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REPRESENTATION OF SOCIAL FORMATION IN POST-APARTHEID SOUTH AFRICAN LITERATURE

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A Thesis Submitted to the Graduate School in Partial Fulfilment of the Requirements for the Award of Master of Arts Degree in Literature of Egerton University

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DECLARATION AND RECOMMENDATION

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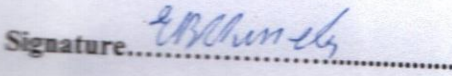

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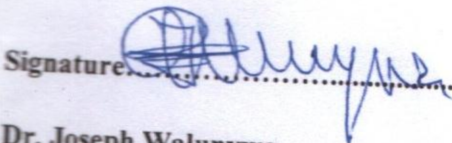

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DEDICATION

I dedicate this thesis to my father Samwel Kiprotich Soi, and my mother, Elizabeth, for their love, admiration, adoration and friendship. Thank you for surrounding me with your love.

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ABSTRACT

Post-apartheid South African literature is turning its attention away from an exclusive preoccupation with race, to ponder the vaster socio-political and cultural terrain that has been in the making since the end of apartheid. The study sought to investigate the ways in which post-apartheid South African literature engages with the increasingly complex social formation of the "New" South Africa. It outlined the South African post-apartheid reality in a historical and social context; demonstrated the representation of the unfolding of the process of building the Rainbow nation; and accounted for the paradoxes in the pursuit of the Rainbow dream. The study operated on the assumptions that South African literature grows out of a culturally, economically, psychologically, politically and ideologically complex social reality; that the building of the Rainbow nation has been a slow process marked by inconsistency; and that South Africa today is a site of paradoxes inherited from the unresolved cultural, economic and political contradictions of the apartheid era. The study focused on four novels: K. Sello Duiker's *The Quiet Violence of Dreams* (2001), Phaswane Mpe's *Welcome to Our Hillbrow* (2001), Zakes Mda's *The Madonna of Excelsior* (2002) and J. M. Coetzee's *Disgrace* (2000). The study used the postcolonial theory. Postcolonial strategies assisted in the analysis of economic inequalities, political and cultural imperialist effects of apartheid/colonisation. Achille Mbembe's critique of the postcolony was used to explain post-apartheid South Africa's post-colonial status. Homi Bhabha's theorising on national culture explained the borderlines of South Africa's changing nation-space in the light of emerging identities. Constructivist research methodology was used in the study. The novels provided the primary data. A range of scholarly work and other secondary material augmented the primary data. Data was analysed interpretively. The findings of the research led to the conclusion that the four texts exhibit that the inequalities inherited from apartheid entangled the nation's transition to the "New" South Africa; that these inequalities structured a society that is not only limiting but also inconsistent with the Rainbow dream; that the persistence of social, economic and political problems, and the re-emergence of cultural, racial and class tensions reveal a fractured post-apartheid present; that South African literature, in its transformative vision, has represented South Africans' endeavour to live with each other, and to create a responsible future, intimating hope. This study helps to re-examine the South African nation after apartheid, and speculates the Rainbow nation's future prospects and opportunities for social cohesion and multicultural harmony. It also contributes to the appreciation of cultural diversity in an increasingly transnational and migrant world.

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DEFINITION OF TERMS

Apartheid: Racial segregation which was enforced by the white government in South Africa in 1948 and was sustained by laws.

Ideology: The "themes, concepts and representations through which men and women 'live', in an imaginary relation, their relation to their real conditions of existence" (Hall, 1985: 672).

Immorality Act: The Immorality Act (1950-1985) was one of the first apartheid laws in South Africa which forbade sexual relations between whites and non-whites (Zulu, 2006).

Multiculturalism: Is understood in the South African context as a result of interactions among the whites, ethnic diversity of blacks, coloureds, Indians, and migrants.

Rainbow Nation: The post-1994 South African society in South Africa envisaged a new beginning after apartheid, and the anticipation of a free society modelled along a democratic tradition that recognised diverse races and peoples under the banner of a Rainbow.

Social formation: Is a "structure in dominance" which shows how society is organised. Social formation sees the structure of society as a whole and encompasses the cultural, economic, political and ideological dimensions of a society (Hall, 1985: 91).

South Africa's cities: Is used in the study to refer to Cape Town and Johannesburg. These two cities are considered as a microcosm of the urban society of post-apartheid South Africa.

Space: Is "both the space of the literary multicultural imagination of the nation-in-formation and space in the sense of changing (peri) urban areas" (Myambo, 2010: 94).

Subculture: The "expressive forms and rituals of ... subordinate groups." A subculture exhibits tension(s) between dominant and subordinate groups (Hebdige, 1979: 2).

The "New" South Africa: Is contemporary South Africa after apartheid. The quotation marks in the word "New" mean that legacies of apartheid persist (Cooper, 2005: 37).

The National Imaginary: The future after apartheid, represented through new narratives of socio-cultural, economic and political transformation (Gagiano, 2004: 815; Murray, Shepherd & Hall, 2007).

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CHAPTER ONE

INTRODUCTION: CONCEPTUALISING THE STUDY

1.1 Background to the Study

Following the election of Nelson Mandela as the first black president of South Africa and the formation of the first majority government of the African National Congress (ANC) in 1994, it was generally assumed that new bonds between South Africa's white and black races would be forged and a new economic and social order would be established. Hence, the new government promised to lead the transition towards an all-inclusive society that was a reflection of the linguistic, ethnic and cultural diversity of the country. The government also committed itself to the principles of fairness and justice for all its people.

However, the task of redressing historical injustices has proved to be a difficult one. The socio-economic disparities and discrepancies were glaring. The social environment was fraught with hostility as the decades of violence by the apartheid government had left a population divided against itself. The new political establishment was faced with the challenge of bringing equity to a population that anticipated radical reforms in line with the country's 1996 constitution.

Ambiguously, the end of apartheid marked the beginning of new problems. Almost twenty years later, the inequalities around which apartheid was fought are still discernible (Cole, 2008). Various forms of exploitation, poverty and violence are still pervasive. Frustrations with the ostensive inefficiency of the black government, the lack of stability, corruption, crime and uncertain economic prospects have dimmed the country's hope of striding into a better tomorrow. Furthermore, racial tensions have not completely subsided. In effect, there has not been a significant change in the circumstances of the black majority of the population.

South Africa today is faced with economic, social, cultural, psychological and political contradictions. Many aspects of segregation and economic deprivation still remain. There are several factors that militate against social cohesion. South Africa has diverse populations which are often portrayed as being at loggerheads. The trauma brought about by past injustices and amnesias has not healed.

Post-apartheid South African literature has sought to reflect and debate on this state of the nation. After the fall of apartheid, some scholars predicted a crisis in South African literature. They reasoned that since apartheid was a major theme, South African writers were going to be irrelevant as there was no longer a rallying point for their creative energies

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(Attwell & Harlow, 2000). However, post-apartheid writers have forged ahead, keeping abreast with the reconstruction of their country. Various South African writers and literary scholars have called for a paradigm shift from an over-emphasis on apartheid to the discussion of emerging configurations in the socio-economic, cultural and political situation of the post-apartheid era. Njabulo Ndebele, Elleke Boehmer, Rita Barnard, Sarah Nuttall, Achille Mbembe (resident) and André Brink have spoken of this need. The socio-economic, cultural and political changes sweeping across the country have also provided a fertile ground for the writers to rewrite the history of the country.

Post-apartheid authors such as Zakes Mda, J. M. Coetzee, André Brink, Achmat Dangor, Damon Galgut, Zöe Wicomb, Mandla Langa, Phaswane Mpe and K. Sello Duiker have written fiction that has captured the South African condition after apartheid. Langa's *Lost Colours of the Chameleon* (2008) explores race and political power struggles. Dangor's *Bitter Fruit* (2001) and Wicomb's *David's Story* (2000) explore mixed-race/coloured identities. Mda's novel *The Madonna of Excelsior* (2002) articulates the historical legacies of apartheid, putting the coloured within the narrative in the making of the South African nation.

Antjie Krog, in her semi-fictionalised memoir *Country of my Skull* (2002), and Gillian Slovo in *Red Dust* (2000), have embarked on the difficult task of telling out the experiences of the Truth and Reconciliation Commission (TRC) in seeking reparations for victims and justice for perpetrators.

Sexuality, gender, rape, AIDS and entrenched violence have also featured prominently in post-apartheid South African literature. Duiker in *Thirteen Cents* (2000) and *The Quiet Violence of Dreams* (2001) explores youth and gay cultures in an environment with a history of sexual restrictions among races. Mpe and Duiker in their novels, and Niq Mhlongo in *Dog Eat Dog* (2004), have been voices of the youth and the problematic subculture they constitute. Rape, which provokes serious public debate in South Africa, is addressed in Farrida Karodia's *Other Secrets* (2000) and J. M. Coetzee's *Disgrace* (2000). Jonny Steinberg's *Three Letter Plague* (2008) explores the damage caused by HIV/AIDS. The role of women in the liberation of South Africa is at the centre of attention of Sindiwe Magona in *Mother to Mother* (1998) and Ndebele in *The Cry of Winnie Mandela* (2004).

Post-apartheid writers have also explored the changing urban landscape in the major cities of South Africa. As the distinction between the city and the township collapses, and informal settlements grow around cities, South African cities have tended to display complexities of interactions among cultures. Mda's *Ways of Dying* (1995) tells the story of an eccentric mourner in a violent city. Mpe's *Welcome to Our Hillbrow* (2001) explores the

experiences of blacks in the inner-city of Johannesburg, Hillbrow, and the prevalence of AIDS, xenophobia, suicide and rape. In *The Pick Up* (2001), Nadine Gordimer portrays emerging class divisions within the South African society.

The South African literary landscape has continued to elicit numerous and often varied critical appraisals. Apartheid has continued to be at the centre of these discussions, which is understandable, considering that this discriminating and unjust policy was strongly entrenched in the decades of its violence, so that its effects are far reaching and its tendrils felt everywhere. Gradually, critical attention has begun to shift towards the cultural, economic, political and psychological dimensions of post-apartheid South African life. But there is a great deal that has to be done in this vast and ever evolving and expanding field. Of special interest is the representation of the country's social formation in literature. Social formation is conceived as a "structure in dominance" in which society is organised. As a structure, it is complex and differentially articulated at various levels. Social formation sees the structure of society as a whole, consisting of the economic, political, ideological and theoretical levels (Hall, 1985: 91; Althusser & Balibar, 1968: 109).

1.2 Statement of the Problem

Considerable research has been done on the influence of apartheid on literature in South Africa, and how race and gender have produced discourses of and against apartheid. However, little attention has so far been given to South African literature's engagement with the cultural, economic, political and ideological aspects of the society born out of the democratic transformation that followed the dismantling of apartheid. These aspects constitute the social formation of present-day South Africa. This study, therefore, is concerned with the way post-apartheid South African literature represents this emerging social formation in South Africa.

1.3 Objectives of the Study

The study sought to achieve the following objectives:

i) To outline the South African post-apartheid reality in a historical and social context.

ii) To establish how Phaswane Mpe in *Welcome to Our Hillbrow* and K. Sello Duiker in *The Quiet Violence of Dreams* have represented the unfolding of the process of building a Rainbow nation.

iii) To account for the paradoxes in the pursuit of the Rainbow dream as represented in J. M. Coetzee's *Disgrace* and Zakes Mda in *The Madonna of Excelsior*.

1.4 Research Premises

The study was based on the assumptions that:

i) Post-apartheid South Africa is fraught with economic, social, cultural and psychological problems.

ii) The novels of Phaswane Mpe and K. Sello Duiker show that the building of the Rainbow nation has been a slow process marked by inconsistency.

iii) J. M. Coetzee's *Disgrace* and Zakes Mda's *The Madonna of Excelsior* represent South Africa as a site of paradoxes accruing from the unresolved cultural, economic and political contradictions inherited from apartheid.

1.5 Justification of the Study

The study is important as it maps out new directions in the representation of social formation in South African literature in the context of ideological, cultural, socio-political and economic configurations after apartheid. The study also creates awareness of the still problematic social environment in post-apartheid South Africa and the consequent need to re-examine the Rainbow dream of unity in diversity. Culturally, the study points to the need to appreciate the cultural diversity of South Africa if the country is to achieve unity. The study of social formation is important to the global world that is becoming increasingly complex. It is particularly significant to African countries with hybrid histories, including those experiencing internal strife and cultural divisions along gender, racial and religious lines.

1.6 Scope and Limitation of the Study

This study's interest is in defining South Africa's emergent social formation. It focuses on four post-apartheid novels selected on the basis of their engagement with the cultural, psychological, economic, political and ideological aspects of life in contemporary South Africa. The chosen texts belong to a democratic tradition of writing which represents the aspirations of the majority of the population and eschews residual racist sentiments. In Phaswane Mpe's *Welcome to Our Hillbrow* (2001), post-apartheid South Africa is told through the lives of African immigrants and migrants from rural South Africa into over-populated settlements near the city as they struggle with unemployment, poverty, xenophobia

and HIV/AIDS. K. Sello Duiker's novel, *The Quiet Violence of Dreams* (2001), presents a socio-culturally contradictory post-apartheid South Africa with violence, brutality, children from broken homes, uneasy class struggles and homosexuality. Zakes Mda's *The Madonna of Excelsior* (2002) recourses into the history of apartheid when whites had complete control of the economy and power, and blacks were subjected to torturous Acts such as the Immorality Act, and takes a glimpse of the post-apartheid period with the changing political dispensation. J. M. Coetzee's *Disgrace* (2000), focuses on South Africa's socio-economic and political landscape after apartheid.

This study was faced with one particular limitation. Mpe and Duiker died a few years after publishing their novels, while still young. The evolutionary nature of their writing is hard to establish, especially when we consider that the novels have distinct autobiographical elements. But since these two writers have become cultural icons, and particularly for the young generation of South Africans, it was possible to get insights into the circumstances of their lives from numerous comments of keen cultural observers.

1.7 Literature Review

Post-apartheid South African literature examines a country which has a varied history of racial violence engendered by apartheid, and resultant ambivalent cultural identities. There is also a changing socio-cultural, economic and political environment. In order to represent social formation in post-apartheid South African literature, I critically examine current writing on the changing socio-cultural, economic and political landscape of post-apartheid South Africa.

This review is divided into five sections. Section one describes how South Africa is imagined as a nation in the post-apartheid era. Section two focuses on South Africa's varied cultural heritage in the light of its dream of a Rainbow nation and the pitfalls after apartheid. The third section is an exploration of the changing socio-economic, cultural, psychological and ideological formation in South African cities. The fourth section is concerned with the glaring challenges facing the "New" South Africa. The section, "Literary Criticism", reviews scholarship on the authors and texts studied and the extent to which social formation is manifested therein.

A review of literature in related disciplines such as Anthropology, Geography, History and Culture Studies has offered alternative and collaborative discussion of social formation as it emerges in literature.

[illegible] The Nation as a Space

South Africa is often considered as separate and unique from other African countries. This is mainly because the apartheid system established a method of governance that segregated the country by physically controlling the movement of blacks into certain areas and privileging the white population. Nuttall & Michael (2000: 1-2) reason that, "the theoretical closure that comes with seeing South Africa as a closed space has resulted in seeing it as dislocated from the African continent, as not African".

They further point out that the "New" South African nation has tried to mask complex configurations by emphasising on an over-simplified discourse of "rainbow nationalism". They contend that apartheid's fixed spaces and identities have shown that they are difficult to break up and blame an "over-reductive political discourse" which privileges race in South African signification (Nuttall & Michael, 2000: 6, 11). I seek to use the argument of the above scholars that South Africa has "undercurrents and fractures" (ibid.: 18) that have to be analysed in order to understand the "new" nation. South African places are spaces in which there is a diversity of narratives that are often being silenced to give way to the "rainbow nation" narratives. Furthermore, public space in South Africa is being continually shaped and redefined in diverse ways.

A number of scholars suggest that South Africa's national space needs to be interpreted in new ways. They argue that in order to understand the "New" South Africa, it is important to understand the ways in which the population is contesting spaces that had been segregated during the apartheid era. The study of national space is important as it helps to uncover social relations existing in South Africa's emerging social formation. According to Barnard (2007: 121-122), the physical space of a nation refers to its location in the spatial worlds such as cities while social spaces encompass social and cultural identities and their configurations and representations. Myambo (2010) considers "space" as "both the space of the literary multicultural imagination of the nation-in-formation and space in the sense of changing post-apartheid (peri) urban areas". My study borrows Myambo's broader and more inclusive conception of South Africa's space.

Myambo observes: "The reclamation of public space through loitering, begging, hawking, and/ or 'squatting' becomes distinctly *New* South African" (100) (italics in the original). He observes that the "New" South Africa as a nation is deeply engaged in the debate over the politics of redistributing the "actual nation-space" (93). In the literature of the post-apartheid era, various subcultures are constantly engaged in the fight for the control of rural and urban spaces.

Miraftab (2006: 1, 5) opines that dispossession of land and exclusion from urban areas have been dominant factors in the creation of space in South Africa. He sees the difficulties of planning the reconstruction of Cape Town arguing that one has to consider South Africa's unique spaces created by an unequal and politicised post-apartheid environment. As he points out, South Africa has continued to regulate the users and uses of public spaces in its belief to "socially sanitise public space" (6). This study explores how the various peoples of South Africa, especially those residing in the major cities of Cape Town and Johannesburg, relate between and among themselves as a nation.

The current demographic complexities in South Africa are often attributed to the legacy of apartheid. Barnard (2001: 155) contends that the formation of the South African nation is fraught with the difficulties inherent in the transition to democracy. For Barnard, apartheid was largely antinationalist in the sense that it fundamentally blocked the formation of a "broader imagined community" (157). Apartheid, conceived as separateness, was responsible for the regulation of the movement of black South Africans. The struggle against apartheid was an attempt to transform South Africa by doing away with oppression and abolishing the repressive restrictions of apartheid, including those that curtailed black movement from townships to "white" cities (157).

Ojong & Sithole (2007: 91) argue that "South Africa is a country laden with negotiation and renegotiation in its demography". It is in the process of "re-drawing its social map with all aspects of its social fibre placed on the drawing board" (91). They further argue that "years after the first democratic elections, the social contours which constitute the beautiful 'Rainbow' nation are difficult to define". This study engages with these "social contours" to show how contemporary South Africa is defining its social formation. This is in line with Thaver's & Thaver's (2009: 57, 62) argument that the process of drawing and redrawing of social boundaries in South Africa operate at the level of distribution of power. This study draws attention to the need to "rediscover" South Africa "as a space protecting its multiple and shifting identities within a cluster of cultures" (Gagiano, 2004: 824).

1.7.2 Multiculturalism in the "New" South Africa

A number of South African scholars, including Robins (2000: 410), Myambo (2010: 94) and Nuttall & Michael (2000: 6) argue that the embrace of the metaphor of Rainbow nation in post-apartheid South Africa indicated an acceptance of multiculturalism in the nation. Nevertheless, they also argue that, while the Rainbow portended a move away from apartheid's confinement into a beautiful future full of promise, the transition beyond

apartheid showed a continuation of the suffering and discrimination witnessed during the apartheid era. The Rainbow nation receded into separate communities after the fall of apartheid, which started pursuing their own divergent interests, forgetting that they had to pursue the nation's common objectives (Irlam, 2004).

Myambo (2010: 94) calls South Africa's multiculturalism "Rainbow Nation Ideology" and borrows a metaphorical reference of "democratic rainbowism" (26) from Mpe's *Welcome to our Hillbrow*. He observes that multiculturalism was encouraged by high profile South African leaders including Desmond Tutu, with a belief that it would end the racial violence that had torn the country apart. He, however, notes that in the post-apartheid era, there is an ambivalence towards the Rainbow Nation Ideology. For Robins (2000: 411, 415), "Rainbow Multiculturalism" could not solve poverty, segregation and spatial legacies of the post-apartheid period. He emphasises that multicultural discourses have often obscured social realities. Both Robins and Myambo view this "Rainbow Nation" as an abstraction that hides the actual socio-economic, political and cultural realities of the post-apartheid nation. However, I interrogate their suggestion that a new and informed reading of South Africa's post-apartheid era should reflect "spatial configuration" in order to remain open to possible readings of South Africa's collective, multicultural nationhood.

One aspect of this multicultural South Africa that has called for critical engagement is the entry of immigrants into the nation. This is mainly because it has upset an already fragile nationality in terms of both citizenship and distribution of resources. Luedtke (2005: 88) observes that immigrants change the definition of a nation-state because they determine citizenship and change the way one views one's belonging to a nation. Simone (2000: 429-433) and Ojong & Sithole (2007: 90) claim that there are many different immigrants, including migrant workers, economic opportunists, illegal immigrants, political refugees and asylum seekers residing in cities such as Johannesburg who are seen to be competing with South Africans for formal employment and contributing to overcrowding in urban areas. Nuttall & Michael (2000: 22) opine that immigrants in South Africa have to survive in cities which they see as open cities. This, however, is an argument that I scrutinise closely in the study since there is evidence to suggest that ordinary South Africans see the city as their rightful space for occupation after apartheid, so that immigrants are viewed with intense hatred and suspicion.

1.7.3 South Africa's Cities as Contested Spaces

South Africa's two major cities, Cape Town and Johannesburg, are urban multicultural centres that serve as a microcosm of the fissures in the economic, socio-cultural, political and physical areas of life in the whole country. O'Shaughnessy (2010: 3, 4) and O'Reilly (2000: 161) contend that the focus on the cities is relevant in the reclamation of the black geopolitical space and the analysis of the changing cultural configurations.

Barnard (2007: 9) asserts that an increasing attention is being paid to the South African city because national concerns such as ending poverty and reducing inequalities have been concentrated there. This could be because, as Mathee et al. (2009: 722) argue, South African cities are rapidly growing in size and in inequalities among their inhabitants, and with rapid urbanisation, the provision of formal housing and basic services becomes an onerous task. This is especially because large numbers of urban dwellers live in informal settlements or run-down parts of the cities. This underscores the burden that the national project of ending poverty has to contend with.

A number of South African scholars note that in the post-apartheid cities new prejudices and segregations worthy of analysis continue to emerge. South Africa has policies that do not conclusively meet the needs of the diversity of its population. Many South Africans live in crammed and abject places in urban centres. Beall, Crankshaw & Panell (2000: 121) argue that South African cities are multilingual, religiously diverse and poly-cultural centres so that managing poverty and dealing with social exclusion is not easy. They argue that Johannesburg is a city of people from diverse backgrounds who ended up living together and sharing spaces. The city, as Myambo (2010: 99) also observes, portrays the great divide between the "white city and the black township", which marked apartheid's attempt to regulate racial margins. Apartheid facilitated the formation of a wealthy city against the social realities of poverty that marked the townships.

While Johannesburg is a cosmopolitan city in terms of race, ethnicity and culture, Cape Town, on the other hand, shows apartheid's spatial legacies in terms of physical exclusion and segregation in a pronounced way. Robins (2000: 412) opines that the presence of "racialized geographies" in Cape Town is an indication of apartheid's "spatial logic of investment" whereby the white administration under apartheid invested resources in the inner cities in the form of formal housing and other social amenities, leaving the peripheries dilapidated and undeveloped. Even after the reformations of the 1990s, Robins notes, life has hardly changed for the better and physical places are still heavily segregated. The inner cities are still exclusive preserves of whites, while as Barnard (2007: 6-7) and Robins (2000: 411)

note, the black township is still a place in which black inhabitants continually contest their segregation and social exclusion.

Cape Town, like Johannesburg, shows similar trends of physical dispossession and deprivation and marginalisation. Robins (2000: 411) states that racial divisions are still being felt in Cape Town, and this explains why Cape Town has continued to be a site of poverty that has dominantly discouraged the formation of an integrated, multi-cultural South Africa. Van Der Vlies (2006: 121) adds that the manifestation of violence, drug abuse and gay culture among South African youths is a form of resistance to the fixed identities of apartheid. This is discernible in Cape Town, which has a history of gang-related murders and violence among the youth, gay relationships and extreme poverty (Raditlhalo, 2005: 100).

1.7.4 Dystopic Vision of the "New" South Africa

The "New" South Africa has continued to experience social and economic problems. Bhorat & Kanbur (2006: 2) argue that in the first decade of democracy, South Africa has seen rising cases of unemployment, poverty and inequality. The realities of unequal distribution of resources as well as marginalisation are issues that point to the existence of underdevelopment in South Africa. This study explores the relationship between economic deprivation and other challenges such as racial violence and social segregation as manifested in post-apartheid literature.

One problem that has dominated the social formation in post-apartheid South Africa is the violence directed at Africans from other parts of Africa. According to Posel (2003), the main reason that is fuelling xenophobia is that South Africans believe there are illegal immigrants who have taken over their jobs. The popular view in South Africa is that other Africans are entering the country illegally and that their intention is to settle there permanently (5). Furthermore, black South Africans with a darker complexion have been seen as not "South African enough", and have thus been victims of xenophobic attacks otherwise directed at foreigners (Neocosmos, 2006: vi). Robins (2000: 406) maintains that there is a void in the post-apartheid dream created by the way in which "other Africans" in South Africa are viewed especially in the context of xenophobic violence against the immigrants. This view is supported by Nuttall & Michael (2000) who argue that the manifestation of xenophobia in the cities has often been left out in literary debates.

Violence is, however, wider in scope. Giving examples of the Immorality Act, the Group Areas Act and other oppressive apartheid legislations, Losambe (2000: 29) contends that the history of violence and dehumanisation can be traced to the apartheid era. Reading

the contemporary situation, Robins (2000: 413) observes that violence results from individuals who find themselves in places where they have to defend themselves. He further notes that the legacies of apartheid are manifested in the poverty, segregation, unemployment, and violence, which are painful reminders that social and economic transformations in South Africa have been hard to achieve. It is against this background that Graham (2003: 11) insists that torture and violence in South Africa have to be revisited and discussed in order to define the "new" nation. My study explores violent tensions among the different cultures and polarisations in South African cities as they emerge in post-apartheid literature.

The extent of crime in post-apartheid South Africa is suggested by Murray, Shepherd & Hall (2007: 23, 25). Coloureds and blacks continue to be confined to spaces of poverty and violence, with violent gangs, drugs and unemployment dominating South Africa. They point out that the state has been unable to curb unemployment, which has resulted in gangs controlling spaces. The "socio-spatial inequalities" have created sharp social divisions in the nation (31).

Grunenbaum-Ralph (2001) posits relevant questions pertaining to the way we need to view the high levels of social violence in South Africa. He maintains that the denial of "public memorial and commemorative space" finds a leeway to individual and collective expression of anger (202). This study explores the changing demographic trends in the South African cities with regard to regional socio-economic disparities. It also considers the disparities between the urban centres where whites predominantly live and the black townships which are often marginalised.

1.7.5 Literary Criticism

Post-apartheid South African literature exhibits the new crisis that has been in the making after apartheid ended. Scholars argue that this necessitates a redefinition of that literature. Pordzik (2001: 178) contends that the existence of inequalities and division along racial lines lends the future of South Africa to critical debates. Pordzik's discussion of nationalism and cross-culturalism in South African writing provides a framework upon which we can view South African writers such as J. M. Coetzee and Zakes Mda who set their fictional works in spatio-temporal contexts.

For Bethlehem (2001: 366), writing in South Africa allows for the exploration of South African life that features a resisting identity to apartheid and its resultant repression. She maintains that apartheid's theory of separate developments fostered the present-day

social world manifested by inequalities. She further observes that there are separate developments that are hidden behind the "moral sanctimony" of apartheid (368). She appeals for an analysis of a "trope-of-truth" in order to establish the "realism" of literature and the social "reality" of apartheid, and calls for a political agency that would employ different discursive mechanisms in order to expose the various forms of signification.

Bethlehem's evocative writing provides useful insights in the understanding of South Africa's oppressive social formation. She upholds that the descriptions of South Africa's physical and human settings are especially relevant in defining South Africa's social formation (369). This includes the stark representation of actual South African experiences that include racial violence and the realities of interracial love affairs which are invariably strained and ultimately doomed (370). For her, writing in South Africa provides "unmediated access" to the real and "transparent" South African life.

In her review of the writing of Niq Mhlongo and other black post-apartheid writers, Donadio (2006: 50) observes that "South Africa today is a grand experiment in multicultural democracy" where black leaders are in power but the economic means rest among the whites. She avers that, in the post-apartheid period, correspondingly, the South African literary scene remains fragmented. This study critiques the contention that with the end of apartheid, attention has shifted to black writers, with a perception that the next chapter of South Africa's literature is (re)written by them. Indeed, in the post-apartheid literature, black authors are continually writing new stories. This study undertakes a representative sample by focusing on Phaswane Mpe, K. Sello Duiker, and Zakes Mda, three important post-apartheid black writers who portray blacks' experiences after 1990s with sensitivity.

While exploring K. Sello Duiker's post-apartheid fiction, Isaacson (2005) eulogises Duiker as having been one of the most promising of South Africa's young novelists. Duiker's novel, *Thirteen Cents*, delves into the question of street children in Cape Town. His second novel, *The Quiet Violence of Dreams*, explores male prostitution and psychosis. The novel captures the nightmare of violence, crime, insanity and drug abuse in contemporary South Africa (Chapman, 2003a: 4). It explores youth culture in parts of Cape Town and the socio-cultural and economic tensions facing the "New" South Africa.

Myambo (2010: 98) observes that some South African texts, including Duiker's *The Quiet Violence of Dreams*, investigate specific South African subcultures and discuss South Africa's history of a dangerous separatism that threatens its nationhood. This study expands the discussion of subcultures to include the view that the post-apartheid literary works are

involved in the revision of "Apartheid boundaries between 'us' and 'them'", rewriting the way white/black categories are conceived (98).

Gagiano (2004: 818) considers *The Quiet Violence of Dreams* as an "unmistakably 'regional' text" in its portrayal of certain Cape Town areas such as the Observatory Student hang-outs, the Valkenberg mental institution and the Waterfront Sea Point area, and the way it examines "specific social spaces in this city". Duiker's Tshepo and Mmabatho are young and urbanised middle-class people who go through rapid social changes. She reasons that the novel, "like Tshepo's life, depicts a courageous, violence-threatened search for new myths, for a new frame of identity" (818). This study locates Duiker's novel within the framework of alternative identity formation in contemporary South Africa.

Mpe's *Welcome to Our Hillbrow* captures the dislocation and suffering of people who moved in the late 1990s from the rural areas of South Africa to Hillbrow, a neighbourhood in downtown Johannesburg with overcrowded high rises and a large population of an immigrant African population (Donadio, 2006: 51). In the South African imagination, Hillbrow represents everything terrifying and promising about the "New" South Africa. Hillbrow is seen as a scene of drugs, crime and xenophobia towards immigrants, but is also considered "Afropolitan" – a space that goes beyond the boundaries established by the nation. *Welcome to Our Hillbrow* also deals with the physical and moral decay in the rural areas of Tigaralong and the urban ghetto of Hillbrow (Renders, 2005).

In his eulogy of the writer, Matshikiza (2005) claims that Mpe would have continued to make an impact in the post-apartheid period of optimism, pain and space if he had survived through the contradictions of his country. Unfortunately, Mpe and Duiker died in circumstances that their respective novels allude to. Duiker committed suicide at the age of thirty and Mpe died at the age of thirty-four, probably of AIDS (Attree, 2010). Matshikiza avers that the two writers died, "just when everything [was] seemingly ready for [them] to take control of a culturally, psychologically, economically undefined space in the not-yet-wasteland of post-apartheid South Africa...", when they had just begun to identify emerging trends for South African literature. They were able to "take a hawk's eye view and a worm's eye view on the lives [they] were living" (51). This study looks at Mpe and Duiker as two writers who alerted South Africans on the realities of their country by pointing to and diagnosing major socio-economic problems.

