary criticism. This study, therefore, contributes to the development of this theory by applying it and expanding it to the African language literary canon. Resultant to this, critical literary scholars and African language literary critics will benefit from this study as it opens novel frames for reading African language literary production. The conceptual framework of decoloniality, toponym and geocriticism potentially proposes a newer understanding of the politics of postcolonial Africa, literature and by extension the politics of space and naming.

The concept of coloniality critically diagnose the continuance of problems of colonisation in Africa and therefore suggests novel approaches to African problems. The application of these theories thereby benefits the research community within the discipline of literature, onomastics and history by opening new gaps in literary criticism, onomastics and African languages. Secondly, this study benefits the practice of literary criticism and African language writers. As Mkhize (2016) has postulated that African languages production is heavily burdened bent towards conservative themes and only speaks to '*Good Bantu*,' and this becomes an impediment in the intellectualisation of the African languages project in the academy and other spaces. I argue that engagement with critical theoretical frameworks such as eco-criticism and geocriticism will unshackle African writers and open new ideas and consequently new audiences for this literary production.

1.6 Significance of the study

The planetary decolonial insurrection, The Rhodes and fees must fall, immortalised a long project of decolonisation in the post-apartheid South Africa, and universities. The students demanded a decolonisation of the very idea of the university's epistemological foundations to attain cognitive justice (Santos, 2014, & Ndlovu, 2018). That meant re-imagining knowledge and thinking through different ecologies of knowledge - fundamental to that is the question of language. This questioned the dominant status of English and Afrikaans in some spaces as the language of teaching, learning,

and scholarship. Therefore, students demanded a university that valorises their being through prioritising African-centred knowledges vehicled in African languages. This demand means African languages need to be developed for scholarship across the disciplines. Unfortunately, African languages development has been curtailed through the British colonial regime and apartheid policies. However, there has been a move in universities to develop African languages through translations and communication skills for students. However, the African literary landscape still exists as an ignored or slowly developing enterprise, more so the critical aspect of it.

This study, therefore, enters that discourse of questioning, not only developing African languages for communication, but to develop African languages literature critical nuances/nouns to study and write African history, literature, science, narrations, etc. Santos (2014) has decried the loss of critical nouns on a planetary scale as a sign of the dying of some knowledges and thereby beseech the Global South scholars to imagine the world from the South. This becomes a form of delinking from the West. Therefore, this study is significant in raising the issues of critical nouns in the development of African literary canon.

African languages literary critiques are dependent on mainstream thought and are also dependent on the exhausted European intellectual traditions that are no longer useful for social and political African experiences. Therefore, creativity and thinking critically about the development of critical nouns that are fit for the future of African languages literature is crucial. This requires rethinking thinking itself as explained by Mignolo (2014) and Gatsheni-Ndlovu (2018).

Ndlovu-Gatsheni (2018) posits that rethinking thinking is fundamentally a decolonial move that requires the cultivation of a decolonial attitude in knowledge production. It is informed by a strong conviction that all human beings are not only born in a knowledge system but are legitimate knowers and producers of legitimate knowledge. Rethinking thinking is also opening to other knowledges beyond those of Europe and North America. Lastly, the point of this study it to divulge in a long durée and appraisal of how African language authors engage and critique the logic of coloniality in the South African space. Coloniality is a continuum of a colonial project in the professed post-apartheid epoch. Therefore, it is the view of this study that writers engage with how spatiality shapes and is shaped by this colonial underside of modernity.

1.7 Methodology

Given the aim of this study, a qualitative research approach and a narrative research design was considered the most appropriate. The research adopted an interpretivist research paradigm. The decision to use this design is motivated by the fact that it allows the researcher to explore meanings and describe and promote an understanding of human experience. De Vos (2002), Strauss and Corbin (1990) note that qualitative research design can refer to research about a person's life, lived experiences, behaviours, emotions, and feelings, as well as about organisational functioning, social movements, cultural phenomena, and interactions between nations. A purposeful sampling technique was used to identify and select texts for analysis. The selection criteria included the timeframe which was an apartheid and post-apartheid literature written in isiZulu. The authors were deliberately chosen because of their scholarly and literary contributions in the isiZulu cultural production. The texts selected were:

Inkinsela yaseMgungundlovu [The Rich of Pietermaritzburg] by S. Nyembezi (1961)

The narrative unfolds in the contrasting landscapes of Nyanyadu and Pietermaritzburg (uMgungundlovu), highlighting the Mkhwanazi family's struggles against the backdrop of apartheid's spatial divides. At the center of the story is Ndebenkulu, a con artist who exploits the vulnerabilities of the local community under the guise of facilitating cattle sales to Indian and white auctioneers. His deceit reflects the broader economic and social injustices perpetuated by apartheid, where marginalised communities are often preyed upon by those wielding power. The novel intricately examines how the physical and social landscapes of rural and urban areas are oscillated, revealing the inequities and tensions inherent in apartheid-era South Africa. Through the Mkhwanazi family's experiences, the narrative underscores the struggle for agency and identity in a society deeply divided by race and class, ultimately illustrating the complex interplay of space, power, and resistance.

Ulaka LwabaNguni [The Wrath of the Ancestors] by I.S Kubheka (1988).

Kubheka tells a story of ancestral rage towards Mphakamiseni, who abandons his parents and cultural roots in search of urban sophistication and prestige as a doctor. In his rise, he sheds his name and old identity, severing ties with his heritage, which deeply offends the ancestors. This act of denial incites their wrath, leading to dire consequences for him. The backdrop of apartheid space exacerbates this struggle, as systemic oppression shapes the spaces Mphakamiseni navigates,

highlighting the tension between personal ambition and cultural loyalty in a divided society. The novel highlights the tension between apartheid urban vs rural spatial politics, class, culture vs modernity and coloniality.

Iziboshwa Zothando [The Prisoners of Love] by M.J Mngadi (2004).

Set against the backdrop of apartheid, Mngadi narrates a tale of love and racial entanglements in Pietermaritzburg. The novel explores the relationships between Thandekile, a black woman and Willem De Wet, a white man and other interracial couples navigating the harsh realities of the apartheid divided society. The stories highlight the complexities of space and place, love, defiance and a tapestry of passion that defies and transcends societal boundaries.

Ngiyolibala Ngifile [I Will Forget Over My Dead Body] by E.D.M Sibiya (2010).

Sibiya tells a haunting tale of Khanyisile, a young woman navigating the painful aftermath of her father's betrayal, a revered figure in the political struggle against apartheid. In the shadow of his horrific act of rape, Khanyisile confronts her trauma while grappling with the denigrated environment in the post-apartheid. As she journeys through this fractured world, she seeks to reclaim her voice and identity in a place marked by both personal and collective wounds.

The choice of the novels was motivated by a geocritical tenet of transgressivity and multifocalisation to look for different voices and different time frames about a particular place. This results in a legitimate multipolar analysis. Secondly, other secondary texts were exhausted to understand the texts, place, and space in South Africa and the world.

Data collection and analysis

The selected texts were read critically alongside other texts. The textual analysis was employed to collect the data through the literature. Textual features, literary feature, language, symbolism and cultural features were read critically to understand the notion of place and space. To analyse the data, a thematic analysis was used to organise and sort the data according to themes. Themes are organised through each literary text.

1.8 Theoretical framework

This study employs geocriticism and a decoloniality approach as a theoretical framework to understand the representation of the notion of place and space in isiZulu literary work. Together, these approaches offer a framework to understand how the literary canon a tool of resisting or perpetuating colonial power dynamics. The approach is also useful in understanding the power structure that shapes our understanding of space and place in the literary text.

Thise theories by Westphal and Tally (2007) will be covered extensively in chapter three. Geocriticism is an exploratory critical practice, or set of practices, whereby readers, scholars, and critics engage with the spaces that make life, through lived experience and imaginary projections. It attempts to answer what happens to space-time in an anomic context in which fiction, among other forms, becomes key to a reasonable reading of the world. Geocriticism is a critical tool of analysis to examine the relationship between geography space and literature (Odia, 2025). Hosseini (2025) explains that his method probes how space is represented by the author through various literary techniques like naming of places (toponyms), setting, time etc. The key tenet of geocriticism is its recognition that literary texts blend the real world and fictional spaces.

1.8.1. Geocriticism

Geocriticism advocates for a "geocentered" approach to literature, which would allow a particular place to serve as the focal point for a variety of critical practices. It looks at the various depictions of that multifaceted zone whether using classical myth, modern fiction, historical works, tourist brochures, or something else to form a pluralistic image of the place (Tally, 2011 ;2014; 2020). The multifaceted zone/focal point where place and spaces are depicted in this study are the selected novels. The understanding of a particular place is not only determined by our personal experiences, but also by our reading about others' experiences, by our point of view, including our biases and our wishful thinking. Thus, Geocriticism attempts to understand the real and fictional spaces that we inhabit, cross through, imagine, survey, modify, celebrate, disparage, and on in an infinite variety (Kashikar, 2019). Geocritics understands that the referentiality operating between fiction and the "real" world is characterised by constant movement, or oscillation whereby one can never really fix or pin down the referent. The tenets of geocriticism proposed by Wesphal (2011) are applied in this study: spatiotemporality, transgressivity, referentiality, multi-focalisation and polysensorality.

Tenets of geocriticism

Spatiotemporality refers to the relationship between time and space with the narrative (Chalupský, 2025). It is concerned with what the physical location and the time period of the narrative can reveal about the narrative. In the texts the apartheid and post-apartheid spaces are analysed to understand the relation of character t space in relation to history and period characters they exist in.

Transgressivity; this concept means passing over spaces and passing boundaries (Tally, 2020). This will analyses the movements of characters across spaces and how they pass and challenge boundaries (moral, legal, norms etc) and what that means.

Referentiality allows us to point to a recognizable place, real or imaginary, or a bit of both at once, while also transforming that place, making it part of a fictional world (Westphal, 2011). The analysis will look at toponyms (names of places), history of places and how they are recognisable in literature and real space. This determines how the authors focus on critiquing space in literature.

Multifocalisation allows the critic to use multiple points of view to study a referential space geocritically (Tally, 2011; 2020). This aspect uses different characters, and other authors observations of the particular space.

Polysensorality refers to multiplicity of senses used in the identifying, perceiving and representing a place (Taher, 2020). This aspect will be analysed to understand how the sensory perspectives construct the author/ character's experience of space.

This theory will be applied to explore the relations between space, place and identity literature in African languages. The operationalisation approach for this theory is to first define the geocritical theory, and its tenets. The second step involved the selection of texts as explained. The diverse range of texts are written in African languages (isiZulu), written during the apartheid and post-apartheid. The texts are analysed, with a space and place as a central critical unit to understand how places shape the narrative and characters. The analysis also considers the contexts the texts are written in while also engaging in intertextual analysis. The intertexuality seeks to understand how diverse authors engage the question of space and place in literature.

1.8.2. Decolonial theory

The decolonial approach critiques the lasting colonial legacies that influence knowledge, language, culture, being and power. Decoloniality refers to the matrix of power, logic, and ontology created by the processes and aftermaths of colonisation. dec This lasting structure and effects of colonisation is dubbed coloniality. According to Maldonado- Torres (2010) coloniality survives classic colonialism. Coloniality is maintained and sustained common sense, in books, in the self-image of the people in the modern history. Decoloniality in relation to literature entails a critical analysis of the lasting impact of colonialism of culture, identity and language within the literary works. The decolonial approach involves re-reading the literary texts, paying attention to how the texts, resist, reflect or reinforce the colonial power (Helgesson, 2024).

Tenets of de/coloniality

Coloniality of power- refers to the enduring structures of power established by colonialism but continue to manifest and influence power relations (Gatsheni-Ndlovu, 2018). These power relations manifest through enduring, social stratification, colonial spatial legacies, structural racism etc.

Coloniality of being – refer to how the colonised people have been historically constructed as the 'other', or subhuman (Torres, 2009). The legacy of this hierarchy of being continues to manifest in senses of being othered or feelings of inferiority.

Coloniality knowledge- this notion underscores the colonisation of the mind and the ways of knowing (Mignolo, 2007). It highlights the devaluing and marginalisation of indigenous ways of knowing through dominant western epistemologies.

The intersection and application of decoloniality and literary geographies (geocriticism) is critical for understanding the role of literature in resisting and the perpetuation of colonialism. Literature in indigenous languages has been particularly accused of perpetuating colonial imagination through its thematic redundancy and colonial spatial discourses. In this study, the decolonial approach is applied to examine how writers of isiZulu literature reclaim spatial narratives, and challenge colonial representation place. The decolonial perspective foregrounds the role of indigenous knowledges (such as, naming or renaming) used in the texts in reclaiming spatial narratives, displaying colonial logics and resisting the coloniality of knowledge.

1.9 Definition of Terms

The crucial part of this study are the concepts applied. This section elucidates the concepts used. The concepts are interdisciplinary in nature as the study focuses of literature, decoloniality and spatiality. The terms are organised alphabetically for ease,

Centre-periphery	The centre -periphery model is a spatial metaphor that seeks to describe a structural relation between advanced metropolitical centre and a less develop periphery. This model applies to the country's' spatial design where power, wealth and employment are concentrated in the centre (Simon, 2011).
Colonialism	Denotes a political and economic relation in which the sovereignty of a nation or people rests on another people or person, which makes such a nation an empire (Ndlovu-Gatsheni, 2018). Ngugi (1987) defines colonialism as a system where a nation imposes control over social and economic productions of wealth through military conquest and political dictatorship. He further explains that colonialism also dominates the mental universe through culture, education and language.
Coloniality	Is a pattern of power that emerged as a result of colonialism that defines the culture, power, being, and labour. Coloniality survived colonialism. It is maintained alive in knowledge production, books, images of people, and cultural experience (Maldonado-Torres 2007). It is the technologies of imperialism and colonial matrices of power that continues to exist in the minds, lives, languages, imagination and epistemologies in modern subjects in Africa (Gatsheni-Ndlovu, 2013:11)
Decoloniality	is a term coined by Anibal Quijano which denotes a way of thinking, doing and analysing which aims to liberate the ex-colonised from a continuum of global coloniality. It is the dismantling of the power relations and conceptions of knowledge that foment the reproduction of gender, racial, and geopolitical hierarchy that found new forms of expression in the modern/colonial world (Maldonado-Torres 2007:117)

Literary geography	The term refers to the interdisciplinary subfield of human geography, that takes a geographic approach to literary texts It examined the depiction of spatial elements such as landscape, cartography, and place in literature (Hones, 2017).
Literature	Bwalya (2006) explains that the term is derived from the latin *Littera*, which means a letter of the alphabet. Literature is the entire body of writing belonging to a particular language or people, then it is individual pieces of writing. Furthermore, for this study African language literature is used to refer any work of literature written in African languages.
Modernity	Hall. Held, McLennan (1992) and Mlotshwa (2022) describe modernity as a "distinctive form of social life," characterizing modern societies that began emerging in Europe and amalgamated in the 18th century around enlightenment.
Space	The concepts of space and place differ in definition based on the field. The generic definition of space is the Greek notion of *topos*, which means an unoccupied area that is measurable with dimension of length, width and depth.
spatiality	The concept refers to the organisation, and quality of elements within a space and how that has impact on the social life, physical environment and human evolvement. This notion encompasses the perceptual, historical and social dimensions of how we experience the world through our relationship with the surrounding.
Place	Place on the other hand is what Tuan (1977) defines as a space with human meanings. He further explains that place is shaped by people and sense of place. Therefore, place has its unique characteristics.
Toponyms	this is the study of place names, sometimes referred to as geographical names. The term is derived from the Greek root topos (place; topography; the description of regional features). Place names are the names of human habitation like settlements, towns and villages. The geographical names are geographical names of features such as rivers, mountains and forests, etc.

1.10 Organization of the study

The study is separated into three sections. The first section introduces the study and hightlights, background, objectives, brief methods and theoretical framework used. It also argues for a geocritical view of literature, and the contours of the study. The second section reviews literature on the development of African language literature scholarly work and its theoretical development. This section further looks to geocriticism as another model which can be used to analyse African language literature. The last section in is fleshed out arguments and analysis of the selected literary texts and the conclusion.

SECTION A

Chapter One: Introduction and Background

This chapter is the introduction, background of the study, research thesis, aim and objectives and research questions of the study.

SECTION B

Chapter Two: Thematic and critical development of African languages

This chapter outlines the thematic development and literary criticism in indigenous languages literature. It defines what literature in African languages entails to centre the growth or lack thereof of literary criticism. It also engages with multiple approaches and their significance and limitations to the study of African languages' literary production. It also traces the thematic development to outline the need for a new form of reading, which is a spatial analysis.

Chapter Three: Methodology -geocriticism and decoloniality

The chapter delineate the methodology of this study and also narrates the development of geocriticism as a theoretical frame and how it can contribute to African languages. It also analyses toponyms in literature and how these can be applied in the study of places because of its critical turn. It further reads decoloniality as a tool to understand cartographies of power, being and knowledge in literature.

SECTION C

Chapter Four: Mapping the Rural-Urban Nexus: Spatial Engineering of Marginality in Inkinsela yaseMgungundlovu (1961)

This chapter is a geocritical analysis the engineering of the concepts of *amakhaya namabhinca* and spatiotemporality representation of a homestead and town in *Inkinsela yaseMgungundlovu* (1960). It alludes to time and space as a logic of colonial modernity to locate and allocate (un)belonging.

Chapter Five: Mapping the Metaphysical-Physical nexus: On coloniality of knowledge, and non-physical places in ULaka LwabaNguni (1988)

This chapter aims to analyses the representation of place in *Ulaka LwabaNguni*. Following this conception of places and identity, The dexterous novel written by Kubheka in 1988 is set between Ladysmith, Durban, and Clermont. The novel falls within a writing tradition that sought to critique the binary dialect of the urban, rural, traditional and modern development of life in South Africa. It further unpacks the metaphysical as a real, certain space.

Chapter Six: Racialised Geography: The coloniality of being, transgressivity, and the apartheid city in Iziboshwa Zothando (2004).

This chapter is the geocritical reading of *Iziboshwa Zothando* (2004) by M.J Mngadi. It highlights the referent, the township which is nowhereness as a home in the zone of non-being.It also analyses how Mngadi critiques coloniality as a source of pariahdom. It is also the critical reading of *Iziboshwa Zothando's* (2004) places and the narrative geography of race, romance, and place. It uses transgressivity as a theoretical tenet to analyse imaginary borders in South Africa.

Chapter Seven: Gendered Geography: Apartheid Engineering of Spaces of Violence in Ngiyolibala Ngifile (2010)

The chapter uses the geocritical tenet of referentiality to analyse coloniality and place in this novel. The place is studied with an understanding that it is constructed in a dialect meaning of place between rural and urban. The dichotomy of rural and urban depicted the urban as bourgeoise and zone of being, disruptiveness and immoral, while constructing the rural as peaceful and moral. This chapter also zooms into how the power dynamic of place constructs gender hierarchies.

Chapter eight: Conclusion, limitation and recommendation

Conclusion

This preceding chapter introduced the study of geocriticism in African languages literature and outlined the whole study. This chapter outlined the aim and objectives of the study. it also outlined the methodology that will be used in this study and highlighted geocriticism and decoloniality as frameworks for understanding African languages literary texts. The last point of the study outlined the organization of the study. The succeeding chapter will review the literature relevant to the study. The literature focuses on the thematic and theoretical development of African language literature. This is crucial in understanding the ways in which African languages have lagged behind in the development of theory for critically reading its literary text.

CHAPTER 2

LITERATURE IN AFRICAN LANGUAGES AND SPATIAL DISCOURSES

2.1 Introduction

Literature in indigenous languages has for decades been premised on the epistemological distinction to Europhone literature in Africa. Each binary pole has been associated with a certain set of attributes. African language literary work is linked to the indigenous, ethnic-bound, oral (past) or tradition, while the Europhone literature is linked to the global sphere, the written, and modernity (Mkhize, 2016; Luan 2024). The association of Afrophone literature with orality and tradition has resulted in all sorts of critiques against it, which point out how this literature has been unable to grow beyond its traditional parameters.

As a result, Indigenous language literature has been disregarded as non-committed, inconsequential and thematically immature by several scholars such as, Gerard (1971;1983), Kunene (1992), Grobler (1995) and Mkhize (2016). The reason for this has been the inappropriate application of literary critical theories, which consequently leads to misreading of the long-standing literary forms and engagement of these creative works, as Mhlambi (2012) has indicated. This study aims to critically reflect and re-read African languages literature using a geocritical theoretical framework, with a decoloniality epistemic paradigm to expand the literary critical theories of reading this literary form. The study argues that theoretical development and applications in African languages have been hindered by several factors. These factors include the peripheral status of African languages and literature within the global literature, aesthetic issues and the critique of African language as immature. The study, therefore, seeks to insert a geocritical reading of African language literature to contribute to the theoretical engagement of African literary studies.

This chapter reviews literature and solidifies the argument that African literature in African languages has grown significantly and has always been committed to the critique of the socio-politics, coloniality, and subjugation of space and place. The point of departure for this segment will be underscoring and explaining what constitutes African languages literature. It will base the question of language and aspects that shape African languages literature. The second point will delve into the thematic development of African language literature with an engagement with space. Reviewing literature to display ways in which this canon has developed over time and the new

thematic engagements that necessitate novel paradigms to extract the profound meaning of the literature considered immature. This section also highlights the engagement of isiZulu literary canon with space and coloniality. The third point delves into the theoretical framing that has shaped the reading of African languages and the need for newer reading theories towards African languages. The genealogical reading from formalism to ecocriticism will display the scarcity of engagement with theories amongst African literary scholars. This point will also display a grotesque picture of why African scholars need to develop theories beyond inserting Euro-western frameworks into literature that engages with different issues. The last point critical review literature on geocriticism and the studies that have been done.

2.2 Defining literature in African languages

Defining what constitutes African literature is crucial for this study, as it displays how the dual paradigm defining African literature (European languages), and literature in African- languages as distinct has deprived literature in African languages. This has consequently peripherised afrophone literature from world literature and further curtailed and deprived it of a globalised critical outlook. However, Mhlambi (2012), Talento and Adejunmbo (2022) have also questioned whether the existing critical tools are the most appropriate for African languages. In historicising the language and theoretical question, Canonici (1998) Mhlambi (2012) quotes Ernest Dhlomo, a mission-educated intelligentsia of the twentieth century, articulating that there is a need for literary criticism of the creative work by Africans in South Africa. This call, Mhlambi argues, was to be followed by a clear-cut differentiation of literatures written in indigenous languages and English. While both creative works in English and indigenous languages continued to draw lavishly from the oral tradition, writing about the modern demands increasingly grew from contemporary modern and focus shifted from the oral past to modernity. Thereby, the English literary work became radically different as it was inundated with a critique of the colonial and postcolonial world.

During this period, writers in indigenous languages continued drawing from the oral tradition as there was no articulated criticism of this literary work. Questions of what constituted African literature began to be raised, particularly the question of language. The definition of what constitutes African literature has been a contested discourse and somewhat a controversial debate. The question of what constitutes African literature goes as far back as 1930, when Benedict Vilakazi lamented that writers in Africa should write in African languages (Kwarteng Addai-

Amoah, 2024). One of the earliest and foregrounding debates around the scope and the language question of African literature in postcolonial Africa, was through a 1963 conference in Uganda. The aim of the conference titled '*A Conference of African Writers of English Expression*' was to elucidate on the fundamental question of who qualifies as an African writer and through what language it should be written. Ngugi lamented that the discussion on the novel, drama, short story and poetry, excluded the main body of work in Swahili, Zulu, Yoruba and other African languages.

The apex of the debate ensued from Obi Wali's essay, *'The Dead End of African Literature*,' in which he argued that literature in European languages did not qualify as African literature (Mpotsiah, 2023). He posited that the uncritical acceptance of English and French as mediums of writing for educated African writers is misdirected and has no chance of advancing African literature and culture. He further argues that true African literature must be written in African languages.

Ngugi (1986) who has long held the view that European languages in Africa were used as a mode of spiritual subjugation, also condemned all writing in European languages, including his own. Irele (1981) took the same position, bemoaning the continuous dependence of African literature on European languages. On the contrary, some scholars and writers have disagreed with these views and argued how writing in European language does not disregard it as African literature (Ndede, 2020; Jeyifo, 2018). They argued that what constitutes African literature is the locus of enunciation or a point of view. For instance, unlike Conrad's, Heart of Redness which depicts Africa as a dark continent, African literature should not distort the experiences and image of Africans. They further argue that employing a blend of rich folklore, myth, taboos, proverbs, and other African forms regard literature as African, more than the language (Jeyifo, 2018). Mphahlele justified the use of English and French through writing that these languages have become a unifying force against divisive tendencies within the African people. Ngugi refutes this view and claims that writing in European languages enriches them, and it is a continuum of neocolonial subjugation. He states that African writers complain about the neocolonial economic and political relationship to Euro-America. However, by continuing to write in foreign languages that pay homage to the metropolis, are they not maintaining that neo-colonial, slavish and cringing spirit? Ngugi, from 1977 began writing in Gikuyu as a decolonial project and further expressed that an African writer expresses African sensitivity in their writing (Mbele, 1992).

The problem of African literature particularly in South Africa, is that of language and of aesthetic issues. African languages literature and criticism in these languages are locked within the binary pole that is restrained in its definition as local, premodern, and aesthetically premature, while Anglophone African literature enjoys the status of being global because of the language and coloniality. This coloniality of knowledge disregards knowledge structures encoded in languages other than European languages. The underside of European modernity executes epistemicide (killing of knowledges) through privileging and considering English and French as the language of modern global, high culture, comparative, and popular African literature. Consequently, African language writing exists on the other pole of the colonial binary which is local, tribal, traditional and low culture. The ripple effect and repercussion of these dualistic poles have been the disregard of the African language's literary scape as inconsequential and a failed enterprise.

In addition to this, the literary criticism applied to English literature was inappropriately employed in Indigenous language literature. This results in the misreading of the African literary engagements. The following section traverses through the thematic development of indigenous language literature while highlighting some issues that have curtailed its development. This section builds on the work of Grobler (1997), Maake (1992) Mathonsi (2002), Zulu (1999; 2004), Mhlambi (2009;2012), Mthembu (2019;2024), and Sibiya (2021). The thematic engagement exhibits how the authors have been writing about space and place and are committed to critiquing socio-political issues. It will be followed by the critical theoretical development to display the need for new and fresh theoretical perspectives in African languages towards space. This study thereby disregards the premodernity view of African literary texts by infusing theoretical framing produced in the global village.

2.3 Development of Literature in African Languages

This section presents a chronological review of the themes in the South African language literature. The review of the themes also considers how the question of space has been addressed, beginning from the early 1930s to 1960s, 1990s and the 2000s. I will highlight the content and focus of each of these generations to view factors that allowed and prevented them from critiquing coloniality and spatial politics. At the centre of this section is the following, influence or impact and critique or lack thereof, on coloniality of space in the literary development. This is also crucial in underscoring the theoretical/critical development to literature that might have prevented some authors from writing in a particular way. I will borrow Thandika Mkandawire's (1995) conception and assertion of the *'three generations of African academics*.' However, for this study, it will be captured as the three generations of African language writers. It must also be noted that some writers have worked across generations, but this is done to capture the spirit or zeitgeist of each era or generation.

2.3.1 Missionary era

The early work of African language imaginative literature preoccupation was archiving African histories, cultures, folklore, proverbs, and riddles. This era was also influenced by a stout oral tradition (Canonici 1998, Mhlambi, 2024), New Africa Movement ideologies and modernity. This era is also considered a golden era for isiZulu literary writing. Historical writing of this era was also a result channeling of the New African Movements historical project. The aim of this project was to regenerate a historical consciousness through writing and archives (Masilela, 2009). in South Africa and several parts of colonised Africa, Christian missions evangelised the converts to renounce the 'uncivilised' ways, and therefore, a lot of writing was channelled towards Christian themes and ethos. Manichean dualism spilt over to the literary tradition and writing. Scheub (1985) also observed that Zulu literature in the nineteenth and early century fell into two categories, one that concerned traditional life and history and one that concerned Christianity. These two broad areas combined in the early 1930s in imaginative writing and thereby produced conflict.

Hence, the thematic development relies on the dialects of the binaries; urban and rural, Christian and traditional, *amakholwa* (believers) *namaqaba* (the uneducated/unbelievers) and the civilised and uncivilised. Writing of all forms at this period was mostly done by the black missionary-

educated elites; as a result, they also worked with missionaries to translate biblical texts and European classical texts.

The early writing and printed material emerged from the missionary era, particularly from the church of Scotland, and the Glasgow Mission Society, the Marianhill catholic press, and a Wesleyan Mission Press in King William ‘s Town. The Glasgow mission established a printing press in Lovedale in 1882 which became the hub for developing isiXhosa literature and isiXhosa translated theological texts (Maake, 2000 & Gerard, 1971). Religio-literary works such as (*The* Pilgrims Progress) translated by Tiyo Soga and completed by his son, into *Uhambo lo Mhambi*, became pioneering works of literature. Tiyo Soga worked on composing and documenting other hymns Xhosa hymns. Mqhayi’s work also wrote pioneering literary works such as *uSamson,* the adaptation of the story of Samson of the bible, and his original work *Ityala Lamawele*. Other prominent writers of this era are William Gqoba with literary work such as, Zemka *Inkomo Magwala Ndini* (1906) and Victoria Swaarbooi who wrote *UMandisa* in 1933.

The authors of this era focused on these religious and urban/rural spatial dichotomy themes. For instance, in the novel *Nomsa* (1922), Sinxo describes city life in a similar fashion as Alex La Guma and a Nigerian author Ekwensi in *People of the City*. The urban is described as dangerous and uncivilised and therefore, Nomsa (in Sinxo) the main character goes back to *emakhaya* (homelands) to build a loving Christian home. Sinxo also wrote *Umfundisi waseMthuqwase* (1927) *and uMzali Wolahleko* in 1939 following a similar religious and spatial trend.

The greatest achievement of isiXhosa literature in novel writing, was with *Inqgumbo Yeminyanya* (the Wrath of the Ancestors) 1940, written by A. C Jordan. The novel details the conflicting ideas of the Christian and traditional life. The main character of Zwelinzima is reminiscent of Okonkwo of Achebe’s *Thing Fall Apart* and *Chaka* in Mofolo.

On the parallel fashion, Sesotho literature also developed through the similar thematic focus of oral tradition, Christian and spatial themes. Azariele Sekese, who was the first Sesotho writer, gathered oral traditions and published them in *Mekhoa ea Basotho le maele le litso* (custom and Sotho stories) and other animal stories in 1929. Another Sesotho author J.J Machobane focused on Sesotho history in his writings such as, *Mohaheng a Matso* (1946: The dark caves) and Senate Shoeshoe who wrote *Moshoeshoe* in 1954.

Writing tradition continued through novelists like Everitt Lechesa Sogoeta, who wrote the novel *Monono ke moholi ke Mouoane* (1910: Riches are like Mist and Fog). She was also treating the topic of Christianity and Sotho traditions. The literary giant Thomas Mokopu Mofolo emerged around the same era. Mofolo wrote his first novel *Moeti oa Bochabela* (1907; Traveller of the East) which drew from pilgrim's progress, followed by *Pitseng* (1910; in the Pot), a novel about conflicting views of marriage and then the famous *Chaka* (1925; translated Chaka as a Historical romance). This novel about Shaka blended Sotho oral tradition, historical realities, and literary forms.

Across Africa, similar developments of literature were taking place. For instance, the first Igbo novel in Nigeria titled *Omenuko,* written by Pita Nwana was published in 1930-33. The thematic focus was the conflicts of tradition and Christianity. Moreover, IsiZulu literature, which is the focus of this study, developed similarly as other developments across Africa. As in most of the African language literary traditions, early Zulu literature from the 19th to the 20th century falls into two distinct categories, one concerned with traditional life, history and customs and one with a strong moralist Christian theme. The themes also focus on the politics of space.Magema Magwaza Fuze's book *Abantu Abamnyama la bevela khona* (where black people come from) on the history of black people was published in 1922. The first isiZulu novel titled *Insila kaShaka* (Shaka's Servant) was also written by John Langalibalele Dube in 1933, followed by R.R.R. Dhlomo's popular series on Zulu kings, *uDingane, uShaka* (1937), *uMpande (*1938), *uCetshwayo* (1952), *and uDinuZulu* (1969). *Zungu also wrote Usukabekhuluma (*1933) depicting uChakijana, the trickster who became famous during the Bhambatha rebellion.

The central setting of these works presented the historical spatial milieu. Several works in this era were collectives of Zulu history, customs and life. Works such as, Petros Lamula's work, *Isabelo sikaShaka* (1936), and his historical novels *uZulu kaMalandela* (1924) historicised Shaka and the Zulu kingdom. B. W Vilakazi's wrote Dingiswayo's history in uDingiswayo kaJobe (1939: Dingiswayo, son of Jobe), preceded by his novel historical romance novel Noma Nini (1936: Anytime). At the core of the writing in this era was also oral tradition. The writers of this era were also committed to archiving the history of African people in a written form. The prominent literary giants like, Dhlomo, Vilakazi and Fuze emerged as important literary voices of this era. Elements

of decolonial disobedience are also found in this era, where writers critique the western style life and education.

Later, in this era Dhlomo wrote novels such *Indlela Yababi* (A Bad Path) and uNomalanga *kaNdengezi* (Nomalanga from Ndengezi) in 1946, scrutinising the polarity between the urban and rural life. Khush Ngubane developed a similar theme in *Uvalo Lwenhliziyo* (1956: The Fear of the Heart). J. M Zuma also develops binary characters in a novel, *Nigabe Ngani*? (1948). This epoch was important in establishing African literary scholarship and writing. It was also crucial in developing a premise for the following generation of writers. The period and a generation of writers that followed were implanted within apartheid policies in South Africa. The giants of this era thematically engaged with the question of historical spatial politics and later moved to concern themselves with the colonial influence and balkanisation of the world into binaries. They probed the city/urban influence on transforming identities. However, these literary texts are most often criticized for their moralizing Christian/missionary influence, and literary critics have not probed how these writers use African nested traditions to present space and place.

2.3.2 Apartheid era

The rise of Afrikaner nationalism culminated in the victory of the National Party in 1948. This was superseded by a decade of suppression, loss of political power and land, marginalisation, suppression of urban migration, and a several marginalisation legislations (Mthembu 2024). The Land Act of 1950 aimed to balkanise South Africa into zones, Bantustans and proceeded to use all forms of propaganda and law enforcement to keep black people in the zones. consequently, isiZulu literature fell victim to the apartheid legislations such as the Bantu education. The passing of the Bantu Education Act of 1953 was a driving impetus for an upsurge of isiZulu and African languages literature printing for the school market. It is for this reason, Mathonsi (2002) writes that author of this era produced writing intended for school market and that the writer's freedom of expression was reduced by the government's censorship in South Africa. The literature of this era did not glorify African nationalism because its committed writers were banned from expressive sentiments of independence and cultural insurgence. In literature, the was an upsurge of 'Jim Comes to Joburg' themes that predominantly perpetuated the colonial/apartheid ideology of separate development, keeping Africans within the rural areas and outside of towns/cities, while

reinforcing the notion of a self-destructive African. Beyond this, the spatial thematic idea of the binary of city and rural life persisted (Mhlambi, 2012). For instance, Gumbi's novel W*ayezofela eKhaya* (He was going to Die at home) in 1966 narrates the story of a boy from emakhaya (rural) who turns to crime because of new life in the city or urbanisation.

In Nyembezi's work *Mntanami! Mntanami!* (My Child! My Child!) written in 1950 Jabulani who loves the city but is not acquainted with the city life, also turns into a criminal. Nxumalo in Ikusasa Alaziwa (The future in Uncertain) displays the urban space as a dystopian villain and how Zulu cultures and Christianity can be moralising guards. The censorship and thematic direction were a consequence of the curtailing of the freedom of speech, which reached its apex at the banning of the ANC and the Sharpeville massacre in 1961. Ntuli (1993) observes that the propaganda program and censorship succeeded in blurring perspectives on the developments elsewhere in Africa.

Of this period, Mathonsi (2002) argues that although some writers glossed over these issues, other writers were successful in engaging with socio-political issues. He (Mathonsi 2002:14) further argues that some African languages literary authors wrote as if there were no sensitive and urgent issues affecting the community, glossing over the problems or issues that affect the lives of the people, avoiding going straight and hitting it hard, or lacking depth, for fear of touching a sensitive matter at the bottom. They wrote mainly for the school market.

Further, despite censorship, there were writers, like Vilakazi in the missionary period, who skilfully tackled thorny issues in literature. Ntuli (1993) commends some writes of this era for their social commitment besides the censorship. Using a Marxist approach, Ntseki (1999) and Kunene (1992) also argue that the milieu and characterisation within which Nyembezi places his character in the apartheid era reveal commitment and maturity. They, therefore, refute the notion that the whole body of literature in this era was not socially committed. Some writers who emerged in this era known as the contemporary era are the likes of Bhengu and Nyembezi, whom Sibiya (2021) consider some of the well-established novelists of the time. Their work also display social commitment is their critique of the apartheid and colonial systems.

Nyembezi wrote his novels, *Mntanami Mntanami!* (1950), *Ubudoda Abukhulelwa* (1953) and his prominent and successful novel *Inkinsela yaseMgungundlovu* (1961) which was also translated to Sesotho and English (The rich man from Pietermaritzburg). The works of Kubheka, *Kungavuka abaNguni* (1973) *ULaka LwabaNguni* (1988) and *Umthathe Uzala Umlotha* (1993) emerge from

this period and is also considered socially committed by scholars such as Mathonsi (2002) and Sibiya (2021). There is a wealth of work from this era involving writing novels and developing content for teaching and learning African languages. Essentially, this period was characterized by numerous literary works that were published but not critically examined. A primarily linguistic and formalist approach was used to critique and develop literature during this time (Sibiya, 2021).

2.3.3 Democratic era

Following the fall of apartheid, the negotiations of the Convention for a Democratic South Africa (CODESA), which led to a democratic state, generated hope for African language literature. The period after that spans from 1990 to the 2000s, also known as the post-apartheid democratic era.

Scholars such as, Maake (1992; 2000), Zulu (1999;2004), Mathonsi and Mazibuko (2012) had hoped that the fall of the apartheid regime would also mean African languages literature would be unshackled from rural-urban ideological theme and restrictions and begin to write about more compellingly sensitive issues. This would then form a canon of African language literature of the post-apartheid. Indeed, several creative works premised on contemporary themes emerged from this era. The writers covered a scope of contemporary themes that they could not write about before, from HIV/AIDS, politics, homosexuality, rape, evaluation of life during apartheid and the impact of job loss. The thematic development will be exhausted properly in the subsequent chapters. The publishing houses and the government also took initiatives to promote African indigenous languages writing (Mathonsi & Mazibuko 2009).

For instance, authors like Mngadi who wrote *Asikho Ndawo Bakithi* (1996: We are Nowhere) written in 1996, *Iziboshwa Zothando* (Prisoners of Love) written in 2004 and *Ababulali Benyathi* (2005) assess the apartheid and post-apartheid sociopolitical life in South Africa. E.D, M Sibiya also writes critically about the political transition from apartheid to a democratic dispensation. In his work 2012, *Ngiyolibala Ngifile,* he writes on the politics the transition and also add subthemes of rape and incest. Authors such as Nakanjani Sibiya have also dominated the scene, with some popular work, covering a range of themes like homosexuality, HIV/AIDS in works such as, *Kuxolelwa Abanjani* (2003), *Kwaze Kwalukhuni* (2003) where he also addresses the abuse of

women and children. M.E Wanda (2004) also addresses the issues associated with HIV in South Africa through her imaginative work *Kunjalo ke*. Therefore, this reveals that literature in African languages has grown beyond curtailed themes, although there are persisting issues like readership, language politics, or breaking free from the apartheid shackles. Another issue, which is within the scope of the research, is the issue of criticism/ critique which has fallen behind in the study of indigenous writing. Literary criticism is important for the nuanced understanding and appreciation of literature. This study thereby sought to engage with new theory such as geocriticism to re-read these literary works. The thesis argues that the reading of space and place through a geo-critical approach expands the literary criticism and theoretical engagement of the study of the African languages' canon. This is done within the scope of coloniality, segregation, decentralised despotism and racial capitalism. This study reassesses the literature in African languages and systematises an analysis through a geocritical approach.

2.4 African languages Literary criticism

Literary criticism in African languages has struggled to break through from formalist and structuralist approaches. Critical scholarship of criticism displays that several scholars have overused this approach, however, in the post-apartheid era a number of scholars are showing creativity. Literary theory is crucial in the development of scholarship in African languages literature. Responding to transformation in literature in South Africa, Kaschula (2003:) argues that literary theory should be broadened to take cognizance of the new literary reality.

Literary theory is the body of ideas and methods we use in the practical reading of literature. By literary theory we refer not to the meaning of a work of literature but to the theories that reveal what literature can mean. Literary theory is a description of the underlying principles, or tools, by which we attempt to understand literature (Ajibade 2018:5). All literary interpretations draw on a basis in theory but can serve as a justification for very different kinds of critical activity. It is literary theory that formulates the relationship between an author and his work; literary theory develops the significance of race, class, and gender for literary study, both from the standpoint of the biography of the author and an analysis of their thematic concepts within texts. Lastly, literary theory in recent years has sought to explain the degree to which the text is more the product of a culture than an individual author and how those texts help to create the culture (Brewton 2017).

Literary theories have focused on using a plethora of categories as frameworks of analysis. Some of those categories are form, function, gender, race, class and the sociology of the text. However, post the spatial turn, scholars have attempted to use the environment and space as literary critical categories. This study uses geocriticism to understand the concept of place in isiZulu literature.

This section reviews the theoretical development of analysing literary work of art to solidify and understand the critical need for the use of geocriticism as a theory. This study is premised on the question of theoretical framing and critical reading of African languages literary work. African literary critical landscape has received scholarly attention from the turn of the 20th century. Critical approaches have been crucial in the development of literature and infusion of literary work with a particular worldview. This literature review section reviews critical approaches that have been used to read African language literature. This also highlights the theoretical gap and importance of reviewing African languages literature with novel theoretical paradigm.

2.4.1 Traditional Romantic Theory

2.4.1.1 Formalism

The studies to African to written African languages literary canon and criticism in the turn of the century mainly focused on surveys and the intrinsic approach to literature. This is because of the modernity/colonial margins of missionaries.

The intrinsic approach advocates maintained that the study of literary works is more valuable than studying the life of a writer and the environment or context in which the writer produced the work (Raselekoane 2010:53). Wellek and Warren (1954) also laid the foundations for the argument of intrinsic approaches to literature. They vigorously disregarded the external factors in the evaluation and critique on literary work. Later, Gray (1984) contends that creative literary work is conceived as an activity governed by its own codes and conventions and has no reference to any reality outside of this system. The formalist approach attempted to move the writers away from the moralistic, biographic and historical form of writing. This had been a strong model in the African languages' literary scene. Several scholars like Kunene R (1961),

Iyasere (1975) Gerard (1971), used this approach towards critically reading isiZulu literature. The context within in the literary text was not a concern. Secondly, this approach was also a premise the literary surveys of a production. For instance, surveys include Gerard's book, Four African

literatures: *Xhosa, Sotho, Zulu and Amharic.* and his second book titled*, Af*rican Language Literature: *An Introduction to the history of Sub-Saharan literature.*

During the apartheid period, scholars and other theorists reworked formalistic material (literary work) to use for teacher training. This approach in this period and partly beyond became the stylistic premises of writing African languages literature and critique. Of this period in criticism Mhlambi (2012) states:

> Around the apartheid period, numerous African-language practitioners and scholars prepared and periodically reworked, without any amelioration of content, oversimplified translated versions of Formalist and Structuralist/ New Criticism theories for the school market and the teacher training colleges or for budding writers to use as models. The modified versions of these theories eventually became the basic approach to written African- language literatures and have come to form a hegemonic bloc that completely excludes other approaches to African-language written literatures.

The writers and scholars focused on the style and linguistic aspects and glossed over the context. As a result, African languages literature has and continues to be dubbed as lacking relevance, lambasted for its non-commitment to political and burning issues (Swanepoel 1999; Kunene; Mhlambi 2012; Mkhize, 2016). This study of the geo-critical approach to literature argues that this approach to reading of African literature limits the overall view and thematic engagement of African literature. This approach to writing and studying literature is premised on the Russian Formalism.

The 20th century was marked by colossal events which reshaped the world of literature and criticism. These events shaped the world of literature and criticism. World War I (1914 -1918), The Bolshevik revolution of 1917 of Russia, World War II (1939 -1940) and the great depression of the 1930s (Habib, 2011). The material and psychological devastation led European thinkers to critique and think deeply about their heritage of enlightenment and the foundations of western civilization. Therefore, according to Swanepoel (1990) formalism, specifically Russian formalism existed as a reactionary theory by some critics to moralistic and biographic interpretation of texts by the previous generations.