Barnard's (2007) seminal work on post-apartheid writing and the politics of place in contemporary South Africa articulates the impact of apartheid on key South African writers including Coetzee and Mda, and acknowledges that places such as the farm, the white

suburban home as well as black townships hold systems of power that define how space is articulated and appropriated. Other scholars, including Crews (2009: 77) and Myambo (2010: 97), have also respectively argued that the farm as a contested terrain and the spatial configuration of urban space have preoccupied current debates about the "New" South Africa. Myambo (2010: 97) cites the case of land ownership as illustrated in Coetzee's *Disgrace*, arguing that the violent tensions in the novel emanate from the fraught racial history between the blacks and the whites. Coetzee's novel demonstrates the view that the whites are also suffering in a new racial dispensation that represents them as objects of appeasement of the sins of the apartheid era.

Myambo's reading of Coetzee's "disturbing novel" focuses on the changing political spaces and spatial (re)configurations that have been responsible for the traumatic relationships among South Africa's subcultures (97). He avers that *Disgrace* dominates the post-apartheid literary scene because of the complex anxieties that permeate interracial relationships as well as the exposure of white fear that mirrors white guilt over perceived black violations. The novel contextually discusses the "standoff" between the blacks and the whites in the "New" South Africa. This study examines the way in which the novel defines the fight for space in South Africa whereby both blacks and whites relate within a background of uneasy tensions.

Vivan's (2000) reading of *Disgrace* offers a way in which we can explore the "discourse on territory" or geography in relation to the economic and social realities and their configurations in the post-apartheid nation. This study proceeds to uncover the development of a complex social environment that creates a different "space in the textual representations of the land" (56). The question of land becomes part of the "tortured and torturing geography of its ownership" (56). The conflicts and controversies that surround land adjustments in post-apartheid South Africa point out an oppressive and complex social formation.

Cooper (2005: 22) declares that *Disgrace* offers an "anxious, comfortless picture of post-apartheid South Africa". Coetzee presents racial tensions that plagued the crucial historical moment in South African history in which its citizens tried to live with the past and to make sense of the present. Cooper's reading of *Disgrace* frames sexuality and sexual contestations in the post-apartheid era as playing a part in social transformation. Chait's (2000: 21) argument that both blacks and whites are responsible for the "sexual misunderstandings" in the novel is worthy of interrogation. The study interrogates how sexual contestations become an arena for the expression of a complexity of social interactions in the "New" South Africa.

Mda's *The Madonna of Excelsior* envisages that social and political transformation in post-apartheid South Africa is inevitable (Zulu, 2006). Cloete's & Madadshe's (2007) and Ngara's (2009) readings of Mda's novels conclude that Mda underscores the changing political and social norms in the transition from the anti-apartheid struggle to a democratic South Africa. Much like in *Heart of Redness*, *The Madonna of Excelsior* empowers the female subalterns to reveal their plight by giving them dominant narrative positions.

In *The Madonna of Excelsior*, Mda re-imagines events that surround an actual trial in South Africa, in 1971, when six leading Afrikaner men were charged with contraventions of the Immorality Act together with fourteen African women. The novel exposes the social and economic fissures of the apartheid system. Crous (2005: 107) emphasises the significance of past events for present-day South Africa. This relates to the present study's concern with the importance of history in understanding the social formation of the "New" South Africa.

Renders (2005) notes that Mda's novel goes back to the Immorality Act contraventions in the Free State in the early 1970s to describe the history of the relationship between blacks and whites as well as the black anti-apartheid struggle and corruption of the new black elite. This is also observed by Brink (2010) who says that Mda's repeated acts of narrative magic by invoking the paintings of the Flemish-South African artist, Father Claerhout, allows him to revisit and re-imagine the dark chapter of apartheid when religious and political leaders in the Free State village of Excelsior were accused of contravening the Immorality Act.

1.8 Theoretical Framework

This study is guided by the postcolonial theory. Postcolonial theory is concerned with reactions and analysis of the cultural legacy of colonialism. The goal of postcolonial theory is to deal with the effects of colonialism on the cultures of the colonised. Postcolonial theory is grounded in the processes of the constitution of Self and Other within a discursive matrix which includes the material forces and institutions of cultural production, as well as the social and political institutions which give rise to them (Griffiths, 1989: 145). Postcolonial theory allows for the analysis of cultural diversity, while at the same time acknowledges that colonisation brought damage to the conditions of the colonised people.

Adam & Tiffin (1990) suggest that "postcolonialism, can be characterised as having two archives, related but not co-extensive, one which constructs it as a writing ... grounded in those societies whose subjectivity has been constituted in part by the subordinating power ... and a second in which the postcolonial is conceived as a set of discursive practices involving

resistance to colonialism, colonialist ideologies and their contemporary forms and subjectificatory legacies". The latter part of the definition seems to inform the understanding of Ashcroft, Griffiths & Tiffin (1989). Ashcroft, Griffiths & Tiffin (ibid.: 9) identify the characteristics of postcoloniality as follows: it is characterised by issues of placement and displacement; the concern with the development or recovery of an effective identifying relationship between the self and place; and loss of the sense of the self through dislocation. Bhabha (1990) offers discursive alternatives to interpreting the dialectic of place and displacement which is applicable to the South African context in view of its changing historical circumstances and situations in relation to the nation's different races. Historical and cultural differences, place and displacement, and pervasive concern with myths of identity and authenticity are common features of all postcolonial literature, with the South African situation exhibiting a complex interplay of many of these features.

According to Ashcroft, Grifffiths & Tiffin (2000: 14), South Africa's apartheid was informed by earlier roots of colonial discriminatory policies. Racial segregation in South Africa began in colonial times, and was later entrenched through the policies of the apartheid system. Apartheid therefore became colonialism *sui generis*. One of the consequences of apartheid was the dislocations of the South African peoples. Forced removals during apartheid caused internal displacement and the attendant psychological disruption, the ramifications of which are still felt today.

In "Provisional Notes on the Postcolony", Achille Mbembe (1992: 3) defines postcolonies as "those societies recently emerging from the experience of colonisation and the violence which the colonial experience relationship, *par excellence*, involves." They are societies that are "chaotically pluralistic" yet have "nonetheless an internal coherence". South Africa was, and still is, characterised by violence. It is struggling to emerge from a long social, economic and political subjugation, akin to the struggle that is witnessed in the other postcolonial states in Africa. Post-apartheid South Africa is a postcolony because the experiences of South Africa in the post-apartheid period are not different from those of the other colonised countries.

In *On the Postcolony* (2001), Mbembe looks at the postcolony as a temporal formation that is composed of several intersecting threads. For him, a postcolony evolves in multiple and overlapping directions because of multiple temporalities. This is applicable to the South African context in which multiple experiences define the rearrangement of ways of territory, as well as transformations of the way resources are distributed. Significantly,

Mbembe sets out the conditions under which the contemporary social reality across the African continent can be analysed.

Post-apartheid South African literature is torn between recourse to the past of apartheid and an embrace of a Rainbow nation modelled on hope. The margins of South Africa as a nation are continuously shifting. Bhabha (1990: 6) avers that the "margins of [the] nation displace the centre: the peoples of the periphery return to rewrite the history and the fiction of the metropolis". This means that the nation-space also keeps changing as people debate boundaries, calling for the need to read between the borderlines of emergent and changing nation-spaces in order to see how the diverse peoples' identities are constructed.

Bhabha's (1990) writing is important in the study of post-apartheid literature in a number of ways. Firstly, he makes it clear that cultures must be understood as complex, with many intersections of places and historical temporalities. Within this frame, post-apartheid South Africa's social formation can be understood as a complex intersection of cultural, economic, political and ideological transformations. Secondly, Bhabha raises profound questions pertaining to the way we need to narrate histories and transformations. The concept of the nation is relevant in evaluating the Rainbow nation.

Bhabha's seminal work on narrating the transformations within a modern postcolonial nation is applicable in narrating the "New" South Africa. According to Bhabha (1990: 294-304), most postcolonial nations are not homogeneous and the various peoples we assume to be united as one are in fact culturally diverse and different. This is reflected in the articulation of many narratives of these peoples and their articulation of their differences. Bhabha argues that postcolonial nations have shifting demographics and ever-changing boundaries thereby contesting the concept of homogenous national cultures, as new identities emerge in increasingly "unequal, asymmetrical worlds".

Postcolonial theory is relevant in the study since it puts together the experiences of cultural diversity in South Africa, while allowing for an analysis of the differentiation of power, economic inequalities, imperialism and colonisation/apartheid. Apartheid, as colonialism, brought crippling economic and social legacies that are witnessed in South Africa today. Postcolonial strategies, when employed in the critiquing of South African literature, stand a better chance to counter political, economic and cultural imperialist effects of colonisation/apartheid (Carusi, 1989: 81). The theory is important as it allows for the critiquing of anticolonial/antiapartheid cultural practices. According to Mbembe, it is hard to evade the violent aspects of our history. The restitution of the past, which South Africa today keenly hopes for, is a formidable but inevitable task. Mbembe's work is important in that it

reveals how the violence of western epistemologies has left its legacies in the present world. Apartheid may be over, but the past still bears on the present.

1.9 Methodology

This section discusses the research design used, and the methods of data collection employed.

1.9.1 Research Design

This study was carried out within the Constructivist paradigm. The paradigm is relevant to the study because it focuses on views, attitudes, beliefs, values, and feelings that usually prevail in a literary work (Onwuegbuzie & Leech, 2007: 248). According to Guba & Lincoln (2005: 184, 194), constructivism encourages us to read multi-voiced literary texts. The aim of constructivist inquiry is to understand worldviews by investigating the world of social experience since knowledge is socially constructed (Heron & Reason, 1997: 284; Walsham, 2001: 376).

The study used the paradigm to explore, analyse and evaluate the literary texts by focusing on diverse issues raised, multiple literary strategies employed and the interpretation of meanings (Denzin & Lincoln, 2005: 24; Krauss, 2005: 760). Interpretive practices were used to inquire into meanings to make sense of texts' exploration of experiences and the construction of literary meanings (Denzin & Lincoln, 2005: 3-4). Interpretive practice was therefore a crucial element in exploring social formation and the creation of social experience in the "New" South Africa.

1.9.2 Data Collection

Primary and secondary data was collected for the study.

1.9.2.1 Primary Data

The sources for the primary data were the four novels: Mpe's *Welcome to Our Hillbrow*, Duiker's *The Quiet Violence of Dreams*, Mda's *The Madonna of Excelsior*, and Coetzee's *Disgrace*. The data comprised characters' narratives and stories, characterisation, authorial voice and other statements, themes, motifs, as well as figures and tropes related to South Africa's social formation after apartheid.

The study underscored the function of points of view, repeated and emphasised elements of action, time, and place in the texts. Each author's writing style and presentation was explored, and made comparisons on the basis of themes, character, use of language and stylistic options at each writer's disposal.

1.9.2.2 Secondary Data

Secondary data was collected from scholarly works. These works comprised books and current journal articles found in Egerton University, Kenyatta University and Silibwet Community Library. The data was in the form of critical and theoretical discussions on primary texts. Data was also accessed from international journals on critical debates on literary and cultural theory, and latest scholarly postings featuring the post-apartheid South Africa, on the internet.

1.9.3 Data Analysis and Interpretation

The collected data was structured into sets of meanings and interpreted to generate ideas. A close and interpretive analytical strategy was employed in order to engage with data in a more responsive way, and come up with interpretations. At each stage of analysis, conclusions were drawn. A close reading provided insightful interpretations of particular textual information in form of passages, dominant images and symbols.

The four texts were approached as a composite whole. The data derived from the texts was broken down into quotations, images, symbols, recurrent figures of speech and tropes. Content analysis was employed to discuss and analyse common patterns, running themes, motifs, symbols and metaphors as they relate to South Africa's social formation. Through narrative analysis, the stories of characters, as well as their contexts, were isolated and interpreted, and contextualised within a broader social, historical and cultural context. Flashbacks, foreshadowing and other narrative techniques elucidated how the stories are told, and these provided insights into the representation of social formation in post-apartheid literature.

Critical literary theory aided the interpretations throughout. Theoretical analysis was used to put into context the literary and socio-cultural implications of the social formation of the "New" South Africa. Postcolonial strategies offered insights into economic inequalities, imperialism and colonisation/apartheid in the texts studied.

1.10 Chapter Outline

The present chapter, Chapter one ("Introduction: Conceptualising the Study") prepares the groundwork for the study. It imagines post-apartheid South Africa as a multicultural nation space with unique socio-cultural challenges inherited from apartheid. The point of the argument is that South Africa is transforming in the social, cultural, economic and political levels of its social formation. It also explains the methodology used in the study.

Chapter two ("The National Imaginary of Post-Apartheid South Africa") evaluates the social and historical trajectory of South Africa and reveals that South African literature has mirrored the socio-economic, cultural and political shifts since the end of apartheid. This chapter envisions literature as providing incisive historical analysis of the South African life "from the inside" the social and economic processes as lived by the diverse cultures in South Africa. Drawing on the racial structure of the economy, the chapter lays the historical basis to South Africa's economic challenges such as poverty, joblessness and deprivation, and argues out how these inflections have been mapped out in the literature of the "New" South Africa. It contends that the study of transformations in the "New" South Africa must begin with the disclosure of the genesis of human exploitation of labour that generated the economic disparities prevalent in the "New" South Africa.

Chapter three ("'Broken Temporalities of the 'New' South Africa': Variegated Rainbow Nation in K. Sello Duiker's *The Quiet Violence of Dreams* and Phaswane Mpe's *Welcome to Our Hillbrow*") discusses the novel ways in which the novels of K. Sello Duiker and Phaswane Mpe capture the dreams of the South African youth. This chapter uncovers the unique nature of South Africa's youth subculture in the new dispensation. The chapter argues that this new society carries the dreams and aspirations of the predominantly youthful South African population. But as this chapter also shows, this engagement has been largely problematic. The groups that anticipated positive changes most have not effectively enjoyed the expectations of the post-1994 democracy. The chapter visualises South Africa's urban spaces, of the privileged suburbs/ rich neighbourhoods, and of the neglected and the poor peripheral, predominantly black areas. It asserts that Mpe's *Welcome to Our Hillbrow* and Duiker's *The Quiet Violence of Dreams* build up South African cities as symbolic landscapes. These novels provide exposés of highly tensile spatial structures of Johannesburg and Cape Town respectively. In their interrogation of spaces of privilege and want, these novels reveal the "double articulation" of South Africa's social formation.

Chapter four ("'Let it all go to the Dogs': Fractious Post-Apartheid Future in Zakes Mda's *The Madonna of Excelsior* and J.M. Coetzee's *Disgrace*"), argues that Mda's *The Madonna of Excelsior* and Coetzee's *Disgrace* paint post-apartheid South Africa as a space of anger and mistrust, and that the different races often take extreme political positions concerning cultural integration. This study proposes that the South African literary scene represents historical points of crises as focuses of narration. It contends that the long history of racial injustice created polarised social environments among the diverse cultures. This chapter envisages that there are still many people shackled by apartheid's legacies, mostly among the black population. It evaluates the whites' complicity in the workings of apartheid, their silence and disinterest in appreciating inclusiveness in the Rainbow nation. The chapter unearths the inconsistencies and incongruities that have faced the Rainbow nation, pointing out the country's collective apprehensions as the promises have remained largely unmet, and the socio-cultural, economic and political challenges unresolved.

Chapter five ("'For Whom there is Hope': Intimations of Freedom in the Literature of the 'New' South Africa") asserts that post-apartheid South African literature shows transformative prospects. In spite of a seemingly problematic future, this chapter argues that the authors under study speculate a harmonious future of cultural integration. Troping positive change through the metaphor of the rainbow, and insinuating a responsible ethical future wrought out through sympathy and consideration, friendship and reconciliation, this chapter intimates that post-apartheid South African literature projects a collective multicultural nationhood and a responsible society. The novels have pointed out the extent to which South Africans have embarked on inclusion and acceptance.

Chapter six ("Conclusion and Recommendations"), concludes that the four novels in this study, namely, K. Sello Duiker's *The Quiet Violence of Dreams*, Phaswane Mpe's *Welcome to Our Hillbrow*, Zakes Mda's *The Madonna of Excelsior* and J.M. Coetzee's *Disgrace* represent post-apartheid South Africa as a culturally, socially, economically and politically transforming society. By focusing on the experiences of the diverse cultures in South Africa under the banner of the Rainbow nation, these novels stand out in their representation of the emergent social formation in post-apartheid South Africa.

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CHAPTER TWO

THE NATIONAL IMAGINARY OF POST-APARTHEID SOUTH AFRICA

And for all their sweating and hard breathing and for the redness of their eyes and the emptiness of their stare there would be nothing to show. In the morning the pile had been so big. Now it was the same. And the mine-dump did not seem to grow either.

Abrahams, P., *Mine Boy* (42).

2.1 Introduction

This chapter offers an overview of the changing social formation of South Africa from the institutionalisation of apartheid in the late 1940s to the present, and the representation of this social formation in the literature of the country. It reflects the translational literary history of the "New" South Africa as a nation undergoing transformations, particularly in the labour conditions, the struggle over physical space and the political situation of the Rainbow nation. Because of the shifting socio-cultural, economic and political boundaries, post-apartheid South Africa can be represented as a "national imaginary". This national imaginary is the future wrought out after apartheid, representing the new narratives of a socially, culturally, economically and politically transforming nation (Gagiano, 2004: 815; Murray, Shepherd & Hall, 2007). The South African national imaginary draws out complex socio-cultural, economic and political changes.

2.2 The Process of Disclosure: Baring Inequalities of Apartheid

In South Africa, the material conditions of apartheid were responsible for the existence of socio-economic inequalities. These inequalities were mainly grounded on the system of labour control, which was the most important factor in the sustenance of white capitalism. The South African social formation can best be captured through the study of apartheid's system of labour organisation that set forth an array of socio-spatial, economic, political and cultural inequalities. The South African society developed along racial profiling and stereotyping, creating a convoluted system of racial groups that did not relate, socially and economically. Apartheid's economic and social legislations set off the conditions upon which the (white) dominant and the subordinate races were positioned in relation to the production of labour within South Africa's means of production.

The provision of labour was racially defined, and sustained by apartheid's systematic racial exploitation. Burawoy (1981: 324) locates the origin of this form of economic

exploitation on "the labor process and the patterns of the reproduction of labor power". The labour operations at the mines in apartheid South Africa reveal this racial and exploitative organisation of labour power, and provide a starting ground for the analysis of the racial nature of labour organisation. This "colonial labor process", as Burawoy (1981: 301) argues, set up "gangs" of African workers under the mean and unfeeling supervision of white bosses in the gold mines. In this, subjugated black labour power was required to expand and sustain the mining industry, while the white government pumped in capital.

The majority of the blacks produced cheap labour power to advance the capitalist interests of the whites who were in political power. In the South African labour relations during apartheid, the Afrikaner government furthered their economic interests by establishing and managing the means of production. Strategically, the majority of the Afrikaners invested in state corporations, controlled imports and established a huge Afrikaner capital, thus sustaining the Afrikaner capitalism. This Afrikaner bourgeoisie was not interested in the welfare of the black population, including their black workers (Burawoy, 1981: 320). In apartheid South Africa, blacks were confined to poorly paid and unpredictable jobs, which was a direct consequence of the 1953 "Bantu Education Act" that laid the ground for "a separate and inferior education system for African pupils" (TRC, Vol. 1, 1998: 32). Consequently, black labour, and by extension, the growth of black capital, had/has been marginal and unproductive, and largely remained manual in nature.

This system of the reproduction of labour power was to continue for decades, the result being that the blacks sold their labour power for wages, while the whites structured their economic and political base. In this master-servant relationship, the apartheid state constructed a labour process that was prone to frequent racially defined industrial action, and was affected by a dominant black labour force fighting for better working conditions and improved wages. Consequently, in the history of South Africa's industrial relations, African mine workers have had strikes, paralysing South Africa's mining and industrial sectors.

South African writers, such as Peter Abrahams and Zakes Mda, have represented the effect of harsh working conditions and difficult economic circumstances for the blacks, and the ensuing social tensions that cheap labour power and black migrant labour had on the African population. Abrahams, in his apartheid setting of the novel *Mine Boy* (1963), depicts the suffering of African miners and the reality of having to confront white subjugation and mistreatment in the mines. In the novel, "Xuma from the North", the black protagonist, moves from Malay Camp, a native location in the poor Northern provinces, in search of work in the mines in the segregated apartheid South Africa. When he comes to the city, he is a

figure of poverty, but in spite of a few material advantages from his labour, he finds himself dehumanised socially and physically. Xuma's life is a testimony to the degrading effects of black migrant labour, and the damaging conditions of the South African industrial capitalism of the mines.

Burawoy (1981: 316) historicises the difficult labour conditions for the black mine labourer. For example, 76,000 African mine workers conducted a strike in 1946 that paralysed many mines and brought to the fore the poor working conditions that the African miners worked under. The mining industry easily expanded with capital accumulation from the white government and the guaranteed cheap black labour, at times from neighbouring countries, thus weakening the bargaining power of black South African migrants (Burawoy, 1981: 301; Terreblanche & Nattrass, 1990: 9, 11). Consequently, the black migrant labour force was paid "cheaply", in contrast to the white workers who were paid well, in spite of the former force engaging in spurious forms of manual labour. The migrant labour situation subjugated the black political economy.

The Afrikaner ideology of separate development in the rural areas was realised through the creation of the "Bantustans" in the 1960s. These arid places became "dumping" grounds for blacks expelled from "white" urban spaces, and it became a strategy for influx control of blacks into other forbidden spaces (Keenan, 1988: 143). In areas such as Transkei and the Eastern Cape, where these Bantustan policies became actualised, there was resultant underdevelopment and massive suffering of the black population (Beinart & Bundy, 1987: 42). The African communities were disintegrated and exploited socially and economically.

Before the 1990s, blacks were relegated to townships and homelands, in accordance with apartheid's Group Areas Act, which restricted them to specific black designated areas. These concentration camps were delineated by boundary restrictions, separating them from white productive areas. Early anti-apartheid writing explored the socio-economic and political ramifications of the legislative restrictions of apartheid. Apartheid legislations served the socio-economic purpose of lifting the white South Africans, and especially the Afrikaners, into positions of wealth and privilege, in contrast to the other races. As a result, these pieces of legislation ultimately influenced how and where the different races lived, the kind of amenities they had legitimate access to, and the quality of education allowed for each group, among other restrictions. The turbulent race relations of the apartheid era also found expression in the writings of many writers. Athol Fugard, an acclaimed South African playwright, whose plays chiefly deal with families and/ or individuals of mixed descent, sets his dramatic works in the traumatic and divisive South African period of apartness. In *The*

Blood Knot (1968), Fugard plays on the dialogism of racial fear and hate. Foregrounding the blacks' and the coloureds' fear of rejection by the whites, the playwright reveals the absurd nature of race relations. Whereas the different races anticipate meeting each other, the fear of rejection looms large, making that meeting infinitely impossible.

The apartheid system also instituted barriers against interracial sexual liaisons, because the whites feared that these networks would have rendered the white race "impure". The South African writer, Bessie Head, was a victim of apartheid's estranging sexual laws. Head's life epitomises the turbulent South African apartheid history. Born to a white mother and a black father in apartheid's period of sexual restriction and transgression, she faced recurrent hardships and constant rejection. Her characters suffer from identity disorientation, emblematic of the difficult circumstances that she faced while in exile in the rural village of Serowe, Botswana, away from South Africa's political upheavals of the 1960s (Eilersen, 1995). Early apartheid years were chiefly marked by exile and migrancy.

Writing about the 1950s and 1960s apartheid South Africa's system of migrant labour system, May (1990) avers:

> The prevention of rapid black population growth in cities, together with the expulsion of surplus urban-dwellers and the massive relocation or the 'dumping' from both urban and rural white-designated areas to homelands, created increasing social and economic differentials between urban and rural sectors, sharpening the relative poverty of the latter. (177)

In this regard, the African peasantry developed as a disparate group. There were those who lived in the designated Reserves, while others remained as "squatter-peasants" in the lands that they originally owned. Others, however, were lucky as they managed to live out of the "traditional economic and social structure" relatively independent of white control, but this group was insignificant in number (Bundy, 1988: 238; Wolpe, 1972). However, in the period preceding the fall of apartheid, there were already signs of the emergence of a "black petite-bourgeoisie" (Wolpe, 1988: 51). There were also economic differentials between the blacks who lived in the "Bantustans" and those who resided in black "urban" settlements. Those at the African Reserves were reeling under poverty and neglect, while those in "urban" settlements got means of livelihood through temporary jobs in the "white" city. Wolpe (1988) foresaw the fracturing of the black class, which was/ is later to mark the emergence of the black middle class.

Many of the peasant workers were exploited in the labour-tenancy situation to sustain white capitalist development, in which the white man used the black tenant's labour, including that of his livestock on his farm, without paying, in exchange for subsistence land

Bundy, 1988: 232). Ezekiel Mphahlele, in the short story, "The Master of Doornvlei", foregrounds white fear and black disenchantment by revisiting the labour-tenancy situation and the poverty, unease and the mistreatment of black labour force in the South African white farms during the apartheid era. In this story, labour unrest brings disagreements between the alienated black foreman, Mfukeri and his white master, Sarel Britz, and the black labourers. In spite of fifteen years of dedicated service, Mfukeri is forced out of the white farm after his African bull kills Britz's stallion. The story captures the pastoral problems in the rural South Africa in the apartheid era.

The agricultural restructuring systems in the 1970s and the 1980s led to the suppression of the labour-tenancy, which was finally outlawed in 1981 (Marcus, 1989: 81, 84). Consequently, hunger became widespread among the "surplus" black population evicted to pave the way for white restructuring of agriculture (Marcus, 1989). The result was that African agriculture was made peripheral. In fact, many blacks would find it difficult to sustain subsistence production. The black population had to continually look for economic means of survival. The situation was made worse by the migrant labour situation that took away productive black labour. The various segregationist policies, such as the "dumping" of the excess urban dwellers and the relocations, served the primary purpose of alienating people from their lands, and casting them away from (peri)urban spaces. The history of land annexations during the British colonisation before apartheid, and the continued disenfranchisement during the apartheid era, and the collapse of the practice of labour-tenancy on annexed farms in the later years of the apartheid system, continually and genealogically denied land as a means of livelihood to the majority of the population. Before and during apartheid, local communities that traditionally held rights to the land became landless and therefore dependent on labour provision to the white man.

Migrant work separated families, largely because male migrant workers were often absent, away in mines and in white-owned farms, while their families remained "at home". This fundamentally affected social relations among the black population. The migrant labour situation led to many males leaving their families in rural "homelands"/ "Bantustans"/ "urban" concentration settlements in search of work. In fact, more than half of adult males in the Reserves in the 1930s were absent, away in distant places as providers of cheap labour (Bundy, 1988: 225). These African Reserves, for purely white economic reasons, became the source of cheap black migrant labour. This was almost entirely guaranteed, as the Natives Land Act 27/ 1913 expressly forbade black land ownership outside the Reserves, and the blacks thereby remained entirely dependent on labour selling to the white man (Wolpe,

1972). This was the culmination of the creation of the economic structure of South Africa that laid special emphasis on how cheap labour and its pattern of reproduction was to be harnessed, chiefly through black exploitation and racial segregation (Burawoy, 1981: 324).

The absence of the males complicated the social set-up of the Reserves/ the "Bantustans", and the urban black settlements and the townships. Apartheid affected migrants socially, economically and psychologically. The exploitative and alienating situation would ensure that the migrant labourer, and his family's social, economic and cultural situation deteriorated. With limited rights to go home regularly, or agitate for better wages, alongside the payment of unrealistic wages, he would remain wasted away in the white man's mines and farms (Wolpe, 1972). Coupled with this was the soaring rent and housing costs in the black areas that rendered life for the black migrant labourer and his family difficult (Seekings, 1988: 59). In such arduous circumstances, the wife/ wives of the migrant worker, and his children, would go to neighbouring white farms to sell their labour to supplement his meagre earnings. Inevitably, the migrant labourer's wife/ wives and children would find themselves in another form of exploitation in white farms, which often translated into sexual exploitation of African women by the white men, and continued cases of black child labour (Marcus, 1989: 109). White farmers were continually exploiting the migrants' wives. These women got more children, increasing the dependency levels, while some got children with white men, thereby breaking apartheid's Immorality Act that forbade sexual liaisons between blacks and whites (Bundy, 1988: 225).

Zakes Mda's post-apartheid novel, *The Madonna of Excelsior*, captures the socio-economic and psychological suffering that black migrants underwent, and the ensuing sexual exploitation of women, and the social and cultural ramifications of the Immorality Act in the historical frontier region of Excelsior in the Free State that captured the national imaginary in the late 1970s in South Africa. The absence of the migrant labourers from the rural areas inevitably led to poverty and suffering. The situation at the places of work was equally limiting for the labourers. Tinged with their long absences from home, these male migrant labourers established unions with men in their places of work. These male-male unions led to a number of "cross-dressing 'moffies'", who would significantly grow in number, so that in the early 1990s, they were a group that hoped to form their own sub-cultural community, away from their repressed status at the mines (Munro, 2007: 753). Some of those who remained "straight", however, set up unions with women in black designated spaces and forgot their wives back at home. The long absences from home, coupled with the propensity of sexual liaisons in crammed informal settlements, led to sexually transmitted diseases and

infidelity marriages. Consequently, this led to the transfer of diseases from the labourer to his rural wife/ wives, and, subsequently, the breakup of many families (Hunter, 2007: 692, 694).

The absence of the (male) father figures in the Reserves inexorably divorced them from their roles in the upbringing of their children, especially their sons, who were growing up in violent and incendiary spaces. For example, in the 1980s and the 1990s, South African townships recorded huge waves of revolts and killings that emerged as expressions of dissatisfaction among the marginalised youth who felt aggrieved by poor housing and appalling living conditions (Seekings, 1988; Seekings, 1996: 103). The youth in the "Bantustans" were also engaged in demonstrations against state repression and poor educational and living standards, and the absence of employment (Keenan, 1988: 137). This was a period of youthful urban influx, as black South Africans pushed into the forbidden urban territories of the apartheid system.

During the apartheid era, the allure of the South African city, in spite of the economic depression and the physical brutality of the era prevalent in urban spaces, excited the imagination of the black youth. In *Cry, the Beloved Country* (1948), Alan Paton examines the intricate social and racial relations in apartheid South Africa that gave way to racial oppression. In the novel, a black priest goes to the city to look for his lost son. He becomes a witness to the effects of the monstrous city that has swallowed his son and entrapped him in violence. Paton shows the ensnaring aspects of the apartheid South African city. The novel is a precursor to the post-apartheid novels of Phaswane Mpe, Niq Mhlongo and K. Sello Duiker that represent urban imaginaries as uneasy spaces in post-apartheid South Africa.

In South Africa's historiography, whites feared black urbanisation and the relative uplifting of the living standards of the black population. In the apartheid formation, blacks only provided migrant labour in "white" cities. The apartheid system harnessed the power of space by creating a restricted urban territory that privileged the urban centres and cities for the white population. The Urban Areas Act effectively enforced legislations that curtailed the movement of blacks into the "white" cities (Davenport, 1991: 530). This relative occlusion served to not only create a unique white class, but also served socio-economic dimensions, as the black South Africans were herded away in "black" areas for easy monitoring. These physical restrictions were also in support of a greater socio-cultural, economic and ideological aim: to control the wealth and power as a white race in a dominant pattern, thereby subordinating the other races. This sealing off is reflected in the literary works of Ezekiel Mphahlele, who grew up in one of South Africa's impoverished black "locations". In *Down Second Avenue* (1971), Mphahlele gives a personalised account of the effects of one of

apartheid's most oppressive laws, the Group Areas Act, portraying life in the African locations where racial oppression, the brutality of the apartheid police, poverty and the other inhuman restrictions of apartheid affected the black population.