Critics involved in the Russian formalist movement, like Ferdinand De Saussure asserted that everyday language is just that and literary language is different. Mambrol (2020) explains that Russian Formalism, a movement of literary criticism and interpretation, emerged in Russia during the second decade of the twentieth century and remained active. Members of what can be loosely referred to as the Formalist school emphasised first and foremost the autonomous nature of literature and consequently the proper study of literature as neither a reflection of the life of its author nor as byproduct of the historical or cultural milieu in which it was created. In this respect, proponents of a formalist approach to literature attempted not only to isolate and define the "formal" properties of poetic language (in both poetry and prose) but also to study the way in which certain aesthetically motivated devices (e.g., defamiliarization [ostranenie]) determined the literariness or artfulness of an object.

Russian Formalism, a movement of literary criticism and interpretation, emerged in Russia during the second decade of the twentieth century and remained active until about 1930. Members of what can be loosely referred to as the Formalist school emphasized first and foremost the autonomous nature of literature and consequently the proper study of literature as neither a reflection of the life of its author nor as a byproduct of the historical or cultural milieu in which it was created (Lehman, 2017; Huber & Roxburgh, 2020; Fanzun, 2022).

The literary critics who subscribed to the Russian Formalist approach exhibited the desire to see literature being autonomous from outside influences. This generation of literary critics vehemently differed with the pronouncements of the romantic and moral-philosophical critics because they felt that such literary approaches were not sufficiently scientific. They aimed at redefining the bases of literary criticism differently from their literary predecessors. They stressed (Raselokoane 2010) that literary critics should focus their attention on the literary text and not on external factors as their predecessors had done. The disregard of the role of external factors in literary criticism by Russian formalists is also reiterated by Visser (1982:16-17) when she says that the formalists chose to ignore the role of 'moral, biographical, ideological and historical factors in literary studies.‟.

Literary critics who supported the Russian Formalist approach expressed a wish for literature to be free of extraneous influences. This generation of literary critics strongly disagreed with the romantic and moral-philosophical critics, believing that such literary methods were insufficiently scientific. They attempted to redefine the foundations of literary criticism in a different way than

their literary forefathers. They emphasised that literary critics should focus on the literary text rather than on external variables, as their predecessors did (Raselokoane 2010). Visser (1982) echoes the Russian formalists' indifference for the function of external elements in literary criticism when she argues that the formalists decided to dismiss the significance of "moral, biographical, ideological, and historical factors in literary criticism."

The Russian formalists believe literature should be treated as a separate science, regulated and assessed by its own literary criteria. Identifying and employing distinct elements and/or norms that differ from those employed in other disciplines will make literary activity distinct, autonomous, and, most importantly, scientific. This era's literary critics sought to discover what was uniquely literary in the text. According to Selden (1985:6), the Russian formalists were opposed to the concept of literature reflecting on reality because they believed that "human content" (i.e. emotions, ideas, and reality) had no literary worth and only served as a backdrop for the operation of literary devices. Although the Russian formalists acknowledged the importance and influence of external factors, they still downplayed the relevance of external factors in literary criticism. They go on to argue that the consideration of the internal features in the evaluation of any literary text helps to explain scientifically how aesthetic effects are produced by literary devices.

2.4.1.2 Structuralism

Structuralism as form of writing and critique became popular around the 1960s in African languages writing and scholarship (Sibiya, 2021). It succeeded in the apartheid era to use art for art’s sake to avoid ideological inferences in the literature (Mhlambi, 2012). Ferdinand de Saussure laid the groundwork for a theoretical approach to language that was later extended to literature. De Saussure's work not only underpins the Russian Formalists', but also underpins, Prague Linguists' and French Structuralists' conception of language (Davis & Schleifer 1991:120).

Literary structuralism, which gained popularity in the 1960s, was a literary application of De Saussure's linguistic findings (Eagleton 1983:96). From 1907 to 1911, De Saussure lectured on general linguistics at the University of Geneva, emphasizing the need of scientific study of language. The book Course in General Linguistics (1915) that bears his name appears to be a transcription of notes taken by his pupils during lectures: he never preserved any of those.

Language, in the view of structuralists, is a first-order system that generates literature as a second-order system. Structuralism demotes the individual author but considers that a distinct quality of literature can be identified even though non-literary elements appear in a text. Abram (1988: 241-242) introduces structuralism as follows:

> Structuralist criticism... designates the practice of critics who analyse literature on the explicit model of linguistic theory. This class includes some Russian Formalists such as Roman Jakobson but consists most prominently of a group of writers ... who apply to literature the methods and analytic terms developed by Ferdinand de Saussure in his Course in General Linguistics of 1916. (pg 241-242)

Seema (1995) also contends that structuralist criticism is concerned with structure and the interrelation of units. The structuralist approach to literature calls into question some of the most deeply held beliefs of the average reader. Structuralists attempted to persuade readers that the author is no longer alive and that literature discourse has no purpose. (Groden & Kreiswirth, 1994). As a popular criticism tool, African languages scholars produced many studies using structuralism. It is worth noting that this tool is still employed. Structuralist studies focus on linguistic and structural elements such as characterisation, plot structure, narratology, and language usage (Sibiya 2021). For instance, Ntshangase (2001) writes on the plot and characters, in her study of Elliot Zondi drama. Ntombela (2012) write on the characterization of C.T Msimang, Akuyiwe Emhlahlweni, while Groenewald (2012) writes on the theme, plot and narration in the novels of N.G Sibiya. Nxumalo (2021) in the study titled *Uguquko Ekubhalweni Kwezinkondlo Zolimi Lwesizulu: kuqhathaniswa amaqoqo kaVilakazi, B. W. NakaMavuso B. (*Changes in the writing of isiZulu poetry: comparative study of B.W Vilakazi and Mavuso B) also uses this approach. A purely linguistic approach is used to read these literary works, and this is evident in Khumalo (2021) who writes on the plot and characters in Vilakazi's novels. The focus of his work is language based.

Structuralism, as the term implies, is concerned with structure and, more specifically, with investigating the general laws that govern it. Literature and language have a specific relationship, according to structuralists. It emphasizes the nature and unique qualities of language (Rice & Waugh, 1989). Structuralism has piqued the interest of certain literary critics because it injects a

certain objectivity into the sensitive realm of literature subordinating *parole* and *langue.* The structuralist rejects the uniqueness of actual texts. The structuralist cancels not only the text, but also the author, by putting the real work and the person who created it in brackets in order to isolate the true object of the system. In traditional Romantic conception, the author is the thinking being who comes before work and nourishes it. These approaches have been mostly overridden by sociological and sociopolitical approaches critical theory to reading literature, such as feminism, Marxism, postcolonialism etc.

2.4.2 Critical Theory

2.4.2.1 Feminism literary criticism

This theory also garnered a lot of attention among isiZulu literary scholars. As a result, there is a plethora of studies focused on the characterization and representation of female characters in isiZulu literature.

This section, as highlighted, gives an overview of the critical approaches that have been used in African languages literature. It further suggests the place be added a critical category alongside these theories that have been used. One of the prominent theories is feminism. Feminism has always existed in an African context in praxis. In South Africa and particular isiZulu culture, the practice of female patriotism, leadership and nation-building in a patriarchal society has always existed. Many African scholars are 'cautious not to legitimise the use of borrowed concepts, perceived to be hegemonic intellectual tools in explaining African social realities' (Fokwang, 2006).

One of the strongest academic criticisms of 'Western' feminism has been that its application to African contexts does not take into account some of the gender relations characteristics of Africa, in particular matrilineal contexts (Amadiume, 1987). In traditionally matrilineal cultures, women are not at the receiving end of unequal power relations in any straightforward way. For instance, the feminine of UMkabayi as a leader, the belief in uNomkhubulwane. However, feminism in theoretical and literary criticism has emerged recently and continues to expand through intersectionality.

Feminism is an ideological leaning, which advocates for equality and equity between sexes in society. It also calls into question the ideas of binary in society. Its fundamental idea is to fight against all forms of patriarchy and sexist oppression. Atanga (2013) argues that feminism in Africa

can be seen to originate from a range of sources, in addition to the 'Western' women's movement. These include Africa's colonial and postcolonial history, including its own nationalist movements, as well as subsequent and socio-political factors (including political activism, e.g. Winnie Mandela and Albertina Luthuli and their rights against apartheid in South Africa, and competing for and winning the highest office in the land (e.g. Ellen Johnson Sirleaf in Liberia)). As I show below, while early researchers like Gwendolyn Mikell (997) were rather conservative in their presentation and theorisation of African feminism, Pat McFadden (2005) and other 21st-century researchers have been much less so (see Mama, 2000a, b; Oyewumi, 1997, 2005; Lewis 2007; Mangena, 2009; Mupotsa, 2017; Atanga, 2013). Filomena Steady (2006; 2014) argues that feminism is a strategy. African women have developed and adopted the right for their survival, claiming that true feminism is an abnegation of male protection and to be resourceful and self-reliant … Most black women in Africa and the Diaspora have developed these characteristics, though not always by choice. Cuddon (1999) explains that literary feminism is an attempt to describe and interpret women's experiences as depicted in various kinds of literature.

Feminism as a literary criticism paradigm questions the representation of women in literary text. The texts take a sociological, structural and even a Marxist critic of the representation of women in African languages literatures. Contemporary African feminism thus involves rewriting the identities of African women not only as passive victims of male dominance and patriarchy or as preoccupied with the concerns of their western sisters, but as active social, economic and political agents in the development of their countries, having the freedom and ability to combine some traditional practices as mothers and wives with public roles. And, although African feminism has to date shown itself to be pro-heterosexual in most ways, in creating spaces for women for self-expression, it does give room for the expression of other sexualities (Atanga, 2013).

A number of scholarly works on the critique of women representation have been written. For instance, Gumede (2002) investigates the representation of female characters in IsiZulu literature. Buthelezi (2004) takes a linguistic view in analysing the maintenance of gender stereotypes in literature. Zuma (2009) analyses character portrayal and gender representation in literature. Masuku (2005) also challenges the role and presentation of women in African language literature Mkhize (2023) *Izindikimba Nokuvezwa Kwabalingiswa Besifazane Kweminye Imibhalo Yesizulu Ebhalwe Ngababhali Besifazane Ngemuva Kwesikhathi Senkululeko* (Themes and Depiction of

Female Characters in Some Zulu Works Written by Women in the Democratic Era). Mthembu (2020; 2024) further analysed the representation of masculinities, using feminism as a theoretical frame. Shabalala (2023) writes his PhD, analysing the male depiction in the selected postcolonial novels in isiZulu. These studies display the work that has been done in the space of criticism in African language literature. Characters in literature exist in a particular space and time, therefore it is crucial to understand these as key factors that construct identities. As a result, geocriticism is suggestive of pivots place in literature.

2.4.2.2 Marxist literary criticism

Marxism has not been popular in isiZulu literary landscape as a result; there are a few studies that use this theory. For instance, Tlou (2014) in a study titled: A Marxist critique of D.B.Z Ntuli short stories, uses this theory extensively. The researcher has also used this theory in reading Masculinities in African languages literature (Mthembu, 2020, 2024).

In African literature written in English few works are applying this approach. For example, Ogayi and Etuku write Marxism in African Literature: A study of Ngugi Wa Thiongo's *Devil on the Cross* and *Wizard on the Cross*. Marxism is a theoretical framework that analyses the socio-economic and class relations by applying materialist examination (Sayers, 2021). This theory has been applied to literature and particularly African literature. Marxist critique is a style of literary criticism that is founded on Karl Marx's and Friedrich Engels' social and economic views (Amuta 1989, 2017). Marxist criticism is a type of literary criticism, and it is based on the social and economic theories of Karl Marx and Friedrich Engels (Mthembu, 2024). Their beliefs include the following:

> value is based on labour, and the working class will eventually overthrow the capitalist middle class. In the meantime, the middle class exploits the working class. Most institutions - religious, legal, educational and governmental are corrupted by middle-class capitalists (Mthembu, 2024).

Marxist critics apply these economic and social theories to literature by analysing first, ideologies that support the elite and place the working class at a disadvantage, and issues of class conflict.

Marxist criticism is often interested in exposing and examining how a literary work reflects (intentionally or not) the socio-economic conditions of the era or time in which it was written and, or the time which it is set, and what those conditions reveal about the history of class struggle.

In Africa, the Marxist school of thought was effectively utilised and depicted in the writing of authors and scholars such as Ngugi wa Thiong'o and O. P'Bitek in East Africa, Alex la Guma in South Africa, Wole Soyinka, Sembene Ousmane, and Christopher Okigbo in West Africa, and Jack Mapanje in Central Africa (Mushengezi, 2003; Fye 2020. The Marxists view the writing and study of literature essentially as an activity with socio-political consequences. The goal of a writer should be to heighten people's feelings and desires to rise up and demand radical change (Mushengezi, 2003).

Literature, therefore, becomes a mechanism for socio-political transformation, it should be mimetic, that is, it should mirror the real situation in society and cause change where change is due. In particular, a writer should be a voice of change for those who are disadvantaged or oppressed. Writers like Ngugi, Sembene, and Ayi Kwei Armah reflect this ideology. Ngugi's commitment to activism, for instance, in his novels Devil on the Cross, Petals of blood and Matigari is a case in point. He calls upon the Kenyan masses to rise in a popular revolution and fight for their land and their rights (Mushengezi, 2003:82). In Sembene's "God's Bits of Wood", he presents a massive strike of railway workers demanding their rights, better pay and improved working conditions. This, for Marxist critics, should be the role of literature; to cause change where change is due. Marxist critics determinedly historicize the study of literature unlike Russian Formalists and new critics. They argue that history is the horizon within which literature should be written and understood. According to them a novel, poem or play can only be best analysed if the experiences of the people, their political and economic relations, and their social systems are all examined from a historical perspective. The writer has to recast the historical record artistically. That is why writers like Ngugi always begin with the history of their people as a starting point. IsiZulu and other African languages literature forms have been accused on this point that they were not committed to critiquing the social issues. Marxism offered a critique of imperialism rooted in the economic exploitation of capitalism, pointing to the unfair extraction of wealth and resources from the colonies by the European powers as a result of capitalism's insatiable desire to expand.

However, Marxist theoretical approaches to colonialism were also heavily rooted in the economic sector, which left many aspects of colonialism unexamined.

The limitations of a strict Marxist approach led many academics of the late 1960s to postmodernist and poststructuralist analysis. The work of Michel Foucault (1977) influenced the way academics viewed power. No longer unidirectional in the case of domination/exploitation, postmodernist interpretations of power examine an all-inclusive and multidirectional presence that is actively coercive upon the individual through processes of knowledge production. This postmodern perspective opened a new arena in which to see power and to see the effect of that power on both the colonised and coloniser. The roots of postcolonial theory as a hybrid of postmodernism and classical Marxism have led in many ways to a tension within the postcolonial perspective that is highly critical of theory and simultaneously self-theorizing. This tension has also contributed to a degree of self-distrust that has made post-colonial theory ever-changing.

2.4.2.3 Postcolonial literary criticism

Postcolonial theory is foundational in the writing and development of African literature in English, as it will be explained further. A few studies of isiZulu literature using postcolonial criticism exist in isiZulu. Sibiya (2021) in his work *Narrating the Nation: a postcolonial Reading of Jabulani Mngadi's Novel*, critically reads Mngadi's work using postcolonial theory. Motloung (2020), in Cultural Aspect in Selected Zulu Novel, also uses a post-colonial theory to study cultural concepts and gender. Madingiza (2018), in an MA study titled: A Study of Selected Post-apartheid plays also uses this theory to study African language plays. These scholars display the potential of this theory in analysising African literary texts. They also break away from the overrepresented literary theories in African languages literary studies.

The concept of social commitment was also an inference of postcolonial criticism, which disregards all writing in isiZulu literature as apolitical. The critique of African languages scholars is based on how postcolonial theory blocks a proper view of what African language literature is engaged with and the ways in which postcolonial theory created a balkanized worldview. For instance, of this theory, Barber says:

> Post-colonial discourse blocks a properly historical localized understanding of any scene of colonial and post-independence literary

> production in Africa. Instead, it selects and overemphasizes on silver of literary and cultural production, and this is projected as a representative to the whole culture or the global world.

Barber (1995) has further argued that postcolonial criticism of the 1980s and 1990s continued to capsize commonwealth criticism which prompted a binarized, generalized model of the world which has an effect of eliminating African languages expression from the view. This, Barber argues produces a distorted view of the colonial experience and the place of language in that experience, as it maintains center-periphery polarity. The effect of this is the oversimplification of the effect of the colonial imposition of European languages. It therefore erases all other forms of expression-written literature, in African languages, oral in African languages and a whole domain of cultural to which cross the boundaries between oral and foreign, making way for the postcolonial Other to emerge.

As a result, several scholars have shifted from this concept to a concept of decolonisation. In explaining what the postcolonial theory consists of, it is crucial to differentiate it from decoloniality as a theory. There are observable differences between postcolonial theory and decoloniality theory. The differences between these theories must be highlighted because this study is located in the postcolonial setting, whilst applying a decoloniality theory. Both postcolonial and decoloniality are developed within the broader politics of knowledge and both emerge out of a political development contesting the colonial world order established by the European Empire, albeit in relation to different periods and different geographical orientations (Bhambra 2014:119). These arguments have been successful in challenging the insularity of the European traditional historiographic narrative. Both frameworks he counter-argued the European narrative of the origin of modernity and history.

The prime differences of these theories are the locus of enunciations, geographical locations of scholars and the point of historical departure. The traditional thought of postcolonial theory is associated with the development of ideas around the ideas of Edward Said, Homi K Bhabha and Gayatri C Spikav. Postcolonial work focuses on material and socioeconomic issues, however it has also focused on cultural and representation realm. In contrast, the modernity/coloniality school of thought emerges from the work of, amongst others, Anabal Quijano and Walter Mignolo. The geographical location of this framework also forms the basis of enunciation of the scholars.

Decoloniality emerges mainly from South America and mostly refers to that locality imperial interlocutor, whilst postcolonial theory emerges mostly from the East (South Asia and the Middle East)

Ashcroft (2017) defines postcolonial theory as a theoretical paradigm that pursues the disruption of the dominant discourse of colonial power. Postcolonial theory is about colonial experience, emphasizing the effects of colonialism on both the colonised and the coloniser. This means postcolonial theory provides a vantage point that responds to colonialism and the complex power dynamic that occurs both during the colonial experience and in the aftermath. Such a vague definition of postcolonial leads to contention in the highly self-critical space of postcolonial theory (Sawant, 2012; Gandhi, 2020; Harris, 2021)

Post-colonial theory has its foundation on the ideas of Edward Said, a Palestinian scholar. Said is credited to the theory of postcolonial theory through the ideas propounded in the 1978 publication titled *Orientalism*. Said's (1978) Orientalism analyses the manner in which the west, through its academics, writers, playwrights, explorers and novelists projected the images of the Orient as uncivilised but contrary representing the west in a positive image.

Edward Said (1978) further argues that beyond the physical and economic aspects of colonialism, there was another aspect present: the creation and defining of the "Other." The Other, Said contends, is the result of a binary worldview, in which the world was balkanised into an us-and-them structure. Fanon (1963) calls these two divided worlds the zone of being and the zone of nonbeings. Said applies the term Orientalism to describe the process of 'othering' of the eastern colonies by the western metropole, the European colonisers' home nation. Orientalism is the European definition of all things related to the colonies as wild, emotional, backward, powerless, and fundamentally different from the (purported) Occidental qualities of civilised behaviour, rational thought, modernism, and (justifiably) power (Hamadi, 2014).

Through a conscious production of knowledge, the west defined the east as inferior and, in doing so, also defined itself as superior. However, and perhaps more importantly, Said argues, the west cannot exist without the east, as it is a mutually dependent definition (there can be no West without an East) and it illustrates the interconnected relationship between the colonised and coloniser. According to Said, the long-lasting effects of Orientalism remain and represent an aspect of colonialism that never ended. The viewing of modernity, progress, civilisation, and power in

Eurocentric terms is a legacy of colonialism with which we continue to live, and which postcolonial theory seeks to illustrate and destabilise. Bhabha (1992), who is one of the foremost scholars of postcolonial theory explains that the term post-colonial theory argues that the displacement and mixture caused by colonialism constructed what he termed 'third space'. The third space repudiates colonialism's attempt to side-line the colonised as the insignificant other. Bhabha (1992) further explains that postcolonial theory is premised on the idea of in-depth comprehension of the cultures affected by the colonial systematisation throughout history until present day. Ramrao (2012) describes postcolonial theory as a discussion of migration, slavery, suppression, resistance, representation, difference, gender, race and space. It fundamentally responds to the responses of imperial discourses and the experiences of speaking and writing.

While postcolonial theory has brought new light to aspects of colonialism, it has done so by building previous sociological and philosophical traditions that have been critical of imperialism, such as classical Marxism, and by incorporating analyses of power by social theorists such as Michel Foucault and Antonio Gramsci. However, another critique postcolonial criticism, as postulated, is that is based on the European literature and thereby overlooks key features of African languages literature. Nonetheless, some concepts of the postcolonial theory or sociological theories have been used in studying isiZulu literature as it has been illustrated. There is a huge gap in the literary scholarship in African language, to apply these sociopolitical theories to study isiZulu literature. Particularly the literature of the post-apartheid literature.

2.4.3 Literary Spatial/geography Theories

Geocriticism and other spatially centred theories emerged from the interdisciplinary field rooted in an intellectual orientation designated as the spatial turn. This profound intellectual movement gained momentum from the 1960s to 1980s (Warf & Arias, 2008; Warf, 2017). These movements attempted to critique the long standing epistemological and ontological bias that had historically privileged time over space in philosophy and across academic inquiries (Evan, 2010; Tally 2020).

Winkler, Seifert, and Detering (2012 explain that the inquiry of the spatial turn appreciated the interconnectedness of material space, power dynamics, and how social and political space shapes and is shaped by these dynamics of power. This key concept of the interconnected of power and space was Edward Soja notion of imagined spaces or third spaces.

The spatial turn as a trans-disciplinary concept was first coined by Edward Soja in 1989 in the work *Postmodern Geographies: reassertion of Spaces in Critical Social Theory*. Soja (1989;2006; 2023) explains that this spatial paradigm shift represented a transformation of post-modern space knowledge, and historicism shifted to geographical approaches. Furthermore, the spatial turn, as explained by Loffler (2017), represented a shift in the idea of space as a backdrop container of events, to ideas of space as a social product, lived space, and imagined space.

In his March 1967 enigmatic lecture in Paris *"Of Other Spaces,"* Michel Foucault claims that the great obsession of the nineteenth century was history, but the present epoch will be above all epochs, the epoch of space. The studies of space and place have a long history in the social sciences and beyond. These histories became foundational for the development of the concept of geocriticism. Geocriticism has its origin in several scholarly works on space and place, such as Bakhtin (1937) Foucault's of Other Spaces, (1967), Soja (1989), and Lefebvre's *Production of Space* (1974).

Another origin of the spatial question, particularly in the global south, is through postcolonialism scholarship. Postcolonialism scholars have also long dealt with a spatial question because coloniality as Gatsheni Ndlovu (2018), and Mignolo (2011) argue was occupied with the control of the physical empire before the cognitive one. The idea of space has been further developed through postcolonial theoretical development. For instance, Ndlovu-Gatsheni (2018) insists that space of all forms is integral to the postcolonial experience. Edward Said begins his foundational study of Culture and Imperialism by insisting that no one is ever outside or beyond geography or are they ever free of the struggle over geography. On the other hand, Griffiths and Tiffin (1994) name place and displacement as the primary concern through which the special post-colonial crisis of identity comes into being. However, scholars have only recently begun to consider the underlying assumptions of spatiality in the postcolonial context, particularly where it is crossed with concerns about space in literary text. In the concluding remarks Foucault (1977) addresses the colonisers imagination by suggesting that some colonies can be understood as heterotopia, in that they create otherising spaces, another which is real space, projected as perfect, and meticulous, and another space as messy. This is what Fanon (1967) dubs the zone of being and the zone of nonbeing.

In his dynamic seminal text, The Production of Space, Lefebvre, thought of space as a social phenomenon, being incessantly produced, perceived, lived, and transformed through a series of human interactions, representations and human ideations. Thus, proposing a unitary theory of space that ties together physical, mental, and social attributes of space. Lefebvre attempts to grasp the heterogeneity of space as a society, through his dialectic triad of spatial practice (material environment- settlement), representation of space (models used to direct space-urban planning), and representational space (art, literature). Soja (1989) adopted Lefebvre's trialectic concepts of space as conceived, perceived and lived, in which he developed the concept of the third space. Soja built his work the foundational work of Lefebvre, Spivak, Said, Bhabha, Hooks and Fanon.

There have been several approaches to space that have built other theoretical fundamentals to understand and critically analyse space. These are also foundation precursor theories which geocriticism as a literary theory is founded. As a result, these works are referred to throughout the study.

2.4.4 Approaches to Space and Place

These theories formed a foundation for geocriticism and are therefore crucial in understanding geocriticism and literary geography. However, for this study we will use geocriticism because it brings all these ideas together. Geocriticism is founded on the long tradition of theoretical development of spatiality and human geography. The spatial turn is premised on some of these geospatial concepts and definitions. This study uses geocriticism, which is founded upon all these ideas. This study uses geocriticism to centre Africa literary production within the spatial turn. Literature in African languages has been misrecognised in these theoretical movements because of its existence on the binary pole of the zone of nonbeing. There are several approaches to spatiality that have been foundational for the geocritical view.

2.4.4.1 Yi Fu Tuan: space and place

The concept of space encompasses the universe or outer space. The space became an abundant source of science fiction and futuristic novels. Space-inspired permitted the curved timed themes of time travel and different space-time dimensions. However, the focus of this research is place, therefore the distinction between place and space is crucial.

Both concepts of space and place as referenced from the famous work of Yi Fu Tuan. Place is defined as a particular part of space that can be occupied, real, and perceived. Tuan argues that to define space on must be able to move from one place to another, but in order for a place to exist, it needs space. Therefore, these two concepts are dependent on each other. He further postulates that space turns into place when it gains demarcation through acquiring its specific characteristics and it is impossible to render the experience of space without referring to the objects and places within space. Space, as it turns out, becomes place as it acquires its aura, definition and meaning. Space englobes various Places or a place and could only exist within a particular space. Tuan (1997) posits that in experience; the meaning of space often merges with that of place. Space is more abstract than a place. What begins as undifferentiated space becomes place as we get to know it better and endow it with value. Tuan further argues that what is known of Space and Place in induced and directed by all our senses which he termed the 'experiential perspective of space'. He described the experiential perspective: as the individual's ability to know and construct reality through various modes, He also divided the modes into direct and indirect. Tuan (1997) further explains that the construction of reality through different modes of experience will lead to diverse, complex and ambivalent interpretations of space and place. Henceforth, one place will have multiple interpretations based on a multiplicity of perceptions. This is what Westphal (2007; 2011) calls multifocalisation or polysensorality.

In the eight-chapter entitled *Architecture Space and Awareness,* Tuan posits that the rearrangement of space is done by human beings. Any form of act towards building calls for a conscious organization, thus the planning is a necessity in any architecture. Once this is achieved, man edifies space to form an environment for man. That is to say, man shapes his environment to suit his body. Tuan maintains that man divides and arranges space unconsciously and the final result of this is architectural awareness will have an impact not only on an individual's perspective, perceptions and feelings towards their living space but on social interaction as well. He further explains that this unconscious arrangement of space will draw one's attention to the social hierarchy of space constantly reminding him where he stands in society.

Completed buildings or architectural complexes now stand as an environment capable of affecting people who live in it. Man-made spaces can redefine feelings. Another influence is this, the built

environment clarifies social roles and relations. People know better who they are and how they ought to behave when the arena is humanly designed rather than nature's raw stage (Tuan 2007:10)

In spite of the relatedness of the two concepts of Space and Place, Tuan contributes immensely to making a clear distinction between the two terms. Tuan postulates that space turns into place when it gains an aura or an atmosphere of its own, and this process of bestowing an atmosphere on a place is interlinked with human senses and modes of perception, thus place can only be defined through the interaction that occurs through the direct and indirect modes of perceptions. This study probes the representation of coloniality and place in isiZulu literature. Tuan's distinction of the concepts of place and space is crucial in understanding place formation and the manner in which hegemony plays a role in the design and creation of place and space. Secondly, these concepts clarify Westphal's (2007/2011) concepts of geocriticism.

2.4.4.2 Place Identity and Social identity

Place may be defined as a particular part of space of defined or undefined extent but a definite situation (Helleland 2009:502). This means place is a space occupied by a person or thing, a positioning of a body in relation to other bodies. Spatial identity is therefore oneness between self and landscape. Alasli (2019) explains that place identity displays the self-image of the immediate community by projecting how people relate with places. Places are capable of constructing social identities. The complex process is achieved in two concepts: place identity and place attachment. In explaining place identity, it is crucial to explain the meaning of place in relation to space. Place naming becomes a complex process where individuals mark that they belong to that particular place. Individuals alter it to reveal who they think they are or whom they aspire to be.

Proshansky (1978:155), whom, environmental psychology is ascribed to, defines place identity as those dimensions of self that define the individual's personal identity in relation to the physical environment by means of a complex pattern of conscious and unconscious ideas, feelings, values, goals, preferences, skills, and behaviour tendencies relevant to a specific environment. Naming therefore serves as a mark of belonging to that place. Place is thus defined as space on which meaning has been attached. Place naming therefore transforms space into place. Van Dijk (2006:729) proposes a rejection of a single identity. A rejection of a single identity resonates with a decoloniality framework which seeks to reject universalism as propounded by the west on Africa.

This was done through monolingualism and monolithic view where places were named in English and for the English, disregarding the pluriversality of African people in the South. Pfukwa and Viriri (2009) on explaining individual and social identity, explains that individual identity has a persistent selfsameness, while group identity has collective sameness. This proposition is important in understanding how South African identities are shaped by names. It is important in understanding society and space. It is important in understanding how creation of an individual identity is also exclusive of others through interacting with space.

Jaworski and Thurwol (2009) also submitted that:

> We create our identities in part through the process of geographical imagining, the locating of self in space, claiming the ownership of specific places or by being excluded from them, by sharing space and interacting with others.

This resonates with how South African apartheid establishment used space as an ideological tool of separate development or apartheid. The complexity of apartheid racialized spaces where black people were not excluded in specific places. Names were therefore instrumental in including the in-group members (white people) and excluding the outgroup members (black people). However, this study deals with how people who were excluded from participating as citizens and placed in the periphery used naming of places to reclaim their space and created their own social identity.

2.4.4.3 Henry Lefebvre: The production of space

The neo-Marxist and existentialist philosopher Henry Lefebvre contributed to the study of space, and spatiality immensely, particularly with his Trialectic of Space which he introduced in The Production of Space. Lefebvre views space in three ways; as perceived, conceived and lived. He argues that space needs to be understood not in two ways – as a conceived, abstract thought of space or perceived, concrete reality of space, but in three ways, which is a lived space. This is the result of the two spaces. He further argues that the process of the production of space has explicit political aspect, there is a political of space because space is political

Stefan Kipfer, in the article entitled How Lefebvre Urbanized Gramsci argues that the space of town planners which are understood as a scientific object and apolitical, have been fact shaped,

and molded through a political process. Therefore, work must be done to comprehend space how it is politically and socially constructed. Kipfer further illustrates this point by saying:

> From Lefebvre, we can gather a new, urbanised understanding of hegemony. While Gramsci saw hegemonic projects implicitly. Lefebvre invites us to make an explicit link between hegemony and the production of space. Processes of producing space are potentially hegemonic insofar as they integrate the effective-symbolic sides of everyday life (lived space) into the practical material (perceived and institutional -ideological (conceived) dimension of abstract space. This process of producing space lived space into abstract space can be hegemonic by homogenizing diversity and denying difference (Keifer and Lillesand, 2015:50).

The Trialectic of Space accentuates the three-dimensional characteristic of space. The concept of the Lived Space is presented as a distinct mode of critical spatial awareness. The Lived Space is the result of a conglomerate of the two opposite poles of the abstract and concrete space, it is a space that results from the merger of the objectivity of the real and the subjectivity of the imagined. The First Space which is perceived presents the visible material space that can be measured and labeled with natural markers as well as those recognizable man-made landmarks that were placed there by those in control. Second Space may be understood as the interpretation or ideological concerning the First Place, it is one's conceived space. It is the space for architects, geographers and mappers who construct representations of the first space. Therefore, the First and the second space permit the understanding of the ideology and the politics behind the conception and perception of a particular space.

Lefebvre further posits that the first and the second space are not sufficient in the full comprehension of space, as both do not account for the individual experience because each person would have a different experience of space. This led Lefebvre to propose the idea of the lived space. The lived space results from the fusion of both the first and the second spaces. The term Lived Space encompasses both the real and the imagined/perceived and the conceived spaces and then captures the real-life experience.

2.4.4.4 Michel Foucault: Panopticons and Heterotopia

Foucault concern with space was centred on the relations among sites, the intersection between the macroscopic space and individual space. In *Disciple and Punish*, Michel Foucault (1966) offers description of the space surveillance 'the Utopian of a perfectly governed city' which he termed panopticism. Foucault's ideas of space were centralised on its the relationships of sites, and the intersection between macroscopic space and individual space. In his work discipline and Punish Michel Foucault describes the space of surveillance as panopticism. This refers to the design of spaces for surveillance where individuals are constantly scrutinised. The space is also designed to prevent any form of deviance of transgression to the rules and norms enacted in a particular city. This is achieved by employing a great arrangement of the space whose sole purpose is to be controlled. The panopticon architecture exposes the periphery building to be watched. The particular use of space and the dissemination of bodies into specific places result in a powerful pace of surveillance and control. As a result, Foucault describes this as a cruel ingenious cage with a multi-purpose which serves to reform prisoners, confine the insane, supervise workers, or instruct the school children.

Foucault (1966) also posits that the panopticon schema makes any apparatus makes apparatus of power more intense because hegemony is strengthened without directly using any physical instrument other than architecture and geography. The arrangement of space in this way acts directly to the individuals and gives power over the mind. The increase of power created by a Panopticon architecture within the political apparatus will result in the subordination of bodies, through are relationship of surveillance and discipline which will ultimately produce a reformed society. In this society, no discipline would be required since constant surveillance would be sufficient to shape human behaviour toward the desired conduct. The residents of the panopticon will ultimately be conditioned to their constant scrutiny. So even without surveillance, the society or subjects will behave as if they were surveilled.

Foucault's second concept concerning space is the concept of Heterotopia. Heterotopia focuses on the oscillation between macroscopic space and individual space. As Foucault describes it, each space is governed by a set of laws and arrangements dictated by societal rules and human convention, and no practice should break down the sacredness of these precept-like sites. For

instance, professional, social, and public spaces all have a certain number of guidelines which are consciously or unconsciously agreed upon. The consensus maintains the sacred precepts of the space. Foucault referred to the concept of Heterotopia in the preface of the work, The Order of Things, in 1966. In this book he introduced the concept as a contradiction of utopia, a good place; and Heterotopia refers to a different place or another place. According to Foucault (1966), utopia are presented as ordered, coherent and whole, whereas heterotopia raises questions about the establishment of order in the culture and the codes governing perception, praxis, and language. In Other Spaces Foucault presents six principles that explain the heteropia spaces. The first precept is that all cultures in the world have their own heterotopias, in varied forms in cultures and time.

The second principle for describing heterotopic spaces is that the function of heterotopic space may change with time. The third precept tis that the heterotopia is able to juxtapose itself in a single related place and several spaces that are incompatible. The fourth precept is linked to the temporalities of time and space, such as the museums and libraries. The fifth precept holds that heterotopias always presuppose a system of that impenetrable and accessible at the same time, like motels which are protected and hidden, yet accessible.

2.4.4.5 Mikhail Bakhtin's: Chronotope

Bhaktin is considered the pioneer in the current study of space in narratives. As part of his work Bakhtin's' theorised some of the most important concepts of understanding space. The most significant ones are dialogism, polyphony, heteroglossia, and chronotope. Accordingly, some of these concepts are highlighted in this study of place. Chronotope as a critical concept will also be probed, this concept is similar to Westphal's' spatiotemporality or space and time. In Bakhtin's attempt to analyse how space and time lay a structure in writing. He claims that time-place is the basic projection of a world within which events unfold. He further posits that the two notions are inseparable and based on reality. The chronotope is the configuration of time and space as represented in language and discourse. Bhaktin developed this term in his 1937 essay Forms of Time and Chronotope in the Novel. Bhaktin posited that chronotope is the instrinsic connections of temporal and spatial relationships that are artistically expressed in literature. He coined the term was employed to co-ordinate time and space invoked by a narrative or a setting a spatio-temporal

whole. The chronotope is charactarised by the intersection of spatial references and temporal indicators that make a whole novel (Bnaidja, 2016)

In order to have a strong narrative in literature, significant markers such as cultural markers, language markers, time and space markers have to create a cohesive understanding of the piece of work. The Chronotope also creates a clear image of the character in any literary work. Bhaktin also points out that man is the main concern and the chronotope determines the image of man in literature with the possibility of defining what the character experiences in certain time periods and certain locations specified in the literary work. A chronotope is not just a time-space investigation by a quest for a literary analysis based on the scientific background.

Some of the key elements to understanding the concept of chronotope are dialogism, heteroglossia, and polyphony. Maine and Wegerif (2023) define dialogism as the process by which the interaction of the author, the character and the reader creates meaning. Bhaktin clarifies this by saying that the meaning of the text of any other linguistic expression is not by a single subjective intention for understanding but occurs between the subject using language in some form and their interlocutor. This means that the text should not be read with a blinkered view, but through its context. Bhaktin also emphasises this by positing that things do not exist in themselves in their relations. He further emphasizes that human being is always in a dialogue with each other and with everything around the world and he believed that there are as many standpoints as there are meanings.

The second chronotopic concept is polyphony. The word is adopted from music to simply mean several sounds or voices at once, Robinson (2011) views the concept of several voices in Bhaktin's theories in literature as crucial, as a result, this was important work for creating a believable fictional reality. To create a believable fictional reality the author creates interaction between different perspectives and ideologies; thus, an author must not monopolise the text as an all-knowing narrator. With this concept, Bhaktin transforms the flatless and featurelessness of the novel by adding multiple voices. Another concept extending the theory of polyphony, dialogism and overall, the concepts of the chronotope is heteroglossia. This concept means a novel that features many different voices, styles, and perspectives. Consequently, Bakhtin emphasizes that the text is constructed with these multiple statements and therefore literature has the power to change and contour an entire worldview.

2.4.4.6 Ecocriticism: Literature Goes Green

The ecocritical approach belongs to what I call the literary environmental turn. The perspective has been called ecopoetic, literary ecology, or green cultural studies. The term ecocriticism was first used by William Ruckert in his 1978 essay, Literature and Ecology: *An Experiment in Ecocriticism referring to the Application of Ecological Concepts to the Study of Literature* (Dobie 2011). The ecocritical approach emerged and grew around the from 1970 and 1990s from a multidisciplinary study of the environment and humanities. It emerged when environmental studies had already become a vast field. Contrary to the socio-political literary theories, ecocriticism evolved gradually as an academic wing of environmentalism.

Ecocriticism is about the representation of nature in literature. Buelle (1990), one of the pioneers, points out that geocriticism focuses on the ideological and semiotic properties of those representations. That is to say, what does nature conceptually mean or can be made to mean, not physically. Buelle (2011) has further pointed out that the study of the relationship of the environment and literature should be committed to environmental praxis and brainstorming the possible solutions for contemporary environmental crises. Estok (2013) broadens ecocriticism to include any theory that is committed to affecting change by analysing the function- thematic, artistic, social, historical, ideological, and theoretical of the natural environment, or its aspects represented in the document (literary or other).

Beyond America and European scholarship, there is a growing body of scholarly work by African scholars who read African literature in English have taken an interest in this school of thought. For instance, Wu (2016) write a dissertation focusing on the intersection of ecocriticism and African literature, particularly in Nigeria. Wendy (2008), writes on animal gaze and subjectivity in African literature in English while, Moolla (2016) writes on animal studies and cultural forms. Akanji (2020) inserts postcolonialism into ecocritical literature. In isiZulu literature and other South African indigenous languages there has not been a lot of studies focusing on critically analysing nature in African forms. Gcumisa (2003) has applied an ecocritical approach dissertation titled ‘Nature as the source of inspiration in Zulu poetry. Gcumisa traces African poetry's use of nature in African languages. Nyambi and Otomo (2021) read Bhekinkosi Ntuli poetry *Imvunge YeMvelo* (1972) applying an ecocritical approach. They argue that the multi-disciplinary conglomeration of the study of the Anthropocene, nature and human has barely touched African languages. Nyambi,

therefore, argues that Ntuli engages with ecological knowledge in his poem *Imvunge yeMvelo*. He disregards the view of geopolitical centring on ecological reading and writing in the north

Another geospatial literary approach is geocriticism. This model of reading literature has not been applied to isiZulu literature or novels. Therefore, this study sought to inser languages literature into the literary geography conversation. This study argues that theoretical engagement with literature particularly in African languages continues to be on the periphery. As a result, it is a few studies that are using this theory in reading and re-reading African language literature. Therefore, this study suggests a geocritical approach to reading African language literature.

2.4.5 Geocriticism

This section delved into geocriticism approaches to literature across the globe and highlights a gap in the development of literary theories. It further displayed a need to apply a geocritical approach to literary criticism to the African language literary landscape, particularly isiZulu to expand the critical tools of reading isiZulu literary canon.

Thus far there has been no literary analysis of isiZulu literature using a geocriticism approach and any environmental and geocentric approach, except for a postcolonial theoretical frame. This postcolonial critique is covered extensively by Sibiya (2021). The existing geocritical or ecocritical literature focuses on African literature in English or French. Secondly, no clear African nested theoretical framework of space and place in literary landscape exists thus far. As a result, the tools being used, even in this study are from the global north. This is fundamental to acknowledge because of what Mudimbe (1988), Zeleza (2009), Ndlovu (2009), Gatsheni-Ndlovu (2018), and Mamdani (2018) define as the planetary geopolitics of knowledge-making, where European American knowledges are universalised and considered rationale vis-a-vis other epistemologies. Secondly, African scholars and scholarship function as excavators of raw data for it to be processed and theorized in the West. As a result, there is a scarcity of theories formed and promulgated in the Global South as analytical tools for a global South reality.

Decolonial scholars, particularly Mignolo (2014) and Santos (2014) propose ‘delinking’ from this locus of enunciation or location of theories in the West to develop theories from the global South as a move to provincialise Europe and America. A gap that exists in literature, is that there is no developed theory of thinking about space, place and the environment in African languages literature. As a result, this study borrows from geocritical theory to centre space in the literary text.

2.4.5.1 Geo-criticism global perspectives

The geocriticism theory term was coined by Bertrand Westphal in his work published in 2007 entitled Geocriticism: Real and Fictional Spaces. This concept has been used to study space and place in literature by several scholars across the global village. Tally translated the work of Wesphal (2007) from French to English. Tally (2009; 2011; 2014; 2015; 2016; 2019; 2020), who has written immensely on geocriticism, in his work Geocritical Explorations, introduces the practice of geocriticism and explains the concepts thereof. Tally's work is crucial for this study. Although his work is important, it focuses on an American context. Other critical spatial studies also focus on an American context. Adina and Vlad (2025) have edited a book on mapping American spaces in literature and beyond. In this work they examine how space is represented and understood in the US through literature. They further analyse the nocturnal, Gothic, cartographies of dark and dystopian spaces. While this work is important, it is limited in its scope and location. Edward Philip (2025) also employs the geocritical approach to engage with American literature. However, Philip uses an interdisciplinary approach to read Poe's work through a spatial lens.

Contrary to Phillips' study, the current study seeks to focus on an African context, which has a different historical development and uses multiple texts. Beyond America, geocritical studies have been conducted in various parts of the world. Banerjee (2024) uses London as a location to study how the modernist authors used spatial metaphors to open sites of political intervention and resistance. This work is also crucial because it shifts from reading classical texts to texts discounted as unimportant. This is exemplary for African language texts that are discounted for their supposed apolitical nature.

Prieto (2014; 2015) and Bako (2021) critically read the Romanian literature through spatiality and cartography. Cîrtog (2023), working within the Romanian context, still, critically reviews children literature through a geocritical view. Raimondo (2016; 2017) uses geocriticism to study the Indian green context. Amandine (2022) uses the concept of transgressivity to critically understand Kipling's Kim literary imperial text. While Abas, Baminger, Guler, and Gashan (2021) study the Muslim children's literature through a geocritical approach. Brayshaw (2021) also studies the context of Australia's urban space in literature. Methodically, these works use one or two aspect or tenets of geocriticism and thus do not paint a fuller picture of the possibilities of geocriticism in analysing literature.