However, even with the Afrikaner fear of black urbanisation, the late 1970s and the later years became increasingly difficult for the Afrikaner to restrict the growth of townships and the blacks' desire for urban work, propelled by the shifting black political consciousness in urban streets at the time (Terreblanche & Nattrass, 1990: 7, 13; May, 1990: 182). With this increasing black urbanisation, the stage had been set for the collapse of territorial restrictions in South Africa. The complexities of the growing black desire for urban life are portrayed in the literature of the 1970s and the 1980s. Writers of this period represent the struggle against white economic hegemony and the difficult circumstances of the black labour. Writers also have represented the effects of urban segregation, and the ensuing urban protests and the brutality of the apartheid system. The 1976 Soweto Uprising, rebellions in the townships and mass demonstrations against the untenable system provided rallying points for violent anti-apartheid response. In *In the Fog of the Seasons' End* (1972), Alex La Guma underscores underground subversion in the freedom struggle against the apartheid system. This novel portrays apartheid's violence on black dissidents and lays bare the effects of oppression of apartheid on the black population. In this novel, we find the "historical context" of the "post-Shaperville period of intense repression" and resistance, in which the brutality by the police was met by strong defiance by black political organisers (Mkhize, 2010: 916). This novel is situated in South Africa's 1960s "social reality" in its portrayal of the Shaperville Massacre and forced resettlements (Mkhize, 2010: 918; Terreblanche & Nattrass, 1990: 14).

In the South African situation, literature took the form of "protest" writing, as anti-apartheid writers used literature to agitate against the excesses of the apartheid regime. The poetry of the apartheid period reflected the harsh political conditions of repression. One notes violent imagery, such as the use of "sounds" in Dennis Brutus's poetry, to personify the police violence of the apartheid era (Feinberg, 1980: 2, 3). Many South African poets focused on violence and death, and often paid glowing tribute to the heroes of the freedom struggle, who died during the struggle, or were serving prison sentences (Feinberg, 1980: 19, 20, 39, 55). They also condemned the brutality of the apartheid system.

In the South African literary landscape, writers have demonstrated their political commitment by penning texts that reflect the socio-economic and political realities of apartheid South Africa. Literature has been part of the general protest against the apartheid system, and against white (economic) domination. In many ways, apartheid writing reflected

how the apartheid system skewed the control of resources, and the resultant economic subjugation revealed through apartheid's influx control, land annexations, oppression and racial discrimination.

By the early 1990s, South Africa was awash with youth who were largely homeless and unemployed. At this time, many young black South Africans were apprehensive of the future. This widespread dissatisfaction among the youth was often a rallying point against state repression, and this stoked tensions and fed embers to youthful agitation in the areas in the run-up to democracy. In the national imaginary of post-apartheid South Africa, there is a shift from the representation of the state violence and mistreatment of the apartheid system, and its violent aftermaths, to the depiction of stories that had been suppressed during the apartheid era (Gagiano, 2004: 815). The South African situation shows the transforming possibilities of literature.

2.3 "Transformation-as-Entanglement": Ambiguous Transition to the "New" Nation

The 1990s was a period of social and political transformations in South Africa. As a momentous historical epoch for a country caught up in decades of racial inequality, the 1990s was marked by the abolition of many of apartheid's exploitative legislations (Cronin, 1999). In 1991, in the run-up to the realisation of full democracy, the Land Act, the Group Areas Act and the Registration of Population Act were repealed. The new nation's founding father, Nelson Mandela, was released from the Robben Island maximum security prison, alongside other political prisoners. Nadine Gordimer represents this celebratory and uniting moment for the black families in her short story "Amnesty". Gordimer portrays the effects of apartheid on family relationships, intertwining the "private and social destiny" of the diverse South African races (Clingman, 1981: 167). The South African literary writers have long been part of the struggle against apartheid, and many of the leading lights, such as Nadine Gordimer, J.M. Coetzee and Njabulo Ndebele, have represented the decisive historical moment when apartheid ended (Chapman, 2003b). Ndebele's *The Cry of Winnie Mandela* (2004) is an insightful exposé of the suffering of neglected women waiting, and searching for their missing husbands, taken away by the mines, exile and political activism.

The post-1994 period in South Africa envisaged a new beginning that was evidenced by a transformative agenda. The founding leaders set ground for a constitutional beginning and a fresh democratic start. There was an anticipation of a freer society modelled along a democratic tradition that recognised diverse races and peoples under the banner of a Rainbow

nation. The Rainbow nation was a hopeful beginning for South Africans of diverse cultures. The hope in the democratisation lay in the inclusive participation of the diverse races and classes in the Rainbow (Turok, 1996). This is the envisioned hope of a future of a new dispensation in which blacks and whites work out aspirations in a shared history of struggle.

Under the banner of the Rainbow, the different groups anticipate inclusiveness and equity from the democratic government. While cognisant of this desire, post-apartheid literature projects a future of "non-racialism" and reconciliation (Heywood, 2004: 20; Attridge & Jolly, 1998: 3). South Africans in general remain optimistic of a collective future of "non-racialism", equity and freedom. As will be envisaged in the country's post-apartheid literature in the subsequent chapters of this study, South Africans of diverse races hold out to a future of racial cohesiveness. Post-apartheid literature recognises the gains and the losses of the democratic transition, without overly getting sentimental about the past, or losing sight of the promised Rainbow.

The Rainbow nation, though making attempts to live up to the promise of economic and racial equality, has found it difficult to resolve many economic and political challenges inherited from apartheid. This inertia of social change has largely been responsible for the prevalence of collective apprehensions among the black and the white groups in South Africa. Post-apartheid literature reflects the ambiguous trajectory of a nation caught up in a complex transformation. With the country's transition to the "New" South Africa, new contradictions have emerged. The post-apartheid nation finds itself enmeshed in new forms of conflict, revealing an uneasy disjuncture marked by "transformation-as-entanglement" with racial and class based contradictions that set forth many socio-economic and cultural problems (Nuttall, 2004: 740). In spite of the end of racism and of the embrace of a "non-racial" South Africa, race and class differences bring up new sites of contest and disagreement. Literature of the post-apartheid period captures the frustration at the slow pace of change in the country. Though race and racism are no longer privileged in social and economic discourses, they are nuanced in many socio-economic and political discussions.

The fall of apartheid, and the collapse of institutionalised racism, upset the scales in the economic structure of South Africa's social formation. The privileges that white South Africans enjoyed during the apartheid era because of their "superior" race fizzled out. Their earlier position in relation to capital was challenged by a new economic rationalisation with a reparative and restorative agenda. Hall's (1980) observation captures the situation in South Africa after apartheid:

> In particular social formations, especially in periods of 'transition', social formations themselves may be an 'articulated combination' of different modes with specified, shifting terms of hierarchical ordering between them. (325)

Ideologically, the transfer of political power to the ruling black elite has done little to tilt the scales in the economic and the labour situation of the country. Piecemeal reforms have been wholly inadequate for the black worker. In most cases, these reforms have not favoured the black working class (Terreblanche & Nattrass, 1990: 15). Consequently, by the time apartheid ended in the early 1990s, the white population, in general, had substantial economic power, and the transition did not substantially affect their economy (Giliomee, 1992). Economically, the kind and nature of work, and the wages accruing from it, often reflect class and racial differences. This means that the different classes provide different forms of labour, in which its cost is paid up on the basis of race, class and other factors such as education (which still racially defines the job cadres).

The system of migrant labour has not improved in terms of wages and working conditions in the new era. In spite of the mining companies' increased profits, the migrant labourer was, and is still, paid wages below the cost of production. Glaringly, the same exploitation of labour persists decades into the Rainbow. The 2012 Lonmin Marikana Platinum mine strike is a case in point. The recurrent strikes have demonstrated a lack of social and economic inclusion, especially for the majority of the black population. Even in the Rainbow, underpaid migrants living in poor shacks and poor infrastructural development work in dangerous mines with reportedly high accidents and fatalities (Webb, 2012). This reveals the dominance of the interests of the economically privileged classes, particularly the whites, in the mining sector of the country's economy, and in the other sectors as well. The democratic government's inability to cushion workers, and the reported massacres by the police of several black mine workers in the Marikana industrial action, echo the cases of police brutality and mining-related deaths witnessed during the apartheid system.

The situation in the rural areas in post-apartheid South Africa has also been limiting. As already observed, colonial land annexations and the relegation of blacks into unproductive areas eventually led to a developed white economy, and a destroyed African economy (Davenport, 1991: 488-494). Principally, land has remained a contentious issue in South Africa. Different communities, especially the black majority, have been unhappy about land reform. Disgruntled by the inability of the post-apartheid government to repatriate land to the "rightful" owners, the disenfranchised blacks continue to live as dispersed and disparate groups within a set-up of an African economy. Even in the Rainbow, land ownership,

commerce and the mining industry continue to support the white political economy, while sustaining the same exploitative labour pattern witnessed during the colonial and apartheid eras (Davenport, 1991: 488-494). In spite of a number of reparative gestures, such as the giving of the land grants to emerging black farmers, the achievements are comparably insignificant, as many blacks are still in hunger for land and economic benefits (Lodge, 2002: 71, 81). Far too many blacks requiring financial help overwhelm the post-apartheid government. On the other hand, the white farmers are in a relatively comfortable zone, as the apartheid system was able to give them financial support and land grants, in addition to the black cheap labour (Terreblanche & Nattrass, 1990). Decades into the Rainbow, access to land by the blacks is limited.

Land in post-apartheid South Africa continues to fracture existing social relations, often manifested in the wider socio-cultural and economic problems between the various races. After the 1990s, many white farmers were on the receiving end of racially motivated crimes. Blacks reportedly used violence, rape and murder to gain access to land (Kok, 2008: 13). J.M. Coetzee, in his post-apartheid novel *Disgrace*, ploughs into the divisive land question. In the novel, Coetzee situates white rape and violence in a wider schema of revenge and retribution by the black population. In an environment where rape has been endemic against women, both black and white, Coetzee's novel situates rape within a social and economic (mal)adjustments. In Achmat Dangor's *Bitter Fruit* (2001), rape projects post-apartheid haunting, making it difficult for the haunted female victim to forgive the rapist even in the new dispensation of the TRC. South Africa is painted as a dystopia in which rape emerges as a dominant trope for post-apartheid socio-economic and political restructurings.

At the centre of the agitation for the economic and political reforms in post-apartheid South Africa is the question of land redistribution. Heightened political tensions even within the ranks of the ANC itself have been chiefly on the "soft" government policy of land reform, which has been promoting land adjustments based on the willing buyer-seller arrangement. Yet in spite of these proposals being projected by the government as "non-racial", many blacks support Julius Malema, the young, fervent and firebrand political leader, once an elected president of the African National Congress Youth League (ANCYL). Malema's calls for the nationalisation of the mines and the seizure of white-owned farms is a pointer that land historical injustices against blacks have not been authoritatively addressed by the post-apartheid government (Glaser, 2012; Hall, 2004: 24). In South Africa today, land reform is painstakingly slow and inconsistent.

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Malema, an epitome of the Mandela children who grew out of the struggle for black emancipation in the 1980s, has been supported by a section of the black population for his radical proposals for racial equity. But in spite of his seeming support for the majority poor, his quick rise to economic success and luxury because of his close associations with the ANC, and the reported cases of tax evasion and money laundering, cast a shadow over his (youth) emancipation ideals (Glaser, 2012: 127, 137, 140). Furthermore, the new democratic government has kept a status quo in many of the defining economic policies of the apartheid system, while entertaining sleaze and corruption within its ranks. Burawoy (1981) captures the difficulty of political systems to radicalise economic changes:

> All ruling parties, insofar as they do not directly dismantle the capitalist state, are prisoners of its logic which, among other things, operates to disorganize the working classes and constitute the unity of the dominant classes. (309)

Many of the country's socio-economic, cultural and political policies, while reaching out to blacks in a number of respects, have been largely protective of the exploitative structure of the South African form of capitalism in which privilege articulates in favour of race.

The South African class formation was premised on a combination of systems of rules and regulations that complicated racial and ethnic identities. Burawoy (1974) argues about the delicate confluence between race and ethnic identities, and colonialism/ apartheid, and the role it plays in shaping the class structure:

> Where the superstructure is not a direct reflection of the class structure but distinguishes and discriminates on the basis of racial categories, then the economic interests of racial groups within the same class may differ ... it then becomes pertinent to examine how class forces give rise to and perpetuate a superstructure based on distinctions such as race. (528)

In post-apartheid South Africa, race and racial categories of the apartheid system have been replaced by a consciousness towards "non-racialism", so that the discourse on race has somewhat muted into class differentials. This situation is revealing of the post-apartheid class-race condition, fitting into Wolpe's (1988: 75) contention that, "fissures along class lines may occur within racially defined groups ... the racial division of classes and the class division of races may be present simultaneously". In post-apartheid South Africa, the race and class dialectic consistently defines social groups and structure ongoing conflicts. In *Coconut* (2007), Kopano Matlwa underscores the social and psychological problems of the youth of the black middle class. Matlwa depicts the allure of **race**, portraying black "Coconuts" who ape the white lifestyles in a materially and culturally privileged

environment. The novelist reveals the black middle class's racial idiosyncrasies of aspiring to look "white", or living off another culture in a socio-cultural environment in which racial and class differences appear muddled. In the novel, the young blacks desire whiteness and privilege.

The black middle class who previously belonged to a marginalised group have taken advantage of the changing political and ideological situation, thereby living alongside whites in the same economic climates (Hall, 1980: 341). However, race remains "the modality in which class is 'lived', the medium through which class relations are experienced, the form in which it is appropriated and 'fought for'" (Hall, 1980: 342). The black middle class, although relatively increasing, is a small percentage, compared to the disenfranchised black population. The black middle class in post-apartheid South Africa find themselves in crosscurrents of racial and class strife. The black political bourgeoisie and the ambitious black middle class have become rich at the expense of the majority of the population. This group has benefitted from the economic and political struggle with the change of the political dispensation.

With the end of apartheid, the whites who had been the beneficiaries of the apartheid system, felt marginalised and alienated in the new dispensation. Some right wing Afrikaners expressed a wish for autonomy, calling out for a separate homeland for the Afrikaners, whom they felt the democratic government would dispossess in lieu of past violations (Krog, 2002). However, the transition to democracy did not substantially affect white economy, as the democratic government did not dismantle the economic structures of the apartheid system, opting instead for a conciliatory path. Thus, although they lost the political will and influence, a large percentage of the whites are still dominating the economy, along with the black middle and the black political class. In relation to capital, the white population still stands at a privileged position. Race reveals itself as a factor in the capitalist structure, signified through white racial privilege. Racism, with its colonial roots, continues in a nuanced manner through economic power. On the other hand, however, the transition to black leadership has not directly translated to the transfer of economic power to the majority of the blacks. A substantial part of the black population still lives outside the reparative dream of the Rainbow.

From the foregoing, the white and the black races of South Africa show marked socio-economic patterns and shifts, blurring the edges between those who are poor, and those who are rich. The different classes existing today are heterogeneous groups, often with different, competing interests. Even in the post-apartheid period, race has continued to

preserve the earlier economic hierarchies of apartheid which sustained the white race for generations. In effect, race is imbued within class struggles. Hence, class experiences in South Africa reveal the existence of internal contradictions, in which race takes up the locus. The capitalist class in the "New" South Africa is revealing of a tense disjuncture between the white owners of production and the new ANC ruling elite and a conglomerate of black middle class wielding economic power and patronage.

The ANC party, which won the elections and formed the post-1994 "non-racial" democracy, instead opted out for a "Rainbow" that set an agenda for a black reparative and restorative justice to happen, without dismantling the social or economic structure of the country. It was a peaceful restructuring, which was supported, in part, by the institution of the Truth and Reconciliation Commission (TRC), which foreclosed the trauma and the grandstanding of the apartheid era in favour of "non-racialism" and equality among the different cultures. The TRC was an achievement of the democratic government. It carried a reparative dream for many victims of the apartheid era, especially the black population who suffered from violence (Lodge, 2002: 190). A number of post-apartheid writers, including Antjie Krog (2002), understand the urgency of representing the "new nationalist discourse" beyond the violent truth of the apartheid past, and, hopefully, bringing restitution and healing to the fractured history of the nation (Naidu, 2001: 18). Krog in *Country of My Skull* (2002), shows the dialogic engagement between the perpetrators of apartheid and their victims seeking to understand the aftermaths of the violent rapacity of the apartheid era in the hope that a "new, shared identity [is] negotiated" (Naidu, 2001: 19). Krog exemplifies the difficulty of accepting unwelcome truths of a traumatic past in the context of the Truth and Reconciliation Commission hearings of the "New" South Africa.

At the core of this failure of the redistributive agenda is the bitterness and anger of many of the blacks who feel that the white economy prevailingly disenfranchises the majority. Yet the ANC's resolve to follow the path of reconciliation, and non-racialism, was the most pragmatic, given that South Africa had undergone intense violent social restructurings in the past (Marks, 1994: 6).

The road to constitutional democracy was marred by greater socio-political and economic problems for the youth. This period was a traumatic and tense moment for the black youth, as they agitated for social, economic and political reforms. The period was marked by an intensely violent youth, who found political reasons with the ANC to fight the apartheid system, which returned the brutality in equal measure (Marks, 2001: 65, 116, 118, 122). They were the ANC's "young warriors", who laboured in anticipation of social

inclusion and economic freedom from the democratic and political change-over (Marks, 2001). They justified violence as a tool for social change against an equally violent system. South Africa's violence, predominantly carried out by the youth, has its root in the apartheid era, and in the (black) political organisations of the 1990s.

After the transition to the democratic governance, the ANC was clasped by a dilemma of how to bring restitution to many of these youth, who were both victims of apartheid violence and participants in the violence of the transition period. This was even captured in the mind of the nation's founding fathers, including Nelson Mandela and Desmond Tutu, who felt that social change was to start with the most urgent group – the youthful South African population (Seekings, 1996: 103-4; Mandela, 1994). They expected a promising future for the South African youth.

Yet, in spite of these anticipated changes, the transition to democracy did not translate into better living conditions for the youth. It did not result in increased employment opportunities. With the end of apartheid, and with the outlawing of apartheid's most suppressive spatial and economic laws, the youth were in a relatively free society. Most of them had to contend with the poor educational standards in the Reserves/ "Bantustans", and had to live in squalid conditions in predominantly migrant situations. Those who went to the "arid Bantustans"/ homelands in the new dispensation to work, as Damon Galgut in *The Good Doctor* shows, found the places wretched, despondent and limiting, wasting away their youthful idealism, passion and dreams. The rural areas have continued to degenerate despite the transition. Those who left school found nothing more to do: they remained in search of the elusive Rainbow, using violence to get means to a livelihood. They were the "angry generation" in Mazisi Kunene's poem "The Rise of the Angry Generation", whose "merciless talons", later on in the 1990s, would violently display their disaffection with the Rainbow (Feinberg, 1980: 78).

In later years, the black youth from marginalised rural areas and the townships would move to the cities in search of work and employment. The 1990s marked a decided shift in the demographic reorganisation in South Africa. A previous population relegated to unproductive areas through "dumping" and relocation was steadily going to the city in droves. They were mainly the youth, as their parents remained as "consumer communities" in the rural areas (May, 1990: 175). Consequently, rural people began to depend on economic networks with their relatives working in the urban areas (Ashforth, 2005). These rural areas have remained as wretched places in which rituals, jealousy, witchcraft and other social pathologies permeate, owing to rural poverty and complex traditional systems. The

dependence of the rural economy shifted from the migrant labour situation established during the apartheid system to the urban (youth) migrants who had to fend for the ageing population in the Reserves. However, the period marked an important phase in the history of South Africa, as blacks reworked and subverted centuries of European and Afrikaner colonialism by occupying formerly forbidden spaces. In post-apartheid South Africa's spatial imagination, "walking" in the city by blacks is a symbolic enunciation of the freedom from spatial and racial restrictions of the apartheid era.

In the "New" nation, socio-economic inequalities are to blame for the suffering of many of the black population. Poor housing and lack of employment opportunities generate socio-cultural problems, which ultimately lead to prevalence of HIV/AIDS and heighten vulnerability, especially among women (Hunter, 2007: 689). The rural forms of disenfranchisement and emerging segregation in urban areas bring out a new formation that is awash with vulnerability, death, drug abuse and street crime. K. Sello Duiker in *The Quiet Violence of Dreams*, and Phaswane Mpe in his urban setting in the novel, *Welcome to Our Hillbrow*, tellingly explore these pathologies of the "New" South Africa. These two novels, while ostensibly celebratory of the new urban freedom for the blacks, echo the complex path to black urbanisation.

As envisaged before, the long absence of migrant labourers from home explains the prevalence of many disenfranchised and separated homes in (post)apartheid South Africa, because the basic constitution of the family was ruptured, as children and their parents lived at odds. The persistence of socio-economic inequalities, the lack of jobs, and the proliferation of further cramped spaces and informal settlements are a harbinger of loose and broken families in the post-apartheid South Africa. *The Quiet Violence of Dreams* engages with these complex socio-cultural dynamics in the urban space of Cape Town. In *Thirteen Cents*, Duiker captures the homelessness and the rootlessness of the South African youth in Cape Town. It is a coming-out narrative of young South African gays battling with non-acceptance of the "moffies" (gays), in spite of the fundamental freedoms enshrined in the liberal South African constitution.

The 1996 South African constitution finally recognised the rights of the gay community, which was a key celebratory note for an earlier disenfranchised group. Homosexuals in the new dispensation, previously unaccepted in their families and in the mines, became free, and openly demonstrated their sexual orientation in unique styles, especially in the urban centres. In many respects, the South African urban youth easily found recognition in this sub-culture. It appealed to their unique tastes and offered an avenue for

exercising individual freedom. Furthermore, the South African youth, growing up in difficult ghettos and experiencing sexual and physical violation, easily identified with this unique formation, expressed alongside other cultural lifestyles such as the Rastafarian and the "kwaito" music and style, in predominantly urban areas. Niq Mhlongo, a post-apartheid South African novelist who grew up in Soweto, celebrates this youthful style in the urban space of Johannesburg in the novel *Dog Eat Dog* (2004).

In post-apartheid South Africa, the formerly exclusively white schools have opened their doors to the black youth. But even with the de-racialisation of the country's educational systems, the schools have, for the most part, remained racially segregated. Many blacks cannot afford the high cost of education in previously white schools, coupled with the pre-emptive feeling that such institutions "historically" belong to specific races (Davenport, 1991: 533; Thompson, 1995: 255). For the middle class black youth who enrol in racially integrated schools, they find that continued racial divisions work against cultural inclusiveness. Kopano Matlwa's novel *Coconut* (2007) explores new forms of prejudices in the educational system of South Africa, as the black youth find it difficult to fit into racially integrated institutions. Racial hate and a hungering for whiteness by the privileged black youth complicate social relations. South Africa is also a country in whose history racist policies have remained socially "internalised", so that they have survived through the decades long after the end of apartheid (Marks & Trapido, 1987: 59). Furthermore, under-investment in education and lack of adequate educational resources continue to dog the black population from competing favourably, especially coming from a complex racial disenfranchised environment (Fiske & Ladd, 2004: 6). The high level of disparities in the education system, coupled with poor economies among the black populations, point out the difficulties of improving racial and labour relations in post-apartheid South Africa. Post-apartheid South Africa continues to glare out the educational inequalities of the apartheid system.

The years that followed the formation of an all-inclusive democratic dispensation and the 1994 transfer of electoral power provided even greater challenges for the rural (youth) migrants. The jostling for space became severe, as foreigners from other African countries, often fleeing from civil and economic strife in their countries, sought sanctuary in the promised Rainbow. But in spite of this seemingly free spatial environment, the South African city has also been a space that conflates the espoused freedom with the socio-spatial, racial and economic problems. Most of the socio-economic divides of the apartheid system are still discernible in South African cities, particularly in Johannesburg and in Cape Town, which have been largely representative of the urban spaces of South Africa.

As rural migrants and immigrants from elsewhere in Africa throng into South African cities, the "original" white owners of the city, and the emergent black middle class, have fortified and secluded themselves in gated, rich and expensive neighbourhoods. In some places, such as in Hillbrow in Johannesburg, the whites relocated to safer areas, leaving their apartments, threatened by acute rural to urban migrations and the ensuing crime waves, while other whites reportedly emigrated to safer countries/ continents (Hlongwane, 2006: 71). This fight for space is the post-apartheid nightmare, as the different racial groups compete for urban and rural spaces, with the South African cities aptly projecting this spatial rush. The representation of the city, and city life, bears markedly in the post-apartheid South African literature. Mpe's *Welcome to Our Hillbrow* historicises Hillbrow, an urban space in downtown Johannesburg that is a microcosm of the complex urban dynamics prevalent in the Rainbow nation. Duiker's novel, *The Quiet Violence of Dreams*, portrays youth and migrant challenges in the urban spaces of Cape Town.

In the post-apartheid cities, new forms of socio-economic and spatial inequalities continue to emerge. Given that rapid demographic shifts have occurred after apartheid, these cities markedly show the changing socio-economic, cultural and political realities of modern-day South Africa (Maylam, 1995: 20). There are several social polarisations manifested in the skewed manner of wealth differentials among the different classes and races. Black South Africans who thronged the city in anticipation of a beautiful socio-economic Rainbow have instead found a mirage. The levels of social insularity among the different races and classes give way to other socio-economic problems. Despite the transition to democracy, Cape Town, for example, portrays persistent racialised poverty (Robins, 2000: 409). Although segregation is no longer entrenched in the law, the historically white inner city and the southern suburbs remain the exclusive preserve of the white population, while the blacks and the coloured remain in the neighbouring townships of Khayelitsha and the Cape Flats (Robins, 2000: 411). A similar economic divide in Johannesburg is revealed in the squalid and wretched conditions of Alexandra, a black township, compared to the rich and predominantly white neighbourhood of Sandton (Houssay-Holzchuch & Teppo, 2009: 351). Duiker's urban novel, *The Quiet Violence of Dreams*, captures the socio-economic contradictions between the rich and the poor in its spatial and racial dimensions. In this novel, issues of race and class permeate the urban imaginary of Cape Town.

Contemporary post-apartheid writers who have represented the urban space in South Africa include Ivan Vladislavić, Niq Mhlongo, K. Sello Duiker and Phaswane Mpe. In the post-apartheid society, the "social imaginaries" of the cities engage the social consciousness

of most post-apartheid writers (Gaylard, 2011: 15; Nuttall, 2004: 740). Vladislavić's *Portrait with Keys,* for example, provides a picturesque impression of Johannesburg social spaces. These writers portray the social and economic realities of a predominantly youthful population thronging South African cities, pulled by the allure of the city, and pushed away from rural areas by poverty and the limiting economic opportunities. In many of their novels, the urban push for integrated and collective nationhood is emphasised, in spite of the pitfalls that such a kind of uneasy integration poses. They, alongside other writers, took up the challenge of representing a society that was previously interlocked in opposition, which ultimately led to, and defined, (sub)cultures in resistance in post-apartheid South Africa. While it is difficult to deal with a society in which its social relations retain past cultural inadequacies, South Africa has tried to integrate different cultural aspirations (Atwell & Harlow, 2000: 2). Post-apartheid novels embody the representation of complex social lives of South Africans in the new dispensation. They focus on contemporary themes and on subject matter previously under ban and censorship during apartheid South Africa.

Socio-economic problems have increasingly taken root in the South African cities. A majority of the blacks in the cities are entrapped in poor and violent spaces, much the same way as those in townships and in other areas that were previously designated "black" by the apartheid system. White neighbourhoods and expensive shopping malls are the preserve of the whites and the black middle class, while informal settlements continue to proliferate to house the many rural to urban migrants, as well as foreigners from other African countries. The city, however, still reveals patterns of limited access to specific classes and sections of the population. The gated communities, while reducing crime levels, are also suggestive of social exclusion and urban segregation, which mirror apartheid's spatial segregation. These enclosed neighbourhoods have also engendered new forms of violence, as they have become crime targets. They are also a pointer to the increased levels of socio-economic inequalities in the South African cities, both in their potentiality as crime zones, and as regions of economic occlusion.

With the ensuing socio-political tensions, the South African city has also been a site for the burgeoning of violent and clandestine spaces. The youth, especially the black youth, have been participants in the soaring crime levels. Linked to the poor economic standards among the black population, some of the black youth have used crime, to express both their wilful belief that they are poor because *others* have disenfranchised them, and to achieve economic ends through gangsterism and theft. This kind of violence has heightened

vulnerability of other races and classes. The foreigners in South Africa have been especially vulnerable.

Black South Africans, feeling threatened with the increasing foreign black migrant population, and smarting from the mirage of economic empowerment as envisaged with the end of apartheid, turned their attention to these fellow Africans. Buoyed by perceived feelings that the foreigners have taken away jobs, the native South Africans have mistreated this vulnerable group. In a country where the Bantu Education Act of 1953 worked against black South Africans getting good education (and therefore getting high-cadre jobs), the entry of often well-educated foreigners years after the democracy, and a few years after the repeal of that Act, posed a formidable challenge to black South African job aspirations (Marks & Trapido, 1988: 9). Coupled with a highly competitive and racial labour market, the local South Africans vent their anger and frustration on black foreigners from other countries in Africa. As a result, the foreigners are often convenient scapegoats for the blacks who still feel angered by the persistence of racial and economic inequalities (Nkealah, 2011: 124, 129).

2.4 Conclusion

This chapter has argued that exploitation in South Africa's social formation stems from the racial nature of labour organisation in South Africa. Apartheid's labour structures, in particular, the migrant form of labour power, created racial and class differences. The socio-economic problems of the predominantly black population in the "Bantustans"/ homelands can be explained through the systems of land and labour (re)organisations. The chapter has argued that apartheid's socio-spatial and cultural legislative restrictions, particularly those that related to (rural) land ownership and urbanisation, brought up unequal racial and cultural groups in South Africa. Accordingly, apartheid writing has reflected the socio-economic conditions occasioned by the differential socio-economic situation of the diverse peoples of South Africa.

After apartheid, there have been socio-political, economic and cultural shifts under the banner of the "New" South Africa, which have created new social relations. The "New" South Africa attempts to move beyond the violent aftermaths of the apartheid system into a "non-racial" future. In South Africa today, different racial groups have their fundamental rights recognised in the country's 1996 constitution. The post-apartheid hybridisation of rural and urban spaces have markedly featured in post-apartheid literature. A new social formation has emerged in which the economic, social, cultural and political levels are constantly being negotiated and renegotiated through class struggles.

It has been observed that the entry of new classes has redefined the earlier racial model of South Africa's capitalism. Race, however, continues to exert its own subtle inflections on the economic and social patterning. Racial conflict continues to sever and to fracture with respect to the means of production, and it defines the way the classes and the races are arranged, often in a dialectical relationship. Where racial and class interests compete, race overbears in class conflicts. In the post-apartheid society, competing interests take centre-stage, creating further socio-economic divisions.

In a highly tensile environment in which the emblem and banner of "non-racialism" is being encouraged in spite of generations of racial domination, the "New" South Africa evinces a complex shift between the emergence of new classes and the subversion of earlier ones. The white capitalist structure, though not necessarily dismantled, has been blurred by non-racial paint, creating a newer structure in which the black middle class and the political elite also occupy the tip of the economic ladder. The majority of the blacks, however, have not had their lives and living standards significantly changed for the better.

The pattern of the reproduction of labour has also changed, with the apartheid mine migrant population getting replaced by rural to urban migration, especially by the youth, in response to (urban) spatial freedom and economic, educational and employment promises. But this same pattern has reproduced conditions that bear an uncanny similarity to the apartheid system, increasing insecurity and insularity, widening economic and social rifts, and accentuating class and racial differences. The urban push for collective unity and inclusiveness as a response to the socio-economic and political transformations of the "New" South Africa has led to fragmentary narratives of black foreign migrants, the youth and the black middle class groups. The emergence of ethnic profiling, especially of African immigrants in predominantly urban spaces in South Africa, has dimmed the dream of the Rainbow, and variegated its edges. In the next chapter, this speckled colour of the Rainbow is examined in K. Sello Duiker's *The Quiet Violence of Dreams* and Phaswane Mpe's *Welcome to Our Hillbrow*.