In the Chinese context, Fang and Tally (2022) re-examined traditional and new Chinese works of literature in light of the spatial turn, offering a cross-section of spatial-oriented literary criticism. Yunzi Li and Tally (2022) also applied a spatial lense to illustrate spatial representation and cultural experience of displacement, mobility, and settlement of the Chinese diaspora. Chou, Kim, & Wilson (2022) also work in the Asian context to critically examine geospatial and oceanic literature. These works offer a nuanced understanding of the conceptual nodes of transgressivity and movement. These works also display that geocriticism has transcended the American and the French spatiotemporalities and the concept has been useful globally. In that way, the concept can also be useful for an African context.

2.4.5.2 Geocriticism in Africa

A handful of studies have shifted their focus towards reading texts in Africa through a geocritical approach. Dustin Crowley (2015) has written papers, and a book titled African narrative geographies. In these books, he forms the intersection between postcolonial and geocriticism approaches in the work of Ngugi Wa Tiongo. Although Crowley's work is important, it also lacks a formal analysis of the works selected. Crowley's work has received criticism from some scholars, like Whitehead (2018). Whitehead (2018) reviews the Indian land question from Pontiac's war to Attapikskat by Margery Fee. Whitehead connects his work with the postcolonial context suggested by Crowley (2015). However, he argues that Crowley does not include the whole ecology in his analysis but focuses on human beings. Whitehead (2018) goes further to describe how coloniality continues to affect nature. However, Crowley (2018) does engage with the question of the overlap between ecocriticism, postcolonialism and geocriticism. Whitehead and Crowley's works are crucial for this study's theoretical clarity and conceptual framework.

Furthermore, Ajayi (2015) in a paper entitled a geocritical study of selected work of Ahmadou Kourouma in relation to the Contemporary Security Challenges in Nigeria, reads the Nigerian landscape in a geocritical approach. Ajayi (2015) highlights the importance of political in the study of African context. Nielipowicz (2020) reads central African essays by Le Clezio in a geocritical, polysensory framework of the landscape. In this work, he concludes that empirical knowledge shapes the author's attitude to ecology. Dube (2024) uses geocriticism to read Bulawayo's novel

of John Eppel, The Holy Innocent in order to understand how space and place are constructed. In this paper, Dube uses geocriticism to demonstrate how turning attention to literary geography reveals political insights into spatial belonging and histories of race in Zimbabwe.

While these studies are insightful and critical, there exist in a different context from a South African one. Secondly, most of the studies focus on English literature. As a decolonial disobedience, this study recentres African language productions. Hence, this study seeks to apply the geocritical approach to isiZulu literature. Another critical aspect that this study will employ is the understudied use of toponyms in literature. These concepts are built on the work that has been mentioned before; therefore, it is important to review these works thorough to understand spatiotemporality in context to the work that has been done.

2.4.5.3 Geocriticism -Interdisciplinary approaches

Other scholars have used several vicinities and avenues to creatively apply a geocritical approach across disciplines. For instance, Chou et al (2022) engages with oceanic and indigenous literature in Asia. On the other hand, Dirschauer (2023) traces the metaphoric, ecological and intertextual significance of water to explore links between materiality and literary form. Dirschauer (2023) sheds fresh light on the intersection of body, memory, time, and silence in a literary modernism from the work of Virginia Woolf. Zink (2018) also read Woolf's work through a spatial lens but focuses on rooms and the spaces of modernity. Bida (2018) also mapped the notion of a home across individual, interpersonal and global scale. Bida (2018) shows how a home is tied to the concept of self in the contemporary era. These works are crucial in micro-units to understand space and power.

Another important geocritical work is Hock- Soon Gs' (2015) work on women and domestic spaces in Gothic narratives. This work approaches novels and films to read domestic spaces and gender. Mulligan (2019) later used the same geofeminism approach to understand intimate cartographies in Irish and domestic culture. Bako (2020) also applies a geofeminist approach to Romanian literature to understand the intersection of space and gender. The current study also approaches African literature to understand its multifaceted nature with a focus on these micro-units like gender. Manfredi (2019) also attempts to understand nature and space in the Scottish Writing and Art tradition. In this work Manfredi considers the Scottish literary scholars and writer response to their current political landscape of Brexit, and environmental issues.

Another interdisciplinary approach to space is Becks' (2021) work on resistance in literary and political discourse. In this work, Beck uses a spatial framework to argue for viewing literature as actionable for social change and resistance. Beaver (2018) also intersects political imaginary and geography in the novels of Toni Morrison, while Tally (2015) also used a critical theory to write on the geocritical legacies of Edward Said. These approaches display the possibilities of intersection of critical theory with geocritical approaches. Johnson (2018) sought to also use race critical theory, postcolonial theory and geocriticism to critique the Caribbean writing and also transform the narratives of British rural landscape. The intersection approach used in these studies is critical in understanding spaces on transdisciplinary perspectives. So far, no studies have used a decolonial approach with a geocritical approach to literature. As a result, the current study attempts this approach by applying a decolonial perspective and a geocritical approach.

Caserta (2022) moves away from studying a single location and studies works across North Africa, Italy, Middle East produced in Italian, Arabic and French. Carseta attempts to open up Mediterranean studies to geocritical narrative studies. This work is exemplary in displaying an alteration from English to other languages. It cements the validity of this study, which attempts to open indigenous language literary texts to spatial studies.

2.5 Implications for the study

Geocriticism has been applied across the world and in various interdisciplinary approaches. However, there are gaps in the geocritical literature that this study fills. This study attempts to fill a methodological gap. Geocritical studies across the globe have positioned their languages a key locus to think from, read from and analyses from, English, Chinese, Arabic, French etc. This study is therefore pivotal because it also positions African languages within the geocritical literary studies. This is important for the expansion of theoretical nuances of reading African languages literature.

Secondly, applying these theories will hopefully open new avenues for scholars to explore geocriticism as a tool for literary analysis. There is a plethora of theoretical approaches advocated for, to critically read African languages literature. Some of the theories were not reviewed

thoroughly in the study but are featured. For instance, Raselekonae (2010) recommended a multiple approach to reading literature in African languages, intrinsically and extrinsically. Moreover, Mhlambi (2012) recommends Karin Barber's Model of popular culture; furthermore Ncongwana (2018) advocates for an Afrocentric materialistic literary theory and Dinuzulu (2020) who advocates from masculinity views. Nonetheless, a critical gap in the literature exists for cultural relevant theories of spatially reading African languages literary work. Secondly, the section has demonstrated the Eurocentric models or theories have religiously dominated the critical reading of African language literature because of the knowledge production politics which have curtailed knowledge production in African languages and the global South.

In addition to this, the exertional continuum of the structuralist and linguistic model of criticism of African languages, as a preferred model or criticism remains a crisis. This crisis also manifests in the over-use of the singular reading mechanism, like feminism. Students and scholars nominally explore critical thinking caps available beyond what is available. The downside of this is that African language scholarship cascades into a developmental logic of coloniality, Euro-modernity and civilisation reasoning, where African scholars are catching up to the Euro-American modalities of thoughts and exhausted knowledges (Gatsheni-Ndlovu 2018). Therefore, this study suggests that African languages and literature scholars should critically access the African epistemic archive to design their fitting models for African literary canon.

For instance, this study uses a geocritical approach borrowed in America and France to analyse space and place as there is no readily available African model of thinking about space and place in African literary forms. Nonetheless, it should be celebrated that writing in African languages has thematically developed significantly, even though there is still a gap in the development of befitting theoretical paradigms to write, read and or critic African modalities of thought. As a result, scholars borrow extensively from Euro models of thought to critique work in African languages.

Secondly, in African language literary landscape, there is scanty writing and criticism in the environmental, critical geography, and spatial literary studies scene. Therefore, this study proposes a scholarly engagement with these developments to insert the African language literary landscape into a global conversation. This scholar argues will de-link and unchain them from their colonial legacy of locality, tribality, and a superimposed ban on African languages participating in the global literary scene. The study proposes a shift from linguistic- based interpretation and an

emphasis on a geospatial and socio-political analysis, emulating postcolonial reading and feminism, this shift will focus on space and place as critical categories.

This study proposes reading and reading of place as a critical category, alongside, the proposal of Marxist (dialectical materialism), feminism (gender), and postcolonialism (race), and popular culture. This study proposes a geocritical approach to reading literature as an attempt to expand the theoretical scope of this African language literature canon. It also does this, to shift from the normative structuralist, formalist, linguistic, dialectical materialism, and race critique of literature; to open new frontiers for the reading of African languages literature.

Geocriticism and its tenets will be covered extensively in the subsequent chapter. This theory breaks ways, but not entirely, from the paradigms of postcolonial theoretical definitions of social commitment. It opens new frontiers of reading the old, and the new language of reading the new postcolonial literature.

2.6 Conclusion

This chapter reviewed literature in African language literary scene. The chapter commenced from defining what constitutes African literature, to highlight the beginning of the language debate. Secondly the chapter focused on the thematic development to highlight the thematic maturity of African languages literature. Lastly, the chapter analysed theories and African languages literary criticism development. It divided the literary criticism paradigm into three, the linguistic approaches, sociological and political approaches and the environmental approaches. This spans from formalism, and structuralism; to Marxism, feminism, and postcolonial criticism. The last one ecocriticism and the geocritical approach will be covered extensively in the preceding chapter. This underscored a gap in the criticism development of African languages. Therefore, this study proposes a novel reading to African language literature.

CHAPTER 3

GEOCRITICISM AND DECOLONIALITY: METHODS

3.1 Introduction

As indicated in the introduction, this study utilises narrative research design. In this design researchers describe and analyses' stories of people's lives, events and experiences. This chapter details the methodology and theoretical considerations of this study. The chapter entails theoretical persuasion, the description of the research strategies, research paradigm, design and sampling techniques used in collecting data. It also details the data collection processes and strategy and also details the data analysis tools and methods. The chapter further provides details on the ethical considerations of the study to ensure the validity and quality of the research. This section outlines the research strategy for this study.

The nature of research methods differs based on the premise of the focus of the researchers' investigation. Research strategy refers to a plan that comprehensively outlines how a study will be conducted, the objectives of the study, data collection methods, and the analysis technique to address the research question. Shabalala (2023) defines a strategy as a collection of philosophical and theoretical commitments that influence decisions regarding research design and choices of methods for data collection and analysis. The key components of the strategy for this research enquiry are the research methods, along with the sampling strategy, research design, and the paradigm that underpins the research.

The first section of this chapter outlines the theoretical persuasion of the study. It underscores the tenets and relevance of geocriticism and decoloniality to this study. As mentioned in the previous chapter, these theories are fundamental in understanding coloniality and space in literature in African languages

3.1. Theoretical framework

The concept of theory is defined according to scientific discipline, field of study, and the epoch that is recognised to be a process of acquiring knowledge. The concept does not have a universal definition, but scholars explain it from their scholarly vantage point of view. Daramola (2003) defines theory as a set of ideas that explains an observable phenomenon. Theory in this way, makes sense out of societal situations. In defining what constitutes theory, Schumacher (2021) explains that theory generates knowledge through these criteria: (1) It provides simple explanations for the observed relations of the phenomenon, (2) theory must be consistent with an already founded body of knowledge, (3) have strategies for the verification and revision and lastly be able to stimulate further research in areas that need investigation.

The phenomenon of the study is within the literary body of knowledge, which has developed a set of theories designated literary theory or critical theory within the discipline of literary studies (Eagleton 1996). These intellectual assumptions of literary theory refer to the principles of analysing or interpreting literary texts. Literary theory describes the underlying principles by which we attempt to understand literary texts (Bhagat 2024). Literary theory offers varying approaches to understand the role of the historical in interpretation, as well as the relevance of language and unconscious elements of the texts. This study employs a literary geography theory and a decolonial approach to understand the representation of space in literature in African languages.

3.1.1 Geocriticism

Critical spatial engagement in literature is not a new phenomenon, however, given this long history of critical spatial analysis, the coining of the term geocriticism is new. Postcolonial theory, Marxism, and ecocriticism are also interested in studying space comprehensively. Geocritics have always called for a geocentric approach to literature, which allows for a particular place to serve as a focal point of critical practice. That means centring space and place as a critical category alongside gender, race, class, etc. Therefore, instead of focusing on only the text or the author, geocriticism focuses on the geographical locus for a nuanced comprehension of the text (Tally, 2019; Miller, 2017; Kashikar, 2019; Margariti, 2022). Geocriticism is a form of reading that focuses attention on spatiality in the text under consideration. Paying attention to the changing

geographical formations that affect history and cultural production. This includes aesthetics and politics as elements of the constellation of interdisciplinary methods designed to gain comprehensive insights into an ever-changing spatial relation. Geocriticism in literary studies spotlights the geographical places represented in literature. This multidisciplinary literary criticism draws from literature, geography, urban studies, and literary geography etc. This theory is one of the available theories in spatial literary geography. Geocriticism was systematized by a French scholar, Bertrand Westphal in his 2007 work *La Geocritique, Reel, fiction Espace*. This work was translated into English in 2011 by Tally Roberts as *Geocriticism: Real and Fictional Spaces.* This work studies the relationship between the geography of fiction and real geography. The key to Westphal's Geocriticism definition and argument is that literature does not simply depict a space; however, by placing it in the realism of the imaginary, it transforms space in one way or the other. This means that real space is in constant interaction with its literary representation (Margariti, 2022).

As a result, Saunders (2010) highlights that a recursive relationship between text and real space is created as the reader has and experiences both the fictional space and real space. Therefore, geocriticism is a way of reading literature with a focus on spatial information that allows the reader to constantly make new connections between geography and literature. This means the critical locus is the spatial representation of the text that would also explore overlapping territories of actual physical geography and imaginary territories. It is also worth noting that this theory goes beyond analysing the setting but uses a concept called multifocalisation to comprehensively decipher the multiplicity of meanings of space. The research questions of this study are premised on understanding the representation of place in African indigenous literature. Therefore, this theory will afford a more nuanced understanding of what the literary canon engages in.

This field of studying literature through a spatial lens experienced growth after what has been dubbed a spatial turn. This field of human geography emphasises the study of space in the humanities, replacing time, which has been the focal interest in the past years. The elements, as will be explained shortly, will be used to study space and place in this study. These elements as explained by Westphal and Tally in several writings are Spatiotemporality, transgressivity, referentiality, polysensorality and multifocalisation. These elements are analytical tools for the

study of isiZulu literature and for understanding how space, place and displacement are constructed and represented.

3.1.2 Elements of geocriticism

3.1.2.1 Spatiotemporality

The first critical analytical element of understanding spatiality and temporality within a geocriticism theory in the isiZulu work is spatiotemporality. As the name suggests spatiotemporality is term that relates to space and time (Westphal 2007 and Tally 2011). This term is similar to Bhaktin's term of Chronotope. The term chronotope is covered in the following chapter. Westphal (2007) calls this fusion of time and space spatiotemporality and uses it as one of the elements of geocriticism. Spatiotemporality means that no spatial analysis may avoid the temporal aspect. However, this temporality has to be observed in the tropes of bifurcation.

When dealing with spatiotemporality, Westphal (2007) refers to the historical development of the concept of time, where space has gone from being a mere container of time to being the focus of attention in its own right. Time and space must be buried to make room for spacetime. This thesis deals with the concept of time-space through the location of the novels in the apartheid to the post-apartheid literary spaces. Geocriticism focuses on how isiZulu authors deploy spatiotemporality to create meaning in the texts. It explores the merging of the colonial and postcolonial South Africa location (place) and the apartheid/post-apartheid periods (time), and how these impact the narratives, and characters in the novels. Place and time are not only used as settings but as semiotic units that represent broader social, political and cultural scope.

Therefore, space-time plays a crucial role in the makeup of the set of novels. Westphal (2007) and Tally (2011, 2021) explain that the impact of the temporal factor on the reading of space also depends on the relativity of the point of view. Everyone adheres to their own temporal regime. The perception of space is dependent on the observing individual's or group's location in time and space, and space only exists in its temporal strata. Therefore, geocriticism will have an archaeological vocation. This means space and perception of space by people changes over time through history. Therefore, to form a multifocality a geocritical study of the text should come from different eras since descriptions of the same space from different eras provide different viewpoints. This is the reasoning behind the texts chosen for this study. The texts are set in the in the apartheid

to the post-apartheid eras and therefore read to understand spatiotemporalities. The texts are written from the 1960 to 2012, which covers very crucial epochs in the South African history.

3.1.2.2 Transgressivity

Another aspect used to read the isiZulu literary canon is a geocritical concept of transgressivity. In geocriticism, transgressivity encompasses several aspects. The term has its roots in the word in the latin word *transgredi* which means crossing or passing boundaries (Westphal 2011:41) Over time the word meant crossing the moral line rather than a physical one. Westphal describes this concept as a process of accompanied movement and motive. Westphal (2007) and Tally (2011) further explain that the state of transgressivity is a state in which no representation of space is stable and the capacity of the contemporary space for mobility and movement. Transgressivity thus encompasses the dynamic space capacity for and process for movement and mobility.

Westphal further defines the state of transgression by stating that spaces could be examined from the sociopoetic point of view. One would then determine the rules and identify the threshold, the space of movement beyond which constitutes a transgression. One would also determine how these rules are applied, dis/regarded and violated. There are a few codes governing the limits: the code of hospitality is one of them. The interaction between social actors is regulated by explicit rules. These rules assume spatiotemporal correlation. In the absence of a common rhythm, transgression is inevitable. In certain cases, transgression is massive, becoming a deliberate intrusion. What Westphal alludes to is that there are specific and certain cultural codes of conduct that structure normative conduct expected to be followed consciously or unconsciously. Transgression occurs if those codes of conduct are not followed.

Guattari and Deleuze (2018) in the Poetics of Space have indicated that the transgressivity exists in what they dub smooth and striated space. Tally (2017) writes that striated spaces is characterised by segmentation, ordering, measurement, and attempts to impose stability, while smooth space is characterised by fluidity or movement and border crossing. In the real world, these spaces exist in hybridity. In this study the idea of the hybridity of space and the movement between space is crucial Prieto (2011) considers this concept as encapsulating the figure of the border as a site of reflection. In these chosen texts, the concepts are deployed to underscore the cultural, historical and political implications movements and immobility in the places represented in the novels. The

movement and immobility reveal the sociopolitical tropes of the time and place the novels are located in. It is therefore a crucial concept in understanding place as a critical unit.

3.1.2.3 Referentiality

The term referentiality refers to the relations between reality and fiction, between the spaces of the world and spaces in the text (Westphal 2007; 2011). It is devoted to the spaces and links of spaces between the world and text, the referent, and its representation. Referentiality also deals with the fictionalization of the real world, the blurring of lines between the worlds of fiction and the world we live in. The rural, township, and urban spaces are highlighted as examples of spaces where reality and fiction are blurred.

Referentiality will play a key part in this thesis analysis and discussion part, and it looks at the representation of the interplay of space in isiZulu literature. The urban, township, and rural landscapes are comprehended as they are presented in literature. In the discussion section the dualism of the *fictional and the real-world* will be made distinct, despite its shortcomings as Westphal (2007) argues. The relation between the fictional and reality are blurred in isZulu literary landscape. Therefore, places in the books are also referred to the real world in a meaningful way.

3.1.2.4 Polysensorality and multifocalisation

Some of the elements of geocriticism that a crucial for this study are polysensorality and multifocalisation. Polysensorality alludes to the experience of space and environment with all senses or the experience of the environment as a product of all senses. Tuan in his work, *Space and Place (1977; 1997; 2001)* explains that experience encompasses numerous modes through which a person constructs reality. These modes range from a more direct and passive sense of taste, smell, touch and to the visual perception and indirect mode of symbolisation.

Westphal (2007) also notes that the perception of the environment involves all five senses since we describe what we see, hear, smell, and taste. Yet experiences of place are not only perceived through the senses. Geocriticism takes a polysensorality approach to understanding the ‘real and fictional’ spaces. In the analysis of Sibiya’s and Mngadi’s work the emotions and senses toward a place are crucial in the overall nuanced comprehension of the character's experiences of place and how that shapes their characters. Therefore, this is crucial in determining how the setting is more than just a background aspect of the story, but a lively formative feature of characterisations.

According to the seminal work of Yi – Fu Tuan (1977) senses play a crucial role in establishing the image and sense of place and overall view of a place. It is worth noting that senses are also influenced by the perception of the individual about that particular place.

Multifocalisation is another crucial trait in the field of geocriticism. The geocritical approach takes multiple points of view on the given referential place. For instance, looking at the urban and rural through several literary works rather than favouring the view of one particular book or author. Prieto (2011) posits that it would be possible to investigate sites sharing traits that make it possible to conceive the sites as belonging to the same category. This thesis applies multifocalisation to re-read the isiZulu literary thematic engagement of the rural and the urban. This theme has been critiqued based on an apartheid propaganda of relocating black people into their Bantustans and rural zones through the Group Areas Act 1950, Bantu Homelands Citizenship Act 1970, restricting movement, sustaining the apartheid laws, and maintaining the logic of apartheid (separate development).

Multifocalisation is important to have a broader view of space to increase the capacity of analysis of space. Westphal (2007) expands this idea by explaining that:

> The monolithic conception of space and its inhabitants is the breeding ground of the stereotype, whereby all definitions are made to square with a collectively fixed scheme. When space is reduced to a particular territory that embodies the spatialization of a political-institutional ensemble held homogeneity or to a nation that is a historicization of the ensemble, it is inevitably governed by stereotyping. The territory nation seems to obey a logic of belonging that paradoxically legitimizes exclusion. [2007:44]

The idea of belonging and non-belonging in a South African context has been constructed through a demarcation of spatiality. The literary text would be a reflection of that mirrored reality. The concept of place is fundamental to literary texts. However, studying place in a poststructural framework evolved at the behest of the postcolonial theoretical movement. The spatial turn in the humanities was first coined in 1989 by Edward Soja in “Postmodern Geographies. Soja also constructed the concept of chronotope. For instance, Foucault in his 1967 lecture ‘of Other spaces declared that the 90’s epoch, was the epoch of studying space.

The geocriticism theory term was coined by Bertrand Westphal in his work published in 2007 entitled Geocriticism: Real and Fictional Spaces. This concept has been used to study space and place in literature by several scholars across the global village. Tally translated the work of Wesphal (2007) from French to English. He (Tally 2009, 2011, 2014 2015, 2016, 2019, 2020), who has written immensely on geocriticism, in his work Geocritical Explorations, introduces the practice of geocriticism and explains the concepts thereof. Tally's work is crucial for this study. Although his work is important, it focuses on an American context. Therefore, this study seeks to focus on an African context which has a different historical development. Beyond America, geocritical studies have been conducted in various parts of the world. Prieto (2014; 2015) reads the Romanian literature. Raimondo (2017) studies the Indian context, Abas, Baminger, Guler, and Gashan (2021) study the Muslim children literature. Brayshaw (2021) also studies the context of Australia's urban space in literature.

Dustin Crowley (2015) has written papers, and a book titled African narrative geographies. In these books he forms the intersection between postcolonial and geocriticism approach in the work of Ngugi wa Tiongo. Although Crowley's work is important, it also lacks a formal analysis of the works selected. Crowley's work has received criticism from some scholars like Whitehead (2018). Whitehead (2018) reviews the Indian land question from Pontiac's war to Attapikskat by Margery Fee. Whitehead connects his work with the postcolonial context suggested by Crowley (2015). However, he argues that Crowley does not include the whole ecology in his analysis but focuses on humans. Whitehead (2018) goes further to include how coloniality affected nature. However, Crowley (2018) does engage with the question of overlap between ecocriticism, postcolonialism and geocriticism. Whitehead and Crowley's work are crucial for this study's theoretical clarity.

Therefore, this study seeks to apply the geocritical approach to isiZulu literature. Another critical aspect that this study will employ is the understudied use of toponyms in literature. These concepts are built on the work that has been mentioned before; therefore it is important to review these works thorough to understand spatiotemporality in context to the work that has been done. Geocriticism is also deployed together with decoloniality as a critical theory to literature.

3.1.3 De/coloniality theory

Another key theoretical perspective that will frame this study of place in isiZulu literary texts is the decoloniality paradigm. This theory is crucial in centering the continual experiences of people, and histories of people in the periphery and critiquing the continual subjugation and alienation of the people who occupy these spaces. It is also important in historically locating the space being named and the conditions of the people giving names to places in African language literature. The concepts of this framework will be used throughout the chapters in the analysis of the representation and representational space and place. The concepts will be used together with the concept of geocriticism to critically comprehend the socio-historical, political and economic modernity correlating logics spatiality and coloniality.

Notably, robust debate on decoloniality has, recently, developed in Latin America through scholars like (Quijano 2000; Mignolo: 2007; Maldonado Torres 2007: Grosfoguel 2013). (Ndlovu-Gatsheni, 2018) argues that these issues and discourses of decoloniality in Africa began around the 1960s when most African countries obtained independence and moved the physical British Empire. Africa experienced slave trade, imperialism, direct colonialism, apartheid, and neocolonialism. Other consequences of colonialism included, but were not limited to, genocide, killing of indigenous knowledge and language systems, the renaming of places to European languages and the theft of history (Gatsheni-Ndlovu 2013; Ngugi wa Tiongo 1986). Colonialism created an imbalance in the naming tradition of Africans, characterised by the coloniser as a namer: and thereby the owner of space (Ndlovu, 2021).

Renaming of place names by colonisers was premised on the colonial logic of doubting the humanity of Africans. It is a form of epistemic violence removing the knowledge systems of Africans in relation to land. Renaming of places by the coloniser was also a symbol of power of ownership of land. In Africa the struggle to remove the colonial empire seem to succeed from the 1960s to 1994 in South Africa. Several African countries received political freedom and independence during this era, as the physical colonial empires were removed. This epoch is considered a postcolonial era. However, the removal of the physical colonial empire and dismantling of the direct colonialism and administration in the Global South, particularly in Africa did not naturalise into the dismantling of the colonial systems or matrices of power. Decoloniality, therefore, is a framework that seeks to identify, critique and dismantle the colonial matrix of power,

which continues to linger in the ‘postcolonial’ world. A leading scholar (Grosfoguel, 2007) on decoloniality explains the notion of this lingering colonial power as states the most powerful myths of the twentieth century was the notion that the elimination of colonial administrations amounted to the decolonization of the world. This led to the myth of a ‘postcolonial’ world. The heterogeneous and multiple global structures put in place over a period of 450 years did not evaporate with the juridical-political decolonization of the periphery over the past 50 years. We continue to live under the same ‘colonial power matrix’. Through juridical administrative decolonization we moved from a period of ‘global colonialism’ to the current period of ‘global coloniality’.

Although ‘colonialism administrations’ have been entirely eradicated, and the majority of the periphery is politically organised into independent states where non-European people are still living under crude European exploitation and domination. The old colonial hierarchies of Europeans versus non-Europeans remain in place and are entangled with the ‘international division of labour’ and accumulation of capital at a world-scale. In South Africa, the organization of space as rural and urban remain untransformed. As a result, the assumed implication of the only urban as a site of knowledge remains intact, while the rural knowledge systems are still undermined in the postcolonial world.

This phenomenon of the continuity of subjugation is dubbed by Quijano (2000) as coloniality. The term coloniality was first introduced by Quijano (2000) and expanded by other decoloniality scholars such as (Mignolo, 2000, 2007; Maldonado Torres, 2007; GatsheniNdlovu, 2013; Grosfoguel, 2007). Mignolo (2000) explains that coloniality is the darker side of modernity. This darker side exists as an embedded logic of modernity that continues to subjugate, exploit and enforce domination over the ex-colonised world while portraying itself as universal.

According to scholar Maldonado Torres (2007), coloniality survives classical colonialism. Coloniality is different from colonialism. Colonialism denotes political and economic connotations in which the sovereignty of a nation or a people rests on the power of another nation, thus making the latter nation an empire. Contrarily, coloniality refers to long-standing patterns of power that emerged as a result of colonialism, but that define culture, labour, intersubjectivity relations, and knowledge production well beyond the strict limits of colonial administrations. Coloniality is preserved in, books, the criteria for academic performance, cultural patterns, common sense, the

self-image of peoples, in aspirations of self, and so many other aspects of our modern experience. Thus, coloniality survives colonialism. In a way, as modern subjects we breathe coloniality all the time and every day.

Sithole (2014) posits that coloniality should not be seen as colonialism but rather the epoch that survives colonialism. Coloniality emerges from the colonial encounter that articulates the modes of operation and restructuring of the world to give the same effect as colonialism, creating a platform for subjugation. Walsh (2007) also posits that coloniality is both the lived reality and a concept. In his ten theses, Maldonado-Torres (2010) maintains that coloniality should be understood in the realm of war, violence and conquests. This should be understood as the conditions of misery that always see the ex-colonised at the receiving end. This mean coloniality still carries the same modes of operation of colonialism but it manages to hide itself. This is done through normalising and and institutionalising injustices.

Sithole (2014) & Ndlovu (2013; 2015; 2018) expounds on the failure of first strands decolonisation to remove coloniality. Ndlovu (2013) further emphasizes the importance of not confusing coloniality with colonialism. Coloniality refers to the invisible vampirism of the technologies of imperialism, and matrices of power that continue to exist in the minds, lives, languages, imaginations, and epistemologies of modern subjects in Africa.

These technologies of imperialism include research methodologies, epistemologies, and pedagogy. As a result, African children and youth begin a journey of alienation from their African context the moment they step in school or university. They begin to be taught that all the knowledge they possess before coming to school was/is nothing but folk knowledge, barbarism and superstitions that must be forgotten. Some schools go so far as to forbid the use of mother tongue or implore students to use English names.

‘Coloniality’ is a term used in this study to underscore the social, historical and spatial condition of Africans. Additionally, noting the continued estrangement of people in the rural areas from the space of knowledge and recentring African literature in African languages to understand spatiality. According to the definition of coloniality, literary texts and representation of place in literature postcolonial world do not escape the influence of the colonial matrix of power and coloniality of knowledge. Therefore, the term-coloniality is important in investigating the relation of

representation of place through language, time, history and naming in the matrix of power in the postcolonial world.

Naming of places, even in literary texts, is a form of power and construction of the identity of space. Naming also influences the relationship between people and space. Throughout colonialism, public spaces took shape of colonial powers that were, as the spaces were renamed. The identity of spaces transformed and related to European history and memory as spaces were named after European/Afrikaner heroes, queens, leaders etc. This kind of naming is represented in the literary texts and is infused with connotative meanings.

Secondly names play a role in the design of the perceptive of the space and therefore can play a role in maintaining subjugation. The above forms the foundation for decoloniality. Maldonado Torres (2007) explains that decoloniality refers to the dismantling of power relations. Similarly, it refers to conceptions of knowledge that foment the reproduction of the racial, gender, and geo-political hierarchies that came into being or found new and more powerful forms of expression in the modern colonial world. Decoloniality therefore is the antithesis of coloniality; Ndlovu (2013) further elabourates that at the core of decoloniality is the agenda of shifting the geography and biography of knowledge within the periphery space. This is achieved through analysis of who generates the knowledge and from where; and the investigation of whose knowledge is validated and prioritised.

In this study this is used to critically contemplate the construction and maintenance of the colonial centres in literary texts. This is crucial as this study of literary text in the periphery, as it seeks to shift knowledge validation from the centre to the periphery. Decoloniality seeks to bring into existence another interpretation of the world. Decoloniality has been dubbed as a form of epistemic disobedience (Mignolo 2011), epistemic delinking and epistemic reconstruction (Quijano 2007). Decoloniality is premised on three concepts which will be useful in the analysis of the condition and representation of place utilised under this study. The aforementioned concepts are the coloniality of knowledge, coloniality of power and the coloniality of being as illustrated below.

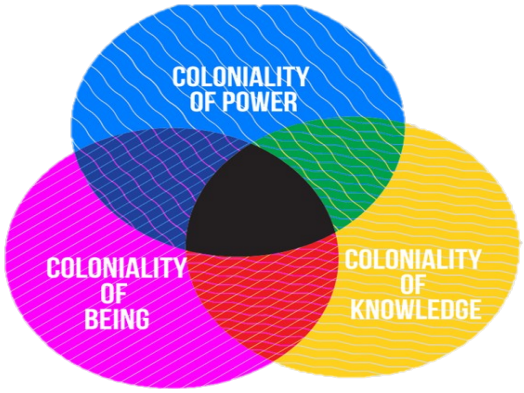

Figure 1: Coloniality of knowledge, being and power (Adapted from Maldonado Torres, 2009)

3.1.3.1 Coloniality of power

The first aspect is the coloniality of power. Thus, concept is associated with the Peruvian scholar Quijano (2000). Quijano applies the coloniality of power category to conceptualise the power constitutes the modern/colonial power relation. The power relation is based upon a racial, social classification of the world population (Restrepo 2017). Restrepo (2017) argues that this pattern of power has permitted the exploitation of wealth, labour force, and territories throughout the world for the sake of the emergence and consolidation of capitalism. Quijano (2000) explains that there are two indices of this power pattern. Firstly, it's the codification of difference with the idea of race that supports the system of placing non-Euro western people in the natural inferiority concerning the coloniser. This classification was connected to the project of colonisation in South Africa and the continuum of power relations.

Secondly is the particular articulation of all historical structures of control of labour under the logic of capital accumulation and the world market (Quijano, 2000a). A cohort of indigenous peoples in South Africa were racially classified and inferiorised to consolidate cheap labour for capitalism. Quijano (2000b) argues coloniality is a constituent and a specific element of the pattern of capitalist power. It is based on the imposition of a racial/ethnic classification on the world's population as a cornerstone of the pattern of power and operates in each of the planes, spheres and dimensions, material and subjective, of everyday social existence and societal level. Thus, coloniality of power operates from the racialization of relations across social and geocultural

identities. This racialization legitimized the Euro-centred character of the pattern of world power, thereby naturalizing relations of domination (Restrepo, 2017).

The domination of space belonging to Africans racially classified as inferior in South Africa by the Dutch and the British; giving it colonial names is a direct consequence of the logic of coloniality of power. The naming system in the level of toponyms is the manifestations of the ideological and cultural views that are deployed to assert therefore history, ownership and identity (Ndlovu, 2021). The colonial empire asserted its history and identity through naming African places with European names. This display of power is also represented in literature and imbedded with meaning.

Ndlovu-Gatsheni (2013) expands this concept by explaining that coloniality of power articulates continuities of colonial mentalities, psychologies and worldviews into the so-called 'postcolonial era' and highlights the social hierarchical relationships of exploitation and domination between Westerners and Africans that has its roots in centuries of European colonial expansion but currently continuing through cultural, social and political power relations.

Gatsheni-Ndlovu further explains that:

> It is a global hegemonic model of power established since the colonial encounters that articulated race and labour, as well as space and peoples, according to the needs of capital and to the benefit of white European peoples. Thus, the neoliberal democracy that currently masquerades as a global salvation for the multitudes only hides coloniality of power that maintains the hierarchies of races created in the sixteenth and seventeenth centuries as Europe constructed itself as the centre of the world civilization and whites put themselves at the apex of the human development ladder while pushing Africa into a permanent subaltern position [2013: 18].

Therefore, the concept of coloniality of power helps in investigating how the current political world was constituted into the modern power structure. It plunges into how the world was bifurcated into the aforementioned, contrasting groups of 'zone of beings' and the 'zone of nonbeings.' It further helps to examine how the power structures deposited modernisation, civilisation, and all aesthetics of beauty into the euro western world (zone of beings), while

imposing colonialism, apartheid and imperialism in the non-western world. This concept will enrich this study through its provision of the understanding of the socio-historical and current power contexts in which isiZulu literary works are written under. Thus, understanding the power struggles of how, when, who and why places are named, be it in the zone of beings or zone of non-beings.

3.1.3.2 Coloniality of knowledge

The second aspect is the coloniality of knowledge which considers the impact of colonisation on the different areas of knowledge production. Coloniality of knowledge is closely linked to the coloniality of power. This concept is premised on insight that colonial societies banished indigenous ways of knowing. Gatsheni-Ndlovu (2013) explains that the dehumanization of the colonized as part of the process of coloniality of being was accompanied by theft of history to sustain the myth of a people without history; appropriations of indigenous people's knowledges; outright epistemicides, linguicides and introduction of cultural imperialism. The destruction of non- European archives and the denial of non-European media of communication was explained with a presumption that indigenous knowledges were primitive, irrational and just myths and fairy tales. This formed what is known as the coloniality of being. Quijano (2007) explained that coloniality of knowledge unfolded in terms of systematic repression of the specific beliefs, ideas, images and symbols constitutive of the colonized people's indigenous knowledge systems. Those aspects of African indigenous knowledges that were considered useful for global imperial designs and colonial processes were looted and stolen.

Ngugi Wa Thiong'o (2009a: 21) explained the modus operandi of the coloniality of knowledge in these very clear terms: 'Get a few of the natives, empty their hard disk of previous memory, and download into them a software of European memory.' The long-term consequences of epistemicides, linguicides and cultural imperialism include 'annihilation' of a 'people's belief in their names, in their languages, in their environment', and 'in their heritage of struggle' (Ngugi Wa Thiong'o, 1986). This is why today we find many Africans with European names and speaking those languages that were imposed by colonialism (Gatsheni-Ndlovu, 2013).

The fundamental aim of which is to promote western and Eurocentric thought, imagination and 'knowledge' in Africa was to erase the colonised from mainstream existence and place them as

"things" in the realm of otherness. The coloniality of knowledge compels decolonial scholars to understand how and why other knowledge systems, such as indigenous knowledges, have been discounted and pushed to the outskirts of society (Grosfoguel, 2013). Naming of places forms part of indigenous knowledge archive. It is part of the indigenous knowledge system that entails the identification of landscape, events and spatial location. Therefore, the deformation and renaming of places after Europeans names was a form of epistemicide. Naming was a way of entrenching white hegemony in South Africa.

Mpofu (2013) enriches the debate in this knowledge by stating that: the coloniser does not only distort the history of the colonised, slaughter their knowledge systems and empty their heads of self-confidence and their hearts of the emotional stamina to live without colonial domination. But he goes ahead to manufacture accusations and labels against the colonised, among many of the accusations are laziness, drunkenness, backwardness, propensity to violence, dirtiness, stupidity, ignorance, bad luck and spiritual damnation—all of which require the coloniser to intervene and save the colonised from the abyss of many "lacks" and "deficits" that bedevil him and his lot.

In this study, literary text is contemplated through realism with toponyms and naming which is a form of knowledge. Coloniality of knowledge destroyed the toponymic form of knowledge. The application of these concepts is crucial in investigating the representation of places and space in literature. These ideas give an overall view of the world the authors write about. These ideas also think about the continuum of the colonial matrix of power in the colonial world. This will highlight how Nyembezi in *Inkinsela yaseMgungundlovu* (1961) writes about particular issues that are also relevant to what Mngadi in the post-apartheid world writes about. This is also found in Sibiya's work as well. Another key concept that will be investigated as the representation of place is toponyms. The deployment of toponyms in literature reveals information about a particular place. There are also not so many studies that investigate toponyms in literature.

3.1.3.3 Coloniality of Being

Another concept of coloniality that will be investigated in the texts is the notion of coloniality of being. This concept was promulgated after decoloniality scholars reflected on the marks left by coloniality in the general comprehension of being (human) (Seroto, 2018: 5). Mignolo (2007) asserted that this concept responds to the human ontological question where human beings in the

global south are considered to occupy a subhuman level or are at times considered non-human (Wynter, 2003). Ndlovu-Gatsheni (2013) continues to explain that this concept is important as it helps to enquire about how indigenous people have been portrayed which led to their commodification, and objectification. On this study, this concept is also crucial to understand the portrayal of place and being in the literature in African language. It is important to understand how bodies (black and white) engage with place and space on the premises of their level in society.

3.1.3.4 Decoloniality and literature

Using a decolonial critical theory towards literature in African languages inaugurates a break away from traditional postcolonial, Marxist and other theoretical tradition that do not articulate the whole scope and stance of this canon. This theory is used to delink African language literature from Western theoretical norms usually used for English texts critique. It is used to centre Indigenous understanding of place in the literary sense. As a result, names of places, history of South Africa spatiality, and language is privileged in the analysis to display wats in which coloniality as the underside of spatiality in South Africa continues to subjugate the 'post-apartheid epoch.' Secondly, decolonial thinking is able to display the epistemic disobedience of the authors who write in African languages. Decoloniality will underscore the use of African language, centring of place and the critique of colonialism as epistemic disobedience of the write who went against the apartheid grain to write back to colonialism. The framework for understanding literary work promotes a nuanced understanding of the colonial experience and unpacks the colonial continuous influence and impact. This theory is fitting because Sithole (2014) explains that one of the first steps to decolonial theory thinking is the valorisation of epistemologies that have bastardized, distorted, and ignored by the Euro western episteme. African languages and literature in African languages in particular have been an ignored enterprise. Therefore, this theory recentres African narratives of places and spaces, in the perspective of African writers. The research approach and design are motivated by these theoretical persuasions.

3.2 Research Approach

This study utilised a qualitative research approach and a narrative research design to critically read literary texts in African languages. Research design was crucial in the formulation of this study. A research design is a plan that guides the researchers' description of the kind of data the researcher will seek and what they would do the data. It also guides how the researcher arrives in particular

research conclusions (Harris, 2022). About the research problem being investigated. Mouton (2008) describes research design as a blueprint for conducting the research and details of how the research is going to be undertaken. Creswell (2009) extends this explanation by stating that research design is a calculated framework the bridges the gap between the research questions and the implementation or execution of the research.

3.3 Qualitative Research Methodology

Given the aim of this study, a qualitative research approach is considered the most appropriate. The decision to use this design is motivated by the fact that it allows the researcher to explore meanings and describe and promote an understanding of human experience. De Vos (2002), Strauss and Corbin (1990) explains that qualitative research design can refer to research about a person's life, lived experiences, behaviours, emotions, and feelings, as well as about organisational functioning, social movements, cultural phenomena, and interactions between nations.' Qualitative research explores and provides nuanced insights into real-world problems. It answers open-ended questions whose answers are not numerically quantifiable (Creswell, 2002).

Weinreich (2009) also indicates that the aim of qualitative research is to provide the researcher with the perspective of the community members through immersion in a cultural situation and direct interaction with the people under study. This implies that the strength of this approach is that it has the ability to explain processes and human behavioural patterns.

Unlike quantitative methodology, Chinyere (2023) further explains that qualitative research is used to comprehend how individuals perceive their surroundings. It also involves gathering and analysing non-numerical data (such as video, texts, or audio). This was the fitting strategy for inquiry of isiZulu novels because the systems of qualitative inquiry can respond to the objectives of this research. This study aims to understand the ideological implications of place and how this shapes humanity. Therefore, the qualitative method is appropriate for this study.

3.4 Research Design

Astalin (2013) also demonstrates that research design in qualitative research offers a flexible experimental technique that encompasses a variety of accepted methods and structures. Shabalala (2023) states that research design focuses on the end product of the research and all steps involved in the process of getting to the outcomes. Shabalala (2023) also states that the research design should be premised on a methodology and drawn upon the research problems and the topic in question. The major qualitative designs that are used are: narrative inquiry, phenomenology, ethnography, grounded theory, descriptive design, and case study. This study used a narrative inquiry and philosophy to accurately respond to the research question. Narrative research aims to conceptualise human experiences as represented in textual form (Bruce et al, 2016; Parks, 2023). It aims for an in-depth exploration of the meaning assigned by people to their experiences. The narrative research design allows for the texts to be analysed and read closely.

Narrative research originated from literature, sociology and history and is rooted in various analytical practices in social sciences and humanities (Harris, 2022; Park, 2023). Harris (2022) writes. It focuses on texts and discourses, with a particular focus on stories people tell (Chase, 2005). Harris (2022) writes that while narrative approach has been historically associated with indigenous, black and feminist scholarship, narrative approaches can deepen political ecologies and critical nature-society studies. (Polkinghorne, 2007). Creswell and Poth (2016) separate narrative research into two categories: these are narrative analysis and analysis of narratives.

a) Narrative analysis are studies whose data consists of action, or events and whose analysis produces stories (case studies, biographies, histories),
b) An analysis of narratives which are studies whose data consists of stories and narratives, whose analysis produces themes, typologies and paradigmatic categories.