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CHAPTER THREE

"BROKEN TEMPORALITIES OF THE 'NEW' SOUTH AFRICA": VARIEGATED RAINBOW NATION IN K. SELLO DUIKER'S *THE QUIET VIOLENCE OF DREAMS* AND PHASWANE MPE'S *WELCOME TO OUR HILLBROW*

> Some in this country should be taking responsibility for having contributed to the broken lives of these young people -- some of whom persist in their self-defeating ways. Others of us need to recognise that, given a different set of circumstances, we too could have either directly contributed to the evil of apartheid or silently allowed it to continue.
>
> Tutu, D. M., "Introduction" (xii)

3.1 Introduction

This chapter examines K. Sello Duiker's *The Quiet Violence of Dreams* and Phaswane Mpe's *Welcome to Our Hillbrow* to expose the extent to which they engage with the promises of the democratic transition and the subsequent ambivalence in the realisation of these promises as the years progressed. It envisages the confusion and vulnerability of the post-apartheid South African youth arising out of broken homes and living through a disorienting present, what Bhabha (1994: 9) calls "unhomely lives", and ultimately finding that, it is difficult to pass through the aftermaths of the "unruly culture" which is what apartheid was. Focusing on "fractured narrative(s)" and individual disorientation of characters in the two texts, the chapter seeks to explore the "broken temporalities" of a nation witnessing a transformation from apartheid into a Rainbow nation (Munro, 2007: 758). It emphasises on how South Africa's "domestic space" has been marked by unsettlement, especially among the South African youth, as they navigate through the present, in particular, as they embrace new expressive cultures in an attempt to fit into the Rainbow, and into an increasingly cosmopolitan and global world. Reading post-apartheid South Africa's youth subversive acts in line with the nation's democratic constitutionalism, this chapter recognises the "urban ethnography" of youth subculture, alongside the manifestations of its "subcultural signs", expressed through class, music, dress and style, and connects its display to the South African form of capitalism (Hebdige, 1979: 75, 94).

3.2 Unhomely Lives: Aftermath of the Unruly Culture

Mpe's *Welcome to Our Hillbrow* and Duiker's *The Quiet Violence of Dreams* reveal the violent aftermaths of the apartheid system. They disclose the gargantuan challenges that the youth faced after the dismantling of apartheid. These youth grew through the transition period traumatised and brutalised by the apartheid regime, and experienced the hopelessness

at the unmet expectations of the post-apartheid era. Duiker's characters are participants as well as victims of the social and the political violence prevalent shortly before apartheid ended. They are the "lost generation" youth of the 1990s (Seekings, 1996: 103). They suffer political, economic and social exclusion. Their lives reveal the enduring social fractures of the black and marginalised communities that lived through the forced removals, expulsions and mass deportations of the apartheid system. Many of these blacks were also driven out of cities into townships and shanties by the system.

Duiker's and Mpe's young characters are the youth who grew out of the divisive apartheid into the Rainbow. They occupy what Bhabha (1994: 1) refers to as "border lives", lives that communicate individual disorientation and a "tenebrous sense of survival, living on the borderlines of the 'present'". They grew out of periods of deportations that fragmented and destroyed social integration especially in poor townships and homelands. Paradoxically, these characters in the post-apartheid period die young. The prevalent death in Mpe's novel takes away the fruitful and promising young lives. The deaths are redolent of the soaring crime rates in the contemporary South African nation. Duiker's young characters are victims of the family break-up occasioned by violence, separation and death in the apartheid era. These characters' lives are punctuated by the violence that was visited on families, and which ultimately came to dominate relationships between parents and children. Duiker's characters are both victims and aggressors of violence in the "New" South Africa.

The youth in South Africa lived in dysfunctional families fractured by the suffering during apartheid. Apartheid disrupted social integration through its policy of separate development and the system of migrant labour (May, 1990). The poor living conditions in the rural areas and in the townships segregated for blacks, coupled with poverty, crime and sexual violence, led to irregular unions, abandonment of children and absentee fathers. In Mpe's and Duiker's novels, the mother figure largely remains as a neglected family member, while her husband is conspicuously absent.

In Duiker's novel, divorce and separation account for ruined homes. West, Tshepo's colleague at Steamy Windows, became devastated and confused when his father walked out on his mother after endless squabbles. He was deeply affected by the separation of his parents at the tender age of twelve. This brought sadness and vulnerability in his youth and made his growth troubled. As he tells Tshepo later, he constantly suffered at school from taunts from his schoolmates. As a result, he fought off their criticisms (193). Consequently, he and his mother withdrew from social relationships at Hermanus where they lived "besigheid", beleaguered (194). They eventually moved to Somerset West, where he and his mother would

feel protected from the prying eyes of their old neighbours. At Steamy Windows, West makes it clear that his choosing to be gay was a conscious attempt to grow out of that separation.

Mmabatho also suffers emotionally because her parents divorced. Her own defensive character, insecurity and "flawed relationships", indicates her anguished past. Tshepo observes that she is not fully developed: "Mmabatho's ferocious wit and her complicated sense of style seem to be consequences of a child who suffered a messy divorce and never got over it" (121). Sebastian, Tshepo's friend at Steamy Windows, grew up disrupted by a violent gang rape by his close friends. Consequently, he became angry and resented life. After this violation, Sebastian had entertained thoughts of suicide. His queer attitude, including dressing up like a woman, is an attempt to make sense of this violation. He feels "consigned to life" away from his family (336-8).

The gloom of a generation without stable families is an overbearing mark in characters' lives. Tshepo's story is an eerie tale of a violation done in the context of home. His father organises his mother's rape and murder, and his (Tshepo's) sodomy. There are numerous references in the novel to his father as the Father of Evil. To Tshepo, he is "this lord of the underworld" (379), a satanic being visiting him in a dream as a vampire (367, 387). He is a mafia boss in Cape Town, while Mpho, a son he fathered in an incestuous relationship with his sister, runs car theft syndicates in Johannesburg (78). His family's violation happened when Tshepo was seventeen, and at twenty-three, he is already "washed up", having had two stints at a mental asylum (10). His family's violation becomes a metaphor for the attendant social pathologies, such as crime, drug and alcohol abuse.

Duiker's Chris, a former inmate at Pollsmoor penitentiary, and Zebron, a violent youngster at Valkenberg Mental Hospital, are examples of youth living under violent disruption and unhomely lives. They are young sexual and physical offenders whose disruptive behaviour emanates from emotionally shattered homes. Zebron grew up in a family in which sharp family divisions and disagreements slipped out through his father's drunkenness and his mother's sexual immorality. When his father was drunk, he and his mother and sister would "moer" (beat) him. Zebron's incapacity for compassion directly stems from his growing up in a "totsi"-controlled family (42-45).

The "New" South Africa is symptomatic of the failed dreams and aspirations of most characters. There is an uncanny resemblance between the violated pasts of characters and their violent treatment of others. At the mental asylum, Zebron repeatedly uses violence to protect his private and public spaces; he does not want to be branded a "moegoe" (an idiot). He behaves violently because he does not want people to read his thoughts and realise the

ugliness in him (45). He sums up his suffering, in a statement that alludes to the biblical devil's fall from grace, when he says: "for some of us, it is not enough that we are already broken, fallen angels falling further" (46). Chris also grew up under a mother who used to spank him with a cooking stick. He had consistently known violence since fourteen, having grown up in a family of Gents (gangsters), and admiring violence as a way of life. At sixteen, he was in prison, where he spent nine years of his ten-year prison sentence (155). Chris's suffering growing up in a violent home is accentuated by the misery of township life, revealing the social and economic realities of the poor and mostly uneducated blacks and coloured families that the apartheid system consigned to unproductive areas using the power of spatial regulation. As a victim of family neglect, and as an inmate at the South African penitentiary of Pollsmoor at a tender age, Chris's life is a microcosm of wasted youths' lives. Consequently, these characters talk of their irredeemable pasts and their anger and incapacity to forgive.

These disadvantaged youth express their anger through revenge in the belief that there are some people who took advantage of the Rainbow promise, while they themselves were condemned to poverty and deprivation. Speaking from their disadvantaged positions, those who they believe benefitted from the democratic transition make an "easy target" for their dislike. Chris and Zebron mistakenly believe that Tshepo is privileged. They look at his education and his positive attitude towards life, despite his difficulties, and they are disgusted that he remains optimistic about life. Chris fails to notice that his misery in the "New" South Africa stems in part from his reluctance to take education seriously. He gambles away his chance at school, deciding instead to blame his misfortunes on growing up in the slums of Cape Flats.

The "New" South Africa has brought to life a breed of young South Africans who do not believe that they can lead honest, fruitful lives. Chris's "street language" and his glorifying of crime parody his blind rejection of unity and forgiveness in the "New" South Africa: "I grew up watching other people, my brothers. I wanted to be a Gent, respected in my street because I fucked up so and so and could drink a lot" (155). Zebron shows this same subversive behaviour when he confesses that he simply "just grew up", having had no role models from his family to look up to (117).

Having grown up in the rural areas of Tiragalong, which the apartheid system relegated to poverty and deteriorating agricultural production, Mpe's Refentše and the many others from Tiragalong and other rural villages residing in Hillbrow are faced with the daunting task of improving the lives of the dependent families back at the village. Refentše's

poor background is suggested as having been a cause of his earlier suicidal thoughts. Refentše contemplates suicide back at Tiragalong, because Refilwe, his "sometime Tiragalong girlfriend", had rejected his advances because he could not financially support her (31).

With the end of apartheid, and with the opening up of cities, young black people moved to urban centres with the desire for work. The rural areas remained as areas of despondency and wretchedness. Rural black South Africans in the "New" South Africa look at their kin working away in the cities as a security for their survival. They feel that they are entitled to ask for proceeds from kinsmen in the city. These young people, however, live in difficult economic conditions, over-burdened by the city life and the rural demands. Mpe envisages the problems of family reciprocity and entitlements that establish the poor rural economies as dependent on the new system of rural-urban black South African worker. This is the situation of the black South African economy, which establishes networks of kinship ties between urban and rural areas "where relations are premised upon principles of reciprocity [and] the metaphor of 'family' serves to establish a structure of redistribution" (Ashforth, 2005: 32).

In *Welcome to Our Hillbrow*, rural South Africans expect their youth to help them meet family obligations, like the young man who died in the early 1990s, whose poor parents, "imagined that he was working away in the city, in order to make sure that there would be a huge bag of maize meal to send back for all at the homestead"(3). Refilwe, too, had to postpone her study at Oxford because her father suddenly died and left her as the only breadwinner in the family. The rural people do not understand that the urban youth are undergoing their own financial pressures in a country where decent job opportunities are scarce and favoured towards the whites, the qualified and those with political connections.

On the other hand, Duiker's novel features youths from privileged backgrounds. Mmabatho's and Tshepo's families are part of the growing black middle class in post-apartheid South Africa. They are part of the South African families that took up the democracy's opened economic spaces, and were able to educate their children in the best private schools in the country. In this respect, Duiker offers a complementary perspective on the stereotypical "South African" distinction between black and white – that whites are rich, while the blacks are poor. In the same vein, Duiker's characters of privilege and Mpe's spaces of want and neglect become sites of interrogation. Notably, these texts encompass the contradictory nature of South Africa today.

These novels, then, envisage the post-apartheid dream in two ways. Mpe reconstructs the apartheid spaces of neglect envisaged through the underdeveloped rural areas of "arid Bantustans" as they opened up. This perspective looks at the borders between rural and urban South Africa, drawing in it the stagnating and muddled in-between spaces that have remained as legacies of apartheid. Mpe shows the ambiguities of the transition, envisioning a new "apartheid" of rural South Africa where traditional attitudes and practices have remained as a watermark of the old apartheid. Because this novel also critiques traditional attitudes, the "New" South Africa is rendered through microscopic lens of self-questioning and conscious stock-taking of the past. Apartheid may be gone, but there are ways of "remembering apartheid", including taking introspective pauses to critique contemporary South Africa. Duiker's novel comes to the conclusion envisioned by Mpe, but it does this by exploring the dynamics and incongruities surrounding the growing middle class in South Africa. Black South Africans – whether from poor backgrounds or elitist ones – are all subjected to the complex legacies of apartheid in a country embracing a new constitutional order.

In post-apartheid South Africa, the future of the black children of the townships and other formerly segregated areas are broken apart by poverty and neglect that the new democratic government has regrettably been unable to handle. Tshepo tells his mother:

> I see terrible things, Mama: poverty and children with kwashiorkor playing with guns. I see screaming women running with their arms open to the sky because they were sleeping while life snatched away their emaciated children. I see hardship and strife... (94)

Duiker's characters are a harbinger of the dark apartheid past of violence and destitution. They are the characters who stepped into the transition without having embraced the ideals set up in the constitution, or achieved the economic means with which to benefit from the Rainbow promise. Mpe's characters, however, are shattered by unfulfilled expectations in the Rainbow, even though there are limited prospects of education and job opportunities. Indeed this is the tragedy that Mpe's protagonist, Refentše, goes through in the novel. Refentše suffers from the "pressure to succeed, with the weight of Tiragalong's expectations ... from the constant financial strains and burdens" (41). His own rural family expects him to support them. He is also paying up hefty student loans, but the family does not understand. Consequently, he becomes vulnerable to the demands of his family and becomes depressed.

It is in this context of a harsh social environment for the majority of South Africans, especially the black youth, that they embrace new expressive cultures in an attempt to fit into

the Rainbow. As we will subsequently see, Duiker's and Mpe's characters navigate through the difficulties of the past to envision and recreate a more positive outlook towards their country. In a search of alternative youth sub-cultures, most of which are "self-defeating", as Tutu (2001: xii) intimates in the epigraph, the youths straddle gay, club and Rastafarian sub-cultures in order to make sense of their contemporary life.

3.3 Exploring an Alternative Youth Subculture: The Utopia of the "New" South Africa

Duiker and Mpe bear witness to the ambiguous building of the Rainbow nation. The two writers belong to a generation of young South Africans who lived through the eclipse of apartheid to witness the fledgling democracy grow. They reflect the bleak and stark realities of young South Africans who grew out of the violence and destitution of the apartheid system. South Africa's youth subculture reveals this tensile and ambiguous transformation. Recognising the importance of a youth subculture to a country's social formation, Hebdige contends:

> The complex interplay between the different levels of the social formation is reproduced in the experience of both the dominant and the subordinate groups, and this experience, in turn, becomes the "raw material" which finds expressive form in both culture and subculture. (1979: 84-5)

Hebdige (1979) locates a subculture within a form of "generational consciousness" that arises out of polarising and disjunctive pasts. Hebdige draws from the suffering of the youth and working class youth cultures after the Second World War in Britain, which parallels the way in which the South African youth grew up through the apartheid system. As is the case with respect to the British youth, these South African youth have demonstrated a breakaway attitude from the past "on the plane of aesthetics in dress, dance, music: the whole rhetoric of style" (45). There is a conscious attempt to create unique codes "to discern the hidden messages inscribed in code on the glossy surfaces of style, to trace them out as 'maps of meaning' which obscurely re-present the very contradictions they are designed to resolve or conceal" (45). Hebdige draws our attention to the need to read, decipher and interpret South African youth aesthetic forms.

Duiker's protagonist, Tshepo, identifies himself with Cape Town's "club culture". He looks for a different aesthetic mode that appeals to him, a mode that is not inflected by race. As he shares with Mmabatho, Tshepo believes that Cape Town's joints and clubs offer a unique opportunity to "get away with being yourself" because there is a carefree atmosphere

that appeals to cultural inclusiveness (33-4). He notices that these social places signify a cohesive environment in which a confluence of cultures may offer a glimmer of peaceful co-existence. Black people co-exist peacefully with the whites as they embrace the rhythms of the ghetto's "kwaito" music. Tshepo aspires for racial inclusiveness and cohesive harmony, despite the legacies of racism:

> When you go out in some places in Cape Town no one really cares that you're black and that your mother sent you to a private school so that you could speak well. No one cares that you're white and that your father abuses his colleagues at work and calls them kaffirs at home. (34)

Tshepo's embrace of "club culture" is an attempt to accept an inclusive Rainbow nation where race and its negative connotations have been discarded in favour of a freer non-racial democracy. Tshepo believes in an inclusive society, where youth style and "club culture" become the new narrative to replace race:

> People want to be seen eating croissants at a chic coffee shop at the Table View, rollerblading in Clifton or going for aromatherapy in bohemian observatory ... so that colour becomes secondary to the person you present. They want to say ah you're cool and not ah you're black or white ...You must know all these things and more in a culture pushing to be hybrid and past gender and racial lines ... These are things that define club culture in Cape Town, not racial politics. (35)

Looked at in this way, Tshepo's view of "club culture" is in line with the nation's ideals of multicultural and multi-racial acceptance. This is the belief that underlies his wish for an alternative style to reflect "a culture pushing to be hybrid and past gender and racial lines". In this respect, Tshepo seems to be advocating for a class-based consciousness on a matter of youthful style in the hope that it would help erase the tendrils of race. This reflects Hebdige's view that a subculture is motivated by class at the economic and ideological level (1979: 75). This is the advocacy that Tshepo shares:

> In some clubs a person will chat you up because you know what drum & bass is and can dance to it while appearing sexy, not because you match the same race group like some arbitrary prerequisite ... They want to live out their Trainspotting odyssey of excess in a culture rapidly blurring the borders between the township and the northern suburbs ... Some people are just sick of the expected. Me Tarzan, you Jane has become monotonous. People want to make their own references about who they are and where they fit in or not. It's not enough to simply offer them certain variables, hoping that they'll fit in there somewhere. And Cape Town is not what it used to be. Foreigners have left their imprint on our culture. (34)

While Tshepo, Mmabatho and others find Cape Town's "club culture" as providing them with a new urban expressive culture envisioned through the recognition of style and cultural inclusiveness, Chris embraces Cape Town's Rastafarian culture as a form of escape

from the oppression and economic depression of the "New" South Africa. His acceptance of the ideals of Rastafarian culture parallels his own hatred for whites, whom he constantly blames for oppression and slavery.

Chris identifies easily with the expressive ghetto culture that speaks to the many levels of colonial/ apartheid oppression and economic exploitation meted out to the ghettos, including the Cape Flats where he grew up. He fits into the Rastafarian culture as envisioned by Hebdige (1979). He is a Rastaman, "the living repudiation of Babylon (contemporary capitalist society), refusing to deny his stolen history [...]. By a perverse and wilful transformation, he turns poverty and exile into 'signs of grandeur'" (34). This is illustrated when Chris takes Tshepo to Khayelitsha township, where he (Tshepo) finds the peaceful and respected rastas celebrating their blackness with ganja in an environment with an assortment of rainbow colours (159). Later, when Tshepo is booked at the police station, he meets the members of this culture, and is "stuck by their rigid sense of duty and how easily they seem to see the truth from lies, evil from good. They speak with pragmatic wisdom, of ghetto experiences that have forced them to look inward too much" (186). Tshepo, however, does not approve of this subculture's acceptance of "the jagged knife of repression", and their stoic acquiescence to suffering, appearing more as a "forgotten people ... ancient remnants of old Africa" (186, 188, 189).

Tshepo's quest for a liberating subculture is envisaged in his acceptance of homosexuality. Munro (2007), in her reading of queer identities in the "New" South Africa, and especially in the inclusion of gay rights in its democratic constitutionalism, notes:

> South Africa's transition to democracy involved the attempt to create a "rainbow" nationalism, marked differently from most postcolonial nationalisms, which is not attached to one ethnic identity and explicitly includes gay people as citizens. (754)

Munro is referring to South Africa's inevitable embrace of "non-racial" democracy, which recognised the various races of the country as equal. The embracing of gay rights was largely seen as expressing the quest for freedom, especially in a unique country, where the growth of the city, the movement of migrant labourers, and sexual restrictions among races produced what Munro terms "unruly sexual cultures" (2007: 753).

Munro (2007) notes that *The Quiet Violence of Dreams* is a "coming out novel", and connects the novel's overriding theme of homosexuality to the conception of the "New" nation, arguing that it attends to the:

> economies of sexuality into a more direct engagement with "rainbow" nationalism. This book is a late transition era meditation on the disorienting effects of becoming

"gay" in the new South Africa, which also insists on the possibility of self-fashioning through queer sex. (756)

Tshepo, finding no solace in "club culture", turns to the gay culture. Notably, Tshepo's gay culture emanates from his experiences of the "club culture". The clubs that he visits embrace the "New" nation's gay freedom. There are many gay bars and cafés, mostly at Green Point, including the Detour, Angels and the Ganesh, where the gays and the lesbians frequent. There is also the "massage Parlour", Steamy Windows. Duiker's characters find the Ganesh, "an idiosyncratic cafe-cum-bar tucked away in the heart of Obs" (71), as a charming spot for youngsters to while away their time as they drink and enjoy themselves. It is a place that speaks of a relative sense of cohesion among the various subcultures residing in Cape Town. It is a place where the "sexually ambiguous", the lesbians and the gay are to be found (182). The same gay-club atmosphere is to be found in Biloxi bar, "a decent disco pub in the heart of the gay district", located in Green Point, Cape Town's gay area (298).

Tshepo turns to homosexuality as a "last solution", coming at a time when he desperately needed a job and was frustrated by his lack of chances to get employed (204). He walks the city without any success. So he books himself into Steamy Windows, a massage parlour and a business unit in the heart of Green Point. Here, he meets West, an educated Afrikaner young man who not only feels liberated through gay sex but has been made financially secure. Apart from visiting places, paying his university loans and making investments, West is a testimony of the financial security that this massage parlour promises (294-5). For Tshepo, the "massage parlour" is a "stop over" for other bigger things (277). He is excited at the prospect of making money. Furthermore, Tshepo manages to put behind himself his violent sodomy by Chris and his friends from Pollsmoor. West informs him that Steamy Windows helped him from the kind of self-destructive tendencies that had come upon him; he appreciates that Steamy Windows has taught him to grow up as a man, something that his absent father could not do. He admits to Tshepo that it gave him a way of "being, living, surviving", and intones in him to save up for retirement (297).

The youth's embrace of expressive subcultures in the "New" South Africa is, however, not without fissures. In Duiker's novel, as will become clear in due course, the youths find their escapism to club, Rastafarian and gay culture ultimately unsatisfying. *The Quiet Violence of Dreams* and *Welcome to Our Hillbrow* embody the contradictory nature of the post-apartheid nation. Despite striving for an "ideal of the Rainbow", there are legacies of apartheid that have resisted erasure.

Tshepo's acceptance of his gay sexuality is an attempt to communicate his private need for a world of acceptance and inclusiveness. As he informs his dead mother in his demented state, his leaning towards a "queer" life is a "survival mechanism" in an attempt to make sense of his psychosis (140). This is especially because, as he attests, he has had an "incomplete childhood", having grown up as a fickle asthmatic child, and having survived a terrible evil visitation at their home that drastically changed his outlook on life. Steamy Windows is symbolically tied to Tshepo's quest to understand himself and his suffering. Initially, then, he creates a world of inclusiveness in his mind. He envisions the gay culture in the light of a new beginning, a new direction. Sebastian, his Steamy Windows colleague, also shares this dream:

> It's as if life is engineering a group of people who've triumphed over the worst, the ugliest prejudice, the worst bigotry, on every level of society. Perhaps it is preparing them for something else, bigger challenges. This is one of the prejudices that cuts across racial, social and cultural boundaries. (253)

Steamy Windows gives a glimmer of hope for a better South Africa, but as Tshepo soon finds out, this dream of inclusiveness is utopian: the kind of racial, social and cultural inclusiveness so wished for by Sebastian is a façade.

When whites mistreat Tshepo and deny him change at New Yorkers, an all-white gay bar in Green Point's gay district, he realises that the gay "brotherhood" that he had always thought of as "liberated" and untainted by racism did not in fact exist. He also realises that gay whites "are white people before they are gay" (343). Tshepo then wonders:

> Cape Town never ceases to remind us who we are. When we leave the sanctuary of our Utopia at work we become pigments in a whirlpool of colour. In the centre it is lily white. On the edges of the whirlpool the other colours gather like froth and dregs. (343-344)

Tshepo comes to the realisation that "race is ... the modality in which class is 'lived', the medium through which class relations are experienced, the form in which it is appropriated and 'fought through'" (Hall, 1980: 341). In spite of class differences, race dominates the country's social and economic relations. Tshepo realises that the Rainbow is mottled and variegated. Cape Town is still an exclusive preserve for whites. It is "very white, the influence of European traditions like coffee shops and bistros is inescapable ... there are certain places where you know you're not welcome and the patrons make you feel like you are an outcast" (420).

Tshepo painfully discovers that the gay world that he had so readily accepted as a "brotherhood" is racist. When Shaun, his white boss at Steamy Windows, mentions the taboo

word among the blacks – "kaffir" – Tshepo is "shocked, offended. That word has always stung" (286). Tshepo is "shattered, having so readily embraced them as brothers" (286). In retrospect, he wonders why crimes committed are always primarily presupposed to have been committed by blacks, and the coloured (349). Tshepo reflects upon the fact that black clients do not come to him at Steamy Windows, preferring to go to the whites. In this social formation, racial relations have tended to reflect the earlier ingrained and stereotyped attitudes and prejudices, with race getting privileged in economic terms. With this stagnation in racial relations, Tshepo decides to leave the massage parlour. He learns that he has been living in "a different mask", in a self-defeating racial utopia (320).

Tshepo does understand that race is still a relevant signifier in South Africa's social relations, but he chooses to downplay its significance in favour of a class-based consciousness that recognises equality among cultures. He attests to this view at Steamy Windows on what he says about his culturally diverse friends: "I don't think of them in terms of race groups, but that does not mean I'm not aware of their race" (343). Yet, the alternative he gives is a privileged, materialistic attachment to the changing local and global consumer culture that he embraces through labels. Apparently, Tshepo confuses his own class position with what he feels about being in an expensive label that has put South Africa's culture for sale.

The youth have fallen victim to a capitalistic society that has put a price tag on their lifestyles. Tshepo chooses the "club culture" of Cape Town that identifies him with the kind of labels that they wear. At Steamy Windows, he has to discard his fascination with the "flea market" in favour of imported/ expensive brands. It is the motivation that makes him, and other gays, go for designer "Soviet jeans", "Gucci shirts" in a world where "Designer labels are the new Esperanto" (34). Irlam (2004: 710) claims that "the new South Africa is a space delivered over the commodification in which race is ... a question of market value". This is the kind of materialism that is espoused in Cape Town's "club culture".

As already shown, the South African youth exhibit anxiety and vulnerability that is played out through a dualistic behaviour that mirrors the country's democratic constitutionalism. The duality of the South African transition is marked by both violence and death through celebration. The South African black youth show their avowed love for South Africa through sports. Yet, their celebrations are also eerily marked by violence and death. In Hillbrow's streets in *Welcome to Our Hillbrow*, youthful sports fanatics throw away bottles out of their high-rise apartments without caring for the multitudes swarming the streets. Aside from reported deaths from such acts, a driver swerves in ecstasy, killing a child in the frenzy:

> Most people, after the momentary stunned silence of witnessing the sour fruits of soccer victory, resumed their singing. *Shosholoza ...* sounded its melodies from Wolmarans Street, at the fringe of Johannesburg downtown, to the head of Clarendon Place, at the boundary of the serene Parktown suburb. *Shosholoza ...* drowned the chocking sobs of the deceased child's mother. (2)

By suggesting that the whole of Hillbrow is under violent sports frenzy, Mpe portrays a near occult scene. It is at the point of madness at such celebrations that the damning contradiction of the Rainbow nation is witnessed. A similar incident did in fact occur to Refentše, when he and his friends got robbed in June of 1995, and a car they had borrowed "was successfully redistributed" by the black robbers (22). Paradoxically, then, the whole of Hillbrow was jubilantly singing because the Springboks, the South African rugby team, had won the Rugby World Cup. When the novel opens, the narrator addresses the dead Refentše, and does not regret the 1998 Bafana Bafana's loss to France, considering that a win would have been a disaster in Hillbrow (1).

In Mpe's novel, the song "Shosholoza" is sung by sports fans to show their valiant support of their football and rugby teams. This song, as Jensen finds out, is a symbol of a compassionate "New" South Africa (2012: 92). The song is also sung during the burning of witches. Mpe mimics this dual response to democracy when he combines the killing of a young child by a spinning car with the singing of this song by an unfeeling crowd celebrating a sports win, drowning the cries of the deceased child's mother (2). This song espouses the promise of togetherness in the "New" South Africa, but it also caricatures the democratic dispensation. Celebration and death are post-apartheid South Africa's siamese twins, conjoined at the hip.

Duiker and Mpe use tropes of magic realism in their texts to emphasise a collapsing world where torture and confusion among cultures reign supreme. Slemon (1995: 411) argues that the use of magical realism is "metonymic of the postcolonial culture as a whole" which is, in Bhabha's words, "disjunct and displaced", sustained by what Slemon calls the "disjunctive language of narration" (Bhabha, 1994: 9). In the narrative strategy of these texts, there is a sustained use of metonyms and metaphors to narrate South Africa's postcolonial condition. The tropes of madness and suicides, earthquakes and erupting volcanoes, violent and ghostly dreams and the utopia of Heaven, offer a template in which the "double vision" of the Rainbow nation can be read. The fantastic elements are infused into the thematic structure of these texts to explain the contradictions in the Rainbow.

Welcome to Our Hillbrow opens with the narrator providing a surreal reference to Refentše, a character now dead (1). Mpe's narrator speaks to and about many of the novel's

characters who are either dead or faced with the immanent possibility of dying. Death becomes a metaphor of South Africa's colonial/apartheid condition which seamlessly finds expression in the post-apartheid/postcolonial era. During the apartheid era, many writers and lecturers, politicians and social workers were taken through "magical acts" by the apartheid regime. The heinous crimes of apartheid are remembered through the "grisly details, draped in tears, from the testimonies of the Truth and Reconciliation Commission hearings, of South African policemen enjoying their beer and braai while black dissenters roasted alongside their roasted meat in the heat of a summer day" (19). In a social formation where death has become a narrative of physical and mental dislocation, Mpe bares post-apartheid South Africa's horrific deaths and killings to show that the transition has remained largely as a narrative of disappointment in its echoing of the violent past. On what are clearly examples of racially motivated crimes and violence by the angry blacks in post-apartheid South Africa, Mpe narrates:

> There were other chilling stories of what happened in the *Kitchens.* Of white madams raped and gagged by their South African garden boys ... of white men found hanging like washing waiting to dry ... of whites killed simply because they were wealthy ... of whites hacked to death simply because they were white, an embodiment of racial segregation and black impoverishment, irrespective of their political allegiances and economic affiliations. (22-23)

In the novel, however, Mpe's dead characters are given a new lease of life, as the narrator is able to take us to Heaven, their abode after death. Heaven becomes a place of interrogation of individual earthly causes of death. It is also a place of retrospect. It provides a utopia of a different South Africa. Heaven enters into the narrative as a thematic template to highlight the salient themes of witchcraft, AIDS, and xenophobia.

Duiker also uses magical realism in his novel to suggest a world without hope. Tshepo dreams of beasts and destruction. He paints a picture of a soulless, serpent-infested, collapsing world. In the dreams, Tshepo is alone in a world of vampires, falcons, jackals and wolves, all in a horrific frenzy baying for human flesh and blood (140, 367, 379). These coalesce into dreams of the horror of poverty, want and confusion in squatter camps and townships. Sebastian, Tshepo's colleague at Steamy Windows, also dreams of AIDS, chaos, doom and confusion among cultures (408-413).