The first category of narrative analysis, data is often collected through interviews, field notes of shared experiences, autobiographies, and other sources (Denzin &Lincon, 2011; Connelly & Clandinin, 2000). The data collected and sources is analysis and reproduced through what Clandanin (2000) dubs ‘restorying’. The findings are presented as narratives (biographies, histories, case studies etc.). The second category, analysis of narratives, the researcher collects data (stories) through written texts or interviews and analyses the results to present the findings in categories or themes. For instance, Cortazzi’s (1993) research collected hundreds of primary

teacher stories and analysed them for themes. This study adopts the second category, that is, narrative analysis with IsiZulu literary texts as units of analysis. Harris (2022) also indicates that narrative approaches will most likely engage with specific storylines, plot and character development and making sense of experiences in the text. However, used alongside, decoloniality framework, narrative approaches can challenge coloniality, neoliberalisation discourses governing the environment and confronting colonial histories. This is relevant to this study's aim of confronting the discourses, logic and rhetoric of coloniality in literature written in African languages. In the operationalisation of the narrative study, the research question, guided by a literature review were developed. These questions are:

Research Questions

- Main question:
    1. How is place represented in isiZulu literature and what is the narrative function of places in the selected isiZulu literary texts?
- Sub-Questions:
    2. What strands of coloniality manifest in the literary geography represented in the selected literary texts?
    3. How do writers use literature to challenge or reclaim their own narratives and challenge coloniality?
    4. How can geocriticism and decoloniality contribute to the re-reading of African languages' literary canon to understand social commitment?

Textual analysis is used in this study to systematically examine the text thematic features, such as the plot development, setting and character relationships. The analysis will also entail an inquiry into intertextual features and the connection of the text to sociopolitical discourse and other literary texts. The analysis also traces and identifies patterns and themes in the texts and then designs arguments on the basis of the patterns. Analysing the context was also important for the narrative inquiry. This entailed situating the texts within its political, historical, cultural and social contexts. This included the examination of the sociopolitical and historical period which was apartheid and post-apartheid setting. This intertextual reading and analysis were used to enhance the interpretation of the text to avoid anachronistic reading.

3.5 Research Paradigm

The paradigm that underpins this research study is interpretivism. The term paradigm originated from the Greek word *paradeigma,* which means patterns. The concept of a paradigm was popularized by Kuhn (1962), an American philosopher when he introduced the concept of a paradigm shift. Kuhn views a paradigm as a set of fundamental shared conceptual frameworks that gave scientific communities models to examine the problem and seek solutions. Talyor, Robert and Kermode (2007) describe paradigm as a broad view of phenomena, while Weaver and Oslon (2006) had previously described it as the way in which research could be guided by certain paradigms. Du Plooy (2013) further defines a paradigm as a set of common beliefs about how researchers view the phenomena they study.

Paradigms are systems of interconnected methodological, ontological, and epistemological set of assumptions. Shabalala (2023) states that a paradigm commits a researcher to particular methods of data collection, observation, and explanation. Terre Blanche and Durrheim (2006) define a paradigm as an all-embracing system of interlinked practices and thinking that explains the nature of research along three dimensions: namely, ontology, epistemology and methodology.

Hudson & Ozanne (1988) defines ontology as mainly concerned with phenomenon nature of existence. Rehman and Alharthi (2016) define ontology as the nature of belief about reality. Scholars have assumptions about reality and what can be understood about it. Epistemology, on the other hand, refers to the study of the nature of knowledge and the processes of acquiring knowledge. Methodology is an informed approach to the production of data. It is the study and critical analysis of data production techniques. The methodology is how researchers practically go about researching whatever is believed to be known. Commonly used paradigms to frame research are positivism, post-positivism, critical realism and interpretive paradigms. This research study adopts an interpretive paradigm. The interpretivism approach asserts that understanding the beliefs and reasoning of an individual in a social context is crucial in decoding the meaning of data to be collected around the phenomenon. Omodan (2022) points out that the interpretivist paradigm maintains that there is no single objective truth as a result knowledge cannot be quantified objectively. Therefore, knowledge is constructed through interactions with other variables. From this view, an interpretive paradigm is important in understanding how people interpret and elicit

some meaning from an object or event. The interpretive researchers seek to understand the social world produced by human beings through their engagement with each other and the world.

This study uses interpretive paradigm rather than a positivist paradigm because the latter paradigm has a stricter focus on what is considered pure data without an influence of interpretation (Alharahshen & Pius 2020). Positivism aims to find causal relationship between the data to enable the creation of law-like generalisation. Whereas the interpretivist approach considers circumstances leading to the developments in social reality. The interpretivist aims to include the insights gathered rather than attempting to provide a definite and law-like aspect that can be generalised (Saunders et al, 2012). In essence, positivism and interpretivism have significant differences in how they define and approach ontology and epistemology. Positivist researchers believe the foundation of epistemology is that facts should be measurable and observable (Junjie et al, 2022). Meaningful and credible data, in a positivist paradigm, is a result of measuring and observing cause-and-effect relations. On the contrary, interpretivism asserts that knowledge and truth is dependent on how people interpret reality in different historical and cultural contexts (Saunders et al, 2012).

Table 1: Interpretivist Paradigms (Adapted from Creswell, 2002)

Interpretivist Paradigm
Produces and uses qualitative data
Concerned with meaning through semantic relationship
Understanding social phenomena
Ontology: World created by social and contextual understanding
Epistemology: How we come to understand person's worldview
Methodology: qualitative method-

These paradigms were crucial for this study, for acknowledging multiple realities (ontologies) in the world and how knowledge is constructed through interaction with the researched (epistemology)

3.6 Sampling strategy

A purposive sampling technique was used in this study for the identification and selection of texts. The qualitative study requires that informants (population, documents, visual) be selected to reach the best answer for the research question. Why was is selected? This sampling technique was selected because of its relevance, focus and the depth of insights it provides. This sampling was chosen because of the freedom it allows the researcher to be deliberate in choosing the text or people to provide insights. In this case it gave the research an ability to select particular rich texts that are related to the topic at hand. It was also efficient than random sampling because the target text was specified, reducing time by gather texts more relevant to the study. The theoretical grounding on geocriticism necessitated the purposive sampling because of its focused approach to the texts.

Purposive sampling is a nonprobability sampling technique where texts or people are deliberately chosen and are expected to provide valuable insight into the research questions (Creswell, 2007). This technique entails the selection of information-rich cases (texts) for the most effective use of limited resources. This sampling method is also called judgmental sampling because it relies on the researchers' judgment and credibility when identifying cases and texts. The steps the sampling followed were to:

1. Identify the aim and define research questions for the study
2. Relevant characteristics and a criterion were identified to determine the selection of the texts.
3. The texts with these characteristics were chosen
4. Collection of the data using the appropriate method

The aim of this research was to uncover the representation of places and space in African languages literary texts and use a geocritical theory and decolonial critical theory to read the particular texts. The criteria and sampling strategy for selecting the texts were theory-based strategy. The aim was to find the manifestation of the theoretical construct in the texts and its variations. The choice of the novels was motivated by a geocritical tenet of spatiotemporality, transgressivity and multifocalisation to look at different voices and different time frames about a particular place. Shabalala (2023) says that sample on this basis of a concept has to be explored in a dimensional

range and in varied conditions along which the proprieties of the concept vary. As a result, the texts chosen are written in various periods by different authors.

The primary text selected for this study are:

***Inkinsela yaseMgungundlovu* (The Rich of Pietermaritzburg) by S. Nyembezi (1961)**

This novel, set in Inyanyadu and Pietermaritzburg, is about a trickster, Ndebenkulu, who attempts to steal cattle from the people of eNyanyadu pretending to sell cows to the whites and Indians

Inkinsela is one of the most significant texts in isiZulu fiction. Beyond its classicality and well deserved fame, this novel is crucial in this study of place, space and geocriticism as it clinically weaved the intersection and contradictions of urban and rural nexus with the the socio-political and economical landscape of apartheid and colonialism. It displays the physical spaces and intricately centres the everyday life of complexities of existing between two racial divided worlds. However, the social space and its meanings in this classical work have remained scarcely analysed, therefore this study aims to centre space and place as a unit of analysis of this text.

Ulaka LwabaNguni (The Wrath of the Ancestors) by I.S Kubheka (1988)

This novel narrates the Wrath of the ancestors that befell Mphakamiseni who deserts his parents when he moves to the urban areas. As he begins considering himself civilized after becoming an elite educated doctor, he changes his names and de-associates from his parents and past. Mathonsi (2002, 2012) has appraised this novel for its commitment to critiquing colonial education and its influence on Africans. Nonetheless, place and space have not been critically analyse for their semiotic representation. This study, therefore, seeks to unpack African nested cosmological comprehension of the notion of space. It seeks to untangle ways in which the notion of metaphysical space is presented as an ontological reality in the novel.

Iziboshwa Zothando (The Prisoners of Love) by M.J Mngadi (2004)

The novels narrate the story of interracial relationships at the behest of apartheid. This novel set in Pietermaritzburg during apartheid, tells the story of unlawful love between a white man Willem De Wet, and Thandekile, and other interracial couples. This novel has been analysed, critiqued and appraised for its entanglement of race, love and the apartheid form a linguistic and postcolonial framework (Sibiya, 2021). However, this study centralizes space and time on the narrative as a key

unit of analysis. This is re-establish the influence of apartheid on space and lived experiences and to further centralise literature in African language commitment to the critique of coloniality.

Ngiyolibala Ngifile (I Will Forget Over My Dead Body) by E.D.M Sibiya (2010)

The novel narrates the story of Khanyisile, who is raped by her father who is a political struggle icon. It narrates the life and predicaments of Khanyisile as she tries to overcome the trauma of being abused by the man, she trusted the most. This text was selected on the premises of its epoch of writing and its relevance in writing on the post-apartheid space. The entanglement of gender and space also brings a nuanced view on the post-apartheid complexities.

To analyse this text, the textual analysis followed this process and stages that helped write and organize data in a structured manner. Secondly, other secondary texts were exhausted to understand text, place, and space in South Africa. For instance, for a theory, Westphal's 2007 text was translated into English by Tally as Geocriticism: *real and fictional spaces*. This was read along with Tally's work as these text hold theoretical primacy.

Secondary data

This study uses a plethora of intertextual data sources, such as Journal articles, other literary works in African languages, maps, archives and images and historical timelines**.** It also uses the literary survey such as Gerard's Four African literatures: *Xhosa Sotho, Zulu, Amharic* (1971) and an African Languages Literature: *Introduction to the literary history of Sub-Saharan Africa* helped understand the development of African historical development of literature. Mathonsi 2002 PhD alongside Sibiya's 2021 PhD titled*: Narrating a Nation:* A Postcolonial Reading of Jabulani Mngadi's Novels. This extensive and well-crafted works accounts for African literary discourses and the extensive reading of African literary histories. Using a plethora of academic literature on space, place, decoloniality, gender, and African languages literary scholarship, the chapters are written thematically. Each chapter responds to particular research questions and weaves out a decoloniality and geocritical concept. Each novel analysis and chapter covers a particular aspect of decoloniality and geocriticism. The thesis is divided into seven chapters and three sections. The first section introduces the study, the second section focuses on the background of African language literature theory and praxis of writing and discourse, and the second part of this section delves into geocriticism and decoloniality as frames for this study. The third section consists of the

analysis of the four books and the concluding chapters. The study uses textual analysis to collect and analyse data

3.7 Data collection

As indicated, four novels were selected with secondary data. As means to collect data, a textual analysis was employed. Textual analysis entails understanding language, symbols and/or pictures presented in the text to make sense of the lived experiences of communities (Hawkins, 2018). This method was chosen because of its ability to employ multiple interpretations of the texts which can be understood and valued in regard to determining cultural phenomena occurring within the sociopolitical and historical contexts of the text, (Mthembu, 2020; 2024, Flick, 2004). The texts selected were critically read over time. Important content was annotated through annotation stickers. The annotated content about space and place was typed. This was done alongside other historical books, journals, images etc.

The text selected for this study were read intensely, and this followed annotations. The texts were read the second time, and the annotations were made on the theme, the time and places that the novels were based on. This followed Arya (2020) who explains that it is not the goal of the textual analysis to uncover the hidden and true meaning but to offer various possible readings of the examined material. The task of textual analysis is to understand what cultural and ideological assumptions were established at a specific time that allowed that text to be considered acceptable and even popular. The relevant section was highlighted with notes. The texts were then read alongside journals and intertext to establish the contexts of the texts. This process is explained by Smith (2017) that textual analysis serves three purposes: that is researchers ascribe meaning to the text, critique or evaluation of the text, and understand the influence of variables outside the text.
The notes also disintegrated the characters, the plot and the and the timelines of the text were interpreted to make sense of the ways in which the writer presents these aspects.
McKee (2003) points out that textual analysis is an interpretation of the text to obtain a sense of the way in which, in a particular space and time, people make sense of the world around them and the variety of ways in which it is possible to interpret reality. Flicks (2004) postulates that textual analysis aims to observe attitudes, behaviour, concerns, motivation, and culture of text production.

Both implicit and explicit messages of the text occur within historical, spatial and political contexts and therefore the analyst must interpret the connotative and denotative meanings.

Mckee's (2003), Smith's (2017), and Arya's (2020) definitions of textual analysis are important and relevant for this study because they align with the aim of this research, which is to ascribe meaning to the isiZulu texts using a geocritical theory. The second aspect of the study was also to evaluate the texts for their content on space and places. Another aspect is to view and critique external variables of apartheid and post-apartheid contexts that influence the text. Another important aspect of textual analysis is the texts itself. The texts chosen were written during apartheid and post-apartheid. The period the authors exist in was important for understanding the overall context of the text. It is also important to establish the variables that impact the meanings in the text.

3.8 Data analysis techniques

The data collected through the reading and organising of the texts was analysed through thematic analysis to sort the data according to themes. This approach allows for a nuanced, in depth and comprehensive understanding of the texts Creswell (2006) explains that data analysis in qualitative study focuses on the preparation and organisation of information for analysis, in this case, textual information. After that data is condensed into themes through a procedure of coding and reducing codes and thereafter representing data in a table or discussion. This data analysis tool is suitable for this study of the representation of place and space in isiZulu literature. Thematic analysis provides a rigorous framework for deciphering intricates layers of meaning in inherent in literary texts. Its analysis facilitates a more profound level of engagement with the literary text and does not focus on surface-level text elements.

This study first approached the thematic analysis on a latent level and not on the semantic level (Naeem, et al, 2023) A latent approach uncovered implicit, less obvious interpretations and explicit content. The motivation for this latent approach is that the question of this study requires in-depth understanding of the representation of places in an isiZulu literary text. This also study adopts a deductive approach toward a thematic analysis. This is because the researcher brings a pre-determined theoretical framework and questions to guide the process of identifying and categorizing themes. The researcher adopted a geocritical theory to read the literary text. As a

result, themes emerged from within the ambit of spatial reading in literature. The themes are also formulated around geocritical concepts like, spatiotemporality, transgressivity etc.

This study followed a process from data collection which involved initial reading, annotation and identification of potential themes. The process followed a coding scheme where codes were connected to the theory of geocriticism and texts. The abstract codes such as coloniality, spatiality, transgressivity, displacement and apartheid were generated and refined. The refinement involved splitting major themes with different texts and organising them into chapters. The chapters are presented as a discussion of the findings.

Table 2: Stages of Data Analysis

Stages of data analysis	
Descriptive stage	Initial reading -in this stage the texts were selected and read to gain an overall impression and initial grasp of the content.
Harvesting stage	The selected texts were summarized (synopsis) and important highlights were harvested for emphasis and clear description.
Analytical stage	Examine the data and select crucial data for interpretation. Some of the highlighted texts are interpreted. In this stage, the texts were analysed and key ideas on places, toponyms, and spaces were organised thematically.
Interpretative stage	At this stage, data from the literary texts was interpreted. The publication and the keywords are traced from critical literature. The text is written with an underpinning of critical texts of decoloniality, literary geography, and African languages literature. The topics and themes are named and written. The data is written and represented sequentially in a coherent and structured manner.
Evaluation stage	At this stage, data is revisited and extracted themes are revisited and edited multiple times to confirm data pattern.

3.9 Validity and reliability

Research methods should be able to precisely measure the construct of interest. The validity of the instrument is its ability to produce similar results or outcomes when a similar construct of interest is concerned (Pittenger, 2003). Researchers work towards producing a similar measure and reliability. This study attempts validity through its design and research method strategies. These strategies will ensure that the study is valid and repeatable in another context. The second aspect is to rely on the ethical consideration of observed in the study. The study ensured high standards are observed by ensuring that all sources used were acknowledged through citation and a list of references provided. The ethical clearance was also obtained.

3.10 Conclusion

This chapter centered on the theoretical framework, research strategies and methodologies used in the study. The section firstly outlined the geocritical theory and its tenets as a theoretical framework for this study. Another framework used in the study is decolonial critical theory. These two theoretical frameworks underscore a spatial and critically nuanced analysis of place in the literature written in isiZulu. The second section of this chapter outlined the research paradigm and the research approach of the study. The chapter proceeded to expand on the procedures followed to sample data and data collection techniques. The last parts of the chapter focused on data analysis and data presentation.

CHAPTER 4

REMAPPING THE RURAL-URBAN NEXUS: SPATIAL ENGINEERING OF MARGINALITY IN *INKINSELA YASEMGUNGUNDLOVU* (1961)

Awakening on Friday morning, June 20, 1913, the South African Native found himself, not a slave, but a pariah in the land of his birth, Solomon Plaatje (1916)

4.1 Introduction

This study aims to insert a geocritical and decoloniality approach in reading isiZulu literary work. The study contends that writers like Nyembezi concerned themselves with these ideas of spatiality and the forging of identities. This particular chapter is a geocritical approach reading of the coloniality of being and place. It inserts the notion of referentiality, spatiotemporality, and polysensorality in relation to coloniality of being in *Inkinsela yaseMgungundlovu*. The chapter analyses ways in which the colonial matrix designed place, dubbed *amakhaya* (homelands), and located it in a perpetual time zone of backwardness in the modernity and colonial definition of civilisation. This concept of backwardness is connected to the term *ubuqaba* (uncivilisation), and this ontology is geographical. This section also investigates the geocritical concept of spatiotemporality of the place of iNyanyadu, and uMgungundlovu. The underlying notion of reading spatiotemporality is the concept of coloniality. Coloniality engages with the continuum of the colonial matrix of power in the supposed post-apartheid epoch (Mignolo, 2009). The reading of this chapter underscores how the colonial space-time matrix remains intact.

The chapter therefore seeks to achieve three goals. The first goal is a geocritical approach to reading the coloniality of being in *Inkinsela yaseMgungundlovu*. The second goal is to understand ways in which place is represented in literary texts through a geocritical approach and coloniality, pointing to a continuum of the colonial matrix governing the world (South Africa). The third goal is to highlight the intersection of colonial governmentality, the making of space, and being. To achieve these goals, the chapter will first engage the discourse of the nation-state formation and maintenance of the rural-urban dichotomy in South Africa. The idea here is to review how the

state formation leads to a dualistic political identity of the native- settler. These political identities in their rural-urban camps have epistemic implications, such as an entrenched belief such as that the native in their rural camp is incapable of knowledge and is in many ways naïve (Maldonado Torres, 2009; Ndlovu, 2018).

Secondly, the goal of this section will be achieved by displaying how, in the post-independence and post-apartheid epoch, spatial dichotomy, epistemic camps, and economic zones have not been dismantled in the democratic era. As a result, the rural-urban divide with its implications remains intact. The thesis of the chapter further reveals how the spatial dichotomies created by the apartheid and colonial administrations remain intact. This means that the balkanisation of land and bifurcation of identities remain intact. This will be done through employing and investigating the notion of coloniality and Mamdani's (1996, 2018) notion of decentralised despotism as tools for nation-state formation in South Africa. This notion explains that the colonial form of governance was mainly racial; however, at some historical moment, it shifted from the racial to the tribalistic form of governance (Mamdani 1996; Hickel 2015). The spatial distribution followed the epistemic and legislative pattern of a tribe rather than a race form of governance.

Lastly, the goal will be achieved through probing how tribalistic forms have been/are being dismantled or perpetuated through this literary work. This is done by delving further into where the places under study are geopolitically located and how they are created. Spatiotemporality will locate the spatial, historical timeline, and political timeline that influences the characters.
The point of departure is the synopsis, preceded by the socio-historical background of *Inkinsela yaseMgungundlovu*.

4.2 Synopsis of *Inkinsela yaseMgungundlovu*

The novel's spatiotemporality is set in a colonial space and time. The colonial rule as displayed in the novel, has balkanised society into categories of: the rural and the urban, educated and uneducated, citizen and subject, and labour and rulers. *Inkinsela yaseMgungundlovu* (A rich man from Mgungundlovu) was written by Sibusiso Nyembezi and published in 1961. It is set in the traversals between urban areas, and in particular, the imagined- uMgungundlovu to rural (semi-urban area) iNyanyadu. This then presents a bifurcated society and identities; between the rural-

urban, *amaqaba* (uneducated), *izifundiswa* (educated), adults, and the young. People in the novel are westernized agriculturalists; some in rural are considered 'uneducated', governed through customary law, and ruled by a chief, and the educated in the urban through civil law. Change has therefore taken the form of a switch to a money economy, to school education and Christianity.

The city life is not very far from iNyanyadu, but it could be hundreds of miles away for all the local people. Into this peaceful environment of Inyanyadu is suddenly lurched by Ndebenkulu (Big lips), who presents himself as an *Isikwaya* (Esquire) and *Inkinsela (VI.P.),* who immediately sets the aims of change by comparing the life of INyanyadu with the standards of white people which he associates himself with. He says that he is known by many respectable whites: he speaks their language and possesses several cars. He has close business ties with them, and he offers to put them at the service of the local people who are rather distressed by the Government's Land Rehabilitation Act of 1945. The Act requires black farmers to minimize their livestock to avoid soil erosion. The prospect of reducing their cattle, which constitutes the core of their wealth, is extremely bewildering to them. Ndebenkulu ('Big Lip') proposes to sell the cattle for R160 per head – a huge price for the 1940s - and to make all men in Nyanyadu very rich.

This all begins with a letter arriving from the provincial capital Pietermaritzburg for Mkhwanazi, a local man. The letter is signed 'C.C. Ndebenkulu, Esq.' This strange reference intrigues the 'uneducated' Mkhwanazi and the family. Ndebenkulu who is soon to arrive with a train at the station professes to be the helper of the community. The Mkhwanazi family, frantically prepares for his arrival, as Mkhwanazi is about to welcome him to his home. On the day of his arrival, Themba who is home from boarding school goes to fetch him. Ndebenkulu makes his appearance with his strange front tooth, hands firmly in the pocket, glasses and a walking stick. His first commentary is on how Nyanyadu people are backward, cannot keep to time, or do not know how to hold a meeting. He also makes an impression on the uneducated members of the community. His fake cheque supposed connection with rich white people, and education do not manage to convince Themba. Themba finds an article in *Ilanga* (The Sun-Newspaper) that speaks to the character of *iqola* (the thief), like uNdebenkulu. Mkhwanazi refuses to believe Themba and continues with the deals of selling cattle. Ndebenkulu is exposed at the moment he is about to make a deal for the sale of cows. This is after long discussions between Mkhwanazi (Ndebenkulu's

host) and the men of Nyanyadu who agreed to the sale, despite the objections of MaNtuli (Mkhwanazi's wife), other women, and young men who mistrust Ndebenkulu. Mkhwanazi's son, Themba, brings in a detective, who recognizes Ndebenkulu as a conman and a trickster who has been active in several parts of the country. The conman is arrested as he is about to board the train to Pietermaritzburg with Nyanyadu's cattle.

4.3 The socio-historical context of *Inkinsela yaseMgungundlovu*

The purpose of geocriticism is to perceive real and fictional spaces through life. Westphal (2007) is of the view that all writing can be regarded as some kind of cartography in ways that realist maps cannot do. In this manner, through reading fiction focusing on fictional places in a narrative, one can always understand real spaces. In that case, literary/ imaginary work becomes a reference to the real space. Westphal describes referentiality as the link between the real world and text, the referent and the representation. This text (*Inkinsela yaseMgungundlovu*) is a referent of the real world; therefore, a socio-historical and political background is crucial in establishing the link between the text and the real world. The real world in the text points to, is that of the colonial world and the lives of those colonised. Therefore, place and space shape the identities of the characters.

For instance, toponyms in this text play an indexical referential function by pointing to the real and existing spaces. The toponyms also merger the imagined and the real. Westphal (2007) calls this a *homotopic consensus*, which implies conformity between the text and the real world.
The toponyms such as Inyanyadu, uMgungundlovu, eThekwini, Dundee are imagined places referential to real spaces. It is also worth noting that coloniality was the tool behind the making of these spaces and identities.

The context of the space the novel is written is a South African colonial space, muddled with disparities of the rural-urban divide. Colonialism is a spatial, body and soul experience. It sought to control the bodies and the souls of those it deemed subhuman, whose destiny in society is to serve those deemed as human (Wynter, 2003). The second task of the subhuman was/is to provide labour for the colonial regime (Terreblanche, 2002). Colonialism further controlled territories through technologies of rule like violence, balkanising society, and structuring power using legislation. The spatiotemporal setting of the novel is the 1930s, when the colonial regime sought

to rule South Africa through a structure of power that had balkanized humans into categories or hierarchies of humanity. Secondly, it is set in a space that is informed by the Colonial Glen Gray Act of 1896, the Land Act 27 of 1913, and the Bantu Act of 1951 which governed the separate locality of the subhuman and human. Those who are subhuman (not human enough) are located in what Fanon (1961) dubs the zone of nonbeing, and the human (white) in the zone of being. Therefore, the novel is set in a demarcated place that has been organised and spatially designed to infer meaning and construct biogenetic identity on the premises of the place.

The human/subhuman and zone of non/being categories were easily identifiable because they were also located through the urban-rural divide. Briefly explained, the mineral revolution in the 1860s led to government policies that promoted unequal development between the rural and urban areas (Tacoli, 1998; Zambali, 2017; Mubangizi, 2023). The apartheid policies' consolidation of land and power worsened the disparities: in rural areas, land was handed to small-scale white farmers, while impeding the black African majority living in these 'homelands' (Pieterse, 2009; Turok, 2018; Masonya, 2020). The apartheid of the 1951 legislation of the Bantu Act created the bantustans to confine the Black African majority into designated rural areas with limited resources, infrastructure, and space. Additionally, this Act gave land use decision and ownership into the custodianship of tribal authorities instead of the population. Similarly, apartheid created spatial disparities in the urban areas, whereby the urban cities were divided between the township (peri-urban areas) with poor basic infrastructure and white suburbs with significant resources (Ntsebeza & Hall, 2007; Walker, 2017).

The places *Inkinsela yaseMgungundlovu* are iNyanyadu and the urban areas surrounding it. If you are travelling to this place, either from Durban in the south or Johannesburg in the north, the best route to take is the one that goes straight to the town of Dundee. This is explained in the first pages of the book, which emphasizes the remoteness of the place from the city or town:

> *Umuzi waseNyanyadu kwelasenhla neNatali ngumuzi omdala, ngumuzi owaziwa kakhulu. Igama leli lomuzi lithathelwe egameni lentaba iNyanyadu. Uma uya kulo muzi uqhamuka ezansi komaThekwini noma uqhamua enhla koJozibele, Indlela elula yokufinyelela eNyanyadu wukuba uqonde eDolobheni laseDundee lapho uzothola khona ibhasi. Linye ibhasi*

> *laseNyanyadu lihamba kanye ngosuku ngaphandle kwelanga langeSonto. [pg. 1]*
>
> Nyanyadu, at the North of Natal is an old town, a well-known town. The name of the area is derived from the name of the mountain, called iNyanyadu. When you travel to this place, you come from the South of Durban, or the North of Jozibele. An easy path to get to Nyanyadu is going straight to Dundee CBD, where you will catch a bus. There is only one bus a day to Nyanyadu except on Sunday.

The places around the Nyanyadu area are real, existing places around Pietermaritzburg. Nyanyadu (as the crow flies) is located in KwaZulu-Natal's district of amaJuba around Pietermaritzburg. Laband and Haswell (1988) explain that Pietermaritzburg was the city named by Voortrekkers, following the defeat of Dingane at the Battle of Blood River (income). The 'Piet' part of the name is derived from the name Piet Retief, the Voortrekkers commander, and 'Maritz' after Gerrit Maritz, another Voortrekkers leader. This was the capital of the short-lived Boer Republic, Natalia. Britain took over Pietermaritzburg in 1843, and it became the seat of the Natal Colony's administration with the first lieutenant-governor, Martin West, making it his home (Koopman, 2002; Merret, 2011).

Seethal (2023) explains that uMgungundlovu was originally known as King Dingane's royal capital and kraal established in 1829. After the assassination of the emperor Shaka kaSenzangakhona, Dingane took power. The etymology of the name *umgungu we Ndlovu*, (iNdlovu -elephant -metaphor for an emperor), which means the secret conclave of an elephant, or the place of the elephant. This was a location of Dingane's military *amakhanda* (the heads), with one oval-shaped ikhanda containing approximately 1700 huts.

It is around this area that Piet Retief had been negotiating a settlement with King Dingane. Retief had departed from the Cape Colony, where he was born, and Grahamstown, where he later lived after his displeasure with the British government, whom he accused of offering no protection against the armed Xhosa raids (Vilagi, 2013; Ndlovu, 2017). He had also lost money because of the slave abolition Act of 1833, which freed their slaves and resulted in a great loss. He led a camp of those who departed from the Cape colony in what was known as the Grek Trek (exodus).

Mbatha and Cebekhulu (2022) expound that Retief and his camp attempted to settle in the regions between the Drakensberg and what was known as Port Natal. Dingane, who had agreed for the camp to settle, changed his mind and ordered Retief and his delegation to be assassinated in KwaMatiwane Hill. This was preceded by a series of wars where the Zulus were defeated and the Afrikaners established what was to be known as the Republic of Natal. Preceding this, the Boers lost the war to the British in 1843, in what is known as the Anglo-Boer War. The hostilities were pushed aside and in 1910, Natal became the province of the Union of South Africa between the Boers and the English, excluding the black majority population (Ndlovu, 2017). Ntsebeza (2007) explained that it was during this period, industrial South Africa was booming, and there was a dire need for labour and land. Shortly after, the colony sought to resolve what it termed the native question. The native question was solved by passing the Land Act of 1913, allocating huge land for white people and reserving only 7% of the remaining land for black people. To maintain this, black people were not allowed to own or hire land outside of the scheduled land.

Solomon Plaatje in the Native Life in South Africa (1916) explains that the law barring Africans from hiring land intended to reduce natives into serfs. The Act included the Mines and Works Acts and Native labour regulation of 1911 to facilitate cheap labour for the white enterprise and to also allow only black servants to white areas. This is therefore the place-time within which the novel *Inkinsela yaseMgungundlovu* is set. This is the spatial context within which Nyembezi writes and within which he allocates the character of Ndebenkulu, Mkhwanazi, Themba, maNtuli and others in the community. These black people who live in iNyanyadu are people considered rural and native. These identity markers are probed in this chapter as they are spatial demarcations that also locate black and white bodies in different spatiotemporal zones.

This section demonstrates that the rural, tribal and native identities are colonially dubbed identities and must be read critically. The second assertion is that these identities are temporal and nurtured and are therefore racialised demarcations. Society in precolonial South Africa has been conceptually and politically organised in its own way, contrary to racial, rural and tribes as organising concepts and a way of allocating spatiality based on identities. These African societies used their epistemological archives to linguistically landscape the space they inhabited, not race, rural, and tribal concepts to severalize identities on the premise of spatiality. This segment

contextualizes the implications and critical etymology of the term 'rural' vis-à-vis urban because these identities are prevalent in the texts. For instance, iNyanyadu is considered a rural area and uMgungundlovu is urban.

Beck (2013) explained that one of the earliest societies in South Africa was the Khoe. By the 1400s, about fifteen major Khoi groups were stretching South of Namibia. The Khoe groups traded with the first Europeans and sailors. The richest Khoi group around the time of European contact was *Inqua* because of their rich grazing land and control of copper from the Orange River. This alone displays that this community was organised. Around 1000 AD, the Nguni–Sotho groups migrated to the Southern section of Africa. These groups began organising themselves and became centralised kingdoms. Some examples of political organising of these kingdoms are found amongst the Zulu, Sotho, Ndebele and Gaza kingdoms (Thompson, 2014).

Thompson (2014) adds that by the early 1800's there were already powerful kingdoms along the 1800s in KwaZulu-Natal, such as the Ndwandwe under Zwide and the Mthethwa under Dingiswayo. The clashes between these kingdoms resulted in the defeat of Dingiswayo in 1818, and the Ndwandwe became the most powerful force in the region (Nyembezi, 1948; Bryant, 1929, 1964; Fuze, 1979; Ndlovu, 2017). The breaking of the Mthethwa kingdom allowed the Zulu chiefdom to thrive under Shaka. The Zulu had been part of the Mthethwa kingdom. After the defeat of Dingiswayo, Shaka began conquering and assimilating chiefdoms that had previously been under the Mthethwa control (Mbatha & Cebekhulu 2022). The Zulu kingdom rose under the leadership of Shaka kaSenzangakhona. These examples display the existence of organised kingdoms before colonialism. This debunks the notion that political organisation began with colonialism. In this era, even traditional authority was not organised the way colonialism conceived it. This place was not considered a rural place.

This section argues that the rural setting or the tribalised section of the society is not naturally formed but political and epistemically constructed (Mamdani, 2012). Mamdani (1996, 2018) has also argued that the resistance political response has dealt with the racialised society but left tribalism unchallenged. In understanding how the society was tribalised, it is critical to understand the two forms of colonial rule: centralised (direct rule) and decentralised despotism (indirect rule).

It is also crucial to understand how the colonial officers moved from defining society in terms of race to defining it in terms of tribe. The political identities were also defined along the lines of native and settler. Understanding these implications is important for geopolitical and socio-historiography, foregrounding the context within which these identities are allocated to particular bodies.

4.4 Direct rule and the colonial space

In the path-breaking book Citizen and Subject, Mamdani (1996, 2018) argues that the organisation and reorientation of the colonial state was a response to a central dilemma: the native question. The native question, briefly explained, is how a foreign minority rules over an indigenous majority. The question of how to rule and govern the colonies. The two answers were direct and indirect rule: The direct rule (centralised despotism) was the initial response of Europe to the problem of administering colonies. The direct rule meant that the colonies would be directed from the center and the metropolis. It also followed a civilising mission and the assimilation model (Lawrence, 2016). The French, Belgians, Germans, and Portuguese are considered to have used this model in governing their African colonies. They had centralized administrations, usually in urban centres, that stressed policies of assimilation. This means that the colonialists had the intention of 'civilising' African societies so they would be more like Europe (Mamdani, 1996, 2018; Friedman, 2023). As part of this strategy, colonialists did not try to negotiate governance with indigenous African rulers and governments. Indigenous authorities had a subordinate place in these administrations. Direct rule also used the strategy of "divide and rule" by implementing policies that intentionally weakened indigenous power networks and institutions.

The colony would be ruled by a single law, considered the civilised European law. None of the native institutions were recognised. The native would have to conform to European laws, and only those 'civilised' would have access to the European rights (Mamdani 1996:16). The world in this case was cascaded into two camps: the civilised and uncivilised. The natives are in this category were considered uncivilised, and the Europeans were considered civilised. This segregation bordered on the race lines but was rationalised as a cultural affair by colonial officers. For instance, the colonial officer Lugard cites Milner stating:

> On the other hand, the policy does not impose any restriction on one race which is not applicable to the other. As Europeans are strictly prohibited from living in the native reservations, as a native is from living in the European quarters. On the other hand, since the feeling exists, it should in my opinion be made abundantly clear what is aimed as is a segregation of social standards, and not of races. The African gentleman who adopts higher standards of civilisation should be free and welcome to live in the civilised reservation as the European, provided of course, he does not bring with him a concourse of followers. The native peasant often shares his hut with his goat or sheep or fowls; he loves to drum and dance at night, which deprives the European of sleep [in Bull, 1991].

Citizenship in the colony was therefore reserved as a privilege of the civilised and, consequently, the uncivilised became subjects for the civilised. Direct rule entailed the appropriation and capital control of land. It involved the destruction of communal autonomy. Colonies also became territories for European settlement, and natives were dominated in an institutional context of semi-servile agrarian relations.

4.5 Indirect rule and the colonial space

Primarily, the British used indirect rule to govern their colonies, including South Africa. This system of governance used indigenous African rulers within the colonial administration, although they often maintained an inferior role. Overall, it was a more cooperative model than a direct rule. Lord Lugard, a British colonial administrator, used this system of government first in Nigeria and later brought it to British East Africa. This system of government assumed that all Africans were organized as “tribes” with chiefs. However, this was not always the case. Indirect rule increased divisions between ethnic groups and gave power to certain “big men” who had never had it before in precolonial history (Bull, 1991); refer to appendix 1.

In explaining the indirect rule, Nye (2004) and Mamdani (2018) contend that it in the simplest form was a hierarchical pyramid in which the governor’s position was on the top, and the other British officials and administrators worked below him. Territorial division of the colonies was furthered by making provinces that were subdivided into divisions and districts. Province and district-level administrators oversaw the work of the local chiefs and village headmen. The

administration, judicial and departmental branches were under the control of the governor and British officials. The local headmen or chiefs were supposed to be working under their traditions and statuses in their community. The local village headmen or tribal chiefs were in the lowest branch of the colonial hierarchy (Lugard, 1965; Khan et al, 2021).

Nye (2004) argued that the direct rule often led to more significant opposition, revolts, and unrest compared to indirect control. In the pretext of this discussion, it can be said that indirect control may be conceptualized as a species of "soft power". Indirect rule has been an overarching and ambitious mode of rule. Its theory was anchored by a racialized and tribalised historiography. Land was considered a tribal asset and access to it a customary right, confined to members of the tribe (Mamdani, 1996).

The shift from direct to indirect rule went along with a number of changes. On which was the change of language from civilisation to tradition (Mamdani 2012: 85). It also shifted from the language of race to the language of the tribe. The colonial official, focused on learning the culture and the language of the people, to them as sites of control, in a subtle, un-antagonising manner. The state also concentrated on magnifying the rural-urban divide thus creating permanent natives in the rural areas under customary law. The native who lived in the urban area considered themselves gilled by the civil law and were rights-bearing colonials. The struggles and the vocabulary of the urban black citizens centred around civil rights and racism.

Therefore, in South Africa, the anti-apartheid struggle context was centred around dismantling racial lines. In 1994, a great step toward deracialisation took place through democratisation. However, the colonial project worked on a dualistic state formation, race and tribe. Although the political struggles focused on racism, it did not attempt to detribalise South Africa. Mamdani (1996, 2018) also holds that to understand the limit of deracialisation, one needs to look at the local state, which was organised not as a racial power denying rights to urbanised people, but as an ethnic power enforcing custom on tribal people. However, so long as the reform was limited to deracialisation, it looks as though nothing much has changed in the rural sphere, whereas everything seemed to have changed in the urban areas.

The novel is therefore an outplay of this tension between the urban and the rural spatiotemporality. It is also an outplay of rural and urbanised identities forged through colonial administration technologies. The rural and urban identities as it has been explained are conceptualised as existing in solitary spatiotemporality. Ndlovu (2012; 2014) and Santos (2010) explain that metropolitan zones were often seen as progressive through social emancipation and social regulation, while the rural (native) zones are perceived as backward, far and disoriented. Ndlovu (2012) further explains that colonial modernity was also accompanied by the peasantisation of Africans (in the rural areas) while the cities were elaborately constructed in the imagination and the life of the colony. This is why the character Ndebenkulu, who lives in an urbanised spatiotemporality, as a result, perceives himself as civilized and progressive compared to the rural communities. Two aspects are crucial in this explanation: the making of rural identity/ontology and the conviviality of the relationship between spatiality and these identities. It is as if the construct the identities, and vice versa.

4.6 Real and imagined spaces

The previous section expanded on the notion of referentiality, identity formation and space. This segment continues on the trajectory of referentiality. This segment espouses referentiality, the characters in the novel, and coloniality of being. The referentiality of place and the representation of place in the novel display an ontological chasm of the state of pariahdom for both the victims and the perpetrators of coloniality such as Ndebenkulu. The characters are represented as a sort of persona non grata in their own lands and thereby possess and have internalised not belonging in particular spaces. As a result, some characters shift their identities to manage the spaces they exist in. For instance, Ndebenkulu shifts his identity to be able to traverse between the urban and the rural. This fictionalised shifting of character is referential to some of the real identities of people who existed in the colonial Natal.

The novel is set around 1930-1940 in Colonial Zululand, in which the rural Nyanyadu borders uMzinyathi district. Ndebenkulu who is a trickster, plays on the fears of men of losing land and cattle and thereby encourages them to sell. The context for this is that in the first half of the 20th century, there was an agricultural decline because of the lack of sufficient land in the reserves. Cattle thus became a fragile barrier for the rural poor between total destitute or absorption into the money economy. Thompson (2000) and Sanders (2009) explain that this was done strategically to

force black people into the migrant labour system. The Native Affairs Department (NDA) had since conducted campaigns in the Zululand to combat what it viewed as overstocking. The NDA held Auctions on its own to buy Zulu cattle. However, after the Second World War, and the rise of Zulu nationalistic politics, the suspicion of the motive of the government grew and Zulu people increasingly turned to private cattle speculators to sell surplus cattle (Thomposon;2000, Terreblanche, 2002; Sanders, 2009). Ndebenkulu thereby attempted to trick the men by posing as a man with connections to white butchers and arbitrator owners:

> *Ndebenkulu: Ngikujwayele ukukhuluma ezinhlanganweni zabantu nabelungu Mgcinisihlalo ngingumuntu onezindawo zami. Angisiye umuntu ohluphekayo nomuntu olambayo. Lapho ngivela khona ngiyahlonishwa kakhulu. Akekho noyedwa umlungu ongaziyo othi lapho engibhalela angalendelisi ngelesikwaya emva kwegama lami*
>
> *[pg 45]*
>
> I am used to talking to white people in their meetings. Chairperson, I have my own places; I am not at all poor. Where I come from, I am much respected, not even one white person who writes to me forgets to write esquire before my name.

As quick as he is to exploit the men's fears, he takes advantage of some, by claiming to have obtained high prices for them. He says to the men in a meeting:

> *Manje uma uthatha inkomo yakho uzithengisela yona mhlawumbe ungathola ishumi lopondo noma ishumi lopondo abahlanu uma unenhlanhla. Akuvamile ukuba inkomo yomuntu onsundu ifike emashumini amabili [pg. 35]*
>
> So, if you take a cow and sell it yourself, you might receive R20 if you are lucky. It is not a usual phenomenon for a black person's cow to sell for *R20*

Sanders (2009) suggests that part of Nyembezi's novel was based on the experiences of several isiZulu speakers in the 1930 and 1940s. The idea of selling cows to raise capital for business investments was the phenomenon of the time. Moreover, the context to which Nyembezi writes

about this trickster is on the behest and rise of a group of individuals who were embracing the new colonial world and took capitalistic ventures. There was a range of social categories to describe in cultural terms these processes of social differentiation. *Amarespectables, Black Englishmen, Amagxagxa, izemtiti, izifundiswa, abaqhofi, amabhinca* (Erimann, 1989; Yende & Ngema 2022)

These aspirant 'petty bourgeois' like Ndebenkulu played to the colonial laws and used it capitalistic gains. For instance, the suggested character Ndebenkulu possessed characteristics of a popular trickster in Pietermaritzburg around the 1930s, named R.G Khuzwayo (Sanders 2009). Khuzwayo performed several white-collar crimes and received a lot of attention from the local police officers and was labelled *Native agitator 221*. Khuzwayo later became a general secretary of the ICU (Industrial Commercial Union), which had captured the imagination of urban and rural workers. After difficulties, he left the organisation and Pietermaritzburg and came back around 1930 with new projects as Dr. Khuzwayo. As a new Superintendent of the National Christian Union, he sought to start a project where he sought to train black agriculturalists. The characters, such as Dr Khuzwayo and Ndebenkulu display referentiality and transgressivity because they sought to traverse both the white and the black world. In this transversal, they also created a third space, or what I will term third patio-temporal characters. These characters mimicked and played on the coloniality/modernity matrices of power to humanize their own being/self. They shape-shifted with the changing historical and political epoch to survive the harshness of coloniality.

The changing historical, economic, political and agrarian setting transformed the dynamics of meanings of being human and identity in South African as in this context Ndebenkulu existed in. Spaces of identity such as, urban and rural in particular, were inundated with socially constructed and political meanings of what it is to exist in each space. The referent characters have fussed the colonial imagined spaces, and perceived spaces into producing their lived space and internalizing it as their being. This produces what Foucault (1967) dubs heterotopia and what Soja (1996) dubs third space.

The processes of socialisation cumulate to create the third space, the hybrid of the real and imagined spaces. The third space is Soja's (1996) concept of representing the merger of the first and the second space. The first space relates to Lefebvre's concept of spatial practice. This is the material understanding of space. He explains that this as the process of producing the material

form of social spatiality, as both the outcome of human activity, behaviour and experience. The Second space, according to Soja, is what Lefebvre terms the perceived space or representation of space. This means space as seen through the eyes of those who interact with it. This is the space of town planners, designers, onomasticians, writers, and so forth. The third space then becomes a lived space and the ways in which people experience and live in that space. Soja (1996) describes this as a space where the real and the imagined come together. Foucault (1967) had previously dubbed this kind of space Heterotopia. Which is a space with layers of meaning.

Coloniality, in this view, designed the third spaces of pariahdom for the African majority and spaces of non-beingness. The second space is designed to locate and dislocate people from particular places, like the city. The rural is also perceived as the low caste of human habitation, and therefore a space for sub-humans. This is perceived space in Ndenkulu's view makes the people who live in these spaces gullible or easily fooled because they are uneducated. Beyond this, Nyembezi referentiality and representation of the third space display an ontological chasm and the fusion of location, time, and identity or a spatiotemporality. His visit in this place is only temporary because of the undesirability of the space to him. Likewise, the people go to the city temporarily because it's a non-space to them; they feel they do not belong. The city is a place for getting resources and going back 'home.' The city is not home because it is a white people's place.

This demonstrates how coloniality fragmented spatiality and bodies as black bodies perceived particular spaces as zones of non-belonging or heterotopia. This is at the behest of Africans who are rightfully born in South Africa at the time but feel they do not belong in particular zones because of the design of place. The following section traces the indirect rule or what Mamdani (1996) calls and the structure of power responsible for the coloniality of being and feelings of unbelonging to a place and space. This is read to the concept of spatiotemporality and coloniality of being.

4.7 On spatiotemporality: What's in the name?

One of the crucial aspects of this work in the presentation and representation of place in the function and use of place names (toponyms). As indicated, the novel is set in eNyanyadu, but uNdebenkulu comes from eMgungundlovu. From the onset and first chapter of the book,

Nyembezi writes on places surrounding iNyanyadu. The main concern of this section is the role of toponyms in the creation of spatiotemporality as a representation of space. It is also to unravel the logic of coloniality as a frame of thinking about the place and space that Nyembezi writes about. Spatiotemporality as Westphal (2011) defines it, is the relation between space and time. Westphal historicises time and displays how the relationship of people with space changes over time. Spatiotemporality as a concept, is closely related to the Bakhtin's concept of the chronotope. Bakhtin's describes the merging of time and space in literary text by saying that:

> In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movement of time, plot and history. The intersection of axes and fusion indicators characterises the artistic chronotope.

The chronotope or spatiotemporality per the definition means time and place are not silent background elements of the story but perform a function of establishing reference. In this section, the researcher argues that the coloniality of power and technologies of ruling the colonial space, time and subjects has systematically categorized in symmetry spatialisation (rural) with identity (native). Therefore, the time and space of colonial subjects are frozen, as a result, the colonial subjects in the rural are perpetual natives. This changes temporality only when/until they move out of the rural space. Names of places, as representation of place, play a role in the maintenance of the identity of the rural place and thereby maintain the status quo of the identity of the natives in that space. While both places are located in a similar geospatial plane; the city and the rural in the novel seem to exist on different time planes of temporalities. Names of the places maintain the temporality of the places. The city is framed as modern, fast, and resourceful, while the rural is framed and located in the pre-modern era, slow and tranquil.

As people use locomotives, they seem to transverse from the past and premodern space (rural-Inyanyadu) oscillating to the future and the modern (represented as the city) toponyms in *Inkinsela yaseMgungundlovu* play a crucial epistemic role in the demarcation of places and maintenance of colonial borders of difference. The toponyms in this work are beyond territorial markers, but the

spatio-perennial and temporal political identity demarcation markers of places and belonging. The colonial spatial design produced an inferred perceived, and predisposed meaning on the identities of people who are located in a particular space. Names of place maintain that the colonial temporal location of people in the colonial civilization linear timeline, as pre-modern (backward) or modern. The question of spatiotemporality is crucial in the role of space and time as formative of identity. The polysensorality (how the people feel about this space and place) is produced by the coloniality of knowledge (toponyms) and time (spatiotemporality). Toponyms in this text play threefold roles; the construction and maintenance of epistemology of difference, representation of the imaginary place and fixating and freezing time, and identity of the lived space.

The first task of toponyms as represented in the text and real world, is to construct epistemologies of difference and maintain the differences by using names to secure the identity of the unknown (imagined place/ perceived). Toponyms also construct epistemologies and representation of the unknown worlds. For example, Mkhwanazi according to the text (Nyembezi 1961: 5) has never been to eMgungundlovu or Newcastle; he only travels to Danhauser and Dundee. However, he knows what the place represents. These places to him mean progress and modernity. Ndebenkulu as well has pre-determined and perceived spatial ideas of the people of INyanyadu or *emaphandleni* (outskirts or hinterlands). Mkhwanazi and the family also have pre-conceived ideas of people from uMgungundlovu or *edolobheni* (town). MaNtuli in a conversation with maShezi about their coming visitor, who has never set foot eMgungundlovu, conclude that Ndebenkulu is a modern, educated, and advanced man.

MaNtuli says:

> *Sazi ngani maShezi lokhu abantu basemadobheni amakhulu sizwa ukuthi abanye sekungabelungu. Futhi nencwadi yakhe dade ikhombisa kahle ukuthi ngumuntu oziphethe isilungu ngoba ubhale ukuthi uyisikwaya. [pg. 12]*
>
> How would we know maShezi? We only hear that people from the big cities have turned white. Even his letter shows that he behaves like a white person, he even wrote that he is an esquire.

Isilungu and/umlungu (whiteness and a white person) have a connotation of progress and modernity. In the design of the imaginary of being in the world, Euro-North and Western modernity associated whiteness with progress and modernity and the only 'true way' of being in the world. Therefore, for the black subject to be human, they must assume whiteness or be located in close proximity to whiteness. It is for this reason Fanon calls the black the *damnes* (damned). The damned are the subjects that located out of human space and time, which means, for example, that they are discovered along with their land rather than have a potential of discovering anything (Maldonado-Torres 2009). This alludes to the sub-humanity of the subjects who have to associate with whiteness to breathe and have dignity.

This resonates with Ndlovu- Gatsheni (2013) assertions that the African Subject constitutes a secondary category of being, which emerged as the Other in Western thought and colonial encounters. This point is further illustrated by Bill Ashcroft (1997) who says:

> The word African can never entirely escape its bondage to the idea of Africa in the European imagination. Emerging within Western thoughts as available for colonisation, the Other assumes an identity of that of a subject that was is inescapable of mastering itself and was therefore described and represented by the master subject as marked by deficits, lacking soul, lacking religion, lacking writing, lacking history, lacking development, lacking rights, lacking development and lacking democracy.

This attitude is embedded in Ndebenkulu as a character and embedded in how he is perceived. The body dislocates Ndebenkulu from whiteness and being located in a place that is in close proximity to whiteness/modernity gives solace and closeness to what is constructed as human. In essence, he feels, thinks and believes he becomes human is a spatial location of other humans', in white bodies. The rural space is therefore rendered a space for those who are sub-human or not huma enough.

Ndebenkulu collocates iNyanyadu with poverty, naivety, nativity, and pre-modernity. He collocates the people of this area as second-class- non-beings who possess no valid knowledge.

Akuzange kufike emqondweni wami ukuthi le ndawo isephansi kangaka *[pg.12]*

It never crossed my mind that this place is still so uncivilised.

Sengizibonele Mkhwanazi ukuthi ningabantu abahluphekayo, sengizibonele, awudingi ukungitshela [pg. 26]

I have seen Mkhwanazi that you are poor people, you don't even need to tell me.

Kwaba sengathi kuyamenyelisa lokhu uThemba ukuba umuntu efika nje abe ejivaza indawo yakubo.[pg. 24]

It made Themba sad that, while this person was seeing the place (Nyanyadu) for the first time, he undermined his home.

After Ndebenkulu has presented his business, one of the men, uButhelezi praises and thanks Ndebenkulu for his visitation and his generosity.

He says:

Siyawubonga umusa kamnunzane Ndebenkulu ukuba sikhumbule nathi muzana omncane waseNyanyadu ngenxa yokuba ephokophele ukusisiza. Lokhu siyakubonga kakhulu. Mngcinisihlalo, ukuba abantu abazihlalele kahle, abanethezekile bazihluphe ngezimpabanga [pg 84]

We thank you for your kindnesss Mr Ndebenkulu, we thank you that you remembered us as a small community of Nyanyadu because you desire to help us. We appreciate you for that. Chairperson, for people who live a better live to worry about the wretched.

Mkhwanazi also says to the men:

Umnumzane Ndebenkulu ngumuntu omkhulu kakhulu…impela angazi sigezephi ukuba sihanjelwe umuntu omkhulu kangaka eNyanyadu

[pg. 80]

> Mr Ndebenkulu is a very important person. We are very lucky to have such an important person to Nyanyadu.

These assertions are a testament of how the people of Nyanyadu adjacently view their positionality to Ndebenkulu. They described themselves on the premises of what they are and what they are not, in relation to Ndebenkulu. They describe Ndebenkulu as significant, living better, kind and well spoken, vis-à-vis how they look at themselves as inferior(in terms of status). Said (1976) has argued that people identify in part with what they are not in comparison to the other. The position and status Ndebenkulu is afforded is premised on his alignment with the spatio-temporality. He aligned his identity with popular discourses identity of what it means to be from the city.

There is a binary geographic distinction between the city and the non-city people in the text. The adjectives of description bear strong temporal and spatial connotations. The rural adjectives Buthelezi says are *muzana omncane* (small area), with Ndebenkulu calling and associating the perceived space as *abantu abahluphekayo* (the poor people) and *indawo isephansi* (uncivilised/ not yet developed/ not progressive). Time is the fundamental divisive and categorising logic of the rhetoric of development and othering. The Other, who is located in Nyanyadu and not associated with whiteness is considered to be less or not yet developed. Hunfield (2022) explains that time was discursively effective in the construction of the non-European in notions of the temporal Other. The inferiority/backwardness is associated on a general level with primitiveness in evolutionary development and historical development (Hunfield 2022). This means that in the colonial narrative, the colonised are imagined and positioned in an anterior stage in the history of species, thus underdeveloped, latecomers, and vestiges of the past. This is in line with Mignolo's (2011) argument that the Other gradually changed during colonial modernity. This subaltern position transformed from 'barbaric' to primitive, which means the non-European were now located in time rather space. This stigmatisation played a key role in characterising the colonised as culturally, racially, and epistemically inferior.

These modernist notions of time Ndebenkulu and the people of Nyanyadu are using, are a reflection of the impact of the coloniality of being, which is the underside of modernity. Toponyms

play a crucial role as well in freezing time and positioning identities in space. The ideological Identities of being primitive or civilised and locating oneself in time future or past are sustained by the sites of habits associated with particular names. Toponyms in this case play a role of representing space and maintaining the epistemic status quo, stereotype or ideology of what the place represents. UMgungundlovu (the city) in this case represents the city, progress, development and modernity, whereas iNyanyadu represents pre-modernity, backwardness, undesirability and under-development. For Mkhwanazi, who has never been to uMgungundlovu to have a perception of the place is constructed from the toponym representational effect and distributed through particular connotation.

This colonial/imperial design of the world balkanised Africa as a method of ruling the colonies, which included South Africa. This colonial shaping of South Africa which took root with the inception of the English colonial rule of the 1800s and was, later, perfected through the initiation of Apartheid from 1948. Mamdani (1996) The decentralised despotism; process of balkanisation deliberately formed a centre-periphery dichotomy, locating black indigenous people of Africa in the periphery and white bodies in the centre. The centre was/is not only spatial it was/is also, cultural, psychological and epistemological. Fanon (1967) referred to the periphery as the zone of non-being and the centre as the zone of beings.

This is because the fragmentation located black bodies as subjects, barbaric people with no knowledge nor history and white bodies as modern and omniscient beings. Ngugi (1983) explicitly describes this process by saying. The principal weapon unleashed daily by the imperial forces against the collective defiance is the cultural bomb. The weight of this cultural bomb is to annihilate a people's belief in the names, language, in their environment, in their heritage of struggle, in their unity, in their capacities, and ultimately in themselves. It also creates a sense of forgetfulness of the past, to perceive the past as a wasteland of non-achievement. This extends to them distancing themselves from their history and their languages. Ngugi wa Thiong'o (1986 p 15):

> Possibilities of triumph or victory are seen as remote, ridiculous dreams. The intended results are despair, despondency, and a collective death-wish. Amidst this wasteland which it has created, imperialism presents itself as

> the cure and demands that the dependent sing hymns of praise with the constant refrain: 'Theft is holy.'

Africa is one of those epistemic sites that experienced not only colonial genocide but also theft of history, epistemicide (killing of indigenous people's knowledge) and linguicides which is a killing of indigenous people languages (Ndlovu-Gatsheni, 2013, 2021) Another direct consequence of this dichotomy is the geo-economic design of urban and rural spaces, which pushed black Africans, further towards the rural spaces ostracising them from the urban economic activities and urban spaces at the centre of the economy. Furthermore, in the mental universe, the centre became the geopolitical locus of enunciation, dictating that Eurocentric-Western modernity knowledges are valid and universal. In the process of concocting epistemicide of African knowledges and invalidating African cultures, history, and ways of being in the world. The practice of the naming of places in the demarcated spaces ceases to be innocent but plays a role in maintaining modernity status quo. Places, as Soja argues, have perceived identities beyond the lived experiences in a particular space. The toponyms of a particular place have inferred determinants of meanings. Toponyms, therefore, cement the idea and perceived identity of a particular place. Therefore, toponyms cease to be innocent locators of changing space to place, by become social and political identification units. Rose-redwood (2008) alludes to these points by arguing that place names have performative power to shape place and are not superficial ornaments bestowed on a territory.

Niyohamba nisinda ziphukuphuku ndini! [pg. 203]

I almost got you, you fools!

Toponyms are not, from this researcher's view mundane, but possess a bordering prowess and power to design imaginary borders of belonging and non-belonging, the civilized and the uncivilised, the knowledgeable and the naïve.

4.8 Toponyms, spatiotemporality and knowledge

It has been established that toponyms play a role in freezing time and space of the place. In the colonial space like Mgungundlovu, Nyanyadu and KwaZulu Natal, place names play a significant part in establishing knowledge of the place. People in the colonial spaces also had agency of naming and located the naming of places in within the matrix of indigenous knowledges.

Indigenous knowledge can be broadly conceptualised as the knowledge that an indigenous (local) community accumulates over generations living in that environment. Uluocha (2015) argues that toponyms are a critical storehouse of indigenous knowledge. Uluocha maintains that toponyms play a vital indigenous cartographic role and thereby reasons that a distortion of toponyms equates to a distortion of indigenous cartographic knowledge. Toponymic cartography is the aspect which deals with the identification of landscape places, features and events, including their form and spatial location, distribution, relationship and pattern. The frequent verbalisation of indigenous cartography is exhibited within the African context. The indigenous peoples of Africa largely practiced oral cartography rather than the contemporary hard copy or digital cartography we are so used to. Nonetheless, the deftness with which the indigenous people verbalized their cartographic or geographic knowledge created an incredible and indelible mental map in the minds of the recipients of such information. Most African communities conceptualised their geographic environment through some form of oral tradition or oral naming.

Examples of the form of indigenous knowledge found among Africans are the naming of homesteads. After studying homestead names as a reflection of social dynamics in Nkandla, KwaZulu-Natal; Shabalala (1999) explains that the practice of naming homesteads has epistemic, social, and historical significance. She reasons that these names store the history of their communities. Ntuli (1992) similarly demonstrates that naming homesteads is an indigenous strategy that has a social, historical and cartographic purpose. Koopman (2002; 2011) divides the naming of homesteads into two groups. Names that carry a social message and site names that are merely descriptive of the environment.

For instance, a homestead that belonged to King Shaka kaSenzangakhona was named uQekethe (meaning ‘hard spot’) due to its impenetrable, unploughable land. Another dwelling was named eNkanini (meaning ‘obstinacy’) as the residents were known for stubborn behaviour. According to Koopman (2002; 2007; 2011), the complexity of names assigned to African homesteads expands further when the underlying implications include social conduct. This category of appellation reveals three basic principles: namely, anecdotal designations, names referring to family aspirations and names arising from social tensions. Anecdotal names serve as reminders of major events, or sometimes even minor incidents. During the heyday of the Zulu kingdom, it was

common practice to name the barracks of royal regiments in this way, thus, the names recorded a version of national history on the landscape.

A social aspect played by names is also demonstrated by Ngidi (2012), although she focuses on anthroponyms and penthonyms in Kwamambulu, Kranskorp. Ngidi (2012 and Zungu 2019) demonstrates how names are socially used as forms of indigenous knowledge systems for defusing conflicts in the polygamous setting. Zungu (2019) exemplifies that when the parents suffer the misfortune of losing children, they resort to name-giving. They bestow names that are directed to the sorcerers who are believed to be bewitching the children; to death itself, to the evil spirits which are believed to be causing illness or to angry ancestors. The name given to a child is to air discontent in a manner which attempts to avoid direct confrontation, as this may anger the living dead (ancestors). For instance, the name Bangifunani (what do they want from me).

Similarly, the baSotho nation also communicate important indigenous knowledge through their placenames. The Southern Sotho name for Bloemfontein is Mangaung (meaning 'place of cheetahs') as the area used to be inhabited by a large population of cheetahs (Neethling, 2004). This practice of naming places after flora and fauna is not coincidental but a systematic cultural practice that underscores the critical value Africans (the Sotho in particular) put on their natural heritage. In this regard, toponymy is seen to be important as a form of knowledge which preserves history, culture and family heritage or construct history and heritage. Naming in this case plays a key cultural role

4.9 On transgressivity: coloniality of being and mobility eMgungundlovu

In reminiscing the representation of place and coloniality in *Inkinsela yaseMgungundlovu*, two concepts relation but different concepts come out strongly: the concept of being human and the concept of movement. A geocritical tenet of transgressivity captures the concept of movement or transgression from on space to the other. The concept of moving from one place to another has nuances that show how place is represented in the literary text. Westphal defines transgressivity (2007/2011) as a transgression that relates to the crossing of boundaries outside the boundaries that exist as a marginal space for freedom. When the transgression is done habitually, it becomes transgressivity. Transgressivity exists in both heterogenous and homogenous spaces. Transgressivity creates a new space far from being homogenous and it becomes an intimate space

outside of the boundaries of the enclosure. It creates for the individual a zone of intimacy, guarded by external intrusion, and allows the synthesis of differences.

This section reads heterogeneity of similar spaces and transgressivity between the rural and the urban. It also highlights the utopian presentation of the city and the city as a non-place. This is read within the ambit of coloniality. Reading coloniality in the traversal means that both the metropolis and the rural are colonially stratified, classified, and infused with meanings. As it has been illustrated, intersectionally exists between social places and identity. Therefore, each place has a particular perception. These perceptions in the view of the researcher a structured by coloniality of knowledge, power and being. The city is represented and perceived as the zone of beings and the rural as the zone of non-beings (Fanon, 1968) therefore, the people in the zone of non-being reject themselves in order to enter even temporally the zone of beings. Therefore, the place (city) is alienating and does not feel home for the people of Nyanyadu. The process of alienation from the place is explained by Ngugi who says

> The colonial process dislocated the traveller's mind from the place he or she already knows to a foreign starting point even with the body still remaining in his or her homeland. It is a process of continuous alienation from the base, a continuous process of looking at oneself from the outside of self or with the lenses of a stranger. One may end up identifying with the foreign base as the starting point towards self, that is, from another self towards oneself, rather than local being the starting point, from self to other selves [Ngugi Wa Thiong'o 2012:39].

The diagram below displays the manner in which transgressivity will take place as a form of breaking free from the zone of non-being to the zone of being.

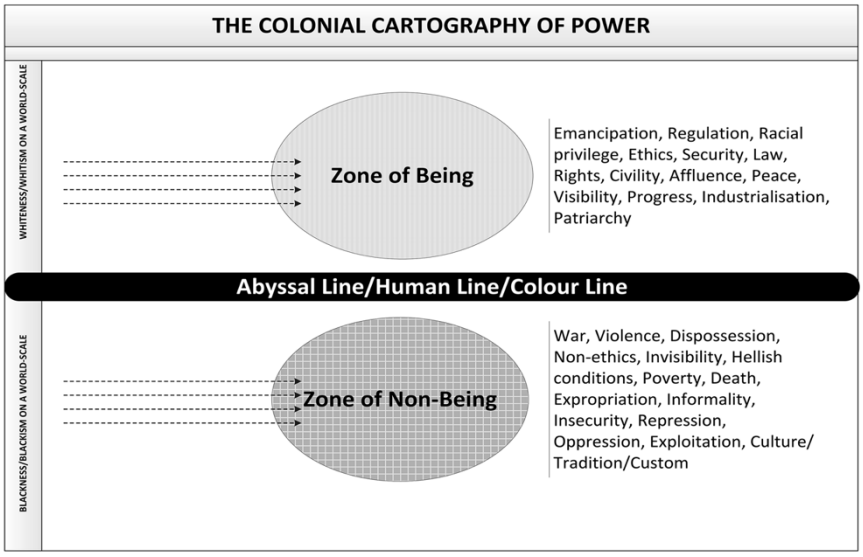

Figure 2: Zone of Being & Zone of Non-Being (Adapted by Gatsheni-Ndlovu, 2018 from Fanon)

4.10 Transgressivity from the non-place

The first chapter of the novel *Inkinsela yaseMgungundlovu* opens with shifts and movement between places. The locomotives, like the bus, train, horses, carriages letters, of transgressing, are used as a key of cartography and mapping of the place.

> *Linye ibhasi laseNyanyadu. Lihamba kanye ngosuku. Lisuka edolobheni eDundee ngezikhathi zamadina lithubeleze njalo edolobheni ledlule imizi yabelungu ngapha nangapha lize liyophuma ngomgwaqo. Lihamba njalo lima lehlisa abahleyo. Abanye bebefika ngalo ibhasi laseNyanyadu ekuseni bazothenga. Bazokwenza eminye imisebenzi yabo. Manje sebeyagoduka [pg. 01].*

> There is only one bus in Nyanyadu. It only travels once a day. It leaves the town of Dundee in the afternoon and drives across white people's houses on each side until the end. It stops in most places when people are getting off. Some had arrived with this bus from Nyanyadu to do some work. Now it is time to go back home.

At the outset, Nyembezi introduces the reader to the landscape of the place and the movement from one place to another. The two points Nyembezi makes are: the scarcity of transport to and from the town and the purpose of going to the town, which is to work and to buy from the shops in town. Across the passage he explains that whatever people miss buying, they buy from the small shops in kwaNgisana near *emzini yabantu* (black people's houses) in Longlands.

When people get off the bus they walk to their homes in Devon, Ladybanks, locations, Mzinyathi and Wesleyan mission. The oscillation between places displays a stark distinction between places. The ambiance of the city has a sense of non-place, with no permanency. Marc Auge's term for the generic places such as buses, depots, train stations, and airports, which, however elabourate and grandiose, do not confer a feeling of place. Non-places are designed and intended for the frictionless passage of a faceless and nameless multitude. The contradiction of a non-place is that anyone can feel at home in them regardless of their actual background because they are equally alienating to everyone. For instance, if a person goes to a foreign country, the most familiar aspect of the country will be its generic non-place, which emerges as universal.

However, this non-place is alienating for some and feels home for some. This is elucidated by the fact that Nyembezi highlights that close to this space are white people's houses. This display that the ambience of the place for the people who live eNyanyadu and other surrounding areas is that of exchange, nothing more. In that way, they transgress back home, in the space of comfortability. He further highlights that Longlands is *imizi yabantu* (black people's house). Already, this is in the entrance to the world of these texts; I am displaying how the space is demarcated and therefore, people have to traverse between the two worlds. Another sense of traversing is that of time between two worlds. *Imizi yabantu and imizi yabelungu* and worlds seem to be projected as existing on a different timeframe. Imizi yabelungu is projected as modern and advanced, resourced and developed, compared to how imizi yabantu is projected. In the texts, Nyembezi displays how the places around the urbanised places appear to be impoverished with a slow movement or no movement at all.

4.11 Conclusion

This chapter applied a geocritical reading to the work of Nyembezi, *Inkinsela yaseMgungundlovu*. The chapter sought to display ways in which Nyembezi contended with the notion of spatiality and coloniality of being. The chapter began by inserting the concept of referentiality, spatiotemporality and polysensorality.

On referentiality, the chapter gave a historical and cartographic analysis of the places presented in the novel. The analysis displayed that the fictionalised places are referent to real existing places. Places such as iNyanyadu, UMgungundlovu, Dundee, Durban, etc. The referential framework also delves into the construction of these places by employing the Mamdani (1996) concept of direct and indirect rule. These concepts demonstrate how colonial spatiality constructed a dual world and a dual citizenship in South Africa. The place in this section was designed to unequally distribute citizenship. For instance, places like iNyanyadu are constructed as rural and places like uMgungundlovu are constructed as urban areas. These places also construct identities. The second aspect of the chapter analyses the construction of the real and imagined spaces. The analysis displayed how the novel is based on the petty bourgeoisie that mimics. whiteness and played on the coloniality being to humanise themselves.

The chapter also addressed the point on spatiotemporalities, coloniality, and critical toponyms. In this section, the analysis argued that the technologies ruling the colonial space, time, and subjects systematically categorise the rural space with native identities. Time is also frozen to maintain the nativity of the people who live in these rural spaces. Toponyms play a critical role in keeping the colonial space intact. Names play a social role in the construction of permanent space identity or maintaining a spatial identity. The last point of the chapter focuses on the transgressivity between the rural and the urban places. The following chapter is a geocritical analysis of *Ulaka LwabaNguni* (The Wrath of the Ancestors) written by I.S Kubheka in 1988.

CHAPTER 5

METAPHYSICAL GEOGRAPHIES: ON COLONIALITY OF KNOWLEDGE, AND NON-PHYSICAL PLACES IN ULAKA LWABANGUNI (1988)

5.1 Introduction

This chapter aims to analyses ways in which places are presented in *Ulaka LwabaNguni.* The dexterous novel written by Kubheka in 1988 is set between Ladysmith, Durban and Clermont. The book falls within a writing tradition that seeks to critique the binary dialect of urban, rural, traditional, and modernistic development in South Africa. This novel has been critiqued for this way of writing and also praised for its social commitment (Mathonsi 2002, Canonici and Mathonsi 2015). However, the interest here is a geocritical reading of places and their implications in *Ulaka LwabaNguni*. The chapter's focal point is to understand the underlying logic of coloniality in the making of places and how the author, Kubheka, writes to either critique or abate coloniality in the milieu of the novel. As this is a geocritical and decoloniality analysis, the chapter will use geocritical and decoloniality concepts and frameworks, such as referentiality, transgressivity, coloniality, modernity, and stratigraphic vision.

The point of departure will be the referential synopsis of *Ulaka LwabaNguni*. The second point will be the referentiality of places and identities such as the semi-urban areas, such as Clermont, the urban area like Durban and the rural like Ladysmith. This section will focus on the ontology and the anatomy of the semi urban areas and the making of the urban African. It will also proceed to the analysis of *Ulaka LwabaNguni's* pycho-social spatiality identity representation of places. The third point of analysis is the stratigraphic vision. Stratigraphic vision is the present time-space that includes a past that flows (Shiyu 2022: 460) into to the present and the future. It analyses the transgressiveness oscillation and interlinks of the metaphysical places with the imminent places or lived places. The correlation between the world of the living and the place of the living dead reveals ways in which African epistemic thought conceptually conceives places and spaces.

This novel belongs in the apartheid literary era which implies that it belongs in the era when literature in African languages was censored. In that way, this novel has been critiqued for its

silence on burning political issues and has been accused of thematically propagating the apartheid segregation policies. Zulu (2004), in analysing the representation of youth in literature, argues that numerous novels written in this apartheid period present the youngster as the prodigal son. The typical plot structure and character portrayal follow a protagonist like Mphakamiseni, who leaves the rural home and leaves parents, moves to the urban area, and becomes corrupted by the urban lifestyle. The protagonist moves back home after a disaster, regains their moral ground and lives in peace. Zulu (2004) continues to argue that such novels:

> Are amazingly silent about rural poverty and other social problems that resulted from the obsession with race and ethnicity which became the foundation of open discrimination. Little is also said about labour exploitation and the devastation wrought by forced removals, which characterised apartheid's tribalization mission

On the contrary, Mathonsi (2002; 2015) observes that while these sentiments are accurate, Kubheka demonstrates social commitment by critiquing the social structures. Mathonsi (2012) further argues that *Ulaka LwabaNguni* social structure criticism arises from a class struggle, showing Mkhize and maGumede striking against the farmer who employed them. The social problems it addresses are traditional vs school education, abuse, religious practice, etc. Both scholars' analytical lenses are premised on the postcolonial critique and the Marxist critique, which uses binaries and plot structures as a model of reading society. This study breaks away from reading the plot in this way and focuses on how places are represented in the literary work. Reading a place as a unit of analysis opens new avenues of critique and does not lock the African languages literature written in the apartheid period in the perpetual shame of being dubbed as an apartheid abating literature.

This study aims to untangle this relationship of identity and place as represented in African languages literary landscape. Its purpose is to critically analyse the representation of places in isiZulu literature through geocritical lenses. The study aims to also understand how authors write on/about coloniality or how coloniality informs the writing of African language writers. This leads to the question of commitment of this literary canon to critiquing coloniality. Another aspect the African literature cascades in critiquing the coloniality of knowledge in writing. This is done through the infusion of African epistemic thought in the critique of Euro-western thought.

5.2 Synopsis of *Ulaka LwabaNguni*

Ulaka Lwabanguni (the Wrath of the Ancestors) is one of the three books written by Isaac Sibusiso Kubheka. Kubheka, who was a teacher and later the school principal in Umlazi.
Kubheka wrote his first novel *Kungavuka abaNguni* (the Nguni would Resurrect), in 1973, and *Ulaka LwabaNguni* in 1988 and his last one, *Umthathe Uzala Umlotha* in 1998. All these three novels deal with the aspect of the dialectical conflicts of the western and African, traditional and modern. This is the motif popular in the early literature and the apartheid literature written in African languages in South Africa. (see appendix two).

In all three novels, as Mathonsi (2002) had also observed, transgressivity happens between the farm, particularly Ladysmith, and to the urban or semi-urban. *Ulaka LwabaNguni* narrates the story of Mphakamiseni, the son of Sikhwama Mkhize and maGumede. Mkhize a farm worker, and maGumede are not pleased with the possibility of Mphakamiseni having to also work on the farm in his adult life. She is also not content with the farm working conditions and with Mkhize's sycophantic attitude towards his farm employer.

When Mphakamiseni is sent to his uncle to study and finish his matric, his uncle encourages him to desist from associating himself with his culture because, in his view, it is barbaric and backward. Uncle Joseph, who lives in Clermont, has dissociated himself with anything African. Joseph Gumede, his uncle, is a schoolteacher, and in this era, this is considered one of the prestigious professions. Mphakaseni, therefore, grows away from his culture and his parents' ways. When he finishes matric in Marianhill, he goes on to study to become a respected medical doctor, Dr. Mkhize. He further shifts to become scientific in his thinking, embracing everything western and modern. He also feels that his name should be changed to be more Eurocentric, and he changes it to Dr. McPherson, indicating his complete submersion into Euro-modernity. He despises the uneducated and the 'uncultured' or '*amaqaba*' and refuses to even visit his family on the rural farm. He further refuses to acknowledge his origin and biological parents.

In an attempt to rebuild a connection with their son, the Mkhize family abandoned the farm life and moved to a place near Durban. At some moment, Dr. Mkhize or McPherson sees his mother

walking in town with a friend. When maGumede rushes to him in excitement, Dr. Mkhize is ashamed to be associated with the uncultured and uneducated woman and runs away. He seems to feel that his primitive past seems to interfere with his current high social standing, therefore, the best option is to run away.

MaGumede falls ill and goes to King Edward Hospital, where she looks forward to seeing her son and being treated by him. In her enquiry about the whereabouts of Mphakamiseni, she is told that no Mphakamiseni is working there, but Doctor McPherson. Doctor McPherson (Mphakamiseni) refuses to associate himself with maGumede again. He further denies that this woman cannot be his mother, and this upsets maGumede once more. On another visit to the hospital, Mphakamiseni rudely renounces his mother publicly. Out of embarrassment, maGumede runs from the hospital and is crushed by a car on the road and passes on. Mkhize, Mphakamiseni's father, points Mphakamiseni as the cause of his mother's death; however, Mphakamiseni tries to display that he is not fazed by this and attempts to show no emotion even though remorse and regret have set in.

In the afterlife, maGumede seems not to have given up on her precious son. Her spirit rises and attempts to re-educate him in the values of ubuntu; however, Mphakamiseni rejects these teachings through dreams as a farce. In this process, maGumede continues to appear in dreams, nearly able to make Mphakamiseni do the right thing, and perform proper burial ceremonies, *ukushweleza* and *ukubuyisa.* Mphakamiseni, keeps delaying doing these ceremonies, which at the beginning is a clear indication of his unbelief in these traditions. He delays this for no clear reason besides his career. He continues to study towards specialisation and proceeds to marry a nurse. He is paid well, buys a car, and builds a beautiful house. He seems to be successful in socio-economic and capitalistic standards. He also seems to dismally fail to appease the ancestors and rather focuses on his life and his career. The ancestors at this point are angry and demand reparation for the sins committed against maGumede and a whole host of the Nguni ancestors. The wrath of the ancestors falls upon him and his new young family. The tragedy and the wrath come through a car accident resulting in the death of his wife and an unborn child. This novel's plot belongs to what can be considered an apartheid era writing tradition, as indicated in the second chapter of this work. The plot and theme revolve on the prodigal son and a binary between the Western and African cultures.

This has a similar plot structure to an isiXhosa novel *Ingqumbo Yeminyanya* (Wrath of the Ancestors*)* by A. C Jordan (1940).

Mathonsi (2002, 2013) believes Kubheka follows the same structure as well. Ntuli and Swanepoel (1993) summarise this novel as follows:

> A.C Jordan novel *Ingqumbo Yeminyanya* (Wrath of the Ancestors), handles two topics: the clash of cultures; the conflict between modern education and traditional values… the wrath of the ancestors supervenes when the traditional is abandoned in favour of the modern; given the inescapable fact of change, tragedy seems inexorable.

Ingqumbo Yeminyanya is about the conflict between Western influence and the Xhosa culture. Chief Zwelinzima marries Nobantu, an ordinary girl instead of a Bhaca girl, which is his father's (Zanemvula) wish. The conflict ensues when his advisors force him to marry a second Bhaca wife. This breaks the nation between the 'uneducated' who want this marriage to happen and the educated who support Zwelinzima. The uneducated feel marginalised in their land. When Zwelinzima's wife, Nobantu, kills a sacred snake to the Mpondomise nation, and is represented as disregarding the cultures and traditions of the Bhaca people, she is chased out of the clan, and she begins to seem mentally destabilised. She kills a child and subsequently commits suicide. This death is regarded as a consequence of the wrath of the ancestors.

The sequence and events between *Ulaka lwabaNguni* and *Ingqumbo Yeminyanya,* both translated as the Wrath of the Ancestors, depict western influences as antithesis of the African traditions. Space and places are represented as an epitome of the antithesis. Places are also represented as psycho-ontological spaces, where being and knowledge are infused to produce an identity of people and their relation to places. For instance, Mphakamiseni staying in Clermont changes his outlook and perceptions of life. He finds a new westernised identity on the premises of his oscillating between the rural farm to the township, and the urban spaces. The place is presented as the cornerstone of the binary understanding of the world.

5.3 Place and identity: making of an ideal Urban African

The suppositions of this section of the chapter are that: place identities shape and are shaped by individuals and groups; as a result, the social and cultural fabric of the semi-urban milieu shaped the attitude, behaviour, and experience of Mphakamiseni towards his past life, parents and towards the rural area. The last supposition is that coloniality clothed in the rhetoric of modernity/civilisation is the underlying logic of the anatomy and ontology of the semi-urban area. Therefore, Mphakamiseni and his uncle are the end-product of coloniality. Kubheka criticises this coloniality and its rhetoric of modernity.

The novel fictionalises real places through the creative imaginary. Mphakamiseni's uncle, Jabulani, who prefers to be called Joseph, lives in the township of Clermont. The colonial system sought to create an urban African identity that is organized around coloniality/modernity ontology. The migrants who had moved from the rural area were designed to be usurped as citizens of the urban area, which meant a usurpation of whiteness and coloniality. The urban black people who left the rural areas also attempted to leave the rural identity to be conjoined to their newly found progress and civilisation. Being in a township meant a transformation of an identity into a township identity. The supposition, therefore, is that place and space affect and are affected by identity.

A place is a manifestation of human culture, and culture is the social process where people create meaning by giving themselves a sense of place (Ujang and Zakariya, 2015). The cultural places permeate people's way of life and cultural phenomenon to build a place identity. The space turns into place at this point where the physical and cultural characteristics of a place meld within the individual's affective perception. The perception of Mphakamiseni about himself, as modern, and the perception of his parents as backward, is moulded by the place he has occupied. His need to sever himself of any cultural, spiritual and epistemological links to the rural is moulded by the place he is in. The ontology and anatomy of the place are designed to consider what is African as primitive. When Mphakamiseni denies his mother, he symbolically cuts the umbilical cord connecting him to primitivity in his view. To complete schooling, Mphakamiseni is sent by maGumede and Mkhize to his uncle Joseph Gumede, who is a schoolteacher. This, they do in the prospect that Mphakamiseni will move away from the farm work life they despise. Mphakamiseni begins to live with his uncle in Clermont and studies in Marianhill. The township in the novel is

a real township, which Kubheka (the author) attempts to conjoin into the realm of the fictional to display its atrocities to black life. The township of Clermont was established in 1931 and is situated 12 KM inland of the Durban Metropolitan Area and at the extreme end of New Germany (Simelane, 1994; Karlene, 2022). Part of New Germany is an industrial area; the township does not escape the usual phenomena of the Apartheid spatial planning of positioning townships close to dump sites or factories that produce smoke and fumes. This was the only township situated in the industrial region of New Germany and Westmead before the establishment of KwaDabeka in the late 1970s (Hunt, 1928).

The establishment of the industrial regions in Pinetown and Westmead saw the mushrooming of informal settlements accommodating low-income urban workers. This is because of the increase in rural-urban migration and the systematic removal from the urban areas and areas designated for white people only (Schoeman, 2018). Lamontville (1933) and Chesterville (1943) were amongst the first townships established for the settlement and resettlement of African urban workers (Scheba, Turok, & Visagie, 2021). The aim of removing black people to a suburban or per-urban area was to eradicate the shantytowns and implement the policy of separate development. Black people were considered a health hazard and a political threat to whites living in the neighbourhood. It was at this time that the land in Clermont was offered for sale for Africans, exclusively with the land tenure of private land ownership. (Mchunu & Mtapur, 2020).

As a result, this township continued to develop from around Christianburg Mission station which was first administered by the Lutheran German Mission Station and later administered by the apartheid government. In engineering a sociology of the township, town planners, and policy officers of the apartheid government devised strategies of governing premised on the apartheid laws. Several urban planners like Connell, Cutten, and Calderwood (1955) thought that a creation of a stable town township was important in maintaining worker productivity and a steady labour supply (Hickel, 2015). Calderwood (1955) also thought that in the making of moral and responsible township citizens/urban African housing was critical:

> Overcrowded slum areas cannot produce responsible persons: it is through good family living that persons will grow older, run away to become vagrants, prostitutes, criminals, or shebeen kings and queens. The road to crime is being built upon a

> foundation of bad housing and broken family life… if the children are given the chance of a full life now, tomorrow they will accept their responsibilities and become contented and well-behaved inhabitants of the urban areas [Calderwood, 1955:12].

The liberal urban planners proposed to create a narrative of moving the slums from a violently disordered nature into a benevolent, peaceful order. This was also more than providing good services for the urban Africans but about remaking urban African subjectivities, attached to the European nuclear family home and persons conforming to the ideas. The township produces a new kind of space. As Foucault (1995) puts it, modernist planning is a disciplinary project that seeks to break up collective dispositions and diffuse circulation by dividing space in such a way as to locate, measure, and supervise individuals. In South Africa, the urban African form of housing was at the centre of this project. Hickel (2015) argues that semi-urban townships produced and bonded Urban Africans to a set of interests, commitments and responsibilities. Streets within the township were designed not to connect houses but to connect the houses to public labour transport and to enable police surveillance. The domestic life and the social life were also separated. Public life was confined to a church, school, and later a shopping complex.

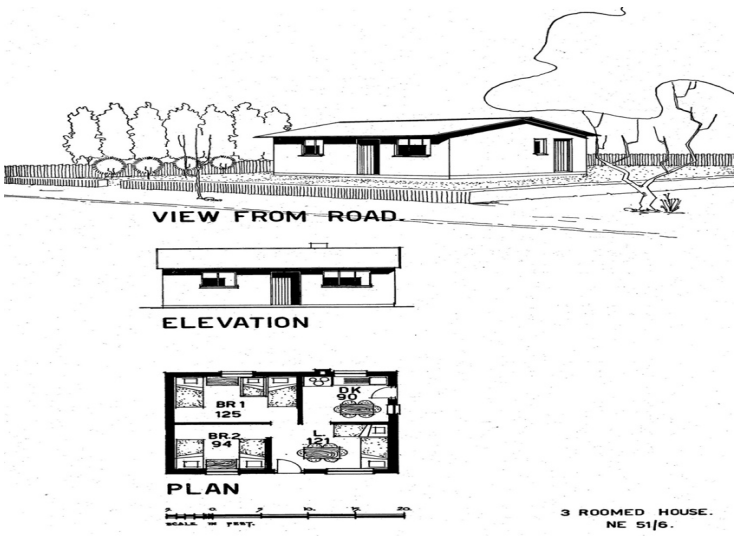

Figure 3: Township Housing Type NE 51/6 (in Native Housing in South Africa, Calderwood 1953)

The configuring of the township or peri-urban area aimed to transform the structure of kinship and gender in African families. The structure of the township houses made it impossible for the observation of interpersonal interaction, like in the structures the rural homestead social life. The township was effectively individualized for residents. This system altered the relations between men, women, and others in society. Mamdani (1996) argues that this structural transformation reflected a basic logic of modern individualism and encouraged working-class identity. When uMphakamiseni and Joseph were educated, they became part of this working class and appropriated all its ideals of individual rights. Hence, uMphakamiseni with an individualistic, liberal, and class-oriented character, struggles with the idea that his life can be influenced by others rather than himself. This logic of individualism and the creation of the nuclear family completely broke the cultural and social ties of the semi-urban dwellers from their rural counterparts. Even the design of the houses fit for a nuclear family perpetuated this idea of a nuclear family, and no formal conception of extended family or cultural and ceremonial practices. I argue that the place had reshaped the psyche of Mphakamiseni to think of a nuclear family and forget the extended, spiritual, and physical family (abaNguni).

5.4 Sacred space and spatiotemporality

ULaka LwabaNguni space and time is conceived in an African epistemic cosmology vis-a-vis the Western time-space cosmology. As a result, the spatiotemporality demonstrates a continuum of the influence from the living-dead on the living. The spatiotemporality (time and space) is not constructed in a linear form but simultaneously with the past and present. The linear and cardinal Western cosmology view time in temporalities of the past, present and future. This straight, linear, exclusive, and sequential manner posits that the past is wholly disconnected and different from the present.

To illustrate further, the living dead are perceived and known to occupy the present space and time of the living. Mphakamiseni's behaviour is understood as that of defiance and incites the wrath of the ancestors upon his life, particularly the wrath of her mother Bazothini. His behaviour, of denying who he is in the present time-space (spatiotemporality) incites the wrath of the transcendental living-dead, normally understood as living in the past, but are able to affect and

influence the present temporality. The defiance is influenced by his westernized epistemological perception of the world, which fundamentally encourages him to place himself on the pedestal of the logic and rhetoric of modernity/coloniality. This logic of modernity believes all forms of understanding of the world that are not informed by the western notions of education are primitive and backward.