The Quiet Violence of Dreams and *Welcome to Our Hillbrow* embody the "New" South Africa as a neurotic space in which local South Africans muddle through the nation's inconsistent transition to the Rainbow. Many of the nation's attendant pathologies, such as suffering, death, suicide, indifference and seclusion present a confusing and hallucinatory

environment for the characters. This is especially manifested in the characters' points of view on the "New" nation's sharp economic divides, between the minority whites and the majority blacks, between squatter camps/ townships/ rural areas, on the one hand, and the inner cities and rich suburbs on the other, in the capitalist structure of South Africa's social formation.

3.4 Mad Futures: Decoding the Madness of South African Capitalism

In *The Quiet Violence of Dreams*, Duiker uses psychosis as a corollary to the inconsistencies in the transition from apartheid South Africa to the "New" South Africa. In this novel, mental delusion is revealed through the frenzied thoughts of the characters as they sift through the problems bedevilling the "New" South Africa.

Tshepo is booked at a mental asylum immediately after his mother's sexual violation and murder, and his sodomy, and again, later at Valkenberg Mental Hospital, where he is diagnosed with "cannabis induced psychosis" after his drug-addiction problem (9). In the hospital, Tshepo is portrayed as a psychotic patient who leads a solitary life. He is a character who goes through pangs of depression and loneliness. He understands that his sickness is a result of "the lies and cover-ups, the injustice and humiliation of it all", and he blames the circumstances of his past life for the incarceration (10).

Valkenberg Mental Hospital emerges as an image of "disciplinary power", as a purgatory of evil (Foucault, 1977). It is South Africa's psychiatric asylum previously used by the apartheid system to house deranged inhabitants that the evil of the system produced. Instructively, this panopticon still towers in the "New" South Africa, an indication of the continued evil long after apartheid. The hospital still provides asylum to many mentally dislocated individuals, most of whom are notable professionals who all live and walk in a delirium "anonymously", and those already "certified", which means, "they can't drive, they can't vote, they can't open a bank account" (49, 135). A majority of these patients while away their time as they see their dreams go to waste.

In South Africa's imagination, Valkenberg is, in Foucault's words, "a space of exclusion" where "symbolic inhabitants", namely "[the] madmen and the disorderly", are confined in, away from the gaze of the "'normal' society" (1977: 199). Valkenberg does not offer any consolation. Those at Valkenberg are the forgotten, living at the fringes of the "New" South Africa. Zebron sarcastically captures this non-inclusiveness in the Rainbow when he laments that those at the asylum suffer away "so that people can sleep safe at night ... because the really sick people are locked away ..." (46).

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As an image of corruption and decay, Valkenberg satirises the "New" nation as a country with no possibility of redemption and escape. The nurses understand very little of their patients, most of whom only "act along" to reinforce their prescribed illnesses. The more problematic patients are taken to the "Kulukutz", a place of seclusion and solitary confinement with dehumanising conditions that are only comparable to apartheid's prison mistreatment (23, 26, 110). It is a place where patients contemplate violence and murder. Zebron deliberates murdering his nurses at the very hospital, which, ironically, was supposed to cure his murderous instincts. It parodies South Africa's failure at social integration. Tshepo affirms that Valkenberg "has horrors and that it doesn't work". It is an institution that leaves "mental scars" behind, which include non-acceptance in jobs and within circles of friends (122). Because Tshepo is a former patient, he finds it hard to continue with his studies. Furthermore, he loses his waitering job at Waterfront because the cafe's manager gets wind of his Valkenberg experience (198).

Tshepo repeatedly turns to his mother in his psychosis. He shares with her the terrible things going on in his country. He tells of a picture of a wounded people, of confusion among families and the loss of their children, of political corruption and class divisions, of difficult labour relations, of gangsterism and of the violence painting the urban streets of South Africa. He conjures up images of hardship, strife and oppression visited upon the poor and the downtrodden. Shortly before he is picked up for booking at Valkenberg from Wynberg where he lived with an immigrant family, Patrick, from the Democratic Republic of Congo, says about him:

> He is serious. Everything affects him: Whites, their whining about post-apartheid South Africa, the new government and its corruption, fat politicians, drug lords, the police and opportunistic heists, pollution, nuclear testing, the price of food, the cost of living, the poor, the rich, the disabled, the aged, the mountain, the stars and moon ... (139)

The problems of the "New" nation are ingrained in Tshepo's consciousness. This overindulgence in the many of South Africa's challenges lands him a second stint at Valkenberg mental hospital. In a scene akin to what happens in Hillbrow in Mpe's novel, Tshepo throws away his stuff from his balcony in the belief that he is "ridding the world of evil" (99). Tshepo attributes his insanity to the cruelty existing in South Africa's social relations. Tshepo's depression and madness are a result of failed dreams. He reflectively complains: "I live with too many questions, crying dreams, I mourn too many missed opportunities and failed relationships" (59).

When Tshepo finally joins Steamy Windows, the gay massage parlour in Green Point, he comes to realise the maddening and overbearing contradictions in the "New" South Africa. The relationship between the rich and the poor is dialectically related to class and racial tensions. While being gay for money accords him a privileged economic position, he notices the entrapment of predominantly black areas in poverty and violence.

Tshepo's Steamy Windows experience with a number of his upper class clients hints that class and race are intertwined. He travels with Alex to the affluent suburb of Hout Bay, one of South Africa's expensive residential areas. Alex is a rich white architect and an executive, and he constantly humiliates him. He is contemptuous and condescending towards him because he is black and needy, his education notwithstanding. In a world where whites primarily believe that blacks are gay because of poverty, Tshepo goes through a similar experience with another rich young man, Oliver. After picking him up from Steamy Windows, Oliver drives his black Jaguar to Camps Bay, another expensive suburb at the Atlantic Seaboard. Tshepo is taken to an expensive "chic nouvelle cuisine restaurant", where they meet Oliver's friends, who all appear "in their thirties, rich and spoilt, probably the children of the wealthy ... their arrogance and self-assuredness pervasive in their manner" (370). Afterwards, Oliver takes him to his mansion, a building of an "unusual European façade ... in Monaco's neo belle époque style" at the residential suburb of Llandudno, where, together with his friends, they participate in sex orgies, "the decadence of the obscenely rich" (371).

In the story by Mmabatho about a class-conscious professional black woman spoken to condescendingly at a Pick 'n Pay shopping mall at the V and A nogal at Waterfront by white women, Tshepo notes that the "colour thing" is there, but also, it isn't there. It is a mutating virus coughed out through class. Where class meets race, race rears itself over it. In the "New" South Africa's social formation, race manifests itself in social relations, with the whites believing that blacks are still the low-class citizens, despite some blacks being in the class of "nouveau riche ba bo darkie" (138). Tshepo's initial hope of a liberated South Africa through a class-based consciousness is thwarted by the understanding that old habits have failed to die away. He believes that, "everyone has got their own agenda", and reminds Mmabatho about the racial stagnation in the country:

> ... this is South Africa and don't fool yourself thinking that Cape Town is liberal. Some of the worst bigots and hypocrites come from Cape Town. Old Money, Mmabatho, they don't want us, they never have and they never will. Do you know how hard it was for them to watch apartheid and all their privileges go? ...Whenever you get lots of rich people, you can be sure that they will be as conservative as hell ...

> my theory of Cape Town is that you get a lot of rich people, Germans, French, Jewish, Muslim, Italians and of course a few of the nouveau riche ba bo darkie. And then the majority of the people is working class ... there are all these obscenely rich people who don't even know what to do with their money and then you have Gugulethu and the Cape Flats on the other side ... the rich own everything, the courts, the cops, the politicians, the works. (138)

At the economic level of post-apartheid South Africa's social formation, there are marked contrasts in the distribution of wealth. Tshepo notes that in some parts of Cape Town, there are those who are "obscenely rich", on the one hand, and those at the "Gugulethu and the Cape Flats" who reek of an "offensive scent of poverty and neglect" on the other (138, 207). Tshepo comes to the realisation that class may not be an explanation for the ongoing exploitation of the blacks in South Africa. He reasons that class is not a solution to racial problems:

> Even when I have looked my best and spoken in my best private school accent, I have confronted the harshest, the crudest prejudice from whites. They probably felt it their duty to remind me that I'm nothing but a kaffir who talks like a larney. That is how it feels when people are rude to you for no reason other than your different complexion. We still have a long way to go. (419)

He continues:

> South Africa does not give you a chance to feel good about yourself, if you're not white, at least historically. Having gone to multiracial private schools made a difference, but my journey into myself and the true nature of people has been no different from that of township blacks, trying to find their place, their voice. (419)

Instructively, Tshepo sheds off his class-consciousness in favour of the more "open" global "culture" in his own terms:

> I can't follow the whites, they are heading for the abyss with stupid pride. The coloureds are waiting for their own coloured messiah. The Indians will only tolerate you if you eat their hot food and laugh at their jokes. And the new blacks are too angry and grab everything for themselves. I don't think they see clearly. (438)

In this social formation, divisive social relations exist along class and racial lines. Whites, blacks and other cultural classes exist as separate social groupings, and this is often reflected on the economic level. This shows that class tensions in South Africa are still grounds of contest, expressed through a continued struggle within the capitalist relations (Hall, 1980). Cole, Tshepo's colleague at Steamy Windows, reminds Tshepo that the rich control power. He comes to realise that the rich and the powerful meant the whites. When Cole elucidates to him that class is power, it is a foregone conclusion that the ruling class is still the white class. This is reflected in Hall's argument that "at the economic level ... race

[takes] its distinctive and 'relatively autonomous' effectivity", that emerges as the major defining factor in class relations (1980: 339).

In South Africa, class operates on a racially structured social formation. Hall (1980: 340) opines that in order to analyse the confluence of race and class, it is important to understand that race becomes a mechanism in which class stratification is accomplished. South Africa's classes were hierarchically ordered by apartheid, and sustained by enforced legislations, including the creation of borders between black townships and Cape Town's northern suburbs whose blurred edges Tshepo takes note of.

Burawoy (1974: 528), in his discussion of the confluence of class, race and colonialism, advances that the form of colonialism witnessed in South Africa exhibits a kind of "pluralism" in the way in which a "colonial superstructure" manifests itself by "differential incorporation into the central institutions and by a ruling ideology or dominant value system which justifies that differential incorporation". Here, Burawoy looks at class as being determined by the economic base and ideology. Colonialism/apartheid structured South Africa's classes in a differential sense, creating different and fractured class divisions.

In the apartheid era, colonial expansion was undertaken in the context of maintaining the interests of the white ruling class, so that the kind of political and economic structures set up in the decades-long apartheid were very strong. In the end, the whites were able to maintain a steady and growing capitalism, one that, in the post-apartheid era, has proved difficult to break. Tshepo understands that blacks have always been at the bottom of the class structure, set up historically, in fact, by the many landless African peasants who worked for the whites and in mines, and those who walked into the cities with a pass to do menial jobs.

Class structure in South Africa's social formation is complex. As observed above, the issues surrounding the rich versus the poor invariably coincide with those concerning relations between whites and blacks respectively. But the distinction in post-apartheid South Africa is blurred. In post-apartheid South Africa, a number of blacks have taken advantage of the new leadership to get rich, and/or amass wealth. This shows that in post-apartheid South Africa, it is difficult to explain class stratifications based on race alone. Emerging groups such as the black middle class cannot fit into the earlier system of South Africa's economic relations (Hall, 1980).

Burawoy (1974: 543) observes that "the logic of economic growth in South Africa lies in the creation and extension of the black middle classes". Writing before the end of apartheid, Burawoy must have foreseen that a growing black middle class may be the way to even up with the white bourgeoisie in post-apartheid South Africa. Ironically, even with a

substantially growing black middle class in South Africa now, poverty and other social ills have continued to grow. The economic privileges so enjoyed by this black middle class have made them live alongside whites in expensive neighbourhoods, and shop in the expensive V and A nogal in Waterfront (138). This has happened at the expense of the majority black population.

What, then, is the nature of this South African capitalism which Tshepo, a knowledgeable former Rhodes University student, blames for the economic problems of South Africa? As Duiker's Tshepo finds out, the rich in South Africa are members of a capitalist economy who still live in exclusive preserves now not set by law but by economic advantage. Blacks may go to Clifton or other expensive suburbs, but the prohibitive rates may put a hold to their ambitions of living there. Those in the townships lack the material base to reconstruct their lives and develop. Consequently, despondency and lack abound in townships and black squatter settlements. Mpe sets his novel in the (post-apartheid) poor rural economy of Tiragalong that is dependent on the city economy, particularly on those who have gone to the cities to look for education and employment. Hence, even though apartheid has ended, there principally remains an economic contradiction between the economies of the rich owners of production and the poor townships/ rural areas.

Duiker's Tshepo walks down the township in an attempt to find answers to the maddening confusion in his country. Tshepo, like Mpe's Refentše, burdens himself, and is overburdened by, the problems and challenges facing his country. While Refentše finds suicide a "relief", Tshepo chooses to suffer to the point of madness:

> Everywhere I go I look. I feel like I'm decoding madness, wrapping my brain around it, facing it, making it easier to see, to understand, giving it a name. Maybe it is called capitalism, making money for the sake of making money, not building communities. With capitalism, it seems someone has to lose, someone has to be the underdog, someone has to play the poor bastard that holds up the structure, so that the rich can be rich. Maybe the problem isn't capitalism, maybe it's the elites who run the structure. Maybe it's the stifling class system that keep us all rigid in our places, everyone behaving, everyone going as far as their lives allow them. (432)

Here, Tshepo makes a statement about the nature of the contradictions facing his country. His experiences at Steamy Windows with rich clients from Clifton, Hout Bay and Camps bay, contrast so markedly with the kind of life that black South Africans live within the same city, in formerly segregated parts of Cape Town.

Walking in *The Quiet Violence of Dreams* is a metonym for escape from the hopelessness and the vagaries of life. The world, outside Valkenberg, is equally cruel and unfeeling for those like Tshepo. Tshepo avers that their feet "are sore from having walked

into all the wrong places and having spoken to all the wrong people" (54). In his psychotic state, Tshepo also walks the streets and is haunted by witches, wizards and strange apparitions (93). His walking enunciates the evil and the oppression in various parts of Cape Town.

Duiker uses Tshepo to walk the city to decode crime, violence, poverty, unemployment and a host of other challenges facing contemporary South Africa. As his feet graze the streets of Cape Town, Tshepo communicates to us the social and economic underpinnings of the various inhabitants of Cape Town. In Mpe's novel, the ghastly and gory scenes and reports in Hillbrow point to the enduring violent aspects of this part of the city of Johannesburg. Car jackings, robberies, murders, rapes and deaths are prevalent in Hillbrow. Even formerly secure places such as the suburbs are no longer safe. There are criminals on the prowl in Sandton and other upper class residential areas. Refentše narrowly escapes getting knifed "at the Hyde Park, near Sandton", in spite of Hyde Park's "lily-white reputation for safety and serenity" (22).

The privileged whites and the black middle-class are also targets of South Africa's crime waves. As seen in Mpe's novel, the affluent can appropriate spaces for themselves by facilitating their movements to other areas of the cities. "Big, forward-looking companies" move away from the "monster" (Hillbrow), to "northern suburbs such as Sandton" (2-3). This relative seclusion by the whites and the black middle classes has created monstrous in-between places and spaces. Because the rich have the means of production, they can facilitate their spatial mobility to other places. They can also afford to gate themselves. This contrasts markedly with the shanties and shacks in Alexandra, where Mpe's Piet lived, and in Nyanga and Khayelitsha, where Duiker's Chris was brought up.

In South Africa in the post-apartheid era, spatial appropriation reflects class and racial differences. In that regard, it can be argued that class has insulated the whites and the black middle class. The townships and squatter camps remain as places of entrapment. Those in poverty-stricken areas turn to violent crime, accentuated by perceived feelings of disenfranchisement.

The proliferation of violent spaces in South African townships directly emanates from the economic problems that predominantly affect these poor areas. Chris looks at the kind of destitution and deprivation of ghetto life, complete with the "deaths, the rapes, the break-ins, [and] the break-downs, [that have] become a way of life" (154). The complexity of life in a sprawling slum is captured in the prevalence of crime and perverse immorality in Cape Town's Cape Flats, "the underbelly of human misery" (91). Despite the promises of the

transition, Cape Flats has remained as a dirty slum, "a complicated underground sewerage system", where poverty and want breed violence, especially sexual violence, like what we see in Chris (155). Tshepo's and Chris's train journey to Khayelitsha township is also a symbolic journey to the putrefaction in the townships of South Africa. The sadness and unfriendliness from the residents there contrasts markedly with the carefree suburbian life that Tshepo lived off while at Steamy Windows. As he walks into the bowels of the township, the maze and the confusion invites back his earlier mad thoughts (429). Despite his sore feet and blisters, he walks the whole length of the township, taking in the suffering of the millions of desperate and frustrated black South Africans.

Duiker's Tshepo also enunciates the unemployment and hopelessness afflicting the youth in post-apartheid South Africa, especially in cities. In his joblessness, Tshepo walks aimlessly to the train station. He notes South Africa's gaping problems of street children, the poverty and the frustration of having to walk down the city's streets in search of a job:

> For two weeks I walk up and down Cape Town's restaurants looking for a job as a waiter ... They tell me either that there are no posts or that they are looking for a woman, or is that someone white? ... I even tell them that I will work in the kitchen or scrub floors. I swallow my pride and force myself to walk the merciless streets up and down Tamboersksloof, Clifton, Gardens, Obs, Green Point, Sea Point, Mowbray, Claremont and Rondesbosch. (203-204)

Tshepo walks down nearly the whole length of Cape Town; from the city centre to the suburbs and to the places along the Atlantic Seaboard without any respite for a job – any job. Tshepo's option is to take the "only possible thing left" – to work for a "massage parlour" at Green Point, which means being gay for money (204).

In this dystopia, Tshepo sees the nation as being in a convulsive moment. There is more evil: "The story is unfolding, that there is more to come. A monster is rising" (95). It is maddening to see that capitalism has produced desperate lots at Nyanga, Khayelitsha and other townships who "lived through '76, Casspirs, detention, Botha, and now this, everyone grabbing as much as they can for themselves ... Too much money and a small ruling elite ..." (430). For those travelling from the townships to the city, the poor roads and the inefficient transport network may earn one reprimand "for what you people are like" and constant lateness may earn one a sack as the (white) bosses "only make money, they don't build people" (432). Much the same way as they were in the 1960s during the apartheid era, Nyanga, Khayelitsha, Gugulethu, Alexandra and the Cape Flats have remained black spaces of neglect and desolation.

As Duiker's *The Quiet Violence of Dreams* shows, blacks and whites do not stand on the same economic ground in relation to capital. Duiker builds upon the complexities of the distribution of economic resources, showing how its skewed pattern has favoured new patterns of socio-spatial and demographic disagreements. In this novel, the danger of South Africa's form of capitalism is brought to the fore.

3.5. Disavowing the Rainbow: Dystopias of the "New" South Africa

In the two novels, the protagonists, namely, Refentše and Tshepo, speak for the "New" South Africa. They are imbued with nationalistic tendencies to brood over the direction that the nation is taking. In Mpe's novel, the "New" South Africa's problems neurotically impinge on the protagonist's consciousness. Refentše's drinking sessions in Hillbrow are punctuated by brooding, as his mind sifts through his, and his nation's, problems. His suicide emanates from both private and national pent-up emotions and betrayals. On an ideological level, Refentše dies for his country. He is forced into suicide by several "chilling haunting echoes" that he believes are beyond his control (27). Refentše dies a few years into democratisation. In very telling passages, Mpe deliberately avoids end-mark punctuations to suggest the nervous thoughts that catalyse Refentše's depression and suicide:

> And so when you come to this part of your journey to embracing the seduction of suicide the spinning of cars the prostitution drug use and misuse the grime and crime the numerous bottles diving from flat balconies giving off sparks of red and yellow from mid-air reflection of streets and flat neon lights only to crush on unfortunate souls' skulls ... Bohlale and the Hillbrow child dying as they hit the concrete pavements of Johannesburg Refilwe rewriting the version of your living and Tiragalong condemning both you and the Bone of your heart the scarecrow woman of your fiction stifled by the repressive forces of the democratisation and Hillbrow and Tiragalong flowing into each other in your consciousness ... (61)

Refentše's wheezing thoughts all point out the contradictions of "democratisation" that have produced his suicide. He finally succumbs to the lure of suicidal thoughts (79).

The slow pace of change in effecting the promises of the democracy is a subject of the two novels. Post-apartheid South Africa has frustratingly and maddeningly failed to bring justice and equality, especially on the economic front. Instead of focusing on the "most pressing concerns" of the post-apartheid era that Cousin in Mpe's novel intimates, South Africans, especially those at high echelons of power, as Duiker shows, have kept themselves hidden within "the conspiracy of satellites and clandestine societies ... stealing [our] dreams, preying on [our] hopes and doing terrible things in the name of God" (61).

The new democratic government has failed to make reparations for economic justice in line with the promises when they fought against the apartheid regime. South Africa's democratic transition has largely been discoloured by "politicians fattening up on the hopes of people" (94). Tshepo is bitterly sarcastic of the national leadership: "I see old men tired of protest leading us further into darkness laughing and joking the way they did in the sixties while the world was getting drunk on free love" (94). The corrupt ruling elite are "indifferent to the greed of banks and the humiliation of an empty stomach ... [and are] fraternising in parks in broad daylight with gangsters and drug lords" (95). The nation's vicious cycle of oppression and economic slavery continues to dog the predominantly black poor.

In the same vein, Zebron and Chris reject the notion of a "New" South Africa and the democratic ideals espoused in the country's constitution. Zebron believes that he is not part of the democratic rainbowism that his country espouses. He parodies Tutu's idea of democratic inclusiveness when he claims: "We're not all God's children. In here God doesn't exist ... I am the forgotten who lies rotting in a barrel of fermenting apples" (23, 45). Chris, too, understands that he is not part of the Rainbow promise, considering in part that he is not educated and that he has spent nine years in Pollsmoor prison for murder (155).

Chris claims: "All that Mandela and all of them are talking about now is the new syllabus and new school-goers. No one is interested in where I'm going. I'm just Chris who got out of Pollsmoor. I'm just an outie" (156). Duiker criticises the new black elite for its failure to lift up the suffering of the many in the townships and other neglected areas. This is essentially the blame that Tshepo covertly levels against the black leadership of South Africa:

> There is nothing grand, poetic or tragic about our lives, our failure. The poets have lied to us. The historians soiled honour. We will meet our demise with the smallness of our lives. Our heroes have been clowns, charlatans, they have led us further into blindness. I don't believe in anyone anymore. (437)

Looked at from this perspective, it is possible to understand why Zebron and Chris are dismissive of South Africa's founding fathers, such as Nelson Mandela and Desmond Tutu. For them, the future holds little promise because their leaders gave in "too soon" to the white man. They believe that the leaders should have righted the economic wrongs before accepting to take on the mantle of leadership. Chris is particularly incensed that Mandela and "his cronies" have "put down his people" (164).

In a witty and satiric tone, Mpe delves into the political and cultural legacies of apartheid that make the conception of a "New" South Africa premature. Mpe uses Refentše's

narrative to reveal that South Africa's recent democracy is in fact encapsulated in new forms of segregation and divisiveness.

In post-apartheid South Africa, the envisioned reconciliatory gesture of contritely asking for forgiveness is no longer emphasised in the Rainbow. Implied in Mpe's novel is the failure of the aggressor to ask for forgiveness from the victim, a failure captured by a refusal to accept to pay the price of committing an offence. Bohlale's resolve to ask for forgiveness from Sammy, because of her own betrayal of him by having a clandestine relationship with Refentše, is terminated by her death. It is a death that cuts short her repentant remonstrance: "We must confess and apologise to Sammy about what we did! What kind of friends are we, Refentše, who could just lead themselves into temptations like that?", a position that Refentše unashamedly rejects (52). For Refentše, it is "not that easy" to apologise. Instead, he entertains the thought of writing about the incident to "find relief" from his "guilt and grief". When he does write, it turns out to be a different story about HIV/AIDS, the stigma in the rural areas and xenophobia. Hence the narrative of confession and forgiveness in the nation-building project of the Rainbow is discarded in favour of the "more pressing concerns", the emergent national problems of the post-apartheid South Africa. This shows the mutating "rhetoric of urgency" of the many overbearing and overpowering problems in South Africa today.

The nation's avowed constitutional democracy and cultural equality is also put into question. Despite the fact that the constitution elevated all the local languages into official status, including Sepedi, the cultural repression witnessed during the apartheid era continues. Mpe decries the failing post-apartheid dream of cultural freedom and inclusiveness. The unpublished Sepedi novel written by Refentše's heroine in his (Refentše's) novel is rejected by publishers because it is considered linguistically inappropriate. The narrator observes:

> The woman of your fiction, Refentše, was writing in 1995, one year after the much acclaimed 1994 democratic elections; one year after the overthrow of the political and cultural censorship, and of the damaging and dishonest indoctrination ... where arid Bantustans ... became homelands, where any criticism of apartheid thinking became a threat to public morals; where love across racial boundaries became mental instability ... [...] in 1995, despite the so-called new dispensation, nothing had really changed. The legacy of apartheid censors still shackled those who dreamed of writing freely in an African language. (57)

Mpe unearths the fallacy of the "so-called new dispensation" that disadvantages and suppresses the dreams and aspirations of South Africans, especially the black ones. A story about HIV/AIDS, xenophobia and stigma would have been appropriately presented in a local language. This would have allowed for a wide readership by the local Pedi people from

Tiragalong and elsewhere suffering from the problems that the novel addressed. Not only would it have contributed to the stock of Sepedi literature in the spirit of cultural recognition, but also to "important discussions of life in South Africa", given that HIV/AIDS and xenophobia are topical in the nation (58).

HIV/ AIDS enters into Mpe's novel through an urgency of narration. In her personal interviews with Phaswane Mpe, Yvonne Vera and other Southern African writers who were widely believed to have succumbed to HIV/AIDS, Attree (2010) attests to the widespread AIDS infection rate in Southern Africa that was claiming a huge chunk of the youth population. Matshikiza (2005), eulogising Mpe's death, considers *Welcome to Our Hillbrow* as an "elegy for his [Mpe's] own life". The novel becomes a testimony of the power of narrative in releasing pent-up emotions for Mpe, as it also happens for his characters, Refentše and Refilwe. Attree also notes:

> When the associated social and cultural implications of infection with HIV are considered, fictional representations contribute significantly to our understanding of the impact of HIV/AIDS on communities and individuals. (5)

Mpe's *Welcome to Our Hillbrow* represents AIDS as the new mass killer of the South African youth involved in casual and unprotected sex, often in drunken stupor. Although Mpe's characters abhor gay sex and would certainly frown on Duiker's openly gay characters, the high incidences of HIV/AIDS in the novel point out that in heterosexual relations the disease is widespread. Mpe's narrator opines that it is the moral depravity and decadence in Hillbrow that is responsible for the spread of the virus. This is conceivably suggested by the thoughtless and uncontrolled sexual liaisons in the novel. There are "semi-naked souls" everywhere in Hillbrow (11). Most of the social contacts appear to find completeness in physical and sexual acts. Therefore, it must be "the bizarre sexual behaviour of the Hillbrowans" and their carelessness that is to blame for the spread of AIDS (4). As Duiker's *The Quiet Violence of Dreams* also shows, AIDS infections are reportedly high in the townships and black squatter settlements, and in predominantly black, poor areas (376, 430). In Steamy Windows, the "massage parlour", AIDS also "lurks quietly" in the minds of the gay youth. Many of them, however, understand the real threat of AIDS and insist on using condoms as a means of protection (223, 407, 313).

Mpe portrays South Africans' social entanglements and provincial misunderstanding of HIV/AIDS. Traditional healers, sourced from as far as Blantyre, Malawi, crudely preside over treatment of "mysterious diseases" in rural South African villages, as most of these rural South Africans do not seek hospital treatment (Attree, 2010: 9, 10). As it turns out, these

"strange diseases" are often cases of HIV/AIDS which the villagers erroneously blame on witchcraft: "Mysterious diseases, in Tiragalong's view, could only result from a mysterious cause: witchcraft" (45). Tshepo's neighbour is suspected of having bewitched her husband and her illicit lover "both of whom had died some years previously of mysterious diseases" (45). In reality, however, they are victims of the HIV/AIDS pandemic.

Welcome to Our Hillbrow unearths traditional systems and beliefs that have countered the fight against HIV/ AIDS in South Africa. Rural South Africans are ignorant about the disease. In the novel, many villagers who are infected are ignorant of their HIV positive status:

> It was easy to be ignorant of this, because this disease lents itself to lies. Such people were thought to have died of flu, or of stomach-ache. Bone throwers sniffed out the witches responsible, and they were subsequently necklaced. (121)

South African rural blacks kill innocent people under the guise of eradicating witchcraft. Refentše's mother's necklacing as a form of ritual cleansing, Tshepo's neighbour being suspected of sending lightning to strike Tshepo in her jealousy, Piet's killing, all show the horrible and revolting effects of traditional beliefs. *Welcome to Our Hillbrow* highlights South Africans' beliefs in bone-throwers, and the ugly and violent consequences that go with that. Piet, who "did not even know how to mix herbs for his ordinary cold", is knifed by hired killers and left on the pavement of Alexandra (78).

The Quiet Violence of Dreams and *Welcome to Our Hillbrow* exemplify the powerlessness and vulnerability in the violent spaces of South Africa. In *Welcome to Our Hilllbrow*, local South Africans are prejudiced against those from Hillbrow, or from the cities generally. The "New" South Africa is a space in which extreme otherising has marked its tumultuous history. South Africans, especially the local black South Africans, are united in their hatred of foreigners. The xenophobic treatment of foreigners by the local South Africans has cast grey shadows in the promised Rainbow dream of inclusiveness.

3.6 Xenophobia: A New "Apartheid"?

Duiker and Mpe bear witness to xenophobia in South African cities, showing how African immigrants now live on the margins of the Rainbow, the same way the black South Africans did during the repressive years of apartheid. In South Africa's new social formation, pluralism has accentuated cultural fragmentation. The treatment of foreigners, especially those from specific African countries, has counteracted the avowed inclusiveness in the country's professed democratic rainbowism. *The Quiet Violence of Dreams* and *Welcome to*

Our Hillbrow both underscore the "New" nation's divisive otherness and exclusion, a narrative that is evinced in a number of studies about xenophobia and xenophobic violence in South Africa (Nkealah, 2011; Neocosmos, 2006; Nyamnjoh, 2006).

Nkealah's (2011) study about the commodification of the female body in the 2008 xenophobic violence in South Africa is quite useful. Nkealah traces xenophobia to the township of Alexandra, and its spread to other parts of South Africa, such as Durban and Cape Town. This was a major wave of attested xenophobic violence directed at black Africans from Nigeria, Zimbabwe, Mozambique and other parts of Africa in South Africa's major cities. Nkealah observes that this violence was economically motivated as it was fuelled by "the competition for scarce resources within a multiethnic community" (124).

In *Welcome to Our Hillbrow*, foreigners "from Mozambique Zaïre Nigeria Congo Ivory Coast Zimbabwe Angola Zambia from all over Africa ..." are fleeing from their "war torn countries to seek sanctuary here in our country" (18, 19). The majority are exiles seeking refuge from the political circumstances of their countries in the same way native South Africans fled to their countries during the apartheid era. In Duiker's *The Quiet Violence of Dreams*, Akousia, from Nigeria, and Patrick, from the Democratic Republic of Congo, are representative of African immigrants fleeing from economic limitations and civil war, to South Africa in search for relative peace. They are examples of what local South Africans in *Welcome to Our Hillbrow* and *The Quiet Violence of Dreams* call "makwerekwere", a word that Mpe claims is "derived from kwere/kwere, a sound that their unintelligible foreign languages were supposed to make, according to the locals" (20). It is indeed a vulgar and derogatory term that can be equated to the apartheid "Kaffir" reference to black people by the whites.

The "New" South Africa is no place for a reciprocal kind of love: the exiles from other African countries are now objects of hate in the period of democratic rainbowism. Duiker and Mpe contextualise this hatred directed at foreigners as being hinged on the failure of the post-apartheid government to fulfil the promises of the democratic transition for local black South Africans. Through Tshepo and Mmabatho's dialogues, it is revealed that the hatred directed at black foreigners is in fact deeply entrenched in the society. Mmabatho's hatred for foreigners is constructed around the physical attributes of foreigners, most of whom are easily distinguishable based on their darker complexion as compared to local South Africans. In effect, local South Africans demonstrate their "racism" towards these "darker" foreigners.

Mmabatho and Tshepo visit stalls in Cape Town where these foreigners, "a community of hawkers and informal stall owners", sell their wares because Tshepo wants to buy a bag (260). Although there are locals selling their wares alongside these foreigners – as Mpe's novel also affirms – Mmabatho is visibly drawn to the foreigners, because they are "dark and tall and with features that don't really blend with the general population" (260). The "strange" foreigners cannot easily "blend" into the Rainbow. Then, she warns Tshepo: "You must be careful of makwere-kwere" (260), a caution she repeats when she bids him goodbye on his way out to Johannesburg later in the novel: "Don't go out in funny places. Hillbrow is full of Nigerians and Makwere-kwere... and they sell drugs" (451). Mmabatho insists that black foreigners are dangerous and exploitative, warning him that the foreign hawkers simply "want [his] money so that they can sell [him] something cheap that will break as soon as [he] get[s] home" (260).

Mmabatho distances herself from these African foreigners, whom she clearly considers as inherently different from herself, the "them". She observes:

> We spend about fifteen minutes at the station. Tshepo keeps going to them. Them with their funny smells and accents. I don't like them. A friend of mine who stays in a block of flats dominated by them tells me that they bring strange diseases into the country because they insist on performing their queer rituals even though this isn't really Third World Africa ... always selling imitation goods [and] ... always together like a group of thugs hatching a conspiracy. (260-261)

When Tshepo meets one of these hawkers, Mmabatho aversively and racially profiles him. She estimates that the man's "small dubious-looking pouch hanging round his neck" contains "muti" (witchcraft) that is used to "drug [them] to buy their wares" (261). Her assurance to Tshepo that she does not mind the man's complexion is paradoxical, given her description of him as a "blue-black man" in her previously conceded hate (261).Tshepo finds the bag from this man, and Mmabatho evaluates it. She knows that the bag is "nice ... finely crafted and with no silly impostor names", but she contradicts herself by arguing that they are still "pathetic imitations of established, popular brands"! (261) After Tshepo haggles over the price and pays up for it, Mmabatho believes that he has been "ripped" off. The jaundiced view that she has of black foreigners cannot be tempered by her realisation that the foreigner was neither exploitative of Tshepo (he would have been "ripped" off if he had gone to a "proper shop" belonging to a native South African) nor selling "imitations" (261).

The misgivings that Mmabatho has in respect of the foreigners are all motivated by the jealous belief that these blacks are making money at the expense of the locals. Refentše's unnamed cousin reinforces these arguments in *Welcome to Our Hillbrow*. For Cousin, there

are "more pressing concerns" that "makwerekwere" are responsible for in Hillbrow, including "the crime and grime ... for which he held such foreigners responsible; not just for the physical decay of the place, but the moral decay..." [and] "like the AIDS that *they* transport into the country" (17, 20). Cousin believes that the black Africans should stay in their own countries and sort out their problems "rather than fleeing them; South Africa has too many problems of its own" (20). The local South Africans specifically blame black foreigners for the economic problems in post-apartheid South Africa, especially as a reason for youth unemployment. Absolving white foreigners from blame, Mmabatho observes: "All I'm saying is that these guys [black foreigners] come into the country and okay *I'm not going to say the obvious thing that they are taking jobs away*" (263, my italics).

The treatment that black South Africans received during the apartheid era is mirrored in the treatment that black foreigners from elsewhere in Africa receive in the Rainbow. In *Welcome to Our Hillbrow*, Cousin is benefitting economically from his ill-treatment of illegal foreigners who often had to bribe their way to get "false identity document[s]", or exchange sexual favours, in return for freedom (21).

The treatment accorded to black foreigners point to the fissures in the Rainbow dream. Irlam (2004: 699) contends that the unease witnessed in the "New" South Africa is a product of failed nationalism. He argues:

> One observes the rise of a certain cultural chauvinism and sometimes even ethnic nationalism that was notably absent during the apartheid era, but became highly volatile in the violent clashes during the period of the transition between 1990 and 1994.

South African nationalism enshrined in an appeal for African unity and inclusiveness has instead led to a rise in extremism and disunity. Black South Africans have moved away from a belief in Rainbow multiculturalism into a narrower "South-Africa-for-native South-Africans-only" mentality. Native South Africans have conceptualised an ethnic form of nationalism that has blotched the democracy's aspirations for a united nation with a shared destiny.

3.7 Conclusion

K. Sello Duiker's *The Quiet Violence of Dreams* and Phaswane Mpe's *Welcome to Our Hillbrow* speak to the aspirations for reconciliation, multicultural diversity and interracial harmony of South Africans after the fall of apartheid, showing the extent to which the quest for freedom and inclusiveness has been achieved. As Rainbow narratives, these

texts explore the metaphor of inclusiveness as imbricated in the Rainbow. Their narratives capture the slow and inconsistent pace of transition to a transforming South Africa.

Myambo (2010: 95) argues that in post-apartheid South Africa, there is ambivalence in "multiculturalism and apartheid, togetherness and apartness, unity in diversity ... permeates much of post-apartheid literature". This is especially pronounced in these texts under study. Duiker and Mpe communicate this ambivalence to the ideology of "Rainbow Nation" as an abstract concept that does not find itself relevant to the experiences of South Africans in the Rainbow. Through different and often complementary strategies, *The Quiet Violence of Dreams* and *Welcome to Our Hillbrow* envisage the Rainbow nation through the democracy to the attendant disillusionment that has dogged its transformation.

The texts have disavowed post-apartheid South Africa's utopia of a united, non-racial democracy by use of gory and ghostly mental images to build up what Tshepo in Duiker's novel calls "a world collapsing at the seams" (186). They are stories of rupture concomitant with youthful deaths and diseases, such as HIV/AIDS, which afflict the youth in the novels, especially Mpe's. These novels highlight the vulnerability of the youth as they engage in love and life, and as they live in what Duiker's Tshepo considers as the "Trainspotting odyssey of excess in a culture rapidly blurring the borders" between race and class, the townships and the suburbs, native and foreigner, and other socio-economic dichotomies (34).

This chapter has reviewed South Africa's social formation, in particular, how the youth have traversed alternative youth cultures in search for a post-racial agreeable society in line with the political promises of the transition. The chapter proceeded to uncover class and racial tensions and the ensuing conflicts at the social, cultural and psychological levels. In this formation, nationalism is used to justify a new form of domination in form of xenophobia, along racist ideologies similar to apartheid. The issue of belonging to the South African nation is contested, contrary to the intent of the constitution and the spirit of rainbow multiculturalism. This cultural unease is explored in Chapter four, which posits that the official eradication of apartheid, and the transition to the "New" South Africa, did not directly translate into social and cultural freedom, economic inclusivity and racial cohesiveness as anticipated in the Rainbow dream. Instead, it entangled the nation with new forms of social and economic renegotiation.

Duiker and Mpe, as post-apartheid writers, appropriate Louise Bethlehem's (2001) call for a "rhetoric of urgency" that justifies a representation of the actual South African experiences, of "wrenching the spiked cactus with bare hands" (365). This chapter has envisaged post-apartheid South Africa's social formation through the prism of the thorny

realities of young people's urban environments. The two writers, in particular, wrote as young, black South African writers who grew up through the transition and became casualties of "their own particular dishevelled modernity" (Boehmer, 2005: 253). And like their protagonists, namely Tshepo and Refentše, these writers urge for a national and communal consideration of those consigned to spaces of marginality.

CHAPTER FOUR

"LET IT ALL GO TO THE DOGS": FRACTIOUS POST-APARTHEID FUTURE IN ZAKES MDA'S *THE MADONNA OF EXCELSIOR* AND J.M. COETZEE'S *DISGRACE*

Lucy's future, his future, the future of the land as a whole – it is all a matter of indifference, he wants to say; let it all go to the dogs, I do not care.

Coetzee, J.M., *Disgrace* (107).

4.1 Introduction

This chapter interrogates Zakes Mda's *The Madonna of Excelsior* and J.M. Coetzee's *Disgrace* to uncover the social, economic and political contradictions of the Rainbow nation as represented in these novels. Focusing on the narratives of dissatisfaction with the "New" South Africa, it examines the economic, political and cultural relations among social groups, and the ensuing social tensions. Emphasising on the novels' setting on historical border areas in South Africa, and the violent racial and economic tensions, this chapter builds on South Africa's past-present disjuncture to situate the struggle over land, retribution and (white) guilt as enduring legacies of the apartheid era that have revealed the fallacy of South Africa's belief in an inclusive, democratic constitutionalism. The chapter establishes how the novels represent post-apartheid contradictions in their engagement with the "immediate historical burden" by drawing on historical points of conflict that bear on the interpretation of the post-apartheid era (Helgesson, 2004: 12). The novels are closely evaluated in their engagement with the Rainbow nation's slow and ambiguous pace of economic reforms and reparation that have made South Africans find it difficult to adjust to economic, social and physical changes.

4. 2 "History 'from the inside'": Literary Representation of South African History

Coetzee's *Disgrace* and Mda's *The Madonna of Excelsior* look at the historical points of conflict which markedly bear on the socio-cultural, economic and political spheres of South Africa. Coetzee's post-apartheid setting of the novel in the Eastern Cape, a frontier region that had seen racial substitution of power through generations, inevitably links the violent timelines of South African history to the present post-apartheid era (Farred, 2002: 17). As a region in which British domination had expropriated and appropriated huge tracts of land, and ultimately segregated and subjugated the black people, like the Xhosa, one notices Coetzee's allusion to this era to highlight the genealogy of violence in South Africa

Davenport, 1991: 121). Mda's novel revisits another point of conflict, the Excelsior in the Orange Free State, annexed during the British colonialism, and later famed for "actualising" one of apartheid's legislative agendas of the Immorality Act. Mda weaves out the socio-cultural and economic situation of black people with delicate sensitivity, exploring the lives of the Basotho of Excelsior, and in other areas like Thaba Nchu, who lived through British colonialism, and later, apartheid (Davenport, 1991: 140). In both these novels, history is revisited to contextualise the social, economic and political re-adjustments in post-apartheid South Africa. As observed in the social positions of the various people in the Eastern Cape and in Excelsior, racism embedded itself in the structure of South Africa's social formation. The end of apartheid, and therefore, of institutionalised racism, brought out competing interests and subverted earlier modes of production. Land adjustments retain very strong historical inflections in these novels.

In the post-apartheid era, the blacks are making economic adjustments with the help of the democratic government, subverting the earlier exploitative model of white capitalism. But as these novels seek to show, there are glaring social and economic effects of the class and racial conflicts in the post-apartheid era. The earlier white hegemony is being subverted by a new social, economic and political system, delineating new forms of racial and class tensions. These two novels signal the end of racial domination and the breakdown of the exploitative structure of colonialism. But while Mda revisits the suffering of the Basotho black population, and the masculinity of the apartheid system in Excelsior during the apartheid and the post-apartheid era, Coetzee foregrounds white fear and socio-economic, cultural and political challenges that whites face(d) in post-apartheid South Africa. Coetzee highlights the cultural and economic frustration at the fall of white capitalism in South Africa. In both these novels, the end of white oligarchy and repression, and the subsequent transfer of political power to the blacks, did not translate into economic and political inclusiveness.

Even with the abolition of the institutionalised racist laws of apartheid, racism continues in the post-apartheid era. As we shall see in Mda's and Coetzee's characters, there are still overt and offensive racially-motivated forms of hatred that the different racial groups harbour towards each other. While many of these characters are careful not to share their sentiments openly with those of the other race(s), the subtle hints and gestures, and their use of racially offensive words and racial slurs, communicate the continued legacies of race. Mda's and Coetzee's use of connotative and figurative language invites a deeper socio-cultural and historical understanding of the apartheid South Africa.

In South Africa, race plays a central part in structuring the country's social formation. Apartheid structured the white class at a superior position. Arguing about the construction of racial and cultural differences in postcolonial societies, Loomba (2005: 101) suggests that "the interpretation of 'race' as 'species' tries to deny the possibility of inter-mixing between races, and the inevitable dissolution of racial difference". This is the position of the whites of Excelsior in Mda's novel, who believed that "The Afrikaner was fighting to preserve the laws of God, which were codified into the set of laws that comprised apartheid" (129). The whites of Excelsior use the Christian religion to justify their treatment of the blacks of Mahlatswetsa Location and the surrounding black areas.

With this belief in racial superiority, the Afrikaners felt that they were the chosen race to rule South Africa. This was the underlying belief in the Afrikaner Nationalism that was primarily advanced in the (white) National Party. For decades, the party instituted structures that sustained the ideological, economic and political interests of the white ruling class (Marks & Trapido, 1987). Mda reveals the violent undercurrents that marked the Afrikaners' defence of the apartheid system in the years before apartheid formally ended. The Afrikaners found it difficult to watch the system collapse. Even in the post-apartheid era, it has become difficult for the whites to fit into the Rainbow, muddling between a nostalgic era that they lost, and a new dispensation that they distaste. In the South Africa of Adam de Vries, the racist lawyer and former mayor of Excelsior, the blacks are heathens who tempted and finally led God's people into a fall, culminating in the fall of apartheid, and the subsequent destruction of the class hierarchies that God had ordained (219). This is the same logic that Reverend Francois Bornman has in his belief that the "devil had always used the black female to tempt the Afrikaner" (87).

Reverend Francois Bornman, the "dominee" of the local Dutch Reformed Church, and Stephanus Cronje, Excelsior's successful white butcher man, and their families, represent this Afrikaner narrative in Excelsior, a town the Afrikaners had ruled for generations (7, 8). The other leading lights are the "doddering" Groot-Jan Lombard and the "pint-size" Adam de Vries. Signalling the historical importance of Excelsior to the people of their race, their fathers "had trekked from Cape Town to the northern Transvaal in an ox-wagon in the wonderful 1938 commemoration of the Great Trek" (30, 31, 88, 162). This Afrikaner Nationalism was historically supported by the racist Christian doctrines of the Dutch Reformed Church, which fervently spoke against the mixing of races (Marks & Trapido, 1987: 11). In apartheid South Africa's political economy, religion was central in the perpetuation of economic domination.

In Mda's novel, the same Afrikaner men whom the law purportedly intended to protect ironically break the white ideology of purity. Mda's canvassing of the collapse of the National Party is flanked by the loss of political power and the collective apprehensions that the white population faced at the transition period to democracy. The men of Excelsior are the last surviving heirs to a white era living at the edges in the post-apartheid era, threatened by the Immorality Act, and doddering away in their pint-sizes into oblivion, into the black future (99). They are the white men living through the end of the apartheid system.

The Madonna of Excelsior attaches the end of apartheid to the end of white masculinities and sexual oppression. The apartheid system, as a highly masculine system, emasculated the black male and repressed the black female. Pule, as a black male, is exterminated in Welkom, as his wife becomes a feverish voyeuristic assortment of "black body parts" back at home in Excelsior. In the post-apartheid dispensation, the white masculine voice has been emasculated, as seen in Coetzee's Lurie and in the men of Excelsior in Mda's novel. The yellow fields of Excelsior are no longer the lush beds for Johannes Smit, the lustful white farmer, and his racial sexual violation. Indeed for Popi, Niki's daughter born out of miscegenation during apartheid, her cow dung collecting expeditions in white farms are devoid of wanton desires in the post-apartheid era, unlike during her mother's time during the apartheid system, when sexual violations against the blacks abounded. Petrus rises up as the new black male because the white male, as in the case with respect to Lurie, has been undermined by historical changes. This is the reason why his subversive actions, symbolic of change in the Eastern Cape, as we shall observe shortly, amount to asserting his power and visibility (Crous, 2005; Marais, 2001: 38). As a metaphor of the disjunctive moment in South Africa's history, the loss of power by the white race and the appropriation of power by the blacks reveal socio-economic and political paradoxes representing the "New" South Africa.

While Coetzee's Petrus celebrates at the political turn of the "New" South Africa, his Sotho brother in Mda's novel, Pule, dies away in the bowels of the South African mines. The apartheid system picked migrant and cheap labour from Excelsior and took them away to Welkom. Consequently, black families succumbed to economic problems, which ultimately led to social and economic degradation of the rural families. Pule leaves his wife, the very next day after their wedding, to be "grained by the gold" at Welkom (22). He leaves her to the humiliation and the lust of the white farmers of Excelsior. When he returns after almost a year, he is a "fleshless body that coughed blood", suffering from phthisis (134). He comes back to his black community to wait for death.

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Apartheid relied on the exploitation of cheap African labour, ultimately leading to the disintegration of the rural (black) economy. In Mda's novel, Pule is unable to make remittances to his wife as a migrant worker; he has nothing to show for his laborious task in the gold mines, except an old pan that "yoked her to all the previous women in his life", including his first wife and "a string of girlfriends" (37). This old pan is the only material possession that Pule tangibly has. It is a reflection of the migrant labour system in which "the dominant ideology pa[id] little attention to the economic role of migrant labor and the manner in which its exploitation [was] organized" (Burawoy, 1976: 1061). The white establishment cared little for the black population.

Pule's death, happening in the post-apartheid period, is a reminder that in South Africa's political economy, wage labour and difficult labour practices still continue to afflict the black population. Neither the white-owned mining industry nor the new government initiates reparations to help the former migrant labourer. When he comes back from Welkom, he cannot get socially integrated into Mahlatswetsa location. He lives through silence, to his ultimate death, when the community collects money to buy him a coffin, as he had no insurance cover (135). This is his fate in the "New" South Africa, symptomatic of the misery of the many black migrant labourers who supported the economic structure of South Africa's social formation.

The fall of apartheid signalled the end of segregationist and exploitative laws. However, as the novels show, this did not automatically erase the tendrils of a system that had set up a strong economic model for generations. Economic disenfranchisement and racial stereotyping continue. Earlier racial attitudes continually flare up in the post-apartheid social and economic relations.

4.3 "A Dog History": Disgracing the South African Post-Apartheid Condition

Social relations in post-apartheid South Africa have retained the ingrained attitudes of the apartheid era. In the "New" South Africa, racism is hinted, subtle. Black and white South Africans are still profoundly unwilling to forge a non-racial, equitable future. Some whites hark back to nostalgic moments of the Afrikaner dominance in the economy in the new dispensation. They still harbour racial contempt towards the blacks in general. The blacks, on the other hand, envision apartheid and white dominance as being responsible for their suffering, bringing out a complex social renegotiation in a landscape that has been preaching non-racialism as a banner for inclusion.

Coetzee presents post-apartheid South Africa as a space in which violence is actualised in the pursuit of black economic interests. But as Mda shows, this violence has its ugly ancestry in the apartheid era when the whites used it to advance their socio-economic interests. In the Eastern Cape, as Coetzee demonstrates, dogs are used to deter the widespread and spiralling crime levels, which are often associated with the black population (60, 70). The dogs incessantly bark every night at Lucy's land, and in other farmsteads as well, constantly reminding one of the dangers for the lone and far-between Afrikaners now losing out favour with the black government (67). When Lucy is raped by three black men, her dogs are killed in a ritualised and exercised manner, perhaps in an expression of pent-up anger, "in a country where dogs [were] bred to snarl at the mere smell of a black man" during the apartheid era (95, 110). Lurie, perhaps in cognisance of this allusion, goes ahead to bury the dogs, "like all revenge" (110). Indeed, as Mda shows, the Afrikaners used dogs, during the apartheid era as tools of violation of the blacks. This is the violence expressed through Johannes Smit in Mda's novel, who used his dogs to physically assault Niki, a woman whom he had previously sexually exploited, to testify his masculine and economic power. After she rejects his sexual advances later, Smit lets her know that she was not supposed to trespass on his farm to collect gleanings (121).

In South Africa's historiography, dogs have featured prominently as symbols of protection. During the pre-colonial South Africa, dogs were chiefly used by the African communities to guard their livestock (Van Sittert & Swart, 2003). During the colonial era, the whites used their dogs for safety and company, and theirs were generally perceived to be of a well-bred nature in comparison to the diseased and unkempt "kaffir" dogs, which were subsequently exterminated (139). These dogs would in the apartheid era, become symbols of brutality against the black population, as observed by Van Sittert & Swart (2003: 166):

> Given its prominent role in defence of white power and property, the dog became an easy metaphor for apartheid. The canine metaphor has also been employed to emphasize the rainbow nation's enduring continuities with the past.

Violent racist passions abound in the "New" South Africa. As an expression of blacks' hatred for being racially slurred by being compared to dogs, the killing of the dogs by the black rapists on Lucy's farmhouse epitomises the wider symbolic acts of revenge. Racist contempt is met by violent gestures symbolically tied to revenge, as the dogs, harmless as they were tied away in their kennels, were killed unsympathetically. In the apartheid historical past, the 1976 killing of a police dog sparked the Soweto revolt killings (Van Sittert & Swart, 2003: 166). In 1994, a white couple killed their black labourer because he had

allowed his dog to mate with their bitch (Van Sittert & Swart, 2003: 166). These historical details resonate with the kind of socio-political tensions existing in the post-apartheid era, in which dogs carry an uncanny symbolic message.

Blacks, from the understanding of the white racist South Africa, are contemptible and of loose morals. While alone with Lucy, Lurie speaks of the metaphysical and religious beliefs held by (white) Church Fathers at earlier times, that the dogs did not have a soul, and therefore, were lesser and unfortunate beings (78). Lucy, cognisant of her father's implicit metaphorical reference to blacks, does not answer to his coaxing, but changes the tenor of the argument (79). But explaining to her father later, Lucy's description of her rapists, that they "spur[red] each other on ... like dogs in a pack" in a violent fanatic frenzy and savagery over her, displays her racist inclinations. This is the implicit reason why Lurie believes that Lucy would not have spoken in that manner "if they had been white thugs" who committed the same offence (159, 160). This same canine imagination finds angry expression in Lurie's repeated references to Pollux in descriptive images that approximate to dogs. Lurie hates the boy, repeatedly referring to him as "jackal boy" in rage (202, 217). When he finds him peeping at Lucy in the bathroom, "like a jackal sniffing around", he is enraged. He slaps him, calling him, "swine", "the running dog", showing him "his place" (206, 208, 131). The contempt he has of the black boy inescapably portrays his spiteful character towards the black population, in the disdainful manner of the apartheid South Africa.

Lurie's reference to the Church Fathers, and his racist predisposition, are a reminder that the earlier racist ideology of Afrikaner nationalism is still in the mind and consciousness of the Afrikaners in the post-apartheid era. This confluence of Afrikaner nationalism and Christianity can be surmised in Lurie's hatred towards Pollux. When Lucy's shawl slips off accidentally, her own father, Lurie, and the voyeuristic Pollux, who had been peeping at her in the bathroom earlier, stare at her revealed breasts. In spite of the fact that he also saw what Pollux did, Lurie is suddenly enraged that the "jackal boy" has infringed on Lucy's "forbidden" body space (206, 208, 217).

In the post-apartheid era, the metaphorical condition of the dogs also finds expression in the social, psychological and emotional debasement of the white population. In the Eastern Cape, communities hold each other in contempt; debasement and abasement abound. Lucy comes to the bitter conclusion that there is "no higher life" for the whites in South Africa, other than that they "share with animals". This, figuratively, refers to sharing physical space with the blacks, and literally to Lucy's dogs, and the diseased and unkempt ones of African farmers that eventually end up for euthanasia in Bev Shaw's animal clinic (74). It is a

persuasion that Lurie, at first, paradoxically refuses to believe because they (whites) are of a "different order of creation from animals", to which kindness is only given, "out of simple generosity, not because we feel guilty or fear retribution" (74). Lurie's penchant for "historical piquancy" makes his intentions decidedly subversive and highly connotative, as we shall explore shortly (77).

Initially, Lurie looks at Bev Shaw's clinic, and the euthanasia of animals, as the whites' attempt to "make reparations for past misdeeds" (77). In his thoughts, he understands that Bev's actions communicate responsibility over the less fortunate in the society; symbolically, the socially and economically victimised group of blacks. Bev Shaw's animal clinic is a "last resort" meant to "lighten the load of Africa's suffering beasts" – the final destination for animals suffering from strange diseases. These animals are primarily "unwanted: *because we are too menny"*, by their African owners, in a country where animal rights are a "losing battle", because they have lost out funding (73, 80, 82, 84, 142, 146). The animals, mostly dogs, are "too many of them", because they love multiplying, in spite of their suffering (85). Eastern Cape is a community of many blacks and many animals competing for space and accommodation.

Post-apartheid South Africa is a country where different racial groupings, particularly, the black and the white races, compete for resources. Eastern Cape also houses "too many" communities all in difficult economic circumstances. Lucy, tired of the endless squabbles involving her father and "Petrus and his *aanhangers*", asks her father to leave because she cannot stand "you together" (208). This is the position that he tells Bev Shaw: "When I am added in, we become too many. Too many in too small a space" (209). South Africa is portrayed as a scavenging dog country that manifests itself through the violence of black agents of "redistribution" and "reparation": "A risk to own anything: a car, a pair of shoes, a packet of cigarettes. Not enough to go around, not enough cars, shoes, cigarettes. Too many people, too few things" (98). Coetzee parodies the post-apartheid government's failure to effect just restitution, symbolically revealed in a new wave of violent expropriation, especially by the black population.

Coetzee's novel underscores post-apartheid South Africa's failed redistributive mechanism with regard to equality and the sharing of resources. As it plays out in the novel, it remains unsaid that the alarmingly high level of crime is economically and racially motivated. In the post-apartheid era, black disenchantment is being expressed through dispossession of the whites. The level of economically motivated crimes has poked holes in the government's failure to employ an effective reparative mechanism for the disenchanted as

a way of promoting equity and justice (Boehmer, 2006: 138). This is the contradiction in the reparative dream promised in the Rainbow.

In a sign of shifting power relations in South Africa, the loss of economic privilege and the dwindling fortunes of the white race are exemplified in the character of Lucy. The dog realm is also extended to Lucy's loss of land and property. Lurie finally accepts to live with the animals he had hitherto consigned as not having a soul. He accepts the future of the white race as exemplified in the whites' debased level: "Lucy's future, his future, the future of the land as a whole – it is all a matter of indifference ... let it all go to the dogs ... As a woman alone on the farm, she has no future" (107, 134). She cuts up an image of a forlorn South African white future in which the white race is on the brink of decimation. Lurie entertains the haunting imagery that Lucy, "in ten years' time [will be] a heavy woman with lines of sadness on her face, wearing clothes long worn out of fashion, talking to her pets, eating alone" (151). At the present, however, Lucy is even in greater despair, claiming that she is a "dead person" staring defeat right in the face (161).

The renouncing of rights is also an expression closely connected to the dog realm. It is a world in which the Afrikaners "let it all go", "giving up" their lands in the same way the unwanted dogs are "give[n] up". It is a world in which sexual and physical violation are a manifestation of spatial appropriation and land adjustments. Lucy looks at her farm as "not a farm, it's just a piece of land where I grow things", but initially, she is not "giving it up" (152, 200). Lucy, however, "objectively" realises that surviving through the violence of the Eastern Cape is a tall order, as she and Ettinger are the only remaining whites amidst scheming black "neighbours" (204). When Lucy realises that Petrus is hell-bent on taking up her piece of land, she tells her father to complete a "negotiation" to Petrus: "I give up the land. Tell him that he can have it, title deed and all"; a negotiation that would see Petrus expropriate her land. This is the problem of land reform and distribution explored by Hall (2004) in her reading of land adjustments in the "New" South Africa. The failure of the post-apartheid government to effect a proper redistributive mechanism on land has led to forceful ejections of white farmers and general disenchantment by the blacks over the slow pace of restitution. Consequently, whites are increasingly getting marginalised and powerless.

Lurie finally realises that history has muted his voice and toppled over his authority as a male white voice. As the novel unfolds, Lurie loses out his power, while Petrus gets the chance to even out as a black male. As Petrus grows "businesslike", more confident and seriously concerned with his farm work, Lurie grows frosty, cold-hearted and difficult to relate with (136, 137). In his penchant for historical detail and allusion, Lurie communicates

his new subjective position, in contrast to Petrus's new socio-economic achievement. At the market stall at Grahamstown, "Petrus is in fact the one who does the work, while he sits and warms his hands. Just like the old days: *baas en klaas*. Except that he does not presume to give Petrus orders" (116). In the "old days" of apartheid, the social positions of the white and the black, as the boss and the worker respectively, was clearly delineated; in the post-apartheid era, the positions are blurred, distorted and reversed.

Coetzee uses Petrus to interrogate the changing fortunes of the black race vis-a-vis the loss of white privilege. When Lurie arrives at the Eastern Cape, he meets Petrus, who is Lucy's "new assistant", who then soon becomes a "co-proprietor" of the farm (62). Petrus introduces himself to Lurie as "[the] gardener and the dog man", laying deliberate emphasis on his second role (64). With time, however, Lurie becomes more like a "white migrant labourer" who has to "give Petrus a hand", with a possibility of earning a wage, which peters out later into just a help, without the wage, when he offers his "free" labour at the dam. Coetzee attempts to situate new identity formations in post-apartheid South Africa using language. The new South Africa manifests itself through new ways of asserting oneself and defining one's place in the schema of a new socio-economic and political order.

At the economic level of this social formation, the labour situation has shifted, from the former "cheap" black migrant labourer to the economically liberated black man of the new dispensation. Consequently, the white man has lost his social and economic standing, and now passively watches from the fringes of the "New" nation. At the dam, Lurie's work is to "hold things for Petrus, to pass him tools – to be his *handlanger*", his "handyman" in German, signifying his loss of power in the post-apartheid South Africa (77, 136). Finally, he has taken up Petrus's position during the apartheid era. As it becomes clear when he finally works at Bev Shaw's animal clinic, he is "A dog-man. Petrus once called himself. Well, now he has become a dog-man: a dog undertaker; a dog psychopomp; a *harijan*", which means an outcast in Hindu (146). In the "New" South Africa, social relations are now expressed through emerging contradictions, as the different racial groups renegotiate their economic and political situations within the new system, reflecting the Marxist thought that old class systems dissolve as new classes come in (Resnick & Wolff, 1996: 174, 184). This reveals that class negotiations are the new nodes of struggle in South Africa's political economy.

Out of this conundrum of changed social and political circumstances, Petrus emerges as the "new Petrus" whose social position is grounded on a mixture of hard work, resilience and connivance. When he first arrives at the Eastern Cape, he is Lucy's "the dig-man, the carry-man, the waterman. Now he is too busy for that kind of thing" (151). He has achieved a

new status which intimates hope (as we shall see in Chapter five), but also exposes his underlying malevolence against his white neighbour(s). Aside from letting Lucy and Lurie know that his circumstances have changed, he wickedly refers to historical terms previously used during the apartheid era, to remind them in painful terms, how he has asserted his manhood and authority. Petrus uses the word "boy" on himself with the ironical antecedent to the black denigrated farm worker, the "dig-man", in earlier "old days" of the apartheid system. Petrus knows that he was "once a boy, now he is no longer". This is the reason why Lurie is careful not to underestimate him, for he is "not an old-style kaffir" (140). New social and economic positions in the Eastern Cape manifest underlying and deep-seethed divisions akin to those of the apartheid era.