African language writing is also informed by the epistemic conception of spatiotemporality, as a result, Kubheka places the characters within the milieu where the Western vs African forms of conceiving the world are in conflict. Therefore, beyond this thematic tradition being a literary canon premised on Zulu nationalism and traditionalism as Mkhize (2016) considers. Africa literature of this time is also a critique of the coloniality of knowledge. Gatsheni-Ndlovu (2018) has argued that the coloniality of knowledge meant that the mental universe and software of the African subject are emptied of African epistemic comprehension of the world, and a new modernity/ coloniality comprehension of the world is hardwired into the minds. This, as Ngugi (1986) has maintained it was done with the barrel of the gun and chalk in the classroom. Ngugi (1986) further explains the process of the colonization of the metaphysical empire that Mphakamiseni struggles with. Ngugi says:

> The biggest weapon wielded and daily unleashed by imperialism against collective defiance is the cultural bomb. The effect of the cultural bomb is to annihilate a people's belief in their names, in their language, in their environment, in their heritage of struggle, in their unity, in their capacities, and ultimately in themselves. It makes them see their past as one wasteland of non-achievement, and it makes them want to distance themselves from that wasteland. It makes them want to identify with that which is the furthest removed from themselves, for instance, with other people's language rather than their own. It makes them identify with that which is decadent and reactionary, all those forces that would stop their own spring of life. It even plants serious doubts about the moral rightness of the struggle (Ngugi 1986: 32)

Grosfoguel (2007) distilled nine contours of coloniality that underpin the logic of Western epistemic hegemony. The eighth contour is the epistemic hegemony that privileges Western knowledge and cosmology over non-Western knowledge and cosmology. In the text, Kubheka demonstrates the logic of Mphakamiseni, who has aligned himself with the Western hegemonic epistemology as completely colonised. *Ulaka*, the wrath from abaNguni who are timeless and oscillate between spaces, then becomes a necessitous purification from this colonial logic that considers what is African as decadent. Mphakamiseni removes his identity and association with his history with the change of his name to McPherson and further denies his mother. The spatiotemporality in this work displays the transcendental nature of the space-time matrix and its unity in infusing the past with the present. Space and time between the past and the present diminish, where the dead continue to live and their influence affects the living.

Ulaka is the manifestation of this influence in the spatiotemporality of living. Nyamiti (2005) and Ngidi (2012) postulate that if the ancestors are disregarded by their descendants, they are said to manifest their displeasure and wrath through sending bodily and spiritual calamities. Bujo (1992) demonstrates that the living dead are stronger than the living on whom they exercise decisive influence, since the living are unable to survive unless they honor the dead and continue diligently along the track laid for them. In this novel, Mphakamiseni who had changed his name to MacPherson, got into a car accident as a result of delaying performing rituals her mother had told her to perform through dreams. The living-dead are believed to oscillate between the spirit world spatiotemporality and the land of the living through dreams, visions, nature, and people (Bae, 2007). The living can also oscillate and transition between space and time, and transition to the world of the ancestors through certain rituals. In the context of the novel Mphakamiseni had promised to perform a ceremony of *ukushweleza* (appeasing the ancestors). This is a ritual involving sacrifice to appease the anger and rage of the ancestors.

Zungu (2016, 2018, 2022) has written extensively on the influential relationship of the living-dead on the living. Zungu (2022) posits that upon the death of a family member, the living family members believe that death does not mean permanent separation. Death in many respects, is a transitional locomotive of going home. IsiZulu terms for death are an indication of this transition of the temporality of death. Terms such as:

Table 3: Terms of death in isiZulu

ukudlula	To Pass
Ukuya kwelamathongo	To go to those are asleep
Ukuya ekhaya	To go home
Ukufa	To die
ukushona	To pass

After a year, the deceased is returned home through a ritual of *ukubuyisa* (to return the deceased spirit home). Zungu (2022) continues to write that African people acknowledge and deny death, and that is because a person dead continues to live. Olupona (2000:54), quoted by Zungu (2022), writes that in Africa:

> Those who are dead are never gone:
> They are there in the thickening shadow.
> They are in the trees that rustle,
> They are in the woods that groan,
> those who are dead are never gone.
> They are in the breast of the woman,
> They are in the child that is wailing and
> the firebrand that flames.
> The dead are not under the earth; they
> are in the forest, they are in the house
> The dead are not dead.

The poem displays how the dead are eternally imminent and are able to influence the spatiality of the living. The poem uses ecological visibility to show the tangibility of their presence in psychosocial places. The ancestors are also considered to possess knowledge beyond this world. Therefore, engaging the ancestors oscillates between the two matrices of knowledge. Knowledge taught and learned from 'books' and limited compared to knowledge that is limitless and beyond any space. This reflection of Mphakamiseni displays this oscillating knowledge:

UMphakamiseni wazizwa efikelwa yisibindi wezwa ukuthi uzonqoba futhi. Wayesengene kwesinye isikole manje, isikole okungesona esencwadi. Yinye kuphela impi okwakufanele ayinqobe manje. Yimpi yolaka lwabaNguni, okwakuyimpi yalaka lukanina uBazothini…umbhemu lona uma efuna ukushwelela ngesiZulu kumele makaphindele ezimpandeni zakhe angazami ukukha phezulu, kwakufanele aye ekhaya eMnambithi. Futhi ngoba wayeseke wakhuluma ngaloludaba kwakungasafanele achithe isikhathi, hleze izithutha zithukuthele [Pg, 54].

Mphakamiseni was courageous and saw his victory. It was a war he had to conquer. He entered a new school that was not about reading books. He had one last war to conquer, the war of the Nguni people, which was the war of his mother's wrath. If Mphakamiseni wanted to apologise in a Zulu custom, he had to go to his roots. He was supposed to go home in Ladysmith. He has already spoken about it; therefore, he had a duty to perform it, otherwise, the living dead would be furious.

Mphakamiseni is attempting to begin his journey of oscillating between these two spaces to save his life, however, the Western knowledge that seeks rationality becomes an impediment to him learning from abaNguni, and consequently calling for their wrath. His life in the present space/place seems affected and influenced by this transcendental space. In this way, Kubheka shows the limit of western understandings of space and place. He also seeks to display how this mono-epistemic paradigm of the world is also fatal. Oscillating between the present and past temporality is represented as a way of saving his life. The present space is important in this novel but also Space in this way is not only presented as temporal but as transcendental.

In this except Kubheka displays through that knowledge and comprehension of the world Mphakamiseni.

5.5 Conclusion

This chapter aimed to untangle the relationship between identity and place as represented in African languages' literary landscape. The chapter analysed how the notion of place is portrayed in *Ulaka LwabaNguni*. Using the notion of geocriticism this chapter analyses ways in which places in this dexterous novel written by Kubheka in 1988, set between Ladysmith, Durban and Clermont, represents spatial identity and the making of the urban African. The analyses also displayed how *Ulaka LwabaNguni* represents physical and metaphysical spaces as realist and tangible ways.

The analysis point of departure is the making of an urban African during apartheid. It analyses the main character Mphakamiseni, who abandons his mother and father for a more civilised and modern life according to European standards. Mphakamiseni's movement from the farm to the city represents his transgressivity towards civilisation. The analysis also highlights the notion of metaphysical space influencing the physical place. As Mphakamiseni transgresses against the ancestors, the ancestors influence the physical space to send warnings to him. The analysis demonstrates that an African epistemological understanding of space and place is not only physical but metaphysical. The following chapter focuses on the coloniality of being, apartheid and place in *Iziboshwa Zothando*.

CHAPTER 6

RACIALISED GEOGRAPHY: THE COLONIALITY OF BEING, TRANSGRESSIVITY, AND THE APARTHEID CITY IN *IZIBOSHWA ZOTHANDO* (2004)

6.1 Introduction

The overarching aim of this study is to use geocriticism as an analytical tool of the representation of place, space, and coloniality in African language literary prose. The underlying hypothesis is to display the role of African languages' literary work in critiquing the logic and rhetoric of coloniality. This segment uses the geocritical approach to read Mngadi's *Iziboshwa Zothando* (The Prisoners of Love) by M.J Mngadi. The critical approach focuses on the representation of coloniality of being and uses a geocritical unit of analysis to understand how M. J, Mngadi presents places and spaces in his literary work. One of the key themes discussed in the analysis is oscillation and transgressivity. Transgressivity in geocritical terms refers to the notion of oscillating between different spaces and borders. It is underpinned by transgressing against the normative cultural, economic, or political parameters set as finite measures of spatial belonging (Eldiasty, 2022).

These finite measuring parameters can be sociologically constructed identities such as gender, race, class, etc. These identities become a political and social organising ideology of space and places. Places and spaces use these sociologically constructed identities to set parameters of belonging and spatial zoning (Wynter, 2003). Put another way, places are used as political and social organising ideologies of being through a hierarchization process by those who hold power. In a colonial space, as in the case of South Africa, hegemony is enacted through the organization and balkanisation of life itself through place and space. Wynter (2003) defines this phenomenon as the genre of being human. The organisation of place and space is a physical representation of the hierarchy of being that organises who belongs in a particular space and who does not, in line with their race or gender. In the case of South Africa, places of being were/are organised through dichotomies of the centre, the semi-, and the periphery. The centre is designed as a nuclear zone for those who possess life or for those whose life matters, the semi and periphery are designed as a membrane for those whose life is easily dispensable. The meaning of life of those who occupy the periphery is constructed as that of servitude to benefit those who occupy the centre. Fanon

(1961), dubs these as the zone of being and non-being. The same spaces and places are metaphoric of being inside prison and outside prison. The prison is designed to maintain control of the body, mobility and time. It is also designed for surveillance to prevent transgression. Prison is metaphorically the periphery or the zone of non-beings, because the parameters curtail movements and time. Being is controlled through regulations and overall hegemony over the body. In this way, even emotions or sensoriality are regulated. Through colonial borders of place, race, gender and class, those who have power regulate how to feel and who to love or hate. The novel, *Iziboshwa Zothando* uses the concept of prison or captivity as the representation of space and place.

Transgressivity, therefore, is an antithesis and a defiant act that breaks the political and social parameters imprisoning being. Transgressing in this context is a form of blurring the colonial borders between the zone of being and non-being. It is a border-crossing act of those who belong in the periphery. The crossing of the colonial borders is an illegal act per the colonial rules of subjugation. In this way, transgressivity becomes a decolonial act or an act of disobedience. In the context of Mngadi's work, *Iziboshwa Zothando*, transgression is presented as a form of decoloniality of being. Mngadi presents transgressivity and the politics of race, place, feeling and belonging. He writes on a spatial oxymoron where love becomes defiant in a space of hatred. In *Iziboshwa Zothando*, love is also presented as a revolutionary decolonial transgressive act or unit of colonial disobedience. Love is presented as a way out of the apartheid imprisonment.

This segment will firstly present a synopsis of *Iziboshwa Zothando* while also highlighting the referentiality of the places Mngadi writes about. This is crucial for a geocritical enunciation of real and fictional spaces. The second point of this chapter is mapping the city, which seeks to analyse the discourse of race and space. The third point of the chapter is to critically analyse the notion of *iziboshwa* (the captives) and its interlocution to place, space and being. This point will use the conceptualisation of a prison to understand the notion of place and being. This will be discussed using Foucault's (1978) concept of panopticons. The last point is analysis of polysensorality, love and place in colonial spaces. This section uses a geocritical unit of polysensorality to understand how senses and feelings relate to spatial representation in Mngadi's work. The point of the chapter is to understand how transgressivity which is a geocritical analytical tool is used to cognize how

Mngadi uses love as a concept of oscillation in the apartheid/colonial place, which he represents as a prison.

6.2 Synopsis of *Iziboshwa Zothando*

This novel is concerned with a critical theme of interracial romantic relationships at the behest of apartheid South Africa. Loosely translated, *Iziboshwa Zothando* means Prisoners of Love, which indicates ways in which a particular kind of love was frowned upon during this apartheid time. It was not only culturally frowned upon but love between black and white races in Apartheid South Africa was legislatively not allowed. This novel is set in apartheid South Africa in the suburban location of Pietermaritzburg called Prestbury. In this novel, an apartheid special unit police offer, Willem De Wet falls in love with Thandekile Mhlophe, a stubborn, young black woman. Willem De Wet is prominent for removing black people from spaces designated for white people only. Any black person who is found in the 'European Only' bench, bus or pool, is forced to produce a special permit. If they fail to produce this permit, Willem arrests them.

While Thandekile was sitting at a bus stop in Church Street, she was disturbed by a voice and a pat on the back. "*Wena lo mlungu noma wena lo Bantu female*?" asked Willem in an attempt to request Thandekile to move away from the 'European only' 'ma-European kuphela' seat. This is how Willem and Thandekile meet. As Willem continues to contend with Thandekile to move, he is defeated by Thandekile's calm nature and calms down. They end up having a peaceful conversation, which allows Thandekile to ask for a job while she is still not in possession of a proper working permit. When Willem agrees to hire her, she begins facing the brutality of apartheid South African racism. It becomes even harder to get the work permit, as a result, Willem is forced to intervene. As they come closer together, getting to know each other and falling in love, Willem thinks he can manipulate and change Thandekile to become a spy for the apartheid government. However, Willem doesn't recognize that he is also changing and transforming in his perspective about black people. He transforms from being a racist to become a better human being steadily. He sees that black people are equal to white people and becomes softer in his duties as an apartheid officer. As a result, he begins to be called to order frequently because of his generosity and human treatment of black people.

This becomes concerning for other apartheid officers who notice that after his encounter with Thandekile, he became softer. The police officers also mention that they are aware of their romantic relationship. This puzzled him as he was still proposing love to her. As Willem gets closer to Thandekile, he begins losing interest in Nina Nel, his fiancée. He even postpones getting married to Nina. Another change that happens to Willem is the distance that develops between him and his fiancée, Nina Nel, as he grows fonder of Thandekile.

Other love stories captured here are the relationships of Merriman Hurter with other non-white women; Marly Hurt and Mavuthela Shisani, which Willem meets. Mavuthela Shisani is a police informant and works to betray the struggle against apartheid. The unit Willem works for takes out R60 000 to try and get Thandekile to also become an informant. Thandekile and Willem refuse to accept the money. However, the police force begins to dislike Willem and Hurter, another police officer tries to convince a coloured girl, Judy to seduce him because according to Hurter, Judy is from a race that is closer to whiteness than Thandekile. It is later revealed that Judy is Mavuthela. Mavuthela and Hurt work tirelessly for Judy to be in a relationship with Mavuthela. Willem, however, is in love with Thandekile. He even refuses when the parents are begging him to marry Nina. Thandekile becomes pregnant as they continue their relationship.

Another friend of Willem and Thandekile, Nogwaja Ndebele, appears at Willem's house beaten. He tells them how he was beaten by the law officers. They try taking him to the hospital and he unfortunately passes away before reaching the hospital. They become the first suspects of the killing. As investigations proceed, Thandekile is arrested, and it becomes suspicious why Willem is not arrested. The situation of interracial relationships comes to the spotlight again when Mr. Bruce Harris is arrested for contravening the Mixed Marriages Act. Willem is called to be a witness in a case against Mr. Harris for being in love with a woman of a different colour. When Willem is cross-examined, his extramarital affair with Thandekile is put into the spotlight when he admits that they are in love and have kids together.

As Nina Nel is hurt by the information she got from the case, she also pursues a relationship with Mr. Aramis. Jean-Claude Aramis is a French coloured registered as white. He u oscillates between being white and being coloured and in his testimony, he points out that he uses being white when

it suits him. In this novel, there are different hidden interracial affairs. Mr. Hurter, the police officer, also has interracial relationships with two non-white women. Willem bumps onto him with Mavuthela and Marilyn. As these relationships between Thandekile and Willem, Nina and Mr. Aramis, as well as Hurter and Mavuthela, are in the public eye, their lives become endangered. They decide to leave the country and self-exile to Geneva as a decolonial stance against apartheid. The novel ends with a stan apartheid apologist and a detester of interracial marriages, Mr. Grave being found out that he rapes black female prisoners. This novel demonstrates the absurdity of the concept of race and racial laws. It also demonstrates how space is constructed to demonstrate the underpinned racial ideologies.

6.3 Mapping the apartheid city

This novel is set in Pietermaritzburg, the Prestbury suburban area. This area is named after the Prestbury Methodist Church, which was the first site built as far back as 1902. However, the church that remains was built in 1975 on Stott Road. Thandekile passes by this church to look for Willem's house number. Mngadi maps this city through its semiotic nature, icons, symbols and socio-cultural features. He begins by mapping the symbols of apartheid and what they mean for different races. He maps the geographical features through personification.

> *Oh Mgungundlovu, uhlala unje selokhu ngawazi. Uhlala uzintaba namagquma kuzihluthu zingamahlathi. Ukungqungqa kwamahlathi libalele noma lembozile kulenza nedolobha lingaqondakali. Awuqondakali uMgungundlovu uthukuthele, awuqondakali wenamile. [Pg 70 a]*

> Mgungundlovu, you have been like this from the first time I knew you. You have mountains and hills with forests. The darkness of the forest, when there is light or darkness, makes this city confusing. UMgungundlovu (Pietermaritzburg) is confusing; you will never know whether it is sad or joyful.

In this way, he displays that the physical landscape is neutral but can and has been socially constructed; as a result, there is perplexity. How people feel about this city is socially constructed, and in this case, it is also racially designed. In this excerpt, Mngadi writes about how no one is sleeping in the city as the police officers are hunting down anti-apartheid activists and the anti-apartheid officers running away.

Mngadi writes:

> *Kusa uzithulele UMgungudlovu, kube sengathi akwenzekanga lutho [70b]*
> As it dawnsUMgungundlovu is quiet and at peace as though nothing has happened.
>
> *Laphuma ilanga lawukhanyisa uMgungundlovu obukela usoxolweni [70c]*
> The sun rises and shines upon uMgungundlovu, that look peaceful

In this excerpt, Mngadi emphasises this point of how space is neutral and looks peaceful because the sun shines on everyone as much as it dawns on everyone. However, the social constructions and racism and subjugation have made the place unequal and inhospitable for some people. The unhomely feeling and discord of uMgungundlovu, according to Mngadi, is created by the apartheid that has constructed a racialised space. This racialised space categorises and divides belonging in the city according to race. Race as an organising principle of space creates a racial hierarchy where white people belong in the city and are governed by different laws compared to the laws that govern black people and other people of colour.

6.4 Racialised geography, and interracial relationships

Race and space are intrinsically connected in ways that they construct each other—space conditions the operation of power and the constitution of relational identity. *Iziboshwa Zothando*'s novel demonstrates this intrinsic relational identity and social construction of race through places and space. It illustrates how racialized spaces negotiate and sustain institutions of power. It also describes ways in which the demarcated space plays a surveillance role over black marginalised bodies. It is crucial, therefore, to establish what race is and its role in the construction of space, as demonstrated in the novel. The point is to put forward two propositions. The first proposition is to

establish how African writers like Mngadi have been committed to critiquing coloniality and secondly, to do a geocritical analysis of isiZulu text.

As it has been established that there is an intrinsic relational identity between space and race, this section seeks to understand how geography is entangled to race. The geographer Delaney (2002), in the prominent article titled: *The Space that Race Makes*, has surgically argued that race and space intersect with each other not horizontally but vertically. Delaney, (2002) summons Toni Morrison, who insists that we live in a wholly racialised world and that there is no outside to a racialized world. This means that racial hierarchies are given spatial expression. Spaces are often produced per the ideologies of race consciousness. For instance, the apartheid designation of land as rural, urban, and township, and the coding of the urban as racially enclaved towards the white race is the manifestation of the domineering ideologies of the time.

Expanding Delaney's argument, LaFleur (2020) explains the construction of race that race is a global practice of domination that cannot occur without a durable connection to the territory. Space in his argument is always territorially invoked. For instance, in the novel, we learn of how Thandekile and black people are pushed into the periphery of the township, outside the city, and are constantly under surveillance. The space is racially constructed to exclude people who have been defined as black, Indian, and coloured. This urban space is coded with the semiotics of exclusion for people of colour. It is also coded with the apartheid racial stratification and categorisation that sustains the racial hierarchy of the apartheid system.

Surveillance in South Africa, enacted and cemented through legislation such as the Pass Law and the Work Permit laws, indicates to people of colour that the cityscape is a space for labour and not for occupation. Mngadi (2004) displays through the novel the feelings of unbelonging and the relationship of black people with their bodies. Black people view their bodies through the archaic white gaze. The white gaze views black bodies as only fit for labour. Their presence in the city space is only through and for labour. It is for this reason Willem, the police officer asks for the work permit from Thandekile and also gives her another job. In this way, the relationship of people of colour with the city space is that of labour. Whereas for white citizens, it is that of occupation

and enjoyment. This reveals how race as an organising principle categorises place and space differently for different races.

Race in this novel is displayed as an absurd notion that confuses even the lawmakers themselves. For instance, when the case of Meja Nel, a white woman, and Jean Claude, a French coloured is heard in court, the lawyers and the judge are unsure of how to racially catergorise Jean Claude. Mngadi shows that the idea of race premised on the colour of the skin is an absurd concept. He displays how race changes because it has no theoretical and scientific grounds.

> *Lalela kahle wena Meja Nel. Icala othweswe lona luwukuthi, wena Meja Nel ungowesimame omhlophe waseNingizimu Afrika, ubhadanywe oqotsheni, uwukhwelele umthetho uwuphoqoza uwephula ngenhloso ngokuthandana nowesilisa ongemhlophe, oyikhaladi lase -Yurophu eFransi, uMonsieur Jean-Claude Aramis. [pg. 195]*
>
> Listen, Major Nel, the case against you is that as a white woman in South Africa, you have been found guilty of breaking the law. You broke the law by intentionally falling in love with a man who is not white, but a coloured from Europe, France, Mr. Jean Cloud Aramis.

In response to these absurd accusations, Jean Claude responds:

Angikuqondi neze ukuthi omhlophe nongemhlophe onjani kulelizwe [pg. 196]

I do not understand who is white and not white in this country.

Mngadi reveals here that the concept of race does not and cannot hold as a way of organising society because it is based on segregation and subjugation. Race and racial hierarchies from English colonialism to apartheid South Africa have always organised the country (Schoeman, 2018). Race by itself is not biological but socially constructed. However, racial reasoning attached to apartheid as a mode of rule was rooted in the theories of scientific racism, which sought to prove that race is biological (Posel, 2001). Hannaford (1996) explains that race only came into its own when it developed a will to individual power based on biology, distinguishing the superior and

inferior races. The first step towards constructing races was racial determinism. This notion was premised on the concept of polygenesis: the idea that different groups descended from various ancestral groups (Lentin, 2008). In the *Races of Men* (1850), Robert Knox set out the notion of an absolute biological divide between races. Knox determined that racial groups are unchangeable and, thereby, should not mix. He premised this notion on that there was a hierarchical structure in which races were placed: the white European at the top, and the 'negro' or blacks at the bottom (Hirschman, 2004; Bernasconi, 2020).

The development of both polygenesis and racial determinism are guiding concepts to the emergence of racism. This racial science also married the political sphere to form ideological beliefs in black inferiority. Machery and Faucher (2005), and Lentin (2008) contend that these beliefs legitimised the belief of white races to dominate and exterminate the inferior races. As an addition to the racial science, Darwin's theory of evolution was operationalised by race sciences such as Gobineau's, to explain and claim that the natural processes governed human life and society (Yudell, 2011). Darwin's idea of natural selection, evolution, and survival of the fittest made it possible for the foundation of self-determining races (white) that sought to dominate over other races.

The apartheid project was also premised on this notion of white racial self-determinism. This ideology functioned as a bedrock for a separate development and the belief in the inferiority of the black majority in South Africa. In defence of apartheid, Manning (1964) shows that the emergence and rationale of apartheid in South Africa began as the continuation of the Afrikaner self-determination project, nationalism, and the sustenance of white supremacy. The apartheid racial project was also underlined by a yearning for a social state order to tame the perceived turbulences from the 1940s (Posel, 2001). This was also motivated by the anxious white who perceived black people swamping the city as an imminent danger to their white supremacy (Dollery, 2002). The war years triggered a massive urbanisation and migration of black people to cities predominantly occupied by white people. This migration had resulted in racial borders becoming more porous, with racial mixing threatening 'racial purity' (Edwards & Hecht, 2010).

The apartheid proposal seemed like a brilliant idea that offered regulation, systemic movement of people, surveillance of black people, heightened discipline, boundaries to reassert space, spatial re-organisation, racial rescue from the impurity of mixing, and family rehabilitation. At the centre of this apartheid aspiration was the reassertion of racial difference. This meant apartheid politicians aimed at a society where race would be an organizing principle for distributing resources, planning and development, spatial demarcation, and the boundaries of social interactions (Schoeman, 2018).

The task of apartheid of social engineers was to immobilise the grid for racial categorisation of the entire South African population. During this period, the task of apartheid social engineers was to assign every South African a racial classification that would be binding across spheres of everyone's lived experiences (Giliomee, 2003). Clark and Worger (2016) explain that the Population Act, which was passed in 1950, was instrumental in subjecting every citizen to a single authority of racial classification. The hallmark of this racial classification was blood because Afrikaner nationalism emphasised the notion of white racial purity. Therefore, the colour question became a contested concept in determining whether the person is white or coloured. That is why Nel is in court about her love affair with a French coloured. The racial demarcations are porous and fall apart when they are subjected to the same racial laws that seek to sustain that distinction. This racialized space creates some sensory response from that people who exist in that space.

Another aspect of the geocriticism is polysensorality. According to the logic of polysensorality, the experience of an environment comes from all five senses, smell, hearing, sight, touch and taste (Westphal, 2011). In this view, the relationship between humans and space is the emotions, and how they feel about that particular place. Tuan (1975) has expanded on the relationship between places and emotions in his expansive work on topophilia. Topophilia, according to Tuan, describes an affectionate bond people have with a particular environment. People's relationship with the environment or place is based on various factors articulated through sense of place and place attachment concepts. There are different senses of place, according to Shamai (1991). These are, sacrifice for a place, attachment to a place, belonging to a place, and lack of sense of place. Belonging to a place means that people have an emotional connection with the place. In this stage, people distinguish the symbols and respect those symbols.

People are attached to the place because of their emotional dependency on that place. Emotional dependency is constructed by various factors that shape people's perspective of that place. For instance, memories and experiences shape how people view places (Tuan, 1979; Hashemnezhad, Heidari and Hoseini, 2013). Physical factors, cultural, and social factors play a role in how people feel about the place.

In the novel, the city as the physical factor, with its cultural and social semiotic nuance, affects different people in various ways. In this novel, the physical features, icons, and symbols are anti-black and communicate to the black communities that they do not belong in the city. The benches are tagged with 'Europeans Only' signs. This is an indication that black people are not considered citizens of the city. The place is unwelcoming for anyone who is not white. Black people are allocated their own low-quality physical features. As a black person, using 'Europeans Only' public space is tantamount to breaking the law. The feelings of black people towards the city are driven by the fact that the physical space is designed to purge black people out of the city and drive home the point that they do not belong. The physical features are constructed to communicate a clear message of who belongs and who does not. It is also important to reflect on how this idea of race and space has been constructed historically. This is important for this study, and it is linked to the elements of geocriticism.

6.5 Mixed marriages and places

One of the key elements of geocriticism as explained by Westphal (2011) is stratigraphic vision. This element is concerned with the investigation of recollected memories and histories about a place as they are represented in a literary text. Tally (2021) expands on this by explaining that stratigraphic logic provides a way to examine time (history and memories) in geographical spaces in a literary text. The analysis of memory and history of the place blurs the lines of the real text and the imagined. As the imagined text commences to point into the real world, the history of the space/place plays a key role. For instance, in the novel Mngadi displays uses the real world to create the imagined literary text through referring the some of the reality of apartheid South Africa. In the novel, he displays the absurdity of the differentiation of space and place through racial bordering.

This novel's thematic focus is interracial relationship, which was legislated by the apartheid National Party. In this novel, Mngadi uses a verisimilitude spatiotemporality of apartheid South Africa to display its cruelty. Mngadi use of place in the novel to play a referential role of the imaginary to the real place. For instance, Thandekile and De Wat's relationship was forbidden according to apartheid South Africa. This points out the real South African apartheid space that has contended with racial policies preventing interracial relationships.

South Africa has had an expansive history of the question of interracial relationships. This is because the identity of the South African colony and later, apartheid is built on the foundation of segregation and racial hierarchy. Cross-marrying between races has also been subject to coloniality and racial hierarchization. Mhlauli, Salani and Mokotedi (2015) clarify that before the National Party Government's officialisation of apartheid in 1948, policies segregating the Europeans and Natives were already enforced through British rule. Differences were organized racially and spatially. For instance, the Native Land Act of 1913 officialised the dispossession of native land, organizing it along racial lines. This law saw ten percent of land being reserved for black natives and 90 percent for the white population (Sithole, 2024).

The racial line of the English was premised on the ideology of social Darwinism that obsessed over the superiority of the white race over the black race (Terreblanche, 2002). The Urban Area Act of 1923 Restricted African people from oscillating between the rural and the city. Lastly, the Immorality Act of 1927 forbade the 'illicit carnal intercourse between Europeans and Natives. Although for some time, interracial relationships occurred frequently around this era because of the adoption of the liberal ideologies of adopting black people into the standards of whiteness (Terreblanche,2002). However, the topic of interracial relationships and mixed marriages re-emerged in the political discourse around the 1930s (Steyn, Tsekwa and Mcewen, 2021). Jaynes (2017) shows that the election debate of 1938 between the Purified National Party of Malan and the United Party of Hertzog and Smuts centred around which party had the best policy for mixed marriages. The Purified National Party advocated for legislation banning mixed marriages to maintain racial boundaries and Afrikaner /white race purity.

The Prohibition of Mixed marriage Act 55 was at last passed a year after Malan's National Party ascended to power in 1948. Steyn, Tsekwa and Mcewen (2021) argue that the Prohibition of Mixed Marriages Act 55 of 1949 and the Immorality Amendment Act 21 in 1950 legislated the private sphere in line with the apartheid ideology of preserving the purity of the white race. They further argue that these laws regulated and policed intimate spaces and desires.

These interracial relationship laws worked alongside other racial and spatial segregation laws of social stratification of maintaining racial differences. For instance, the Population Act of 1950 classified and reclassified South Africans into three racial groups, White, Coloured, `and later Indian. The separate development ideology was further supported by the Group Areas Act, the Reservation of Separation Amenities Act (1953) and the Pass Law were some of the pieces of legislation that operated alongside the Mixed Marriage Act to perpetuate a racist apartheid ideology. These laws entrenched spatial arrangements as a weapon of white supremacist rule. Another role played by these laws is maintaining the centre for the white supremacists and pushing black people into the periphery (Mhlauli, Salani, & Mokotedi, 2015).

Black people like Thandekile are also policed through space and laws. The laws are also a force policing black bodies and their entire being space and time. Black people in this South African apartheid space are what Fanon (1960) dubs the damne or wretched or the condemned of the earth. Maldonado-Torres, (2004, 2007) explains that the wretched of the earth are excluded and found in the outskirts and wasteland of the empire. The life of black people in this regard is considered less compared to their white counterparts. The bodies are objectified and controlled for labour. Thandekile and De Wat falling in love was therefore breaking a number of apartheid South Africa laws. Falling in love with them was also a defiant and decolonial act of oscillating between racial and spatial segregation.

6.6 Iziboshwa – the black captives' panopticon

This prose presents the coloniality of being and place as a metaphoric prismatic prison. The prisoners are not only prisoners of love because they are engulfed by their love for each other but they are also literal prisoners of place and space.

Colonization and apartheid modes of subjugation were/are enacted in the control and surveillance of the black bodies and the subjugation of being (humanity/identity). The black body was/is controlled through legislation that curtailed mobility in particular places that was designed for white people. It was also closely surveilled through laws like the pass law, as in the case of *Iziboshwa Zothando*. At the onset of the novel, Thandekile is arguing with Captain De Wet, an officer in Pietermaritzburg, church street. The contention is about how she is not supposed to seat in a bench written Europeans only.

> *Kulesi sihlalo ohlezi kuso kuhlala lo ma-Europeans kuphela, abamhlophe bodwa. [pg. 1].*
> Only Europeans are allowed to be seated in that seat, white people only.
> Lo sihlalo kalo mlungu, hhayi kaloMhlophe.

The whole space and place of black people in this way were/is a form of a racialised panopticon. Mngadi in this novel displays place as a panopticon. On the other spectrum, the mobilities of black bodies were/are controlled through a subjugation of being. Before delving into how *Iziboshwa Zothando* represents the panopticon, I will first define the concept of the panopticon as described by Foucault in *Discipline and Punish* (1977). The concept of the panopticon is an invention of Jeremy Bentham, the English philosopher and social theorist in the 1700s. The concept is about the invention of social control and the reform of prisons. Bentham designed what he called the perfect prison. This prison's structural layout is organised around the circumference of cells exposed to a tower (Wood, 2016; Foucault, 2023). The tower is at the centre, which surveils the cells day and night, and the inmates are unable to see the inspector on the tower. The panoptic (pan-all, optic-see) means that the inmates are also unsure at times whether they are watched or not. The constant surveillance leads the inmate to self-discipline. In this way, the surveillance and

policing are internalised. Bentham viewed prison reform as a model of how society should function to maintain order in a democratic and capitalistic society.

Foucault (1979) further developed this concept by arguing that is it by carceral culture, the panoptic model of surveillance has been diffused as a principle of social organisation. Foucault in *Discipline and Punish* (1979) further deconstructs the notion of what he dubbed as panopticism. In this concept, he describes the function of power through constant surveillance in society. He describes discipline in society as a technique of power that regards individuals as objects coerced by employing observation. He further explains that what was external, a police officer has been internalised. Therefore, the being of a prisoner is regulated and altered under god-like surveillance.

The space is also designed to prevent any form of deviance or transgression to the rules and norms enacted in a particular city. This is achieved by employing a great arrangement of the space whose sole purpose is to be controlled. The panopticon architecture exposes the periphery building to be watched. The particular use of space and the dissemination of bodies into specific places result in a powerful pace of surveillance and control. As a result, Foucault describes this as a cruel ingenious cage with a multi-purpose which serves to reform prisoners, confine the insane, supervise workers, or instruct the school children. The main function of panopticism is to render bodies docile (Laue, 2019). The docile body is an analysable body and a manipulable body that is legible, compliant, and useful.

Foucault (1978) also posits that the panopticon schema makes any apparatus of power more intense because hegemony is strengthened without directly using any physical instrument other than architecture and geography. The arrangement of space in this way acts directly on the individuals and gives power over the mind. The increase of power created by a Panopticon architecture within the political apparatus will result in the subordination of bodies, through a relationship of surveillance and discipline, which will ultimately produce a reformed society. In this society, no discipline would be required since constant surveillance would be sufficient to shape human behaviour toward the desired conduct. The residents of the panopticon will ultimately be conditioned to their constant scrutiny. So even without surveillance, the society or subjects will behave as if they were surveilled.

Furthermore, the body through a panopticism is textualized in a system of writing and it's identity is also imposed. The panopticon is an optical principle of human grouping and the surveillance extant is the heart of producing a society with docile and obedient bodies. Panopticism's classical example is the Pass Act system of surveillance that Mngadi in *Iziboshwa Zothando* writes about. The legislation, particularly the Abolition of Passes and Coordination of Documents Act No 67 of 1952, in South Africa, sought to control the mobility of black bodies within the confines of what was later called Bantustan or homelands. This law required black Africans to carry an identity document or a *dompas* as a reference book, outside of the reserve. This law was for men above sixteen in particular. It required them to carry this reference book with their personal and employment information.

In the novel, after Thandekile asks for a job from Willem Der Wet, she then must take out Pass and Special (*ipasi nesipesheli*).

> *Der Wet: 'unalo ipasi nosipesheli?'*
> *Thandekile: uma ungiqasha ngingasithola kwaMmbilakhahlela?*
> *Der Wet: kuphi ekhaya?*
> *Thandekile: ekhaya kuseMangweni eLoskop*
> *Der Wet; Awuthi ngibone pasi wakho…awunasipesheli wena sokuba lapho. Asihambe usuboshiwe*. [pg. 5]
> Der Wet: 'Do you have a Pass and Special?'
> Thandekile: If you hire me, I will get it at Mbulakhahlela?
> Der Wet: where is home?
> Thandekile: Home is at eMangweni, in Loskop
> Der Wet; Let me see your pass …you don't have a special permit to be here. Let's go, I am arresting you.

This is a clear panoptic form of surveillance where black bodies' movement is controlled through policing. This also indicated that black bodies were only rendered important for labour. Thus, their rationale for movement and access to the city should be curtailed to labour.

In *iziboshwa Zothando* black bodies are captives (iziboshwa) in their spaces, and their movement is policed. The movement of Thandekile, who represents black lives, is surveilled and controlled by law. As much as she disputes and resists this, the racialisation of space in legislated. Her form of transgression begins from a place of resistance by indicating that she is native in this place. In the beginning of the novel, we are also introduced to a man wearing an old suit, with an old book suitcase. This man is annoyed by Thandekile's resistance to moving away from the bench. He is picturesque of how the panopticon becomes naturalised and internalised. He has internalised the racialised apartheid space and law. He no longer needs to be policed as he polices himself and in turn coerces others of the same race to do so.

> *Liqinisile iphoyisa, yaze yanekhanda elibukhuni intombazane, kaze izalwa umabani? Bese kuthiwa amaphoyisa adlala ngabantu [pg. 2].*
> This police officer speaks the truth. This lady is stubborn. I wonder who her mother is? And then they will say police officers are playing with people.
>
> *"Le ntombazane izenza isiqhwaga", kusho indoda yesikhwama. Icabanga ukuthi thina asihlezi ezihlalweni zabelungu ngoba nakhu sizilima. Kade libonile iphoyisa liza lihamba lizibheka izihlalo. Yahlala nje yona ngoba iwusiyazi. [pg. 3].*
> This girl thinks she is clever, said the man with the bag. She thinks we are not sitting in these chairs because we are stupid. The police saw when she was checking these chairs and she decided to sit because she is clever.

He relates to space and place as a captive in a prison. The old man is picturesque of the whole group watching the exchange between the two individuals (Thandekile and Der Wat) and therefore reflects the apartheid society's attitude to space and place.

6.7 Conclusion

This analysis aimed to read the novel of M.J. Mngadi, *Iziboshwa Zothando*, using geocritical nuances like, transgressivity, polysensorality and stratigraphical vision. The reading of the text focused on the construction of space and race. It further outlined how racial apartheid law were enacted on space and the body. The analysis also used referentiality to underscore the history of South Africa vis-à-vis Mngadi's text. This displays ways in which Mngadi uses realism and real spaces for his imaginary work. He blurs the lines between the text and reality by using existing spaces and places. The use of space and place in this way plays a role in making this text combative and politically inclined.

This is against the background of the critique against African writers that claim African language writing has and continues to be mum on political matters. Space and place reveal that there is political space that is used in the text to understand and critique the context of the time.

The following chapter focuses on gender, coloniality, and place in E.D.M Sibiya's novel *Ngiyolibala Ngifile*.

CHAPTER 7

GENDERED GEOGRAPHY: APARTHEID ENGINEERING OF SPACES OF VIOLENCE IN *NGIYOLIBALA NGIFILE* (2010)

7.1 Introduction

Thirty years into a democratic dispensation in South Africa, the remnants and legacy of apartheid space and geography remain intact. The demarcation of townships, cities, and suburban areas is still occupied by the same racial segregation categories and hosts a myriad of meanings of belonging (Schoeman, 2018). Another colonial organising principle alongside race and place is gender. Places and spaces are not only racialised but also gendered. E.D. Sibiya presents his work, *Ngiyolibala Ngifile,* within the spatial and gender vicinity of these three areas: the township, the city, and the suburb. This section engages with the representation of places and gender in the post-apartheid epoch in the African language's literary canon. The chapters re-engage the idea of gender, township, the city and belonging in context as presented by E.D. M Sibiya, *Ngiyolibala Ngifile.* The chapter addresses the research objectives on ways in which toponyms, spatiality, and places are represented and used as narration in African languages literature. It also looks at the role of gender in space and place.

It also addresses the contribution possibilities of the geo-critical approach in the literary canon of African languages. The chapter uses the tenet of geocriticism of referentiality. Referentiality of fiction allows it to point to a recognisable place, real or imaginary, while also transforming that place to make it part of the fictional world (Westphal,2011). The contested idea the milieu or place in African languages' literary canon has been read as abating coloniality and as apolitical. In the sense that it constructed a dialectic meaning of place between rural and urban. The dichotomy of rural and urban depicted the urban as bourgeois and a zone of being, disruptiveness, and immoral. While constructing the rural as peaceful and moral. This section shifts from the paradigm of the rural-urban dichotomy and reads the township and the city spatial zones of coloniality and representation. It further delves into the making of the township spatial model through direct rule, which later perpetuated the kind of political revolution of the town. The chapter reads city,

township, and belonging through a geocritical approach to literature. Geocriticism allows a novel critique of literature

Late colonialism and later apartheid were premised on the question of belonging and place (Mamdani, 1996). The logic of separate development was also premised on the social stratification and maintenance of identities through spatiality, ethnicity, and linguist segregation. The impetus of separatism emanated from the rhetoric of coloniality, racism and white supremacy. Therefore, designing differences in location and particularly the township is the physical manifestation of the idea of difference, identity, and belonging. The city also contributed to the construction of identity and belonging. This section, therefore, reads the tenets of place and belonging in the post-apartheid literature in African languages. The chapters read E.D.M Sibiya's representation of place and argues that he displays ways in which coloniality contributes to displacement. E.D.M Sibiya sets his text *Ngiyolibala Ngifile* (I'll forget over the grave) in the spatiotemporal milieu of the transition from the colonial apartheid epoch to the beginning dispensation of the democratic era. The work is also set and moves across the township, the suburb, and the city. The setting of the text will be further divulged in the succeeding sections of the synopsis of *Ngiyolibala Ngifile*. The focal point of the geo-critical analysis *Ngiyolibala Ngifile* for this chapter is engrossed in these places, their representation, and their overt and covert meanings.

This section narrows down the sociological and ideological inception of the construction of the township as a colonial model of social control and gender formation. The section will then draw an ideological symmetry between the realities of the township and its semantical spatiotemporal representation in the work of Sibiya. It will then look at a home and the city as spaces of gender-identity formation in the apartheid and post-apartheid milieu. The position here is to respond to the question of how spatiality and coloniality are represented in literature. This section highlights the representation of space as a key gender identity factor.

7.2 Synopsis of *Ngiyolibala Ngifile*

The novel is set in transgressional spaces between Soweto, the city, the suburbs and the USA. The novel narrates a critical and relevant South African enigma of rape; a conundrum Pumla Gqola (2015) has dubbed a '*South African nightmare (*2015) and the *women fear factory* (2022). Sibiya explores the theme of rape in correlation with the sub-themes of violence (political and criminal) and political power from the transitional South Africa 1990-1993 to the post-apartheid South Africa. Political power is gendered and masculinised in ways that remain unacknowledged. Sibiya displays this through how rape manifests the masculinized political power and space

The novel opens with ardently emotionally charged tense scenes, mood and sentences revealing a great tragedy (as in most of his novels). Khanyisile who is the main character is weeping in the presence of her mother maKhoza, after narrating to her that her father Madonsela raped her. Khanyisile is the only daughter of maKhoza and Madonsela, who is a powerful and seasoned political figure and is also a newly elected member of parliament and Minister of Social Welfare. Khanyisile and maKhoza are on their own in their new house in Midrand, Madonsela in the USA for the country's business and responsibilities. MaKhoza is in both shock and disbelief that Madonsela (her husband) is capable of raping his only daughter.

> *Makhoza: "Angiyikholwa mntanami le nto ongitshela yona! Angiyikholwa ngempela! Lutho lutho ngiyaphika, uthi uyihlo wenzani?"*
> *"Wangidlwengula ubaba mama! Mama! Mama!" ziloke zigeleza izinyembezi, Khanyisile answers. Sibiya (pg. 4)*

> Makhoza: I really do not believe what you are telling me. I don't believe it! Never, what are you saying?
> Khanyisile: He raped me mama, my father raped me: as she cries

After that she begins to narrate in detail how it all happened. As she narrates the story, we are introduced to Themba Nxumalo, who was Khanyisile's boyfriend. After Khanyisile became pregnant with Madonsela's child, she couldn't communicate with Themba about what had happened because of the shame that is associated with rape. Themba and Khanyisile parted ways. MaKhoza's disbelief or complacency, rather led her to ask Khanyisile to keep this (rape) a family

matter and not report it to the police to protect the dignity of Madonsela. The victimization of Khanyisile by her mother leads her to run away from home. She finds herself in the cruel city of Johannesburg where she is almost raped by a group of homeless young men. She is saved by an old man who named himself Ngwane. Ngwane is Khanyisile's biological grandfather who parted with the family because of political conflicts and assassinations. It is the same conflict that led to Madonsela's exile to Zambia. He then came back after the second democratic election to be elected by his party to become the minister of welfare and a member of parliament. Upon conversations with umkhulu Ngwane and Khanyisile, Khanyisile is convinced that she has to open a case. She did indeed. The police officers took the case seriously and it led to the arrest of Madonsela.

7.3 Referentiality and places in *Ngiyolibala Ngifile*

Sibiya strategically uses realism and verisimilitude to set in the post-apartheid politicized contemporary South Africa to point to a real space and places. This historicizing his narration from the beset 1990 to 1994 transition to democracy. In that transition (1990) there was numeral are political assassinations in South Africa which according to Nelson Mandela, speaking on Hani's death, sought to undermine the transition. In the historical framework which is so often alluded to in the African novel, the author then situates the weal and woe of the group which lives the historical events in its own community.'