Petrus occupies a new social position devoid of the colonial and apartheid policies that once curtailed his fundamental freedoms and rights. He understands his new sense of independence, which he shows off with practised ease. Petrus, previously a "direct labourer" who used to sell his labour-power in the "old days", is no longer willing to occupy an inferior position (Wolpe, 1972: 431). In fact, the "cheap" migrant labour power is symbolically foreclosed by the death of Pule in Mda's novel. Lucy also understands that Petrus has become "his own master". It is a position that Lurie, too, understands, as he characterises him as, "a peasant, a *paysan,* a man of the country. A plotter and a schemer and no doubt a liar too, like peasants everywhere" (117). Indeed, Petrus is already entertaining the thought of being a "farm manager" in Lucy's farm, but when he understands that she has "no intention of giving it up", he slyly refuses the "too much" of work in her land, if given to manage for her in her absence (152). Petrus wants to manage the farm as an owner. This is a signal that the black peasantry in the "New" South Africa has been discarded, seen through Petrus's privileged status and his desire for black economic expansion.

Fundamentally, Petrus is a Xhosa. He belongs to a previously and notoriously economically and culturally repressed people who lived through the violence and deprivation of the British colonial expansionism in the Eastern Cape in the 19th century (Lester, 1997: 635). In his savage allusions to Pollux, Petrus's "relative", and in his characterisation of Petrus as a schemer and a treacherous and troublesome neighbour, Lurie appears to be completing the image of the colonial understanding of the Xhosas in the Eastern Cape (Lester, 1997: 638-9). Though covertly hidden in language, Lurie exposes his racism towards the Xhosas of the Eastern Cape.

Conscientiously, because of the different sets of violations committed across different racial, sexual, economic and social boundaries, the "New" South Africa emerges as a difficult

space for the delineation and identification of the guilty party, or of the victim and the victimised. During the inquiry to establish his complicity in the "usurping" of Melanie, for example, Lurie plays the victim in his evasive avoidance of accepting guilt. As he tells Lucy after the trial, his preference for a firing squad, rather than making a recantation, is revealing of his belief that he was being victimised by the committee (64). During the inquiry, Lurie is uncooperative and evasive. He is unwilling to explain his own position, and impudently accepts Melanie's statement without reading it. He also rejects counselling as a panacea for his strange sexual appetite as his lawyer and the disciplinary committee would have preferred (48-53). He treats the committee with contempt. As Swarts, another member of the committee rightly argues, there is "a difference between pleading guilty to a charge and admitting you were wrong" (53). Different races easily identify with the situation of the victim, because they do not want to be identified as the aggressors. Lurie's subversive acts are an attempt to deny that he committed a violation.

Different racial and tribal groupings in the "New" South Africa struggle to compete for attention and redefinition. Conscious of being misrepresented in an era marked by violent and tense adjustments, social relations are often expressed through anger and spite. This edgy disjuncture is a manifestation of the enduring facets of a culture of racialism, exclusion and marginalisation.

4.4 "Souls Overcome with Anger": Percolating Racial Dislocation in the "New" Nation

The post-apartheid era is marked by a refusal to accept racial inclusiveness and the difficulty of forging racial and class alliances based on mutual respect and consideration. This is revealed through anger and antagonisms among the different races of South Africa. As Mda shows, the whites did not accept the transfer of political power to the black population. Mda captures the political hard-line stances from the whites that are reminiscent of the time of the transition of power in the run-up to full democracy, and the subsequent transfer of power through universal suffrage. In the novel, Johannes Smit, previously a powerful masculine man during the apartheid system, has been reduced to anger and irritation because blacks are in power. As a voice that fought against the transfer of power to blacks during the transition era, Smit hated F.W. De Klerk's political concessions to Mandela and his "movement". Effectively, he shunned tolerant Afrikaners and the National Party because it had "become too soft and liberal towards blacks" (22). Johannes Smit shared white apprehensions over black leadership with Tjaart Cronje, who had joined a party that

advocated for a separate "homeland of the Afrikaner within the system" because the "communists" had alienated them (164, 166, 172, 178).

Afrikaners are angry because they have lost out on the economic privileges that the apartheid system provided them on account of being white. This is the underlying reason why in Mda's novel, the surviving generation of the erstwhile prominent white men of Excelsior are united in their vilification of the post-apartheid government's reparative initiative of affirmative action. The bitter Tjaart Cronje and the frustrated Johannes Smit, rejoice at the failure of the "affirmative action people" to rule effectively (187, 215). In their effusive rejection of the new black leadership, they are:

> looking back with sad fondness to the glorious days when the Afrikaner had ruled supreme, and the 'kaffir' had known his place. They felt that their people were alienated from what was fashionably called "the Rainbow Nation". The Afrikaner was an Afrikaner, and could never be part of a rainbow anything. (243)

Tjaart believes that blacks are generally corrupt and essentially unable to run the town council. In this, he conforms to the racist inclinations of his late father, and of the whites generally. Both he and Smit blame the blacks for the mess at Excelsior, and believe in their racist wisdom that "things would be so bad that the Afrikaner would seize power again to put things in order" (215, 243). It is a utopia that is expressed through his constant anger, and that, finally turns him "thin and twisted because his anger was eating him up" (231, 232). It is anger that is expressed as a "fight for the rights of the Afrikaner" that he sees as having been trampled on by the new black leadership (233). As a young man who grew up in the belief that the Afrikaner was pre-destined to lead, he becomes frustrated at the historical turn of despondency of the whites.

In his bitterness and anger, Tjaart Cronje had resigned from the army, where he had fervently protected the apartheid system from terrorist school children. He did not envisage saluting a promoted "affirmative action" general, especially when he considered he deserved the promotion for working hard (172, 243). He fails to appreciate, however, that his "hard work" for the apartheid system could not be merited in the Rainbow nation. Tjaart also voices out the collective bitterness of the whites who had lost out their senior positions in the government because the new administration was purging away the old institutionalised system, and rewarding the freedom fighters (257). This also underlies his bitterness and unwillingness to support the reparative justice promised through affirmative action.

Tjaart Cronje's depression and his hospitalisation symbolically project the socio-economic and political anguish that the whites face in the "New" South Africa. The whites

are disillusioned and apprehensive about the future. This is the deplorable picture of the young and the old Afrikaners trading accusations as they witness their earlier positions of wealth, power and privilege ebb away. When notable Afrikaner elders visit Tjaart in hospital, they are distressed and bitter because the white race has lost power (256). The young Afrikaner men are also victims of disillusionment: "We have the wealth and influence and now are in cahoots with the new elite" (257). In a figurative sense, these old Afrikaners, like Lurie in Coetzee's novel, are "figures[s] from the margins of history", witnessing the passing on of the apartheid era, and finding that there is no more legacy worth bequeathing to their children (167). As Francois Bornman says, they "regret the past and yet are fearful of the future", reflecting the collective apprehension of the white race as they have lost political power and privilege, and as they move into an unforeseeable future (257).

The council meetings that were anticipated to effect a certain measure of tolerance and non-racialism that the Rainbow promised, ironically demonstrated "racial arrogance" that the blacks and whites are exhibiting in the "New" South Africa. At the council meetings, the members of the black movement, incensed that the town council has sanctioned the expulsion of the Baipehi black squatters, believe that they ought to know why "our people" were forcefully evicted (192-3). In a world where blacks now generally perceive that the democratic transition meant the enjoyment of free services and freebies, Tjaart Cronje is furious that "your people" are lazy and unreasonable: "the white citizens of Excelsior cannot afford to subsidise your people" (193). Rubbishing Popi's support for a community library for the people of Mahlatswetsa Location, Tjaart believes that black people cannot read, and therefore it would be wasteful to provide them with a library out of the meagre resources, "it's like casting pearls before swine" (194). Popi, however, believes that if there are no resources in the location it is because "you [Tjaart] and your people stole them" during the apartheid era (194). Sharp divisions have reared themselves in the Rainbow, revealing social gaps in an uneven social contour that is often manifested through economic tensions.

Blacks, on the other hand, are angry at the Afrikaners for their continued whining about post-apartheid South Africa. On his part, Viliki had also become a bitter man, bemoaning his loss of the mayoral position and criticising the Afrikaners for their acrimonious stand against integration:

> Viliki sipped his beer from the one-litre bottle and wondered why people like Tjaart Cronje and Johannes Smit were so angry. Were people like Viliki, Popi and Niki not the ones who should be angry? Were they not entitled to even a shred of anger? Why should the Afrikaner hoard all the anger? (225)

Popi's story highlights the post-apartheid dilemmas of the coloured people of South Africa. She occupies an ambiguous cultural position in the "New" South Africa: "in the old apartheid days I was not white enough, and now in the new dispensation I am not black enough" (259). She grew up as a "feared" group in South Africa at a time when the racial purity of the whites was grossly being "contaminated" by "half-caste children" who were growing up at an alarmingly high rate in Excelsior, and elsewhere in South Africa (101). Even in the post-apartheid era, Popi is angered by shameless taunts from other children as a "boesman girl", "hotnot", "morwa Towe", and other derogatory terms against the coloured (110, 113, 117). In effect, she takes extreme care and becomes very protective of her space, preferring to hide her hair and her blue eyes to escape their snide remarks (111,139).

At Excelsior, Popi "wore a permanent frown like a badge of honour", signifying her deep resentment at being hated because of being born coloured (114). She is often referenced among the "Excelsior 19", which serves to painfully remind her of the social and psychological impugning of the people of her race in its uncanny locus to the Immorality Act (109). In spite of her beautiful voice and of her natural goodness, the narrator carries the community's hatred towards her, and the coloured: "We continued to laugh at her for being a boesman" (142-3). Consequently, she lost hope on people and revenge flooded her thoughts.

As she would openly show in their bitter fights and disagreements with Tjaart Cronje at the town council, Popi hated the condescending attitude from whites and the hatred directed at the coloured people. Popi's hatred "always bubbled close to the surface, ready to erupt at the slightest provocation" (153). She hated Tjaart Cronje's privileged white position and often did not understand why her mother loved and cared for him, which she (Popi) saw as "wasted love, because he was not even aware of her existence"; because he had no consideration for her despite her having been his nanny (154). On his part, Tjaart Cronje criticises her for her hairiness, a mark of her double heritage (194). His own mother, Cornelia, hated her because she (Popi) was "a smoother, delicate and more beautiful version of Tjaart Cronje", and perhaps constantly reminded her of her husband's "black" transgressions with Niki that led to his taking his own life (150).

On her part, Niki, the Madonna of the novel, also feels anger and resentment towards Pule, Cornelia Cronje, Stephanus Cronje, Mmampe, Tjaart, and Johannes Smit (105). Her anger communicates the historical geneology of violence and betrayal on her. Niki suffers through a history of wrong. She goes through generations of abuse, first from her father, whom she had to buy food for, using the money from her forced sexual encounters with Johannes Smit, then through the immoral and covetous Boers of Excelsior who raped her (16-

17). She also has to live through the neglect and violence of her migrant labourer husband, Pule. Apartheid deepened black women's oppression. Niki suffers double oppression under black and white patriarchy. Black men in South Africa had increasingly become violent because they felt threatened by the white masculine power (Loomba, 2005: 141). This explains why Pule is greatly insecure and violent towards Niki, in his belief that Niki belongs to the white men in his absence at Welkom. Niki's anger towards him in the post-apartheid era, reflectively faults his own desertion of her at Excelsior, without provision for basic needs, which leads her to her immorality and shame.

In the Eastern Cape, extreme social positions are also expressed through anger and contempt. Different racial groupings identify themselves in ethnicised terms. Pollux, the young rapist, who is later identified as Petrus's relative, is "my people" to Petrus (206). Lurie hates him with passion. When he sees him peeping at Lucy in the bathroom, he feels "elemental rage". He nostalgically harks back to the time when the white person had power to "Teach him a lesson, show him his place", to remind him of his "kaffir" status (206). This is the hatred, as seen earlier, expressed through the relegation of the black race to the dog realm. For him, the boy is "like a jackal sniffing around, looking for mischief. In the old days we had a word for people like him. Deficient. Mentally deficient. He should be in an institution" (208). During the apartheid system, the whites racially viewed the blacks as immoral and untoward, and often, blacks had to be secured on a leash, like dogs.

Lurie is angry with Pollux, especially with respect to the fact that he has been "allowed to tangle his roots with Lucy and Lucy's existence" (209). This is the anger that he shares with his fellow Afrikaners in Mda's novel who initiate racial impurity through their wanton desires, in open contravention of the Immorality Act (101). Racial impurity is Lurie's greatest fear, especially when he considers that the unborn child may be Pollux's. The image that he conjures up from Dante's *Inferno*, of "souls overcome with anger, gnawing at each other", is akin to the tense social relations existing in post-apartheid South Africa (209-210). It is anger that also finds expression in Pollux's violent rage to Lurie that they (the blacks, Petrus's family) will kill all the surviving whites as an act of revenge (206).

There are embalmed passions between the blacks and the whites in Coetzee's and Mda's novels characterised by radical grandstanding. As a result of this hatred and anger, black South Africans find it hard to co-exist peaceably. The different races see themselves in antagonistic terms and are reluctant to accept each other as equals.

4.5 "Sharing a House with Strangers": Dismembering the Multicultural Nation

The "New" South Africa exhibits unequal social relations, projected through a perverse refusal by the different races to accept to share public spaces. In the Orange Free State and in the Eastern Cape, the blacks and the whites are still strangers to each other. Mda's Adam de Vries would wish to manage "these people" (the blacks) because he studied "anthropology", "adding more to his insights into the black man's ways of thinking and doing things" (150, 157). But while he believes his privileged educational position allows him to experiment with his lesser neighbours, the blacks in the town, Lurie, in Coetzee's novel, searches for an "anthropological" explanation that would locate Lucy's rape in a wider cultural context. He entertains enlisting the services of an interpreter (of Adam De Vries's calibre?) to situate the intentions of his Xhosa "neighbour", Petrus, to establish his complicity in the rape. Petrus is his daughter's current "neighbour", but Lurie considers him strange and hard to figure out, a stranger in the Eastern Cape.

Lucy's rape, and the physical violence committed in her farmhouse, provides a deeper interpretation of the socio-economic re-adjustments in post-apartheid South Africa. Lucy, a young Afrikaner woman living alone in her land, is visited by three black men who rape her, in her father's presence (92-95). This rape situates the wider violent aberrations in a changing country, where "every day, every hour, every minute ... in every quarter of the country", there are spiralling crime incidences, especially directed at the whites (98). It is a historical reflection of the late 1990s in the post-apartheid South Africa when several white farmers were attacked, and white women raped, in predominantly racially motivated crimes (Kok, 2008: 13). Even before this rape, Lurie was already anxious of Lucy's safety, considering the widespread reported violence in the countryside which he regarded as the "wilderness" (64, 91).

Lucy loses out on her former self after the rape. Her house becomes a symbol of the "alien, violated", a place in which the haunting of rape can be felt; in which the old peaceful order has fallen away into pieces, leading to the social, economic and psychological subjugation of the white race (113). It is because of "disgrace" and "shame" that *Disgrace,* and by extension, Lucy's story, becomes a larger narrative of white subjugation in the "New" South Africa. It is the disgrace of knowing that you have become the unwanted, that you "smell of shame" and have to feel the "disgrace of dying", like the dogs that are brought to eternal rest at Bev's clinic (142, 143). She withdraws into silence (124). She no longer eats. Consequently, her health deteriorates. She throws herself away, leaving all the housework to her father (120, 121). Her previous excitement and ambitious marketing of her produce

wanes because she is disgraced, thereby rendering her farm a "dying enterprise" (108, 115, 121). She is a figure enmeshed in the despair of the white race losing out on the economic front and psychologically getting edged out of history.

Lurie gives "the worst, the darkest reading" of the rape: that Petrus arranged the rape in order to "teach Lucy a lesson" (118). In a repeated search for an alibi to blame Petrus for the rape, Lurie tries to fit the jigs in the puzzle. Petrus's conspicuous absence during the day of the rape, his un-neighbourly conduct by not visiting Lucy after he returned, even when he had heard of her tribulations, his indifference that petrifies Lurie, his careful choice of words and silence when prodded by Lurie, his eventual acceptance of Pollux, one of the rapists, as his "relative", all point out to a man who must have had a motive in the rape (114,116, 118, 201). Petrus is at pains to protect the boy, and finally absolves him of guilt (136, 137, 139). Petrus operates at the level of disgracing his white neighbour and ultimately reaping out of her shame by edging her out of her land, thereby reaping from her perceived guilt (Kochin, 2004: 7). In Lurie's words, the rape was basically an attempt to "put her in her place", both as a woman living alone in an insecure landscape, but more importantly, as a white person living amidst land-hungry Africans (116). The intermittent sparks of violence directed at the white farmers subtly remind them that their dreams of land ownership and occupation are transient.

Lucy understands that her violation was an exercise in her "subjection", "subjugation", but she gives the rape an entirely different interpretive ethical and moral perspective (159). For Lucy, there is "another way of looking at it [the rape]":

> What if ... What if *that* is the price one has to pay for staying on? Perhaps that is how they look at it; perhaps that is how I should look at it too. They see me as owing something. They see themselves as debt collectors, tax collectors. Why should I be allowed to live here without paying? Perhaps that is what they tell themselves. (158)

Lucy's rape, as she interprets it, pointed to black retribution. Lucy portrays a world in which the ethics of community and neighbourliness are discarded, leading to a society in which payback, without redeeming justice, takes centre stage (Boehmer, 2006: 139-140; Barnard, 2003: 201; Barnard, 2007: 38; Kochin, 2004: 7). This is her post-apartheid "Rainbow", which she believes must be renegotiated from her new subjective position. For Lurie, being close to Petrus is like "sharing a house with strangers" (127). Looked at from this perspective, it is possible, from Lucy's consciousness that the men who raped her were "rapists first and foremost... they *do* rape", that they were hired, possibly by Petrus, to cause chaotic scenes in Lucy's household as a signal that she ought to leave her piece of land (158).

Land, then, enters into *Disgrace*, as Myambo (2010: 97) observes, as "the heart of South[ern] Africa's racial strife"; as an "unsettled settlement of South Africa" (Kochin, 2004:7). Land becomes a dominant factor, fracturing social relations in post-apartheid South Africa, emerging as the "chronotope ... [a] microcosm of the most fundamental relations" (Barnard, 2003: 207).

In Coetzee's novel, Petrus emerges as an ambitious black farmer, who takes advantage of a grant given out to black farmers by the democratic government as part of affirmative action. This enables him to buy off part of Lucy's farm, which he immediately begins fencing off at the dam (77). To him, and in the interpretation of many of the blacks in the Eastern Cape, he is "a man of substance", a symbol of hope for the black population, as we shall see later in Chapter five (77). Owing to his changed circumstances, Petrus, perhaps in line with his Xhosa culture, asks Lucy, a woman staying alone, and unmarried (she is/was a lesbian) – to be "part of his establishment" (203). Lucy reads this as an attempt by Petrus to take over not her own body through marriage – she rules out sleeping with Petrus even after the marriage – but the land as the extension of the deal. On her part, Lucy knows that Petrus is "after the farm", but justifies the land take-over – when and if it happens – as payment for her dowry, in line with her European tradition (203). She looks at it as "an alliance, a deal. I contribute the land, in return for which I am allowed to creep in under his wing. Otherwise he wants to remind me, I am without protection, I am fair game" (203). Lucy consigns herself to this "marriage", to live under relative bondage after renouncing her rights to the land. She effectively accepts the marginalised status of becoming "a tenant on his land"; a "*bywoner*", a situation of tenancy-farming (204).

Coetzee sizes up post-apartheid land adjustments in post-apartheid South Africa against a warped understanding of reparations and affirmative action from the black population. Coetzee narrates the problematic contest over land between the black and the white races of South Africa, drawing in it the socio-economic and political contradictions that have come to represent the "New" South Africa. Land remains a metaphor of dispossession in a country where apartheid legislations centred on the appropriation and expropriation of huge tracts of land previously owned by blacks into white hands, and the ultimate consigning of blacks into homelands and townships. Coetzee shows that the whites, previously an elite that manifested power, position and privilege, were steadily losing out the centre, and consequently consigned to material dispossession, seen through land. Whites largely feel disenfranchised by the new democratic government's reparative policies towards emerging black farmers.

The loss of the land plays out in radical terms in post-apartheid South Africa. As Lucy finds out, it was not even the *act* of rape that shocked her; it was the manner in which it was violently expressed. The rape, according to Lucy, was "so personal ... done with such personal hatred" despite their being strangers to each other, for which Lurie replies: "It was history speaking through them ... A history of wrong ... it came down from the ancestors" (156). Lurie might be referring to the blacks as inherently violent through generations, but he intimates to historical injustices meted out to the black population in the previous era. This rape, as Lurie reads it, is a symbolic act of revenge.

In effect, Lucy accepts to live a peasant life in the "New" South Africa (217). This is the humiliation that white people have to contend with, as they lose their access to capital and means of production, and as they lose the cheap black labour power, now rising up to take up the democracy's open doors. Together with her father, Lurie, now disgraced, and hounded out of the university, Lucy observes that they have to start from an economically debased level, a staccato life: "To start at ground level. With nothing. Not with nothing but. With nothing. No cards, no weapons, no property, no rights, no dignity ... Like a dog" (205).

In the "New" South Africa, the economic privileges that signposted white hegemony during apartheid have been lost by the former ruling class. In the "New" nation, whites are living a dog's life summed up through material dispossession. In Mda's novel, Johannes Smit, previously "a very prosperous and very hirsute farmer with a beer belly" during the apartheid era, loses prosperity as he no longer benefits from the Land Bank, preserved for the Afrikaner farmer during the apartheid era (7, 8, 212). In the new dispensation, this Land Bank belongs to all the colours of the Rainbow, including Petrus, and the "complicated loan procedures" often skew benefitting towards the "affirmative action people". The "New" South Africa is a world in which the Afrikaner's "sacred institutions", like the Land Bank, have been encroached onto by the blacks, to the economic disadvantage of the former ruling class (244). Lurie, in Coetzee's novel, would like to see his own daughter transfer the whole of her own land to Petrus by working out a deal with the Land Bank, and leave the Eastern Cape. The Afrikaner is going through tough economic times, and an Afrikaner in Mda's novel had had to kill his family and himself because he could not pay a Land Bank loan (212). This is a signal of the end of white expansionism, as the economic means of production have shifted to the former oppressed.

As envisioned by Mda, the Immorality Act devastated the Afrikaners, destroyed the National Party, their history of the Great Trek, and by extension, their pastoral life. The loss of power also had effect on the Afrikaners' attachment to land, to economic privilege and to

access to labour in this significant historical Eastern Cape frontier. They have eclipsed themselves out of history. In the post-apartheid era, Afrikaners in Mda's novel are shocked and frustrated at the political turn of events, as they have to see themselves losing their former influence in the town. Their pioneering sojourn into the Free State as independent prosperous farmers, their founding of the town of Excelsior in 1911, and thereby benefitting from the political economy of the apartheid system, thus becoming "pillars of the local Afrikaner community ... [the] very cream of Excelsior society", falls in historical shambles (8). Like these wealthy white men of Excelsior, Lucy, Lurie's daughter in Coetzee's novel, lives at the Eastern Cape in a small holding where she grows "things", having come to Grahamstown as a commune, and bought land, six years earlier, after her excited entrepreneurship selling leather goods and pottery (59). Unlike the older generation of the Afrikaners in Mda's novel, her land ownership is devoid of apartheid attachments.

Lurie's pride at the picture of his daughter as a progressive "young settler", a "solid countrywoman, a *boervrou*", owning "five hectares of land, most of it arable", with an expansive farm house, echoes the prosperity and economic privilege that the white men of Excelsior previously enjoyed in the apartheid times. However, while these Afrikaner men engage in whirlpools of sexual intercourse with blacks forgetting their farming, Lucy's future as a farmer is immediately cut short by a violent intrusion and rape (60, 64). Lurie's own picture of the fully grown Lucy as one of the new breed of Afrikaners "embedded in ... new life" at the countryside is a fleeting passion.

Coetzee winnows settler expansionism by having Lurie entertain a future of white land ownership in the "New" South Africa, but forecloses that dream just as soon, when his daughter is raped on her farm. The white expansionist agenda of becoming successful farmers is disapproved by the fall of the settler capitalist society, both in the Eastern Cape of Lucy and Ettinger, and in Excelsior, where Johannes Smit and his group are losing out on land and other economic interests. This marks the end of white settler capitalism in this frontier nation, as Lucy's and Ettinger's influences are vestiges of white land owning in the novel. Lurie's, and by extension Lucy's "dream topography" of owning land in South Africa, ends up as a dystopia, as the prospects of their losing land becomes a real possibility (Barnard, 2003: 204). It is a fact that Lucy appreciates, as she no longer calls it the smallholding "the farm" but "a piece of land where I grow things" (200). It is a right that she has to renounce. It is a reality that she accepts, unlike Ettinger who believes that he can still hold on because he has guns and his household is gated, but for him, it is just a matter of time before he is killed, in her own estimation (204).

The end of white capital accumulation affected the whites economically, socially, and psychologically. Still, this did not signal improved social, cultural, economic and political conditions for the blacks, and indeed, for all the races, in the post-apartheid South Africa. Rather than gesture towards a unified future, the different races have taken extreme social and political positions.

4.6 "A Monument to a Breathless Past": Troping Change through Sexuality

Both white and black South Africans have dysfunctional families occasioned by breakdowns of social bonds and family ties. In Coetzee's and Mda's novels, sexuality emerges as a trope to destroyed family ties.

Lurie, in Coetzee's novel, is a man of fleeting sexual passions. As a man who believes that his needs are "light", he holds no attachment to a home, a wife or marriage, having married twice and divorced. He shares this lack of a family with the "wifeless" but immoral Johannes Smit in *The Madonna of Excelsior*. Lurie is a man suffering from emotional crises, symptomatic of the crises that his country is going through. Outside sex, he does "not know what to do with himself" (11). In his relationship with Soraya, the married prostitute at Green Point, he appears "technically ... old enough to be her father", and occupies an ambiguous position to her children: "their father, foster-father, step father, shadow-father" (1, 8). Melanie also occupies an equivocal position to him: "mistress? Daughter?" (27). He is presented as a predator, an intruder, and a fox, hogging up his less fortunate prey (10, 25). He is also a usurper, like Lucifer, seen in his glossing of Byron's poetry (33).

In *The Madonna of Excelsior*, the Afrikaner farmers would leave their cows and farming to sneak to Johannes Smit's barn to have sex with African women. This barn would, in the post-apartheid era, remain as a reminder of the sexual relations in the Free State as, "a monument to a breathless past ... a wanton temple, with [black] female supplicants walking into it" (265). In a sarcastic and satiric voice, Mda's "barn women" engage in licentious and lustful "bursting of forbidden sluices" with white men, often getting paid for sleeping with the white men (59). This is Niki's position, too, as she becomes Stephanus Cronje's mistress, and gets her "share of the spoils"; a lot more money than what made her earnings when she was working at his butchery in an earlier time (54-55). Mda uncovers the complicated social relations between blacks and whites from the apartheid era, seamlessly connecting them to the current problems facing the contemporary nation.

Niki uses her body to contest her humiliation and subjugation by Madam Cornelia. With "full awareness of the power packed in her body", she exacts revenge by sleeping with

Stephanus Cronje, whom she saw in that moment of passion, not as Stephanus Cronje or her "boss", but as "madam Cornelia's husband" (50, 53). She uses her own sexuality as a tool to nurse her "ungodly grudge" against the abusive and dehumanising "Madam", in spite of her honest labours as her son's hardworking nanny (42). Her ultimate "triumph" is when she sleeps on her bed with him (53).

In a wryly satirical language, Mda positions Niki's amorousness in the context of Pule's desertion of her. As a migrant labourer who believed, like his peers, that it was not really necessary to visit one's wife regularly, his wife gradually gives in to the demands of Stephanus Cronje (39). When his wife left him, Pule engaged in immorality (35-37). This is also the immoral tendency of his son, Viliki, in the new dispensation, in his careless and unapproved relationship with Maria's daughter, the seller of Songs (197-200). The uncontrolled sexual liaisons echo the immoralities of the apartheid system.

Political tensions are also racially defined in the "New" South Africa. White and black South Africans view the new dispensation through different lenses. Mda's Viliki's belief in "another world and another country ... no longer ... the country of 1976" (179), where Africans can freely express themselves and benefit from the changed circumstances, markedly differ from Lurie's perception of the same country (117). Lurie's, is a world in which the blacks, like Petrus, dominate with relative social and economic advantage. This world is differentially understood as, "a new world they live in, he and Lucy and Petrus. Petrus knows it, and he knows it, and Petrus knows that he knows it"; a world in which social positions are imbued, left unsaid, violently harboured, and without compromise (117). On the other hand, the whites see this "new world", "this place, at this time", as an intensely violent and divisive period. "This place being South Africa" is a place in which personal effrontery and violations can only be met by muted silence, perhaps in recognition of the changing position of the white race from an aggressive position to a victimised and panicky one. In *Disgrace,* confessions cannot be brought to light, as private homes are broken into and violations committed (112). After her rape, Lucy resigns to moral guilt, perhaps in recognition of the view that the people of her race benefitted from apartheid, and that she ought to feel guilty for her supposed white privilege. This post-apartheid social reorganisation does not offer any respite, especially when we consider that Lucy's land was a result of honest toil, not of apartheid heritage.

The rapists, perhaps spurred on by the white historical sexual violation of the blacks during the apartheid era, find violence and acts of revenge as the necessary tools to even up with their former oppressors. It is a dystopia that is summed up by Kochin (2004: 5): "In

post-apartheid South Africa of ever-rising disorder, the Afrikaner is treated according to the standards by which he treated others". It is a world that Lucy decides to meet with concerted silence, partly because she believes it was a "private matter", but more importantly, because the situation at hand does not warrant publicising it: "In another time, in another place it might be held as a public matter. But in this place, at this time, it is not. ... This place being South Africa" (112). Lucy's understanding, as Lurie would also find out, is that "this place", with its failed judicial system of bailing out thieves before they are identified, and the extensive car theft problems as seen in New Brighton, Port Elizabeth, and the difficulties in catching rapists, present a grim picture of a country operating under inverted scales (153-155). Indeed, she does not report her rape, though she secretly vouches for justice for herself, in spite of her silence.

But Lucy is not the only character whose voice is silenced in the novel. Melanie, Lucy's father's (former) student, also goes through sexual abuse from him. An apparent contrast can be established between Lurie's consistent refusal to accept that he abused Melanie, and his constant prodding of Petrus to exact a confession that he commissioned Lucy's violation, and that he (Petrus) is an indirect co-perpetrator in his daughter's rape (114, 115, 118, 119). Lurie describes his sex with Melanie, after visiting her in the flat that she shared with Pauline, who hated him for what he was doing to Melanie, as "Not rape, not quite that, but undesired nevertheless, undesired to the core" (25). This is his view, despite his abuse case at the university, despite the anti-rape movements at the campus where he worked that treated this case as rape, despite their age difference that puts him at a position of dishonour, despite his conviction that Melanie must have bathed herself immediately to clear him away from her body (27, 43).