> *Baningi abantu ababebeyizinkubela bedutshulwa ngamaphoyisa ayephethwe ngumbuso wabandlululo ngoba nje belwela amalungelo abo okuthi baphiliswe njengabantu bonke, bakhululeke benze abakufisayo emhlabeni nasezweni lokhokho babo. [pg. 46]*
>
> *Ngisho nokubanjwa kwezigebengu ezazisoconga abalwisana nengcindezelo wakubona ephepheni esekhona eSoweto. Kwavela nokuthi zazithengiwe, zithenjiswe izishaqane zemali uma zikwazile ukuphehla udweshu. Zazibanjwe ngamaphoyisa zisawuqhuba umsebenzi wazo wokubulala kwelinye ilokishi. Phakathi kwazi kwakukhona izinsizwa zomdabu ezimbili, owendiya nomhlophe [pg 49 and pg. 55]*

> There are numerous people who are disabled today because they were shot by apartheid police officers. They were shot for fighting for their rights ; just to be treated as human beings and to do what they want in the land of their ancestors.
>
> Even the fact that the criminals who murdered the struggle heroes were arrested, he saw on the newspapers in Soweto. It was revealed that they were hired to cause a conflict. They were caught in the act of killing in another township. Those guys were: two black guys, a white person and an Indian.

Setting the novel at the bloodbath apartheid scene begins to qualify this work as protest literature. As the narration develops Madonsela, who is an active political figure, takes his family to Soweto, running from assassinations, and then he is exiled to Zambia. Upon his return he is given a position as a Minister of Welfare. He then moves to the Midrand (suburbs). The author uses realism in the setting to create authentic and a tangible motif and characters. This assists the author and the reader of the text to understand reality through the text. Many African novels refer "realistically" to African history, mainly recent history. They often do this quite directly, mentioning historical names and places, referring to well-known events like wars, battles, conflicts, strikes, and the like.

This is what Philippe Hamon, in his essay on realism, has called "mega History," the corresponding real history which doubles the (illusion of) reality of the literary text. For Sembene Ousmane (1975), there is no question about the describability of reality. He believes in it, and he sees it as the task of the writer to put reality into words:

> The African writer must stand amid society and at the same time observe this reality from the outside... I participate in the developments of society and note these. I am a fighter, I know what I want to change in society and this facilitates my work as a writer. This system is now partially hidden behind the facade of the black bourgeoisie. My work as a writer is narrowly associated with the struggle lot teal independence…The whites have left indeed, but those in power now behave in exactly the same way. . . . We

> are faced with the reality of our own bourgeoisie in power which wants to be exactly like the white bourgeoisie.

Historicising the narration is also important in understanding the character development and understanding the problems began. The novel can thus be said to critique rape and the powers that be in the democratic neo-colonial South Africa. Sibiya places his characters in the South African spaces and trajectories that have constructed the post-apartheid masculinity. The masculine identities constructed by spatiality seem to reflect the black bourgeoisie that Sembene speaks about. In the novel, Madonsela, the father of Khanyisile, moves from the township, to exile, from exile to the suburbs. Each of these spaces and place seem to shape their identity. Therefore it is crucial to comprehend the aetiology of these places and they are identity forming mechanisms. The aetiology of a township is different from that of a city in South Africa. What should also be established is the relationship between gender, place and and space

7.4 Gender, space and place

Space, place, and gender are intricately and conceptually interlinked. The concept of as a social construct produces and is produced by spatial configurations. Gender is intertwined with geography by its sociogenesis and fluidity. Like gender, space and place are designed, governed, maintained, and altered by the impact of unequal power relations.

The understanding of gender itself has shifted from its material inequalities between men and women to a new convergence of interest on language, symbolism, representation and meaning in the definition of gender and on the question of subjectivity, identity and the sexed body (McDowell 1999:6). Moore (1988) suggested that the scope of feminist scholarship in her discipline must include the analysis of what is it to be woman, how cultural understanding of the category of woman vary through space and time and how these relate to women positions in society. The aspect Moore suggests the understanding of gender as a set of material social relations and symbolic meaning as inseparable. These definitions make it possible to think of gender as fluidly adynamic and can be produced by space and place. McCall (2005) explains that:

> The category of gender was first understood as constituted by men and women, but questions of what distinguishes a man from a woman—is it

> biological sex, and if so what is biologically male and female?—led to the definition of 'new' social groups, new in the sense of being named but also perhaps in the sense of being created. There are no longer two genders but countless ones, no longer two sexes but five. [2005: 1778]

In the text, *The Invention of Women* (1997) Oyèrónké Oyèwumí had answered these questions by explaining that:

> The social categories of women and men are social construct deriving from the Western assumption that physical bodies are social bodies… the original impulse to apply this assumption transculturally is rooted in the simplistic notion that gender is a natural and universal way of organising society.. but gender is social constructed: it is historically and cultural bound[1997:9].

Oyèwumí insists that the colonial enterprise was a male institution in all its aspects. Its military organisation, masculine ideology, rituals of power and hierarchy, and processes, as well as its strong boundaries between the sexes. It must be noted that the colonial custom and practices emerged out of western rationalities and social practices of hierarchising persons within its society and it has paved a way for gender and its associated power dynamics (Oyèwumí 1997). She illustrates this point further by arguing that such racist systems of hierarchising does not merely classify subjects in terms of a racialised schematics (white over black, human over sub/non-human, coloniser over native) but includes the hierarchising of the colonial masculine over the colonial feminine. In this way, gender must be understood in its conceptual reference to Western cultural origins and later as part of the system of coloniality during the colonial expansion of the West.

Curry (2014) supports this view, by further illustrating that the reading of gender must be studied within African social life and ought of incorporated, at its core. A substantive consideration of the implications of anti-blackness and coloniality to gender, impresses onto comprehending racism and colonialism as not being exclusive of racial antipathy but as being inherently inclusive of racist gendering or colonial gendering. Space and place in this view become not only gendered but also hierarchized on the premise of race. Gendered spatiality is about the relation of gender division

and spatial divisions. This study seeks to challenge and uncover their mutual constitutions and challenge the apparent naturalness as presented in isiZulu literary text using geocriticism.

While space, place, and gender exist in a binary pole, both black men and women exist on the same marginal and colonized pole. The construction of gender relations and spatial division suppositions are binaries categorised by the dint of coloniality. McDowell (1999) designed the following list of binary distinctions of space and place that are gendered, I have inferred some tenants to illustrate that black people are existing on the same marginalised pole:

Table 4: Gendered space (adapted from McDowell, 1999)

The masculine	**The feminine**
Public	Private
Outside	Inside
Work	Home
Work	Leisure/pleasure
Production	Consumption
Independence	Dependence
Power	weakness
Colonised subject	Colonised subjects
Sub-human	Sub-human but subjugated
Zone of nonbeing	Zone of nonbeing

The above figure is crucial in the analysis of spatiality, coloniality and gender through a geocritical approach. These processes of categorizing life and being -human through spatiality, racialisation and gender presuppose and use violence to maintain the spatial and gender binaries. Violence against women who are considered weak, dependent on men. Rape as represented in the novel *Ngiyolibala Ngifile* is a violence about sex and hegemony over the body which is a space that women do not own. Violence is also a pre-disposition of the colonial regime of creating and maintaining rule of the bodies and space that black bodies occupy. The logic of the South Africa colonial and apartheid experience was principally about the control and surveillance of black

bodies and the spaces/places they occupy. The colonised soulless bodies were only instrumental as free labour. Therefore, the tickets of entrance into the space and place occupied by the white (human) are able to be productive and labour only. The place and space that was designed for black people (women and men in Johannesburg was the township. Sibiya sets this novel on the pre-1994 Soweto struggle. He presents this space as a sight of political violence which informs the construction gender meanings and strands. The political space and place construct strands of masculinities and femininities.

7.5 Spatiotemporality of gendering and violence in *Ngiyolibala Ngifile*

As it has been established, spatiotemporality, space, place and time are modalities that affect gender construction. Therefore, places form identities and identities form spaces and places.
In the novel, *Ngiyolibala Ngifile*, the spatiotemporality, place, and time, and inner works through violence. This means violent space, place, and time shape identities and gender. There are several spatiotemporal ties identified in this novel which play a huge role in shaping identities. It is the township, exile, the home and the city. These places and spaces are geocritically studied alongside gender to understand how spatiality engenders

7.5.1 The Townships:

The spatiotemporality and transgressivity of the novel commences from a transition from apartheid to post-apartheid South Africa. This spatiotemporality- place, space, and time was cumulated by political violence between political parties and against the apartheid regime. This takes place in the township. The setting of *Ngiyolibala Ngifile* is in the oscillation between the movements of the township, city and the suburban area. The political resistance in Soweto and the political wars that drive Madonsela to exile, depict the township as the spatial lacuna of the national democratic revolution. This spatiotemporality place/time, which is politicised, shapes and constructs gender.

The mass movements against the apartheid regime took place across Soweto, as depicted by Sibiya (2010). The politicization in the township was not incidental; it was the by-product of the power structure that constructed it (Hickel, 2015). This section traces the development of the township as a politicized place as depicted by Sibiya (2010). It traces the development of the township to

understand the setting of *Ngiyalibala Ngifile* and further form a geocentric analysis. After the introduction of the story and characters, Sibiya goes back to give the background of the story. On the third chapter, he gives a spatial map of the set which is Soweto. The space is presented as a political and socio-economic space. In the sixth chapter Sibiya introduces us to a political space and political killings that existed in Soweto that led Madonsela to become a politician and a minister.

In the third chapter Sibiya writes:

> *Ilokishi laseSoweto lingelinye lamalokishi amadala kakhulu kuleli lizwe laseNingizimu Afrika. Likhulu, lendlaleke ethafeni: ulibuka kuphele Amahle…ilokishi eliwadlula wonke…Yiyona ke iSoweto lena, ilokishi elikhulu ukuwedlula wonke eNingizimu Afrika kukuwo lo muzi lapho izingane zesikole zavuka umbhejazane ngonyaka we-1976, zaphikisana nokufundwa kwezifundo ngolimi lwesiBhunu. Ngalezi zibhelu kwaze kwafika amaphoyisa angaleso sikhathi adubula kwalimala izingane ezinye zalahlekelwa izimpilo zazo imbala. Kukhona lapha futhi umuzi ka baba uNelson Mandela… Iningi Labantu bakulo muzi basebenza edolobheni eGoli. Iningi aliholi imali etheni futhi. Iningi aliphili impilo ephezulu nakuba kukhona abanjingile [pg. 23]*

> Soweto is one of the oldest and biggest locations (loktions) in South Africa. It is huge, built on a plateau. It is on this location where schoolchildren fought in 1976. They fought against being taught in Afrikaans. In this fight against the apartheid regime's language policy, police officers from the time came and shot and hurt some children. Some lost their lives. It is in Soweto where Nelson Mandela's house is …People from Soweto work in Joburg. Most of them do not get paid that much. They also do not live a high-flying life, but some rich people live in Soweto.

The mention of Nelson Mandela and June 16, 1976, displays and cements this township as a political space and place. Before analysing how this political spatiotemporality, place/time and space called the township shapes masculinities, the background of the politicisation of the township. Map two shows the exact referent place Sibiya writes about.

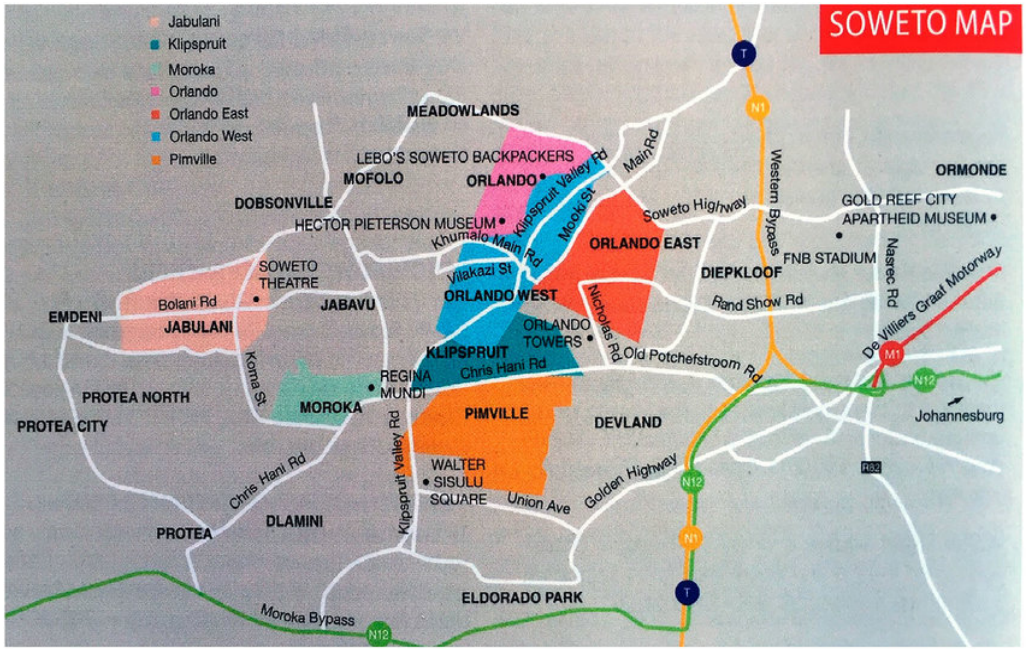

Figure 4: Soweto Map Source: www.joburg.org.za (2019)

7.5.2 The history of the township

This study reads the representation of place and coloniality in the isiZulu works, and in this particular chapter, it looks at how places shape identities and how that is represented in *Ngiyolibala Ngifile*. The novel *Ngiyolibala Ngifile* is written in the transition from apartheid to the post-apartheid era. It highlights the struggles against apartheid. The spatial setting and temporality of apartheid to post-apartheid play a key role in shaping gender. It is crucial to thereby establish coloniality etiological structuring of power and shape the history and ontology of the place. The history of the construction of the spatial zone of non-being, the township stems from the colonial ideological tenet of colonialism and the latter apartheid.

The line of thought for this section is viewing the structure of power in the construction of the township. The power structure in ruling African subjects was bifurcated between indirect rule or decentralised despotism as Mamdani (1996) in Citizen and Subject maintains. The indirect rule used to rule in the rural population utilised customary law as a ruling principle. Customary law gave light decisive powers to the king and the colonial officers. Contrarily the direct rule in the urban areas utilised common law as will be argued. The implications of these different structures of power will be developed further these structures of power also presuppose the anatomy of resistance. Hence there was adverse political resistance in the townships means because decentralised the urban separatist agenda was guided by the logic of bifurcation between the superior, the white, and the inferior, the black community. For instance, in *Inkinsela yaseMgungundlovu*, all disputes are handled by the king.

The underpinning of townships like Soweto is founded on this logic and the aim of the colonial government to locate people differently. It was also a form of population control. The superior (white) was to be located in the center, and the black masses in the periphery. The indirect rule sought to keep the Africans in the rural areas. However, this colonial system of indirect rule that sought to keep Africans within the confinements of the rural area was not watertight as there was an influx of Africans moving into the city for labour, leading to the massive growth of informal settlements (Hickel, 2015). This caused a great deal of anxiety for colonial administrators. Scott (1998) argues that what caused this great anxiety was the legibility that made the slums impossible to control. Furthermore, African urbanisation was viewed as disorderly and dangerous (Sapire, 2013; Hickel, 2015), as they assumed that slums would produce broken families and kinship disorder that would produce anarchy. They were assumed to be a health hazard.

The epidemic outbreak of Spanish flu in informal settlements in 1918 and the bubonic plague in 1904 which led to burning down of slums in Johannesburg fashioned the colonial government with reasons to re-settle the people. In 1918, this led to the development of the Western Native township along the periphery of the city (Eidelberg, 1997; Booyens, 2021). These outbreaks handed the administrators ammunition and justification for an authoritarian approach to take action against the informal settlements. The Stallard Commission of 1922, to establish health, maintains that the native should only be allowed to enter the urban areas, which are essentially white man creations,

when he is willing to administer to the needs of the white man and should thereafter depart. Beck (2013) and Phillips (2014) explain that the Public Health Act was passed immediately after the Housing Act of 1920 and the Urban Act of 1923. The Urban Act sought to regulate the movement of the 'natives' between the rural and the urban areas. This Act also declared Johannesburg a white man's area. The law also provided for the establishment of townships. The law required all Africans entering the urban area to report to the local authority and be assigned a hostel. Furthermore, the Slum Act of 1934 gave teeth to the government to destroy slums and relocate natives into a newly formed native village (Harrison & Harrison, 2014).

Clark and Worger (2016) illustrate that during the First World War, the population influx to Johannesburg, living in squatter increased. Moreover, the 1923 Act provided for the establishment of a separate venue for the black population without any financial assistance from the black taxation hoarded by the government. The first township in Soweto (name of the conglomerate of black townships on the outskirts in the south-west of Johannesburg). The national party rising to power in 1948 made short rifts and changes in the racist sentiments. The new government also considered blacks in white areas as temporary and not entitled to any political and social rights (Comaroff, 2024). Ngcukaitobi (2021) further details that the rights were only exercised in the homelands. In 1952, the Native (Urban Act) was also amended to restrict black people from white areas. The pressure to remove black people in areas like Sophiatown, Martindale and Newclare began increasing. This is the removal Nkosi writes about. The Group Areas Act of 1954 sought to cluster people in their ethnic groups.

Stalders (2022) explained that by 1960, the tightening of influx control with emphasis on homeland development had preceded. For instance, no black women were placed on the housing lists for family housing in urban areas. Permits were only given to men over 21 who were employed and had dependents legally living with them. Dubow (2014) adds that the permit could be cancelled if the holder was unemployed or considered not fit or not a proper person. Along with these laws, which sought to control black bodies and their movement, there were mass actions and activism against these apartheid laws. There were strikes all over Soweto and the rest of South Africa. The anatomy of resistance of the people of Soweto followed the colonial etiology structuring of power and law in the township. Hickel (2015) points out that this kind of resistance bred a particular kind

of resistance and political identities that were not present in the rural areas. Sibiya in Ngiyolibala places his characters in the transmission from this apartheid set into the post-apartheid. Therefore, the spatiotemporality of the novel is the political setting oscillating from the past to the future of South Africa. The politicised spatiality of violence and resistance, as Sibiya in the novel mentions, bred political strands of identities between men and women.

7.5.3 Political space, masculinities and violence

As mentioned above, the political spatiality (township) of resistance produced different strands of identities between men and women. This particular sect looks at how political spatiality shapes masculinity. The politicised spatiotemporality of Soweto socially engineered the fabric of politically hegemonic and marginalised masculine identities. Sibiya in *Ngiyolibala Ngifile* displays that masculine identities like Madonsela were shaped by the political processes and in the apartheid and this was also exhibited in the post-apartheid. Spatiality in this text play a role in the construction of identities. As a man in Soweto, he forms part of the marginalised masculinity, running away from the political killings. As he is exiled his masculinity transitions. As he comes back and gets a ministerial position, he chooses to live in the suburbs he transitions to a middle-class, bourgeoise hegemonic masculine identity.

Barker and Ricardo (2005) maintain that a gender analysis of men must consider the plurality of masculinities in Africa. As such, there are various descriptions of what constitutes manhood in Africa, such that manhood is: socially constructed; fluid over time and in different settings; and plural. They maintain that:

> There is no typical man in Africa and no single version of manhood. There are numerous African masculinities, urban and rural, and changing historically, including versions of manhood associated with war, or being warriors and others associated with farming or cattle herding. There are indigenous definitions and versions of manhood, defined by tribal and ethnic group practices, and newer versions of manhood shaped by Christianity, and by Western influences, including the global media (Barker & Ricardo 2005 in Mthembu, 2020)

The masculinities in the texts are shaped by their political spaces, places. The apartheid spatiotemporality (time-space) is the mode in which political identity of men and women emerge. This novel centres around a woman, Khanyisile's rape experiences. However, this reading focuses on how gender and, particularly masculinities play out in the text as a mode constructed by places and spaces. A stance which does not nullify the women in the text; however, focusing on understanding the men, who are antagonists, perpetrators, and beneficiaries of women's marginalisation, place, and space. Morell (1998:607) defines masculinity as a collective gender identity and not a natural attribute. It is socially constructed and fluid. Morell explains that there is not one universal masculinity, but masculinities. Morrell's definition is useful in analysing masculinities in the novels as their construction is influenced by places and spaces.

This reading focuses, firstly, on Madonsela, who is the husband of MaKhoza, and the father of Khanyisile. He has raped and impregnated his only daughter. Madonsela's profile represents post-apartheid/post-struggle masculinity in South Africa. He was involved in the struggle for emancipation from apartheid, where he led a political organisation. As a result of the bloodbath and political assassinations, he was forced to move to Soweto and later to exile in Zambia. He comes back from exile, where he is awaited by a Ministerial position and parliamentary membership owing to his efforts and the sacrifices during the difficult times. The places and times he lives and exists shape his masculine identity. He is respected by everyone, including his daughter *Khanyisile*, who admired him before he assaulted her.

> *Uma ehamba kungathi kuhamba inkosi yesizwe esithile. Uphahlwe ezinye izicukuthwane. Uswenke uyaconsa. Wayehamba ephahlwe njengophawu lwenhlonipho (Pg. 46).*
> When he walks you would swear a king of a certain nation is walking. He is surrounded by VIPs as a sign of respect. He is well dressed.

Xaba (2001) explains that post-struggle masculinity refers to the type of masculinity that was dominant during the days of apartheid (in the 1970s and 80s). In response to the call to overthrow the apartheid regime, men were recruited and left the country to join the liberation movements. Upon the dawn of democracy, these comrades and political leaders came back home to assume

leadership, and swiftly transformed from militancy to maintaining order. It is also worth noting that this gender identity was constructed around the characteristics of opposing the apartheid system and political militancy. Boys attempted to position themselves, consciously or unconsciously, in alignment with hegemonic standards as a central mechanism for establishing/maintaining an effective masculine identity. This form of militant masculinity was what most boys/men at the time sought to cultivate. Xaba further notes that this masculinity was constructed side-by-side with the 'street' masculinity, which was disparaging towards women, thus struggle masculinity was tainted with negative behaviours towards women.

Examining Madonsela's character, his construction of masculinity centres around a politicised and violent space in the township. Madonsela's masculinity shifts contextually as he is positioned by the conflicts and the milieu he exists in at the time, in resonance with Connell and Morell (2002), who state that masculinity is constructed historically and contextually. His (Madonsela) masculinity is constructed by the violent political setting in South Africa. The war between political parties and the broader context of apartheid resulted in the internalization and appraisal of violent masculinities as heroic. Hegemonic masculinity was then constructed around heroism and violence, therefore, each man with political aspirations positioned themselves about that hegemonic standard of masculinity.

In the South African context, violence was condoned and legitimised as a first-line tactic in resolving conflict and gaining ascendency within the political space. Hegemonic masculinity refers to that which constitutes a 'real man' or forms of 'successful masculinity.' These standards or norms of masculinity or masculine behaviour are often culturally informed or culturally bound. In this sense, hegemonic masculinity is used to refer to expected norms of masculine behaviour and self-presentation, conventions (Mfecane, 2008), or ideal standards of masculinity. Madonsela is a political leader and in terms of this political context is seen as a 'successful man' owing to his strength in leadership and the sacrifices he made during the struggle against apartheid. His family was assassinated because of his politics, and the level of violence he has endured gained him ascendency and an important role in the society. When there is a mass killing, Madonsela goes to the scene to see what has happened. This introduces us to Madonsela in his role as the prominent leader.

Nokho amanye amaphoyisa ashesha ukumbona uMadonsela. Alikho elalingathi kalimazi, kwazise phela ungomunye wabaholi abaqavile kwezombusazwe kuleli lokishi (pg. 48)

Some police officers were able to easily identify Madonsela. They all knew him; he was one of the prominent politicians in that location.

As the story progresses, with the assassination of his political friend, *Ndlela* and his family, Madonsela is forced to leave his home and move to Soweto. He is then helped by a friend to escape to Zambia, as people are still hunting him. He comes back to South Africa after 10 years. After being chased by a group of people who wanted to kill him:

Wabuyela esihlotshone ayeshiye kuso oMakhoza noKhanyisile wabachazela ngosekwenzekile, qede wabafaka emotweni bagcwala iziganga bengazi lapho babebalekela khona. Bazithola sebeseSoweto. Ngokuzwa umoyana wokuthi kuyasolakala sengathi wasinda kulokhu kuhlasela, wagcina eye ekudingisweni. Wasizwa ngothile ukuthi afudukele ezweni laseZambia, nokuyilapho ahlala khona iminyaka ecela eshumini. [pg 19].

He went back to the relative's house where he had left Makhoza and Khanyisile; he explained what had happened to them. He took them and they left. They got to Soweto. When he heard rumours that they know he survived, he went to exile. He was assisted by someone to escape to Zambia, and he stayed there for 10 years.

Coming back to the democratic South Africa grants him respect and recognition. He is further able to maintain his identity as an ideal form of man in post-Apartheid South Africa. In his development of the character the author shows how the world views him as a 'perfect/respected man' whom no one would believe capable of rape. Sibiya presents this type of 'perfect' masculinity and shows that irrespective of power or perfection, he is capable of raping; thus, rape is not only perpetrated by unknown, marginal and ugly men. This is a critical point in a society where men are protected

by their status. Khanyisile notes this when her mother, MaKhoza, asks her to sweep the rape under the carpet because of her fathers' status:

> *maKhoza: Cabanga igama lethu lizohudulelwa phansi kanjani, uyihlo esevele ngobubi emaphephandabeni. (pg. 47a)*
> *Khanyi: Ngiyabona mina manje ukuthi umuntu ocatshangelwayo kulesi simo ngubaba, hhayi mina. (pg. 47b)*
> maKhoza: Think for our name, our reputation, if your father is shown in a bad light.
> Khanyi: It is clear to me that the only person you are thinking of is my father, not me.

These 'powerful' men construct their masculinity around rule and control; therefore, they deem themselves untouchable. *Madonsela* rapes *Khanyi* because he understands that his power would protect him. Furthermore, as compensation for their sacrifices, they view luxury, expensive cars, clothes and women as something they are entitled to have in excess.

The political transition of the ANC into government was accompanied by changes in the gender order. ANC leaders were forced to create new gender norms and behaviours to meet the democratic requirements of women's rights and equality.

This became problematic, as the women's rights values were a world away from struggle masculinity. Therefore, the way they viewed and objectified women did not change. This is reflected in the way Madonsela views his own daughter. The African concept of family seems to be thrown out of the window. Xaba (in Morell, 2001) further notes that struggle masculinity considers all women to be fair game. Thereafter, the former liberators become enemies of the people. These are the questions and problems raised by Sibiya in his work - the problems and contradictions of post-Apartheid South African masculinity. He critiques and challenges the manner in which these men portray their masculinity, through their use of violence to validate their manhood. Sibiya has successfully traced how this masculinity is historically constructed through political violence and the repercussions of such constructions. The novel does not glorify hegemonic masculinity and shows its detrimental effect through constructing it as antagonistic.

Khanyisile, in this novel, is given agency to challenge this hegemonic masculinity. Her mother begs her not to go to the police station to open a case against her father. Instead of listening to her mother, she runs away from home and prefers to live on the street. Running away symbolises defiance against hegemonic masculinity. She represents the protest of femininity against the systematic silencing of women by hegemonic masculinity and society. She leaves her stable home and lives in a dangerous town in order to report her father.

> *Kodwa noma sekuthiwani, umaKhoza wayengeke akumele kuboshwe umyeni wakhe. Wazimisela ukuthi uzokwenza konke okusemandleni ache ukuthi umyeni wakhe agcine engabashwanga*
> *Mntanami, ngicela impela uyigudlule le ndaba yokuvula icala, ngiyakuncenga. Ngizokwenzani noma yini oyifunayo empilweni yakho. Ngahlupheka kakhulu Khanyisile ngeke ngisalunga ukuphinde ngibuyele ekuhluphekeni. [pg 42-43]*
> No matter what happens, Makhoza was not going to allow her husband to be arrested. She told herself that she is going to do all that is in her power to make sure that her husband is not arrested.
> My child please, just ignore opening a case, I beg you. I will do whatever you want. I have suffered enough; I won't allow myself to go through that again.

Khanyisile finally runs away and gets her father arrested. At the police station, the police officers instantly believe her, in contrast to her mother. Madonsela's arrest displays the symbolic fall of a neo-colonial form of masculinity that perpetuates violence against women in the post-apartheid era. Sibiya has been able to successfully show how these masculinities are constructed, and to critique them. He shows that rape is not stereotypically only committed by poor people who have limited access to sex because they do not have money; he shows rape as violence.

7.5.4 Home: *ikhaya* spatiotemporality

Home is another spatiotemporality -a place and time that is a site of identity construction in this novel. In the novel Madonsela and his family change homes from Soweto, to exile, to the Johannesburg suburban area. There are implications and for each place and how the identity of characters changes. Home has mostly been considered a spatiotemporality of safety, peace and tranquility. However, home for Khanyisile in the novel because a space of violence when her father rapes her. It is also a space and place where identity is constructed and maintained. the praxis of Gender as in identity also takes place at home. Home spatiality becomes a space for the establishment and gender binary. The praxis of being a man and a woman takes place and is maintained at home. In this novel, gender roles are practiced and maintained in the body and at home. A geography and gender scholar, Massey has alluded to the fact of a home as a space of women's confinement.

She maintains that in examining gender in relation to spatial inequality, Massey argues that women have often been confined to private spaces such as the household, whereas men can move through public space unhindered. As previously mentioned, Massey argues that time is associated with dynamism and movement, whereas space is seen as flat and static. This distinction, Massey (1994) argues, contributes to our understanding of why space is typically 'coded female and denigrated.' Women too were confined to and associated with this fixed space as Massey goes on to state that 'women's mobility… is restricted – in a thousand different ways, from physical violence to being ogled at or made to feel quite simply 'out of place' – not by "capital", but by men'. Home is that restricted environment. It must also be noted that the home and the house are first objects of socialization closely exerted on the body.

Carsten and Hugh-Jones in McDowell (1999) further clarified that the house and the body are intimately linked. The house is an extension of the person; like an extra skin, carapace or second layer of clothes, it serves as much to reveal and display as it does to hide and protect. House, body, and mind are in continuous interaction, the physical structure, furnishing, social conventions and mental images of the house at once enabling, moulding, informing and constraining the activities and ideas which unfold within its bounds. A ready-made environment fashioned by a previous

generation and lived in long before it becomes an object of thought, the house is a prime agent of socialisation. Moving in ordered space, the body 'reads' the house which serves as a mnemonic for the embodied person. Through habit and inhabiting, each person builds up a practical mastery of the fundamental schemes of their culture. (Carsten & Hugh-Jones, 1995)

For instance, in the novel Madonsela has reasoned that his wife should not be working but tending to his sexual needs. This sect probes the coloniality of place and focuses on the spatiotemporality of a home a spatial zone for identity configuration. Home in this text has implications for identity formation and how that plays a role in the representation of a place and space. Firstly, it is important to establish the historical concept of the connectedness of a home and gender identity. The concept of a home has evolved from its meaning in Zulu society and was also engineered through coloniality. The concept was also affected by capitalism and industrialization. The aim here is not to historicize homes but to demonstrate the relationship between home, place and space and gender.

7.5.5 Engineering a gendered home

A home in isiZulu is *ikhaya*, which is not a physical structure. The physical structure is *indlu*. *Ikhaya* has sentimental and socialization elements. *Ekhaya* (at home) can refer to an area you live in. In KwaZulu-Natal Natal houses were organised, some still are, into homesteads (umuzi; plural, imizi). Guy in Hickel (2014) observes that the concept of a homestead combines the house (physical structure) and the home (emotion, social and collective identity). Guy also posits that a home, house, and homestead are dynamic, and they change with historical conditions. Homesteads provide the basic organisational blueprint for the kinship system and embody the principle of social and cosmological order (Hickel, 2015). *Umndeni* (family) is the order of kinship for those who share *isibongo* (surname or clan name).

Bryant (1967) says that the Zulu social organisation had its foundations in the person and rights of *Paterfamilias* (the family-father). *Materfamilias* (the family-mother) did not count in that system, any more than in that of the Romans. With its feet firmly planted at rock bottom, upon the strong shoulders of paterfamilias, the whole Zulu family rested. The man was/is responsible for building up the family and the clan. Hickel (2015) further posits that the layout of the homestead models the ritual values and ideas about the organisation of the world… and the symbolic

presentation of the socio-cosmic system. The kraal (isibaya) is the physical and metaphoric centre of umuzi. The orthodox model and organisation of the Zulu homestead automatically organise gender and segments according to the ranks. These hierarchies are not organized like the western idea of hierarchy. It is not a chain of command and authoritarianism but about the relationship amongst the entities.

This displays the connectedness of gender, place and space. Spatiality, like in the novel, plays a role in demarcating gender roles. The economic activities take place at home, for that reason, there was no division between home and workplace.

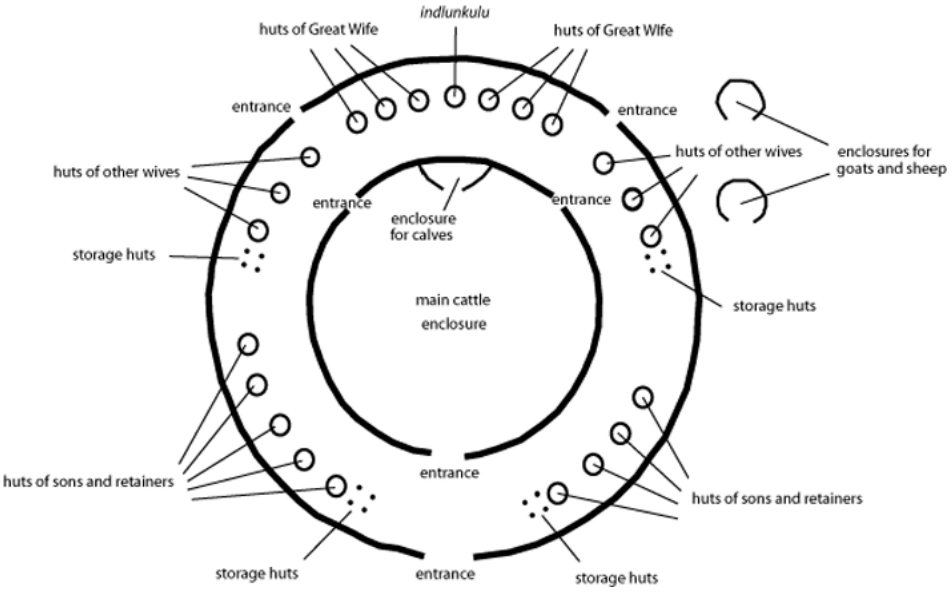

Figure 5: The structure of umuzi (Hickel, 2015)

If *umnumzane* or *umninimuzi* (the owner of the homestead or the head of the homestead) had polygamy, the homestead will be organized according to the wives occupation.
Shabalala (1999) explain these terms and their representations:

Table 5: Homestead organisation (adapted from Shabalala, 1999)

The first wife	Indlunkulu
Second wife	Iqadi/inqadi
Third wife	Ikhohlwa/ikhohlo
The gate	Isango
Kraal	Isibaya
Storage huts	izinqolobane
Sacred altar	umsamo

The spatiality of the home here is a clear example of an African-gendered home. structuring a home in this way. Colonialism and colonial officers like Theophilus Shepstone in South Africa also used and re-ascribed the homestead as a locus of indirect rule (Hickel, 2015). The colonial regime used the homestead to create a structural nostalgia for the migrant labour who had moved to townships and urban areas. Rural migrants cultivated a deep nostalgia for a highly idealized version of a home. Capitalism and the need for cheap labour in South Africa transformed the dynamics of home and gender. Men and women moved to the suburbs to seek out jobs as cleaners, domestic worker, and in the mines. Tyler (2012) explains how this phenomenon played out and how capitalism transformed a home and bodies for labour.

Tyner (2012) writes

> that in time, the division of family labour began to assume a new spatial dimension, on which (most) women and children were confined to the domestic sphere, separated physically and ideologically from men's activities in public sphere. The development of these separate spheres served very particular purposes, among which was the reproduction of capitalism itself. As more and more components of social reproduction tasks, including education, health and manufacturing. These were transferred from the household, and the home became a separate place in which the labour force could be indoctrinated [Tyner 2012: 14]

This separation of home and workplace resulted in the migrant labour system in South Africa, consequently leading to gender disparities. Unlike in capitalistic societies, labour and gender in Europe, where the primary function of women was at home, most African women also moved from the rural to the urban areas. They mostly worked in the domestic sphere. Bozzoli (1999)

interviewed in South Africa, reasoned that assumptions should also not be made that domestic services were entirely accidental as an occupation. Larger structural forces steered women towards this type of work and from their point of view, it was better than working in the farms. Factors such as firms (companies) declaring that they do not want women working there, and preparation by missionary education influenced women towards these jobs. Therefore, they moved to the city for their reasons, with some remaining at home, or the rural (Comarrof, 2024).

The structure of a home (*ikhaya*) from pre-conquest to colonial and post-colonial eras have always been attached to gender disparity. The practice of place and space, spatiality and spatiotemporality of a home, therefore, becomes a desideratum in the making and comprehension of gender; that is what it means to be a woman and a man. In the novel *Ngiyolibala Ngifile* a home, as much as it has always been considered a spatiotemporality of tranquility and peace, is depicted as a space of violence. It is the same place where Khanyisile is raped. Her decision to run away from home depicts a topophobic view of a home she had once loved. This view propels her to transgress from the home to a non-place in the cityscape. Violence in this way does not only displaces her but leaves her in a state of pariahdom and homelessness.

> *Ikhaya walizonda ngalowomzuzu, walibona lingeyona indawo yokuvikeleka nomfudumalo [pg. 45]*
>
> She hated her home from that moment, as she reasoned that that is no longer a place of protection and warmth.

Leaving home also signals desocialisation with the constructed modes of being and practice of space. These oppressive practices of space have violated her and sought to take away her agency. Places, therefore, can be a geography of silence for women. Rape is a practice of cementing hegemony and control of the body. Therefore, rape in this instance operates on the same plane as patriarchal spaces and places. The act of raping Khanyisile in the house was a violent spatiotemporal act of fortifying the ownership of space, her body and the home. Violence in spaces is a hegemonic act of reinforcing ownership and control over the body and the house.

7.5.6 Home and violent masculinities

It has been established that gender norms are also manufactured in the spatiotemporality of a home (ekhaya). Masculinity as a dynamic gendering of the body is positioned to practice space in a patriarchal mode. The practice of patriarchy denotes the body of a wife as the body belonging to a man. It is for this reason Madonsela is angry that his wife is working in eThekwini instead of tending to his needs. He also probed if Khanyisile has had sex and proposes to check. Beyond Khanyisile being uncomfortable, Madonsela's practice of space and patriarchy reveals details of how a woman's body is not her own in this case. The domination of the body is a praxis of hegemony over that body. Madonsela's masculinity's domination of Khanyisile's body reveals that he perceives the place and all that is in it, including Khanyisile as belonging to him to do as he pleases.

> *Madonsela: Awuthi ke ngibone ukuthi usaphelele yini?*
> *Khanyisile: Yini baba, ubungemane ucele umama kube nguye ongihlolayo?*
> *Madonsela: Ushayela mina umthetho Khanyisile? Unyoko ubeqeda ukwenzani? Angithi kumanje akekho ule eThekwini? Izinto zonakala nje ngoba engahlali*
> *Khanyisile: Angiqondile ukungakuhloniphi baba*
> *Madonsela: Uqondeni pho? Sondela wena ngifuna ukubona ukuthi usaphelele yini? [pg 15]*

> Madonsela: Come! Let me check if you are still a virgin.
> Khanyisile: Baba, couldn't you ask Mom to do that, to check if I am still a virgin?
> Madonsela: Are trying to tell me what do to? Don't tell me about your mother. Even now she is in Durban, and things are bad like this, because she is never home.
> Khanyisile: I am not trying to be disrespectful baba

> Madonsela: What is the meaning of this then? Come close! I want to check if you are still a virgin.

In this exchange, Madonsela uses *hlonipha,* which is the moral code of the maintenance of stability of a home, to rape his child. The moral code of *ukuhlonipha* (to respect) is inferred with patriarchal and age relations. The home's moral code is used as a silencing mechanism. Khanyisile knows that she cannot have a further exchange of words or disagree with the father, as this is considered disrespect or the breaking of the moral code of a home. Beyond its good morality, *ukuhlonipha* is used, in this case, as a tool of sustaining the hierarchical system of prominence, and consequently, it sustains a gendered sense of prominence and status in a home or space. In this case, Madonsela used his hegemonic masculine status pervading *ukuhlonipha* to cage the body of Khanyisile for rape.

7.6 Sexual violence and space

Rape and violence are not a post-Apartheid aberration but predates the colonial era in Africa. However, the complexities within which rape exists in contemporary post-colonial South Africa can be traced back to the recent history of colonialism and imperialism. According to Igbelina-Igbokwe (2013), colonisation deepened the gender disparity through entrenching and reinforcing discriminatory gender division of roles for women and men, which encouraged the supremacy and importance of men's roles over women's roles. These tendencies are displayed in the character of Madonsela. The systems introduced by colonialism denied women the use of public space and confined them to the domestic sphere. The implication was the further marginalisation of women and the negation of their economic, political and social roles. uMaKhoza should not be working, according to Madonsela. She should be tending for his sexual needs, as a result he blames her for the rape that was about to happen.

Morrell (2012) has noted that the present-day socio-political landscape of the country is a clear product of its colonial and apartheid past. From the beginning of the European settlement in 1652, the country's history has been marked by a brutal, violent struggle over land, with the forcible dispossession of the indigenous population. After 1806, when Britain took control of the Cape, there followed a century of military expansion, inland migration, the start of exploitation of

mineral resources, and armed conflict between the settler groups which notably culminated in the South African War (1899–1902). In 1910, South Africa came into being as a country, but remained a British colony until 1961.

Furthermore, colonisation of Africa has been informed and enforced through various types of violence. It also drew extensively on creating the *Other,* sustaining and institutionalizing difference, including sexual difference. Once race science had designated the *Other* as inferior or sub-human, this legitimized the use of violence to control and use them. Paradoxically, while the process of classifying an individual's racial identity arose out of a complex identification of class, sexual, and racial markers, once that person had been identified as belonging to a given group, the ambiguity of how to deal with that individual often evaporated in the face of the logic of colonial categorisation (Scully, 1995).

Thomson (2009) therefore concludes that in thinking about rape, colonialism, and the construction of community or a national identity, it is useful to note that in a patriarchal society, racial purity and sexual purity are not mutually exclusive. As the female body is the locus of reproduction, it becomes a site of immense concern to the male patriarch. In the colonial society, the black female body became a contested and owned space. Black females did not own their own bodies; therefore, raping and violating a black woman was not criminalised.

In historicising rape, Stoller in Gqola (2015) states that until the abolishment of the death penalty, no white man had been hanged for rape, whereas only black men were hanged for rape of a white woman. No black or white men were convicted of raping a black woman. If a rape victim were black, the crime would not be considered as seriously as it would have been if the victim were a white woman. In colonial scholarship, sexual domination has figured a social metaphor for European supremacy.

In tracing rape in the 1800s at the Cape, which was the centre of European rule, race played a part in determining who was most likely to appear in court as a victim of rape and who was most likely to be charged with the crime (Mthembu, 2024). The majority of the women involved in the cases of rape or attempted rape were black or coloured. Black and coloured men also overwhelmingly

made up the number of men charged. This class and racial profile of rape victims arose in part because of the dovetailing of race and class status in the nineteenth-century Cape, although a stratum of white labourers is evident in the records.

According to Armstrong (1994), during the apartheid years, it became obvious to activists concerned with gender issues that rape statistics were escalating and no one was commenting on it. It was unquestionable that rape was intertwined with the racial injustice of the apartheid system. As Heather points out, 'right up to the moratorium on the death penalty, no white man had ever been executed for rape, whereas the majority of people who were hanged in this country were actually hanged for raping white women.' However, instead of being perceived as a an abuse of human rights around which anti-apartheid protesters could mobilise, Heather believes that rape 'was seen as being just part of life', particularly for poor black women, who have experienced the triple oppression of race, class and gender.

Discriminated against economically, politically, and culturally, they have suffered abuse at the hands of both black and white men. The democratic, post-apartheid South Africa has been dubbed the rape capital of the world. According to scholars, at least one in three women would be raped in her life. Moffat (2006) argues that contemporary sexual violence in South Africa is fuelled by justificatory narratives that are rooted in apartheid practices, which legitimated violence by the dominant group against the disempowered, not only in overtly political arenas, but in social, informal and domestic spaces. the text displays the attitude the patriarchal thinking of spatial ownership and bodily ownership.

7.6.1 The city streets' spatiotemporality

Khanyisile has been struggling with dealing with rape, she does not sleep, has lost weight and has a lost her boyfriend Themba. She also thinks about the child she had with her father. What makes matters worse is her mother begging her not to open a case against Madonsela.

maKhoza (Khanyisile's mother) says:

> *Kodwa ke akufanele ngempela ukuthi kuze kube wudaba olufaka amaphoyisa lolu. Uma kuthiwa eyomndeni ayingenwa kushiwo into enje. Amaphoyisa angonamba bani ngempela? [pg. 33]*
>
> *Angikulahli Khanyi, yingakho ngithe mina kungcono siyixoxeni le ndaba njengomndeni sibone ukuthi siyixazulula kanjani [pg. 40]*
>
> This should not be an issue involving police officers. When they say you should not involve yourself in family affairs, this is what they mean. Who are police officers to involve themselves in like this?
>
> I am not taking sides Khanyi, that is why I said it's better for us to talk about this as a family and see how we solve this issue

In all these instances, Khanyisile's mother, umaKhoza begs Khanyisile not to report the matter to the police officers. For this reason, she decided to leave home. The act of transgressing from the home to the city is an act of defiance and also of agency. Transgressivity from a home, in this case, means gaining control of body, which has been confined and violated at home.

> *Uthe lapho wayesuka waphuma ngomnyango ngaphandle kokuthi vu ngomlomo wakhe. Wathi uyamemeza unina, wagaklaza isicabha ngemuva kwakhe, washatshula.*

Wagijima njalo okohlanya engazi ukuthi uyaphi… waqhubeka njalo, ehla ngomgwaqo…kungalolo suku okwamkhanyela ukuthi ziningi izizathu ezenza izingane zigcine sezihlala emgwaqweni yedolobha. Walibona iqiniso lokuthi amakhaya asephenduke imigwaqo, kwathi imigwaqo yaphenduka amakhaya. Yingakho izingane zibona kungcono ukuhlala emgwaqweni kunokuhlala emakhaya. Wafika ePark station lapho kugitshelwa khona amabhasi, waziphonsa phansi ekhathele eyimvithi, walala okomuntu ofile [pg. 45]

After that she quicky went out the door and did not say anything to anyone. When her mom attempted to call her, she banged the door after her, and ran.

She ran like she had lost her mind, not knowing where she was heading. She continued running, going down the road. It was on that day that she realized that numerous reasons led to children leaving home and living in the town's streets. She understood the truth that homes have turned to roads, and streets have turned to homes. As a result, children believe it's better to live in the streets than in their homes. She arrived at Park Station, where people catch buses, threw herself down because of exhaustion, and she slept like a dead person.

Interestingly she discourses on how the city streets become a home, and a home become streets. She alludes to the social aspect of space as crucial for meaning-making. There is a transgression of a home that takes place here. A non-place designed for mobility oscillates and becomes a social space. The changing of spaces is altered by the polysensorality which is her feeling about the place. Transgression to homelessness is influenced by her detest of her home. Moving beyond the limits and codes governing a space is considered transgression in geocritical terms (Westphal, 2007:47). The codes of a home are protection, hospitality and love, and these have been contravened by the violence in this place. By definition, there can be no transgression without the contravention of a code or rites.

As Khanyisile transgresses the streets, she passes the boundaries of the street codes. the codes governing the streets in the CBD are that of negotiating masculinities and thereby violate the feminine body. The Johannesburg city is constructed around historical and socioeconomic violence. Her body is unprotected because she has transgressed the boundaries of the walls of the home which is a guided space. This then means that her feminine body is unprotected from any place because at home she was violated by her father and in the streets, men will attempt to violate and rape her.

7.6.2 Street spatiotemporality and masculinity

The rules that govern the streetscape of South Africa are informed by subjectivity. The black bodies who live in the streets are deemed outcasts and a low cast in the capitalist hierarchy. Unlike Madonsela, who negotiates his masculinities with his political and financial status, the negotiation of masculinities takes another shape in the streets. In the spatiotemporality where the moral code is suspended, not entirely, for the daily existence. It is worth noting that living in this space is suggestive of having transgressed what is normatively discoursed as home. As a result, abjections are performed on the bodies of people who live on the streets on the premise of their location. To come back to the point of masculinity negotiation in this street spatiotemporality, men here are already subjected to the humiliation of being capitalistic outcasts. However, there are hierarchies of marginalization and an aim of climbing the hegemonic ladder. A female body that comes into the streetscape becomes a space for the negotiation of masculinities. This, in my view, is the condition of colonial subjectivity and its impact on masculinities.

The conditions of apartheid had an impact on the construction of masculinity, and as a result, political freedom also affected a whole facet of the African population, socially, economically, culturally, and sexually. The highly unequal society in the post-conquest epoch meant while some former marginalised groups gained economically and otherwise, many remained marginalized and perpetually competed for scarce resources. Economic freedom meant, amongst other things, access to sex and pleasure. Therefore, masculinity or manhood freedoms meant gaining access to both the money and sexual pleasures as a symbol of success. This is not to say that being in a lower economic status means not gaining sexual pleasures, but it does implicate the desirability aspect,

especially for people living in the streets. In this way, men in the streets also use the body of a woman through rape to negotiate their own hegemonic masculinities. The relationship between rape, as a violation of a female body, and masculinities is ideologically established.

Sibiya (2010) in the book draws a parallel between the home, where Madonsela is and the streets. He shows how the female body is not safe in both spatiotemporality that are deemed safe (home) and deemed unsafe (streets). The encoded semiotics in these spaces is the use of a female body to negotiate masculinities. In this way, Sibiya displays that the salient rules of constructing masculinities and viewing female bodies transcend space. The homosocial competition for access and masculinity, although centred around the female body, is not about the female body, but about the violent hierarchy structuring the relations between men themselves (Mthembu, 2024). Women, argues Ouzgane (2005), are not the centre of men's experience; men are. He further argues that misogyny is fuelled by the fear of emasculation by other men, the fear of not being manly and the fear of humiliation. This is not in any way an attempt to reduce women to symbols, but a focus on men's experiences and the way in which men's mimetic rivalries play out.

In the text, Sibiya portrays the dispossessed masculinity, who dwell on the streets and attempt to rape Khanyisile. Through these characters of *Otsotsi,* Sibiya shows two characteristics of rape and masculinity; firstly, he successfully debunks rape as crime committed by strangers or ugly, dirty criminals, but by fathers and other male relatives, who then make women and girls vulnerable to other attacks. Secondly, he displayed these mimetic rivalries of masculinity through the characters. When the gang attempt to rape Khanyisile, the self-appointed leader of the gang, Jet, who places a knife at Khanyisile's throat argues that he should be the first one to rape her. In that argument others say that he likes making himself a leader "*iboss".*

> *Ningabhedi nina, imina engibeke igoni kulo mntwana, so yimina engizoqala, kubhodla izwi eduze kwakhe kuze kunyakaze nommese entanyeni.*
> *Uyanya wena Jet, uyazi kuqala mina, namanje kuzoqala mina, man!*
>
> *(pg. 72)*

> *(Don't* speak nonsense, I was the first to put this knife on this girl. So, I will start (the rape)
> Don't speak nonsense Jet, you know I always start, I will start.

The conflict amongst these young men displays the homosocial competition amongst men and obsession to be on top in the social and sexual hierarchy; in this case, resulting in sexual violence. Masculinity, therefore, is not only about the dialectical relationship between men and women, but between men. Furthermore, and unfortunately, the female body and access to it through rape and dominance become symbolic of power amongst gang rapists.

> *Braza, ningalokhu niphikisana, hlabani icherry leyo nisishiyele sonke silambile (pg. 73a).*
>
> *Yifa njandini, kudala uzenza iboss lapha kimi kanti uqhosha nozero [pg. 73b]*
>
> Braza, stop arguing and rape this woman, we all want our turn.
>
> Die, you dog, you think you are a boss, but you have nothing.

Killing each other displays the second role of violence for men in gangs. Violence amongst gangs is used to resolve conflict. Beinart (1992) shows how violence is an accepted way of resolving disputes amongst African men associated with gangs, whose intensity and form vary over time and place, but importantly, it is not part of an 'unbreakable cycle'. African male associations and gangs, its suggested, played a key part in belonging and regulating the extent to which violence is used. Sibiya successfully shows how patriarchy is detrimental not only to women but to men as well. Mhlambi (2010) also argues that the gang's attitude to women in the post -apartheid South Africa also reflects shifting attitudes that have come to define modern African gender relations.

The colonial reconfiguration of African gender relations along European lines at the beginning of the nineteenth century contributed to an erosion of respect for African womanhood, and by the post-apartheid period, the position of African women had worsened (Comaroff & Comaroff, 1997). During the rapid urbanisation of the twentieth century, labour in major industries was reserved for males and women's supporting activities were denounced and criminalised.

This is reflected by MaKhoza's character, who is forced to sell clothes to earn a living. She is told by Madonsela to stop selling because he has promised to take care of her. Secondly, the way in which the young men treat Khanyisile displays their thoughts about women. The objectification of women results in normalising of violence against women. The presence of women in urban areas

gave rise to survival behaviours or what Musila (2009) terms “gynocratic transgressions” that were soon to alienate and disempower them in the racist political economy of South Africa. “Phallocratic anxieties” (Musila, 2009) significantly contributed to twisted perceptions of African women in the cities. Sibiya portrays this in his presentation of violence in the city. He shows how these boys normalise violating and using a black female body s a tool for negotiating masculinity, ascending the sexual patriarchal ladder, and using sexual violence to validate their manhood.

Rape, as Gqola (2016) explains, therefore has nothing to do with sex, but is concerned with power. Men use rape to construct and negotiate their own masculinity and power over the Other, who is a woman. The Otherness of women has been socially constructed throughout history, space and time. Madonsela’s wealth and heroism silence his wife, and he believes that it can also silence Khanyisile. This is not the case in the novel. Sibiya ends the novel with Madonsela being arrested. This is usually not the case in South Africa; however, in his work, Sibiya shows that there are other possibilities. This text is important in showing the interplay and intertwining of the colonial/post-colonial space, power, masculinity and rape.

7.7 Conclusion

This chapter addresses the notion of gender, coloniality, and place. Geocritical tenets used are to analyse place and space and their construction of gender. The chapter begins with referentiality, which historicises places in the novel. The second point is gender, space, and place and how these concepts are intricately interlinked. The section sought to understand the concept of gender from the feminist perspective. It moves towards understanding gender from a constructionist approach and an African perspective. The chapter also highlighted how rape. The notion of place constructed along gender revealed that there are different perspectives and construction of place along gender lines. This also highlighted the processes of engendering place and space. The section also focused on the construction of violence in space and the enacting of that violence on female and male bodies.

The second section is the spatiotemporality of gendering and violence. the section focused on the design of a township and how gender is represented. This violence in the township began in the founding of the township during the apartheid era depicted by Sibiya in the novel (2010). To analyse this, the chapter begins by understanding the history of the township designed by the apartheid regime. In this novel, the township is the setting, therefore, it was important to historicise it. The following section focused on spatiotemporality and the construction of masculinities. Masculinities in this novel are displayed as constructed along spatial lines. The politicised place and space construct hegemonic and marginalised masculine identities. These identities define themselves in accordance with the spatial locale they find themselves in.

The last points focused on how the engendered home has been engineered. This idea of a home focuses on the concept of *ikhaya* from an African perspective. This also extends to the idea of umndeni (family). This point focused on the differences between the township and the rural place and space. The following chapter focuses on the coloniality of being, apartheid, and place in *Iziboshwa Zothando* (Prisoners of Love). This novel was written by M.J. Mngadi in 2005 about interracial relationships during apartheid.

CHAPTER 8

MAJOR THEMES, RECOMMENDATION AND CONCLUSIONS

8.1 Introduction

This study sought to address the problem of literary criticism in isiZulu literature and the overall development of African language writing in South Africa. Unlike African literature in English counterpart, African language literary culture has been an ignored enterprise because of its characterisation as apolitical and assumed non-linkage to world literature. The study, therefore, sought to problemise this notion by recentring popular arguments using novel reading theories, like geocriticism.

The main research question. This chapter seeks to conclude this study while responding to the question of the social commitment of African languages literature in critiquing coloniality. It will review the preceding chapter and highlight their arguments. It will further summarise the key findings and themes. It will lastly propose recommendations for future studies and focus on African languages literature in South Africa.

8.2 A review of the study

African language literary culture and criticism continue to be an ignored enterprise because of its characterisation as apolitical in nature, its non-linkage to world literature unlike its' English counterpart, and its narratological stagnation and lack of inventiveness. The global epistemic tradition in literary criticism has kept this canon in the periphery. This study thereby sought to recentre African languages literature through re-reading themes applying the newly developed geocriticism paradigm in the scholarship of literary criticism to analyse these works.

The study sought to insert a geocritical approach and decoloniality in the analysis of space and place within the horizon of the African language's literary production. It also intended to problematise and expand the scope of literary criticism in African languages. This was achieved through a re-examination of the narrative function of place and literary toponyms in literature in

the context of decentralized despotism as a form of colonial rule and policy of governing place in South Africa. The works which was re-examined for spatial representations were Inkinsela yaseMgungundlovu (1960), *Ulaka LwabaNgu*ni (1988), *Iziboshwa Zothando* (2005), and *Ngiyolibala Ngifile* (2010). The works are located within the colonial and post-colonial temporalities.

This study aimed to examine the narrative function and representation of place, spatiality, and toponyms in African language literature. As contextualised in the research problem, the exclusion of African languages' literary production in literary criticism of global literature has created a stagnant development of this literary canon or its criticism. This results in the slow progress of using literary production in the intellectualisation of African languages in the academy and beyond. The overarching aim is to therefore review literary criticism in African languages literary production and insert a geocritical approach to this canon. The chapter discussed the implications of this study.

Chapter one to three

The first chapter introduced the study and established the research questions, aims, and methodology of the study. The second chapter reviewed literature relevant to the study
This chapter reviewed literature and solidified the argument that African literature in African languages has grown significantly and has always been committed to the critique of the socio-politics, coloniality, and subjugation of space. The point of departure for this section was to and explain what constitutes African languages literature.

The second point was to zoom into the thematic development of African language literature. Reviewing literature to display ways in which this canon has developed over time and the new thematic engagements that necessitate novel paradigms to extract the profound meaning of the literature considered immature. This section also highlighted the engagement of the isiZulu literary canon with space and coloniality. The theories were also discussed; from how past studies have focused on formalistic theories, postcolonialism, feminism, Marxism and ecocriticism. The following chapter introduced geocriticism as a theoretical framework for this study This chapter explained and discussed the genealogical development, scope, and elements of a geocritical theory.

The third point delved into the theoretical framing and methodology that has shaped the reading of African languages and the need for newer reading of African languages literature. The genealogical reading from formalism to ecocriticism displayed the scarcity of engagement with theories amongst African literary scholars. The section further explained ways in which this theory can be applied in isiZulu literature to expand how isiZulu literature is critically engaged. The study also expounded on decoloniality frameworks as critical points in understanding literature. The second point of this chapter was to explain how literary toponyms will be used as critical concepts to probe the presentation and representation in literary texts.

Chapter four

This chapter used a geocritical approach to read the coloniality of being and place. It sought to inserts the notion of referentiality, spatiotemporality and polysensorality in relation to coloniality of being in *Inkinsela yaseMgungundlovu*. The chapter analysed ways in which the colonial matrix designed place, dubbed *amakhaya* (homelands) and located it in a perpetual time-zone of backwardness in the modernity and colonial definition of civilisation. This concept of backwardness is connected to the term ubuqaba and this ontology is geographical. It also investigates the geocritical concept of spatio-temporality of the place Inyanyadu, and Mgungundlovu. The underlying notion of reading spatiotemporality is the concept of coloniality. Coloniality engages with the continuum of the colonial matrix of power in the supposed post-apartheid epoch (Mignolo, 2009). The reading of this chapter underscored how colonial space-time matrix remains intact. As a result, it is not yet Uhuru.

The chapter therefore sought to achieve three goals. The first goal was a geocritical approach to reading the coloniality of being in *Inkinsela yaseMgungundlovu*. The second goal was to understand how place is represented in literary texts through a geocritical approach and coloniality, pointing to a continuum of the colonial matrix governing the world (South Africa). The third goal was to highlight the intersection of colonial governmentality, the making of space, and being.

To achieve these goals, the chapter began by engaging the discourse of the nation-state formation and maintenance of the rural-urban dichotomy in South Africa. The idea here is to review how the

state formation leads to a dualistic political identity of the native- settler. These political identities in their rural-urban camps have epistemic implications such as an entrenched belief such as that the native in their rural camp is incapable of knowledge and is in many ways naïve (Ndlovu 2018).

Secondly, the goal of this chapter was achieved by displaying how in the post-independence and post-apartheid epoch, spatial dichotomy, epistemic camps, and economic zones have not been dismantled in the democratic era. As a result, the rural-urban with its implications remains intact. The thesis of the chapter further reveals how the spatial dichotomies created by the apartheid and colonial administrations remain intact. This means that the balkanisation of land and bifurcation of identities remain intact. This will be done through employing the notion of coloniality and Mamdani's (1996) notion of decentralized despotism. This notion explains that colonial form of governance was mainly racial, however, at some historical moment, it shifted from the racial to the tribalistic form of governance (Mamdani, 1996). The spatial distribution followed the epistemic and legislative pattern of a tribe rather than a race form of governance.

Lastly, the goal was achieved through probing how tribalistic forms have been/are being dismantled or perpetuated through this literary work. This was done by delving further into where the places under study are geopolitically located and how are they created. Spatiotemporality locates the spatial, historical timeline, and political timeline that influences the characters

Chapter five

This chapter, aimed to analyses how places are presented in *Ulaka LwabaNguni*. The dexterous novel written by Kubheka in 1988 is set between Ladysmith, Durban and Clermont. The novel falls within a writing tradition that seeks to critique the binary dialect of the urban, rural, traditional and modern development of life in South Africa. This novel has both been critiqued for this way of writing and also praised for its social commitment (Mathonsi, 2002, Canonici and Mathonsi, 2012). However, the interest of the section was a geocritical reading of places and their implications in *ULaka LwabaNguni.* The chapter's focus was understanding the underlying logic of coloniality in the making of places and how the author, Kubheka, writes to either critique or abate coloniality in the milieu of the novel.

The chapter used geocritical and decoloniality concepts and frameworks, such as referentiality, transgressivity, coloniality, modernity, stratigraphic vision to analyse the representation of places

The point of departure was the referential synopsis of *Ulaka Lwabanguni.* The second point was the analysis referentiality of places and identity such as the semi-urban areas, such as Clermont, the urban area like Durban, and the rural like Ladysmith. This section will focus on the ontology and the anatomy of the semi-urban areas and the making of the urban African.

It will also proceed to the analysis of *Ulaka LwabaNguni's* psycho-social spatiality identity representation of places. The third point of analysis is the stratigraphic vision. Stratigraphic vision is the present time-space that includes a past that flows (Shiyu, 2022) into to the present and the future. It analyses the transgressiveness oscillation and interlinks of the metaphysical places with the imminent places or lived places. The correlation between the world of the living and the place of the living dead reveals ways in which African epistemic thought conceptually conceives places and spaces. The landscape of toponyms originates from the place of ownership and belonging. The epistemology of a home resulted in ownership of space through the grouping of society to avoid the feeling of aloneness (Diale, 2024). The unconscious

Chapter six

This chapter engaged with the representation of places and gender in the post-apartheid epoch in the African language's literary canon. The chapters re-engaged the idea of gender, township, the city, and belonging in context as presented by E.D. M Sibiya in Ngiyolibala Ngifile. The chapter addressed the research objectives on ways in which toponyms, spatiality, and places are represented and used as narration in African language literature. It also looked at the role of gender in space and place.

It also addressed the contribution of the geo-critical approach in the literary canon of African languages. The chapter used the tenet of geocriticism of referentiality. Referentiality of fiction allows it to point to a recognizable place, real or imaginary, while also transforming that place to make it part of the fictional world (Westphal, 2011) The milieu or place in African languages literary canon has been read as abating coloniality and as apolitical. In this way, it constructed a

dialect meaning of place between rural and urban. The dichotomy of rural and urban depicted the urban as bourgeoise and a zone of being, disruptiveness, and immoral. While constructing the rural as peaceful and moral. The section shifted from the paradigm of the rural-urban dichotomy and read about the township and the city spatial zones of coloniality and representation. It further delved into the making of township spatial model through direct rule which later perpetuated the kind of political revolution of the town The chapter reads the city, township, and belonging through a geocritical approach to literature. Geocriticism allows a novel critique of literature

The chapter therefore used the tenets of place and belonging in the post-apartheid literature in African languages. The chapters read E.D.M Sibiya's representation of place and argued that he displays ways in which coloniality contributes to displacement. Therefore the chapter argued the social commitment of the etiology and ontology of the township. The focal point of the geo-critical analysis *Ngiyolibala Ngifile* for this chapter was engrossed in these places, their representation, and their overt and covert meanings.

Chapter seven

This chapter used the geocritical approach to read Mngadi's *Iziboshwa Zothando* (The Prisoners of Love) by M.J Mngadi. The critical approach focuses on the representation of coloniality of being and used a geocritical units of analysis to understand how M. J, Mngadi presents places and spaces in his literary work. One of the key themes that was discussed in the analysis is that of oscillation and transgressivity. Transgressivity in geocritical terms refers to the notion of oscillating between different spaces. It is underpinned by transgressing against the normative cultural, economic or political parameters set as finite measures of spatial belonging ((Eldiasty, 2022). In the context of Mngadi's work *Iziboshwa Zothando*, transgression was presented as a form of decoloniality of being. Mngadi presents transgressivity and the politics of race, place, feeling and belonging. He writes on a spatial oxymoron where loves become defiant in a space of hatred. In *Iziboshwa Zothando* love is also presented as a revolutionary decolonial transgressive act or unit of colonial disobedience. Love is presented as a way out of the imprisonment of coloniality of being of apartheid.

This chapter presented a synopsis of *Iziboshwa Zothando* while also highlighting the referentiality of places Mngadi writes about. This was crucial for a geocritical enunciation of real and fictional spaces. The second point of this chapter was mapping the city which sought to analyse the discourse of race and space. The third point of the chapter was to critically analyse the notion of *iziboshwa* (the captives) and its interlocution to place, space, and being. This point used the conceptualisation of a prison to understand the notion of place and being. This was discussed using the Foucauldian (1978) concept of panopticons. The last point was the analysis of polysensorality, love and place in colonial spaces. This section used a geocritical unit of polysensorality to understand how senses and feelings relate to spatial representation in Mngadi's work. The point of the chapter was to understand how transgressivity which is a geocritical analytical tool is used to cognize how Mngadi uses love as a concept of oscillation in the apartheid/colonial place, which he represents as a prison.

8.3 Major findings and themes

This section highlights some of the findings or major themes of this study. It underscores the research objectives and questions and how these questions were addressed in the study. The objectives of this study were to:

- Examine the representation and narrative function of places and toponyms in African language literature.
- To highlight the contribution and social commitment of the African language's literary canon in critiquing spatial coloniality
- Examining the strands of coloniality represented in African language literature
- To understand the impact of using the geocritical theory and decoloniality in re-reading African language's literary canon's social commitment in critiquing spatial coloniality

8.3.1 Balkanised spaces and identities

The findings of this study display that the notion of place and space are critical in the development of narration in African languages texts. Place is represented as a key aspect that construct and determine identities. The texts also display how the South African society is bifurcated. The balkanisation of places has contributed immensely to the construction of places and subjectivities of different racial, class and gender groups.

For instance, in Inkinsela the struct differences in identity between Ndebenkulu from the UMgungundlovu and the community men of Inyanyadu is shaped by the places they come from. The colonial design of places as rural and urban also shaped the kind of identities emerging from these places. The places are also shape by discourses and registers to speak and write about people in each space. For instance, there is a consistent depiction of people who dwell in rural as native uneducated, uncultured and unthinking while the city folks are constructed as educated, cultured and intellectual, progressive. Secondly, in *Iziboshwa* and *Ngiyolibala Ngifile*, the township is also depicted as balkanised by apartheid. Sibiya goes further to display violent implications of the balkanised places in the democratic dispensation that had promised to transform society. Belonging and being is also allocated according to the spatiality. For instance, the hinterlands, arid lands, townships, rural and shacks are allocated to black people and associated with blackness, while the urban, city, home, suburbs are allocated to whiteness. This is also a gendered, class and racialised affiliation.

Table 6: Balkanised spaces (self-designed)

Balkanisation of Space	
Urban	Rural
City	Township
Home	Streets
Suburb	Shacks
Metaphysical	Physical

The identities are constructed and reconstructed by space and place. The apartheid legacy of allocating space according to class, and race metamorphosed into unequal opportunities and access. This is clear in Sibiya's novel that the margins between the black elite and the poor, the township and disposed is thickened. Madonsela's character also transforms on the basis of the space he occupies. In the township, he aligned himself with a hegemonic masculinity of the time; which is a struggle character and hero. In the post-apartheid, he occupies an elitist bourgeois whose masculinity is shaped by his access, prestige and social circles. On the other hand, the young men in the streets have not access to wealth and violence is used to climb and maintain the hierarchy of hegemony.

8.3.2 Strands of coloniality and place

This study aimed to also understand the strand of coloniality and place in the texts. The study focused on the coloniality concepts of coloniality being, knowledge, and coloniality of power. These were read alongside literary geography concepts. The analysis displayed a relationship between coloniality and place in isiZulu literature. The relationship is premised on the notion of hegemony that uses place as a way to construct multiple identities. In the texts, each space and place played a role in the production of particular identities, and subjectivities.

Some authors point out that colonial hegemony is responsible for the construction of place and space and consequently identities and subjects. In these texts, there are spaces and places such as the town, home, streets, abroad, rural, urban, ancestral place, and township. In the novels, these places construct some form of subjectivity or are presented as a way of disrupting the subjectivity or politicised identities. Spatiality is also used alongside a kaleidoscope of political and politicised identity aspects to socially construct being, subjectivity and belonging or lack of. For instance, there are aspects such as gender, race, tribes, and nativeness as political identities. These aspects are sometimes used in a dialectal dichotomous fashion alongside spatial lines to draw distinction between human beings. Here are some of the examples of how places are used as identity markers in the novels.

8.3.3 Referentiality of literary toponyms

Literary toponyms placed a critical role in the bridging the gap between the real and fictional. The names used in the literary texts refer to identifiable places. The role of these names reconstruct the emotional connection of readers with the real spaces. This table demonstrates how these texts use real names of identifiable places to locate the literary texts within the real world.

Table 7 : Literary toponyms in the novels

Inkinsela YaseMgungundlovu	***Ulaka LwabaNguni***	***Ngiyolibala Ngifile***	***Iziboshwa Zothando***
UMgungundlovu	Marianhill	Soweto	Mgungundlovu
INyanyadu	Clermont	Johannesburg	Church Street
Dundee		EThekwini	Phayindane (Pinetown)
EThekwini		UThukela	eThekwini
EMzinyathi		Diepkloof	Wentworth
Glencoe		EMahlabathini	
Devon		Pretoria	
Thisayidi		EMelika	
Danawozi		Park Station	
		Kerk and Rissik Street	
		OR Tambo	

The role of these toponyms is referential in nature. That means they play a role of reconstructing the real in the fictionalized work. The real sets the novels in the realist space and therefore construct a space with a contested meaning of the realities the author is faced with. This places the literary work within the purview of whether the literary work has any social value or is useful the extent of being socially committed. In the context of isiZulu selected novels, the authors seem to strategically deploy literary toponyms as a key factor in placing the novel in a realistic setting. The mention of a particular place invokes meanings attached to that particular place. Each place has its own spatial identity which has been historically and culturally constructed for a long period. The

memory of a place is resurrected with the place being represented. For instance, in the novel the authors attribute the behaviour of some character to where they come from and or where they are located. People who come from the township behave differently from those who come from rural places. The novels also indicate how colonialism played a role in producing these different places and consequently, their identities.

8.3.4 African cosmologies of space

Another major theme is the conceptualisation of space and ecology from an African perspective. Kubheka, in Ulaka, presents that space in African cosmology is not only physical but metaphysical. The metaphysical or the spiritual world is presented as real as the physical realm. The interplay of these realms is used to critique modernity and colonial subjugation of indigenous knowledges and ways of understanding the world. secondly, Kubheka uses the sacredness of the metaphysical as a conceptual tool to critique the colonising space.

Secondly, the African justice system in the ways in which space. In Inkinsela, the meetings take place under a tree, which is understood as a court. Nyembezi centres these spaces as centres of justice and order, which do not exist in the European conceptualization of space.
Lastly, the centralization of the kraal in Inkinsela is crucial for understanding how Africans engage with space and place. For these men and the community, the greatest injustice beyond the land question is the theft of cows. The kraal and cows represent the centre of the spiritual and economic centre of the homestead. The theft of cows is tantamount to the theft of life itself.

8.3.5 Rural-urban nexus: places and native identities

In the novel such as *Inkinsela yaseMgungundlovu* and Ulaka LwabaNguni, the notion of place and space is presented to create binarity to construct distinct native identities. Places and spaces also play a role in distinguishing between rural and urban identities to display the urban identities as civilised and modern. For instance, in Inkinsela, Ndebenkulu's proximity to white people and his location as an urbanised man are presented as markers of his civilised and educated nature. This is

also presented alongside the tribal identities of people who live in rural areas who are presented as immature, naïve and uncivilised. A similar presentation exists in Ulaka LwabaNguni where Mphakamiseni's habitation in the urban space presents him as educated and civilised. However, both Inkinsela and Ulaka use this theme to subvert and mock these colonial binaries as absurd and limited.

Inkinsela mocks the identity of Ndebenkulu as a mimicry of whiteness and shows its shallowness. The novel shows that the collective knowledge of rural communities is as civilised as that of an English-educated man. In Ulaka, the identity of Mphakamiseni is also subverted and displayed as limited, as he is unable to use his education to appease his ancestors. The idea here inadvertently shows colonial mythology that associates particular attributes with places and spaces. For instance, the association of rural people with the attribute of naivety and urban people as smart and educated is challenged to show that European education is limited and not the only source of knowledge. In this way, these novels challenge the coloniality of knowledge and the coloniality of being. It lays bare the myth of colonial, Eurocentric knowledge as the only way of understanding the world. It was established that the native identity is a colonially fabricated identity to box and classify people.

8.3.6 Home & public space: violence and gender

The novels also collocated the notion of place and gender. Numerous places are presented as engendered. For instance, the concept of a home is presented as an engendered place, and it is also constructed along gender binaries. Public spaces are also presented as gendered or belongs to particular gendered. Home in this way in not a neutral ground, but a social constructed space.

For instance, in Inkinsela and *Ngiyolibala Ngifile*, a home is presented as a place with different meanings for men and women. For women, a home is placed under their primary care, and a place of work, while for men, a home is presented as a place of rest. For example, in Inkinsela, when Ndebenkulu is planning on visiting the Mkhwanazi homestead, maNtuli is responsible for preparing a place to sleep for him. MaNtuli is also responsible for cooking and taking care of the family. Mkhwanazi's place of work is the public space, while his home is the place for resting.

Another example is how Madonsela is unhappy with the fact that maKhoza works in Durban, he feels that she should be home taking care of the family. His work is done in all spaces and abroad, but home becomes a place of rest for him as well. In the texts, however, a home is also presented as an unsafe place for women. For instance, in *Ngiyolibala Ngifile*, Khanyisile is raped in her home. Upon running, she says that she now understands why other kids would rather live in the streets than at home. She says that a home is as unsafe as the streets for her. Sibiya in *Ngiyolibala Ngifile* disrupts this notion that engenders a home as a safety net for women, where violation cannot happen. He untangles the synonymous collocation of home with women by presenting maKhoza as a working woman and Khanyisile as a child who thinks of a home as an unsafe space.

Another aspect presented in the novel also is how the colonial matrix of power enters the space of a home and public space to colonise it and use it to subjectivise women and exploit men for labour. Secondly, this matrix of power, on the other hand, creates a violent public space for both women and men. The chapter analysing *Ngiyolibala Ngifile* laboured in undressing the colonial historical construction of a gendered home. It highlighted how public spaces, particularly at the height of apartheid, became an unsafe space for black men and women. The novel also displayed how the postcolonial conditions have led to young men moving to the city to live in the streets, and with that was preceded by violence for scarce resources.

8.3.7 Race and public space: racial spatial discourse

The novels also presented how colonialism and the apartheid regime racialized the public space to enforce the notion of belonging. The novel *Iziboshwa Zothando* opens with a demonstration of how racialised places operated during apartheid. Public benches, swimming pools, and buses were tagged with either black or European to display belongings. The city in the novel displays a deeply racial with black people movement curtailed through legislation. In the novel, colonial logic and its racist nature is also subverted and shown to be grotesque and misinformed.

Mngadi in Isiboshwa, uses the characters to also show the absurdity of apartheid laws that governed the use of public space. The chapter analysing *Iziboshwa* explains the origin of the notion of race and also shows how to show how Mngadi strategically uses his novel to teach and

undermine racism as unjust. The colonial regime did not only unjustly colonise racial public spaces but also racialised habitation in South Africa. For instance, the township as displayed by Sibiya in Ngiyolibala, was designed for black people to move away from the city that belonged to white people. In Inkinsela, there are particular places where black people are not/were not allowed to stay. In *Iziboshwa* to move to the city as a black person, you needed to present a pass and special. The authors painted a grotesque picture of South Africa as a deeply racial society. This demonstration shows how the authors used places in the novels as social commitment towards to critiquing coloniality. While this study had particular findings of how place and space are represented in African languages literature, there were particular limitations to this study.

8.4 Limitations of this study

One of the limitations of this study is that this study used a sample size of four novels and did not cover the whole scope of each author's work to understand how they deal with the question of place and space in their whole body of work. This is due to the nature and quantity of the thesis which can cover the whole scope of the body of work of the authors. The second limitation is that because this is a qualitative study, the one author who is alive, E.D.M Sibiya could not be interviewed to understand his oral view on how he thinks about writing about places and space in literature. Had this study been a quantitative study, it would have become unstructured for only one author to detail the question of places and spaces for their work.

The third limitation is the theoretical frame of geocriticism and decoloniality. While these frameworks are instrumental in understanding spatiality in literary works, there are limitations of overlap between this theory and postcolonial theory. Postcolonial theory deals with the question of place and displacement as well. However, as has been discussed, postcolonial theory has been applied and the researcher aimed to test other theories and to focus on other theoretical questions. Therefore, the researcher did not focus on the question of displacement as this was a major colonial and apartheid tool in dealing with spatiality in South Africa. Secondly, there are no African and South African-based theories that deal directly with the question of place and space in literature. These limitations lead to some recommendations of other opportunities for the future focus of other studies in isiZulu literature and African languages literature.

8.5 Recommendation

8.5.1 Shifting the discourse of African language literary criticism

This study sought to shift the discourse of African language literary scholarship from normative theories and postcolonial debate to a geocritical framework. African scholarship has been stuck in the quagmire of repetitive theoretical framing. Several research articles, and MA and PhD dissertations have either focused on structuralist and feminist scholarly engagement. This research sought to insert another discourse of focusing on spatiality as a unit of criticism. This opens up literary criticism to the nuanced and creative theoretical framework, opening new questions and understandings of African literary writing. As the findings demonstrate, this theory opened new avenues of understanding of coloniality and space, thus shifting the concept of the political and social commitment of this literary canon. As a recommendation, scholars should continue probing other themes beyond the language and the gender question in African literary texts. The concepts of places, space and coloniality in literary texts are open questions that require probing and writing. Moreover, scholars can also take an intersectional approach to texts, combining, space and gender, space, gender and class or space, race and class for a nuanced reading of literary texts in African languages.

Another open question is the concept of the Anthropocene, eco-critical approaches to African languages literature. The relationship between the environment, human and literature has been well established and written. However, in African literaty scholarship, there is a scarcity of conceptual frames of probling the representation of environment in literature in African languages.

More than this, the concept of the Anthropocene has been critiqued for its valorisation of Euro western universalism. This idea of the destruction of the environment does not consider different planetary histories and is archived beyond western thought. This means, the histories of Indigenous people with their relationship with the environment is forgetting. Secondly, the colonial co-opting of the environment into the quest for advancing capitalism and industrial revolution is not considered as well. Therefore, it is crucial to develop and write on what Santos (2014) has dubbed the epistemologies of the South. Menon (2022) has also thought through the concepts of the global south in understanding the world.

Moreover, there is a wealth of concepts of understanding place and space in what Toyin Falola (2017) has dubbed the ritual archive. This concept and cosmologies are not written and used to read spatiality and nature in African languages literature. For instance, the concept of inkanyamba (mythological water creatures) can be used to read nature and its literary tropes.

8.5.2 Opportunities

Intertextuality

Other research opportunities are an interdisciplinary approach to African languages literature that includes African languages literature and African literature in English. These approaches can be critically read in any theory. This will also eliminate the notion of these texts as existing in binary poles. This kind of research will display a nuanced comprehension of the political and the oral. While the texts may be engaged in different themes, they may be points of contention. This will also centralise African literary scholarship comparative literature within Africa and the global South. Translanguaging can also be a tool for analysing African languages literature in South Africa and in the global South.

Secondly, there are opportunities for writer to focus on the futuristic and metaphysical spaces as an innovative way of writing. Writing in this way will expand the thematic scope of literary engagement. This can also be extended to writing about the city in the postcolonial South Africa space. Thirdly, another opportunity is the development of translation of literary text. This practice seems to have been abandoned from the apartheid era to the post-apartheid era. Translation of literary texts within African languages can also enlarge the debate of literary scholarship and cross-reading of texts in African languages like isiZulu, Tshivenda, seSotho, sePedi etc.

The last aspect to also focus on is the quantitative methodology in African language literature. The quantitative approach has not had much impact in literary studies. That is because of the theoretical climate and focus which has turned the attention towards the social, cultural, economic and political context. Re-engaging with this approach can also lead to more autobiographical approaches to writing about literary writers.

Implications for theory in African language literature

Space and place in African language literature has mostly been conceptualised through a postcolonial lens, alongside other structural and post structural nuances of analysis. By applying a geocritical lens in the epoch of spatial turn, in literature in African languages, scholars may uncover novel intersection of geography, narrative and identities. This approach leads to a revaluation of traditional literary theory and analysis, through a focus on spatial constructionist view and contestation within the texts. This is crucial, particularly for the African language canon, as it provides richer interpretation of historical, political and cultural narrative nested in the continuum coloniality.

The colonial legacy in South Africa lingers as a matrix of power and knowledge that continuously shapes literary praxis (writing & reading) and theory. Consequentially, this matrix of power, continues to maximise the binaries of dealing with African literature in English and in African languages. Therefore, experimenting with the concept of coloniality unveils the power matrix that continues to marginalise literature in African language writing, reading and criticism. De/coloniality in literature foster a nuanced understanding of how literature can serve as a tool for resistance and highlight the agency of African writers and communities against colonial subjugation.

Practically, this experimentation with new literary forms, reflects and unpacks the complexities of the colonial, and contemporary African experiences scribed in African languages. Critical theory practitioners, students and writers may draw from the geocritical theory to analyse and craft narratives exploring the themes of politics of home, city, displacement, migration and belonging in apartheid and post-apartheid milieus.

8.5.3 Conclusion

The aim of this study how to understand how places are presented in isiZulu literature. The study aimed to use geocriticism as a key theoretical tool to unearth how isiZulu novel authors have used spatiality to critique colonialism and apartheid. Some of the key findings include the notion that spatial representation is used collectively with other social identity construction markers such as race, gender, class, tribes, etc. The chapters of this study covered all other aspects the representation of spatiality and space which are summarized in this chapter.

This chapter sought to summarise the key point of each chapter of the study from the introduction. The second aim of this chapter was to highlight some of the main findings of the study and recommend some of the key themes for future research. The last aim was to conclude the study

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Appendices

10.1 Appendix 01: South African Historical timeline

Years	Events
	African beginnings
BC	Civilizations across African countries and cities; Nubia, Kemet (Egypt), Great Zimbabwe, Kingdom of Mutapa, Kush (Ethiopia), Axum, Carthage, Ghana and Mali.
Millennia BCE	Ancestors of the Kalanga, Khoi and different San communities living in Southern Africa
AD 250-600	Ancestors of the Bantu-speaking majority begin to settle south of the Limpopo River, KwaZulu, eSwatini and Mozambique.
1488	Portuguese explorer, Bartolomeu Dias reaches Mossel By and names the Cape of Good Hope, the Cape of Storms
1400-1600	Khoi communities settle in the Mossell Bay and Peninsula trading with other African counties and Europeans
	Colonial era
1652	The Dutch-East Indian Company establishes the Cape Colony to a full settlement through slavery.
1652-1795	Beginning and expansion of the Afrikaners (boers); slaves imported from Indonesia, India, Indonesia and Mozambique.
1795	The British occupy the Cape Colony from the Dutch

1803	The Dutch regained the Cape Colony by treaty
1809	The British reconquer the Cape Colony
1816-1828	UShaka KaSenzangakhona establishes and reigns over the Zulu Kingdom, and wins wars
1816-1817	The Ndwandwe under UZwide KaLanga crushes abakwaMthethwa in a battle
1826	UShaka KaSenzangakhona defeats and disperses the Ndwandwe
1828	UShaka KaSenzangakhona is murdered by uDingane
1828-1840	UDingane Reigns over the Zulu nation
1836-1839	The Afrikaner begin settling in KwaZulu. The battle of income (Blood River) took place on the 16th of December, between the AmaZulu regiments (amabutho) and the Afrikaners
1839	On March 25th uDingane allows the Boers to settle in the South of uThukela. The Boers establish the *Repuliek Natalia* with the capital Pietermaritzburg named after Piet Retief and Gerrit Maritz
1840- 1872	UMpande Reigns over the Zulu nation
1843	Britain Annexes Natal
1852	Orange Free State and Transvaal are recognised as independent Afrikaner republics
1856-	Cetshwayo begins sharing with his father Mpande after defeating his brother Ndodakusuka in December 1956. His father died in December 1872
1872-1879	UCetshwayo kaMpande reigns the Zulu nation

1867	Diamond mining begins in Griqualand West
1879	The battle of Isandlwana occurs with *amabutho* (the regiments) emerging victorious. Cetshwayo was captured in July 04 and sent to Cape Town
1879-1913	UDinuzulu ka Cetshwayo reigns
1867	Diamond mining begins in Griqualand West
1883	The scramble of Africa meeting in Berlin in Germany
1886	Gold mining commences in the Witwatersrand
1899-1902	The war between the Whites: Britain conquers the Afrikaner republic
1910	The Cape Colony, Natal, the Transvaal and the Orange Free state join to form a Union of South Africa with only whites enfranchised in the parliament.
1912	The ANNC (South African Natives National Congress) is founded: and later becomes ANC (African National Congress)
1913	The Native Land Act is passed, preventing African land ownership. A series of segregation laws begin
1913-1933	Solomon Nkayishana Phumuzuzulu Maphumzana kaDinuzulu reigned over the Zulu nation. One of the original founders of Inkatha kaZulu (later IFP)
1939-1970	The National Place Names Committee of formed to adapt change and adapt names from indigenous languages to either Afrikaans or English. From 1970 its highly concentrated on Afrikaans (Neethling 2007)
1933-1968	Cyprian Bhekuzulu reigned over the Zulu nation

	Apartheid era
1948	The National Party wins elections and begins to apply the policy of Apartheid
1950	The population registration Act classifies people by race and the group areas Act demands that people reside in racially zoned areas.
1960-1970	Pan-Africanist Movements like PAC and AZAPO call for the name of the country South Africa to be changed to Azania (Neethling 2007). 1964s, a number of ANC and PAC leaders are sentenced to life imprisonment
1968-2021	Goodwill Zwelithini kaBhekuzulu reigns over the Zulu nation
1976	June 16 Soweto uprising
1984-1986	Widespread resistance to the apartheid regime and violent responses by the government. State of emergency declared in 1986
1986- 1995	Violent conflicts between the ANC, Inkatha and UDM in KwaZulu Natal and on the Witwatersrand.
1989	DeKlerk succeeds Botha
1990	DeKlerk unbans the ANC, PAC and SACP and releases political prisoners.
1991-1993	Formal CODESA negotiations begin and proceed and an interim constitution is endorsed in 1993
	Coloniality/neo-apartheid era
1994	South African democratic elections take place on the 24th of April and Nelson Mandela is the first black president in a democratic South Africa.
1996	A democratic constitution is adopted in May

1998	The South African Geographical Name Council in established according to the SAGNC act of 1998 (Act.no 118 of 1998)
1998- late 2000	A series of street, city, and building names are changed.
2015	Rhodes Must Fall and Fees Must Fall movement call for university statutes, names of halls and streets to be changed (Ndlovu Gatsheni 2018)
2021- to date	UMisuzulu kaZwelithini reigns over the Zulu nation

Designed By Sanele Mthembu (2023)