While Lurie believes that his act with Melanie was "not rape", some scholars characterise his violation as "near rape" (Attridge, 2002: 315; Boehmer, 2006: 138). Lurie's description cannot be believed, for in his picture of Melanie during that day, he solidly remembers that she had acted inanimately, for her arms had "flop[ped] like the arms of a dead person", signifying her utter unwillingness to engage in the sex, and her consigning herself into a silenced victim (89). Since this act is also told from Lurie's perspective, it is possible, as Kochin (2004: 8) adduces, that his views are discoloured by his "age, race and enculturation", thereby making his own excusal in this particular case entirely suspect. He cannot accept that it was rape, for the obvious reason that he is shielding himself from blame and retribution. His foregrounding of his denial is a hesitant appreciation of the seriousness of its characterisation as such. It is also possible that Lurie, alongside the other Afrikaners in

Mda's novel, do not believe that rape can be ascribed to black (and coloured) people, having lived in the "old days" of a generous era when apartheid did not recognise black rape (McInturff, 2007: 14). It is a violation that harks back to Niki's sexual encounter with Johannes Smit in Mda's novel, several years during the apartheid era, when: "On every occasion in the yellow fields, she just lay there and became a masturbation gadget. Then she went home and secretly wept while she bathed him off her body" (18-19). In both Melanie's and Niki's cases, the rape is done in the context of their oppressors' understanding of their social and economic position and power. Lurie's social standing as a professor hogging his own student presents an image of a fox devouring a rabbit (10), while Johannes Smit's violation was done in the understanding that he was protected by political and economic power (7, 15).

Mda's *The Madonna of Excelsior* and Coetzee's *Disgrace* deal with the dilemmas of confronting the apartheid past in the post-apartheid era. While Coetzee's Lucy decides to muffle her voice over post-apartheid violations, Mda's Adam de Vries decides to fit quietly into the new dispensation, preferring to adopt a pretentious attitude towards inclusiveness. In spite of his posturing that he belonged to the "New" South Africa, his open display of the "painful flag" of the old apartheid South Africa communicates his pretentions (218). He continues to show this pretention in the post-apartheid era, both in his denial of the injustices of the chaotic and turbulent era, and in his attempt to deny his complicity in the excesses of the apartheid regime. This is consistent with the pervasive denial of racism by most whites in post-apartheid South Africa who avoid taking responsibility over what happened during apartheid (Durrheim, et. al, 2011: 45).

In spite of his involvement in apartheid, in his defence of the guilty white men of Excelsior who had contravened the Immorality Act, Adam de Vries is convinced, years after the case, that they had been framed by the blacks, despite the light skins of the babies who were paraded as evidence and their positive tests to "whiteness" (221). Furthermore, there were also eyewitness accounts to corroborate the complicity of whites. The novel's community narrator notes of Johannes Smit:

> We really were not surprised that he was one of the accused. Among all the Afrikaners of Excelsior, we knew him as an openly lecherous man ... he was known to bribe little boys with bottles of milk from his Jersey cows to "organise" him their sisters. He was the only white man we had seen actually doing this. (74)

In the apartheid formation, the big men of Excelsior, aided and abetted black exploitation. The colonial/ apartheid government controlled both the base and the

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superstructure. The men of Excelsior, through Adam de Vries as their lawyer, intimidate the women into refusing to give evidence against the men. Knowing very well that the women were unable to pay their bail, the men complicit in the crimes pay for them, in return for which they are expected to denounce their sexual associations with the men. These men maintain that they are innocent because their culpability in the crimes cannot be established as they control the apparatus of state power, namely the police and the courts. On previous occasions, Afrikaner men had been given lenient sentences by the courts, like Groot-Jan Lambard who is given a suspended sentence for the murder of an African woman (74).

In the new dispensation, the former oppressors of the defensive and protective system deny the wrongs of apartheid. Years into the Rainbow, the former oppressors of the black population believe that they brought down apartheid using their National Party (222). Ironically, the National Party instituted apartheid's segregationist legislations (Wolpe, 1972). Viliki, having been instrumental in fighting for the collapse of that party and apartheid, notes Afrikaner post-apartheid posturing: "these days, it is very difficult to find a white person who ever supported apartheid" (222). Despite the professed racial unity of the democracy, the Afrikaners still retain their separate joints, though they are not entrenched in the law (224). It is the little things, the unspoken social strains, that Viliki understands have not made the whites change from their characterisation of him as the "unschooled township boy" in earlier times (223). This is in the same racially perceptive glance that his own mother, in her late forties, or her sister as a councillor, would be seen as a "girl" by the whites in the post-apartheid dispensation (166).

Viliki's government also fails to put in place effective reparative mechanisms for the benefit of the majority of the black population. The emergence of the Baipehi Squatter Camp under Viliki, once a firebrand leader of the masses, is an indictment of the new black administration that had previously fought so hard against black disenchantment. When the council, under Viliki's leadership, votes to evict the squatters from the land that they had forcefully occupied, Sekatle, a symbol of opportunism, nepotism and greed, uses that platform to attack Viliki's leadership. However, Sekatle irresponsibly and callously collects money from these squatters and directs them to occupy the council land.

When Sekatle takes over the mayoral position in the Town Council, mediocrity and inefficiency become the hallmark of the movement. In his nepotistic tendencies, Sekatle employs his sister as a clerk at the town council registry, although she lacked the appropriate educational qualifications (249). The blacks, nudged on by Sekatle, believe that it is their turn to eat "the fruits of [their] labour" because "the sprout of the kettle was facing in their

direction" (177, 259). It is a new era of "black Tjaart Cronjes", advocating for racial and economic oppression at the Town Council (242). Corruption and the silencing of political critics through expulsion from the Movement prevail.

In the black leadership of the "New" South Africa, as Viliki observes, "survival of the fittest is the new ethos" (241). The "New" South Africa is full of characters accumulating wealth at the expense of a united dream. Viliki reflectively argues that the "Mandela legacy of tolerance" could not last, as power was stealthily being replayed through "racial arrogance", both on the part of the blacks and on the part of the whites (242). In the post-apartheid dispensation of the novel, this is reflected in the uneasy work relationships and the bitter disagreements at the Town Council. The new black leadership abhorred being criticised and they were quick to label their critics as racists: "It had become treacherous for a black person to point out the corruption of a fellow black" (242). Even more dystopic is the behaviour of the black masses. During the apartheid era, they worked to sustain their livelihoods, but "now they are free. The government must feed them" (253).

Viliki's justified complaints are, however, vilified by his tenure as the mayor at the Town Council, where he was involved in corrupt practices. Viliki occupied a Reconstruction and Development Programme (RDP) house, and later acquired another of the same houses with impunity, which he rented out, in spite of the many homeless Africans on the waiting list for government-subsidised houses. Other councillors under his watch had also allocated their girlfriends RDP houses in blatant disregard of the destitution in Mahlatswetsa Location (176, 246). During the apartheid era, blacks in the townships lived in overcrowded shanties as "the distorted people in their skewed houses", seen through Father Hans Claerhout's paintings of Mahlatswetsa Location, where Niki lived (2). After her marriage to Pule, she starts her new life in her "brand new shack built of simmering corrugated-iron sheets", another image of black impoverishment (20-21). In the post-apartheid era, the situation has not changed, and the Pules' family fortunes have not improved. Niki continues to live in her shack of Pule's time, with the "wobbly pan" (103). Popi's attempt to build her a nice house does not come to fruition. She (Niki) leads a humble life, despite her son, Viliki, taking over as the mayor of Excelsior in the democracy (103, 174, 247). She is a symbol of the failed Rainbow promise, given that her economic and social standing is unreformed.

While some blacks, like Coetzee's Petrus, manage to arrogate themselves economic privileges in the new dispensation, the majority of the blacks still wallow in neglect and poverty, living off the mirage of the Rainbow. Mda espouses the duality of the South African economy, in which the majority of the blacks are still economically disenfranchised, while

many whites still relatively dominate the economy. In spite of their considerable loss of influence, the Afrikaners of Excelsior are still the dominant class, both socially and economically. The long years of exploitative capitalism still manifest themselves in the continued domination. Blacks have continued to occupy a marginal position in the post-apartheid era. Popi observes the contradictory economic relations at the historically Afrikaner Volkskas Bank:

> The strange thing was that there was only one queue. Not two, as was the case not so long ago: a slow long queue for blacks and a quick short one for whites. One queue now, for all the colours of the rainbow. Another strange thing was that the white customers did not join the one queue. They walked straight to the teller, who would immediately stop serving the black customer to attend to the white one. (153)

Mda's use of satire and irony exposes the inconsistencies of the "New" era. In spite of the narrator's insistence on the diverse Rainbow colours, there is, essentially, one colour of the Rainbow still dominating the economic landscape. Racial inflections on the social, cultural and economic spheres continue to be manifested in the political economy of post-apartheid South Africa, in spite of the intimated freedoms of the democracy.

4.7 Conclusion

Zakes Mda's *The Madonna of Excelsior* and J.M. Coetzee's *Disgrace* disclose that the end of apartheid did not translate to a non-racial agreeable post-apartheid present. They show that the different racial groupings moved to different and opposing camps. The end of the racist and repressive past brought in new spaces of insularity and authority. This led to a society enmeshed in new senses of social, economic and political negotiation, as the former oppressed blacks take on their historically perceived economic oppressors, the whites.

In this social formation racial tensions appearing on the surface are in fact revealing of deeper economic contradictions (Hall, 1980). The social, economic and political relationships among the characters in the novels expose complex levels of stratification in the social formation of post-apartheid South Africa. The continual shifts in socio-cultural relationships and contests over resources expose South Africa as a nation in which the underlying economic structure is being redefined and re-appropriated.

Drawing on the significance of the history of South Africa, the chapter has explored the historical inflections of the continued bitterness among races even though apartheid has formally ended. There is still seething anger. The foibles of apartheid still hang on. The two dominant races are shackled by extreme political positions. In *The Madonna of Excelsior* and *Disgrace,* the distinctions between victim and perpetrator, the oppressed versus the oppressor,

the poor black and the privileged white that apartheid delineated, have become blurred, raising further social divisions in an already fragmented society. The novels underscore that political and social justice has remained a mirage. The failure of reparation and affirmative action has reflected the failure of cultural integration. Sustaining the narrative of disappointment with the transition, this chapter has envisaged that the biggest problem in South Africa in the new dispensation is how South Africans of diverse cultures view themselves. The next chapter represents the nation-building project of the Rainbow nation, emphasising the importance of reconciliation and healing among the diverse cultures. It explores how the literature of the Rainbow nation suggests a hopeful future beyond the delicate present.

CHAPTER FIVE

"FOR WHOM THERE IS HOPE": INTIMATIONS OF FREEDOM IN THE LITERATURE OF THE "NEW" SOUTH AFRICA

> Yet here is hope. As social forces have a capacity to create evil, social forces also have the capacity to create compassion, human decency and goodness ... Now is the time to realise that each child, each youth and every person on God's earth, whether particularly nice or decidedly unpleasant is a child of God. Everyone – the good, the bad, the ugly – all have the potential to contribute to a better South Africa.
>
> Tutu, D. M., "Introduction" (xii).

> The nature of change is violent. It goes without saying that blood will be spilled. But there is the other side to consider, the sunnier side of fresh beginnings.
>
> Duiker, K. S., *The Quiet Violence of Dreams* (455).

5.1 Introduction

This chapter interrogates K. Sello Duiker's *The Quiet Violence of Dreams,* Phaswane Mpe's *Welcome to Our Hillbrow*, Zakes Mda's *The Madonna of Excelsior* and J.M. Coetzee's *Disgrace* to uncover the extent to which the different races and classes aspire towards a hopeful and inclusive "non-racial" future. Reading the Rainbow nation alongside its images of nation building and inclusive development, this chapter takes stock of the democratic achievements of the people of the "New" South Africa. It builds upon dominant symbols that portray social, economic, cultural and political reforms in the social formation of post-apartheid South Africa. The four texts are evaluated on the basis of the suggested intimated freedoms in those for "whom there is hope" among the people of the "New" South Africa (Kochin, 2004). The images of the "New" nation and the dominant tropes of sympathy, reconciliation, friendship, forgiveness, and nation building offer a template for reading the socio-cultural, economic and political changes of the post-apartheid South Africa. The chapter evaluates the interactions between the racial and ethnic groups in South Africa, drawing in them the conviviality of cultures formerly in resistance but now forging forward a collective multicultural nationhood.

5.2 Collating the Rainbow Dream in(to) South African Literature

Post-apartheid South Africa, as a "Rainbow Nation", promised equality and peaceful coexistence among the various communities. The four novels apportion the all-important

South African catch phrases of "Forgiveness", "Reconciliation", "Nation-building" and "Non-racialism" to the transition into the new dispensation.

Mda, in *The Madonna of Excelsior*, repeatedly interpolates the metaphor of the rainbow into the novel. He draws on the significance of Excelsior, a landscape in which "colour explodes", affirmed both in Father Haens Claerhout's paintings of racial and sexual tensions in the small town, and in the pastoral landscape of Excelsior portrayed through the flowers in constant bloom (1). This metaphor re-echoes Nelson Mandela's analogous dream of a united nation resplendent in natural beauty (Mandela, 1994). In recognition of Tutu's biblical Rainbow, Mda re-echoes God's promise to Abraham that the rainbow was symbolically an eclipse of a previous destruction, and the hope of a future untainted (94-5). This is a rubicon of Tutu's reference to the story of the flood in the Bible. As an image of nation building, the Rainbow signified the end of a tumultuous era, and the possibility of a new beginning. Mda's characters celebrate the colours of the rainbow in beautiful multi-coloured adornments and dressing. Popi, Niki's daughter, for example, takes pride in wearing clothes in brilliant rainbow colours (124, 136).

Mda's, Duiker's and Mpe's novels embed in themselves the democratic vision, the establishment of non-racial democracy. In varying but complementary perspectives, these texts embody the extent to which the removal of institutionalised racial segregation has affected the lives of South Africans and non-South Africans alike. They look at the democratic principles of human rights, affirmative action and the delivery of social services in post-apartheid South Africa through the transition, drawing in them the expectations of the democracy against a slate of what has been achieved two decades into the Rainbow.

Mpe's *Welcome to Our Hillbrow* speaks directly to Mandela's clarion call for inclusiveness and accommodativeness. Instructively, Mpe's protagonist leaves the rural village of Tiragalong and goes to Johannesburg at "the dawn of 1991", a year after the release of Mandela and the beginning of fruitful negotiations for the unbanning of political organisations and the building of consensus towards democratisation. This marks his "first entry to Hillbrow" in downtown Johannesburg (2). This was also the year when apartheid's Group Areas Act was scrapped, heralding a dawn for rural black migrants to take route into cities hitherto expressly forbidden during the apartheid era. In Mpe's novel, Hillbrow is a symbol of the massive migration to urban centres with the fall of apartheid. Initially, the white owners of apartments left, paving the way to the influx of black South Africans, who found this part of the city alluring and irresistible. With time, African immigrants also settled there. Hillbrow attests to migrancy, as outsiders who hoped to benefit from the democratic

promise espoused in the country's transition streamed in, and found, like others before them, Hillbrow all too appealing.

Mpe and Duiker contextualise the post-apartheid dream of greater freedom to move anywhere in the new country, especially by blacks, and particularly to South African cities where they hope to get education and work. In Duiker's and Mpe's novels, the city emerges as a dominant symbol of freedom and spatial reorganisation. Hillbrow Police Station, formerly an image of black incarceration and fear, is no longer threatening, as Mpe's Refentše takes "only minimal interest" in it, signifying the end of its punitive role (11). It represents, on a great scale, the collapse of apartheid's hold on territory and restriction of free movement. The writers affirm the democracy's promise that physical space and freedom of movement are now open for all cultures. Mpe's and Duiker's novels portray the urban imaginaries of Johannesburg and Cape Town respectively, and their portrayal of actual South African cities and places give a realistic representation of the transformations in post-apartheid South Africa.

Mpe's narrator "writes" the various intersections of streets of Hillbrow. He demonstrates that the "locality of just over one square kilometre" is in fact a dense mass of streets and shopping centres that complicates the appreciation of its official record. The narrator cartographically locates the inner Hillbrow and its fringes, charting out an urban narrative that is both statistically problematic and complicated. Hillbrow remains as fluid as the people who live there. Together with his Cousin, Refentše enunciates the post-apartheid urban space as they "hit the pavement of the Hillbrow streets". Even those who have stayed in Hillbrow for a long time, like Cousin, often go out to "see Hillbrow" (9). In their walking in the city, Mpe's and Duiker's characters enunciate redeemed geographical spaces, owning up, sending social signals, as they "act out" their occupation of city spaces (De Certeau, 1984). Mpe's cartographic title of the chapter, "Hillbrow: The Map", actualises reclamation of the South African city spaces that were previously forbidden for blacks in apartheid South Africa.

Places and spaces that blacks were previously denied to occupy during the apartheid era because of strict imposition of apartheid laws have been opened up. Whereas Mpe looks at Hillbrow and its challenges as a microcosm of Johannesburg in particular, and South Africa generally, Duiker takes on the many places that make up the beautiful landscape of Cape Town. Duiker espouses urban freedom by representing Cape Town's city scapes, such as the southern suburbs of Observatory, Claremont, Mowbray, Salt River and Rondesbosch, places that were formerly white suburbs, but now liberated to include other cultures that can

afford their peaked cost. Duiker's Tshepo works at Steamy Windows at Green Point while staying at the residential area of Sea Point. He occasionally visits Mmabatho at Mowbray. Tshepo also walks down the streets of Cape Town's neighbourhoods such as Woodstock, Tamboersksloof, and Gardens. He also visits the rich and privileged suburbs of Clifton, Hout Bay and Camps Bay at the Atlantic Seaboard, which allows him to peek into the contrasting economies of the rich, and of the poor, in Cape Town's "socially sidelined areas" of the Cape Flats, Gugulethu and Khayelitsha Townships (Gagiano, 2002: 74). These townships were apartheid's dumping grounds for black settlements with the enforcement of the Group Areas Act. He also visits West's home at the Afrikaner region of Somerset West. It can therefore be said that Duiker's characters walk the whole length of Cape Town, unlike Mpe's characters who are principally restricted to Hillbrow. Mpe's novel, however, features a cosmopolitan travel and worldview, as the characters traverse different places which are attached to Hillbrow at a symbolic level. Hillbrow becomes a metonym for an expanding universe.

Post-apartheid South Africa is engaged in the reversal of the damaging apartheid spatial demarcations. The increasing black migration to urban areas by those who had been consigned to unproductive areas, and their eventual "writing" of the city as they walk down its streets as they search for jobs and education attest to the disappearance of the "apartheid city". Mpe's novel raises the possibility that rural areas can be opened up as black migrants from Tiragalong can now afford to own cars that link up rural and urban areas. They live in Hillbrow, Alexandra and other racially integrated parts of Johannesburg. It is the same promise that is held by Duiker, as characters seek for jobs and live in the city. Duiker and Mpe witness the opening up of South Africa's formerly restricted areas to diverse cultures. Duiker's Victoria & Alfred in Cape Town and Mpe's Hillbrow in downtown Johannesburg, for example, are formerly white areas that in the Rainbow are not only free spaces for all to occupy but also spaces where broader aspirations beyond the margins of the nation can be entertained and developed.

The search for education and work is foregrounded in the democracy. Mpe's Refentše goes to Johannesburg to study at the University of the Witwatersrand. Even though Mpe's young characters are from what apartheid demarcated as homelands/reserves/Bantustans, they are able to rise from "disadvantaged academic backgrounds" to go to universities to secure their futures. Many of them, such as Refilwe, Sammy and the deceased Tshepo, are beneficiaries of the changing dispensation. For example, "at the end of 1994", months after his country attained majority rule, Refentše graduates with a Bachelor of Arts, Honours. After that, in 1995, he is awarded a scholarship to do his Master of Arts degree. He graduates from

the Witwatersrand University in 1996 and subsequently gets a position as a lecturer, and becomes a published writer (41). Unlike Duiker's Tshepo, his educational and professional achievements are seamlessly bright-coloured; he does not suffer the hassles of unemployment. Refentše carries the hope of the Rainbow, signifying that in the post-apartheid period, things have started to ease a little (15). The same year, "at the dawn of 1996", Refilwe went to Johhanesburg in search of "greener pastures", after her graduation from the University of the North, at Mankweng, with a degree of Bachelor of Arts, Honours, in Sepedi and English (31).

Similarly, Duiker's young characters are educated. Duiker's protagonist, Tshepo, did journalism at Rhodes University. Duiker's Mmabatho and Coetzee's Melanie are pursuing acting careers. West, Tshepo's Afrikaner friend at Steamy Windows, has a degree in bio-chemistry. Furthermore, there are many other educated South Africans of diverse races making out careers in the cities of South Africa. The post-1994 period also witnessed a substantial growth of black middle class. Duiker's characters, in particular, Tshepo and Mmabatho, are educated in the best private schools, and are presently in the universities in Cape Town. They savour the benefits of the nation's new constitution.

In *The Quiet Violence of Dreams*, Tshepo finds his "larger destiny" in Hillbrow, in a children's home that gives shelter and support to children who have come off the streets. These children are living in abject poverty and squalor only comparable to his mad and dreary life in Cape Town. He helps them be re-integrated into the society by providing them with education and training. He becomes a mentor to them and, amazingly, he creates a trustworthy environment where advice, assistance, sympathy and confidence reign. Towards the end of the novel, Tshepo immerses himself into the children's home, waking the children up and helping them dress, taking them to school and supervising them do their homework. Eventually, the home becomes a model home in Jo'burg district, popular and highly sought after (452). Tshepo discloses their difficult backgrounds:

> Most of the children come from broken homes, parents who drink, fathers who abuse them or families who live in absolute poverty, if there is such a thing. When they first come in they are tough and difficult. A simple chore like asking them to make their beds can become a preamble for an argument or a fight. They still have the street in them. In their eyes I can see the defiance, always fighting anyone bigger than themselves. And then they bully the other small children because that is how it works on the street. (452)

Tshepo creates a conducive environment where strict enforcement of discipline and mentoring emboldens the children to loosen up and share about their past experiences. In a startling metamorphosis, the former Valkenberg drug addict effusively speaks against the country's debate of legalising ganja. Noting that drug addiction has destroyed promising youthful careers, Tshepo believes that the fragility of the youth can only be bound up through guidance, and through schooling, and the discouraging of crime (454). This is the same belief he holds in "people, in humankind, in personhood" that had inspired him to speak against the Rastafarian culture earlier, especially in their exposing their young into drug abuse, and their disregard for education. For him, school and education intimate hope (184). The children call him "uncle", not the abusive streets terms he had repeatedly heard in the streets of Cape Town (453). He is encouraged by the fact that the children "have to learn what a responsible adult is like and how you speak to him. Our children are fragile, they inherit everything we leave for them, good and bad" (453).

To make sense of the present is to consider the possibilities of hope against the unbearable present conditions. There should be hope against the brokenness of contemporary South African life. This capacity for hope is captured by Mpe's Refentše in his uncanny and personal attachment to the song "Stimela", which carries in itself the hope of the young amidst the glaring contradictions of the present:

> *See the World through the Eyes of a Child* ... was released in 1994 ... You loved it ... because of the associations the words had for you ... *See the World through the Eyes of a Child* ... was special to you because it was a song about a neglected, homeless child, exposed to too much street violence and blood, and subsequently grown to be scared of darkness. It was a song of prolonged pain and suffering; but it was also a song of hope and love. It reminded you strongly of your own loneliness and fear of rejection at certain dark times of your life. (84)

This song, released alongside the birth of the new nation, reflected not just the crime, sexual violence, homelessness and uprooting that was visited upon the youth by apartheid, but also envisaged freedom from the same challenges that the youth were exposed to, often against their will. This song analogously refers to Duiker's Tshepo, and the many other youths in Cape Town and Johannesburg who are victims of the contradictions of their country.

Future generations in South Africa are likely to live in racially integrated places. Children of diverse ethnicities study in racially integrated schools. This is the hope for the youth who dream of living in a post-racial society. Duiker's Tshepo's and Mmabatho's growing up with whites and studying along with them is laden with hope. This is the reason

why they harbour no ill will against the whites, unlike the other characters who grow up through hate and anger in exclusively black schools. Tshepo's Cape Town black friends, who studied in black schools, speak disparagingly of him because he studied at the "colonial" Rhodes. In contrast, the Afrikaners are freer and friendlier, seen, for example, in Steamy Windows, where West is his close friend and confidante. At the party organised by West's friends, Tshepo finds the Afrikaner youth friendly and accommodating. They do not misjudge him when he tells them that he studied at Rhodes University, unlike his black friends who view him as having been "spoilt" by the white "colonial" university (106, 361). Reflecting the changing global world, they speak about diverse topics, and are interested in "places in Africa where someone young and with energy and innovation can build a career and make anything of themselves", including in the volatile Zimbabwe and the war-torn Congo (362). They are not bitter that white South Africans are moving elsewhere to look for opportunities (364).

South Africa's hope is intimated in the desire of the South Africans of diverse ethnicities accepting to live with each other, and forging a common future. In a nation where the pursuit of segregationist agendas in the past fractured different communities, it is imperative that South Africans find common ground for embracing inclusiveness, starting with those previously relegated to marginal positions.

5.3. Shifting Consciousness: Adopting the Cast-off into the Rainbow

In post-apartheid South Africa, sections of the hitherto marginalised groups are getting re-integrated into the society. In different ways, the marginalised groups are slowly embracing the democratically and constitutionally espoused fundamental freedoms and rights.

In current nationalistic debates in South Africa, the rainbow spectrum of colours has often signified multiculturalism (Baines, 1998). In a nation with blacks of different ethnicities, and the whites, mainly the Afrikaners of Dutch descent, and the British, as well as Asians and immigrants, the metaphor is befitting. The coloured, born during the apartheid era as the products of miscegenation, enter into the Rainbow nation in a crucial historical moment as "babies that look grey at first glance, but have the colours of the rainbow if you look hard enough" (Mda, 2002: 94). Foreigners from Africa, and elsewhere, have also found the Rainbow alluring, adding up another spectrum of colour to an already mottled colour grid.

This new spectrum of colours is a result of the famed "democratic rainbowism", a period of inclusive multicultural acceptance of the country's diversity. Mpe sets his novel in

Hillbrow, in "the new democratic rainbowism of African Renaissance", a period when "the new president Rolihlahla Mandela welcomes guests and visitors unlike his predecessors" (26). This period not only marked the opening of borders to outsiders, but also the expanding of opportunities to South Africans outside the continent. Both black and white South Africans became respected and freely travelled to other African countries and continents. The world became a shared stage in which previously censored and restricted group of people that black South Africans were during the apartheid era, can expand their dreams. Refilwe finds out later in Oxford University in the United Kingdom that the global world was represented in the congregation of the "United Nation of sorts" individuals, from different countries of the world, all in search of greater opportunities (105).

Mpe's global world becomes the "World of our Humanity" (113), a connected world that captures deep resonance in Duiker's Tshepo's thoughts of "another city with kinder people and friendlier, familiar faces, somewhere foreign and far off" (175). Intimating some of the benefits of globalisation, Refilwe gets an opportunity to explore a "new territory" in her scholarship to Oxford (97). As a country, too, South Africa, previously regarded as a separate entity from the rest of the Africa because of apartheid, as Nuttall & Michael (2000: 405) observe, is globally recognised and respected in the post-apartheid era. For example, in England in 1998, Refilwe is a beneficiary of South Africa's democratic transition:

> Refilwe did not have to register with the Oxford police, as many Africans, including South Africans during the apartheid days, had to do. South Africans, black and white, were very fine people these days, thanks to the release of Rolihlahla Mandela from Robben island in 1990 and his push for the 1994 democratic elections. (100)

In achieving her aspirations in Oxford, outside Africa, she attests to the pluralism of, "Welcome to our All", finally becoming a dominant symbol for the embrace of the global culture, in spite of her earlier hatred of foreigners (104).

In startlingly similar perspectives, Duiker's and Mpe's protagonists, namely Tshepo and Refentše respectively, speak against stereotypical images created against illegal immigrants. Their female characters, too, namely, Mmabatho and Refilwe respectively, go through introspection and self-discovery to debunk their earlier ingrained attitudes towards foreigners. From different perspectives, these different characters gesture towards the acceptance of African cosmopolitanism in South Africa, in spite of its seemingly negative consequences. Tshepo finally accepts "the Africans, the enlightened ones, the elusive ones who see into my being and communicate with subtle hints and gestures .... They are part of the changing landscape" (438). He welcomes African cosmopolitanism as a gesture towards

inclusiveness. After leaving Cape Town, he settles down in Hillbrow in Johannesburg, Mpe's notorious place of "bile and honey":

> In Hillbrow I live with foreigners, illegal and legal immigrants, what South Africans call makwere-kwere with derogatory and defiant arrogance. I feel at home with them because they are trying to find a home in our country. They are so fragile, so cultured and beautiful, our foreign guests. In their eyes I feel at home, I see Africa. I feel like I live in Africa when I walk out in the street and hear dark-skinned beauties rapping in Lingala or Congo or a French Patois that I don't understand. I like the way they dress up and work hard and do jobs that ordinary South Africans consider beneath them, yet we complain about unemployment. (454)

Duiker and Mpe humanise Africans from the rest of Africa as affable and hopeful about South Africa. They are expectant that they can harness their dreams, especially after escaping their predominantly war-torn countries and limiting political economies. The wry notion one gets with the droves of African immigrants going to South Africa is that the country is doing better compared to the rest of the continent. In these foreigners, Duiker's Tshepo admires their unity, honesty and optimism. He admires their love for education and learning, and the pride they take in their children's educational successes. He loves their good food and their willingness to try out new things, and to adapt to new cultures. This is the same feeling that he had at Cape Town, in Wynberg, where he lived with an immigrant family. What exists between him and the family is friendly reciprocity and sympathy, moral ethics that South Africans have been unable to accord to each other, as explored in Chapter three and four of this study. Tshepo finds the woman with "a rich exotic accent from way up there in Africa", Akousia, from Nigeria, and her husband, Patrick, from the Democratic Republic of Congo, friendly, good-natured and optimistic: "They are beautiful to look at and their eyes sparkle. They sparkle with hope, I guess. We are going to make it in South Africa, their eyes seem to say" (83). From what they say, they appear to sympathise with Tshepo's disillusionment, especially at a tender age.

Whereas Tshepo appreciates that some foreigners, like the "tall and beautiful Nigerians", have featured prominently in the crime problem in South Africa, he refuses to condemn all the African immigrants. Others, like Akousia, and Cole, his Steamy Windows colleague, "from Nigeria or somewhere way up there" are friendly and accommodating towards him (231, 454). This is the reason why he repeatedly tempers on Mmabatho to avoid her blanket rebuke of black foreigners. Duiker's protagonist, Tshepo, poignantly rejects Mmabatho's notions that foreigners are to blame for the suffering of the local South Africans. As a character who goes through ineffable suffering, he refuses to blame foreigners. He shows us that it is through a proper evaluation of South African history, her relations with her

neighbours and her broader aspirations that the future of the country can be redefined, for the better. Tshepo's sober response towards xenophobia is suggested in his language use in conversations with Mmabatho. He rises up as a voice of reason to prevail upon Mmabatho's unjustified criticism of the foreigners. Unlike the black and the white South Africans whose social relations are permeated by hatred and mistrust, Tshepo foregrounds the patience, friendliness and understanding of African foreigners (260). He prevails upon Mmabatho to reconsider her attitudes towards African immigrants, especially by introspectively assessing her own relationship with a non-South African white man (260, 263). South Africans ought to do soul-searching.

Mpe's Refentše also sympathises with these African foreigners. He is at pains to disavow the general belief by local South Africans that "the moral decay of Hillbrow" is attributable to the settlement of immigrants in the (urban) spaces of South Africa (17). As Refentše attempts to reason out, the South African crime levels are comparatively higher in rural areas, and in the parts of the urban areas with the same predominantly rural migrations, where they carry over their family resentments, witchcraft and jealousy (18). The hated "makwerekwere" are in fact the misunderstood signposts of a growing global cosmopolitanism that marks the contemporary world. He tells Cousin that these Hillbrowans:

> have come here, as we have, in search of education and work. Many of the *Makwerekwere* you accuse of this and that are no different from us – sojourners, here in search of green pastures. They are lecturers and students of Wits, Rand Afrikaans University and Technikons around Jo'burg; professionals taking up posts that locals are hardly qualified to fill. (18)

Towards the end of Duiker's novel, Mmabatho has begun to appreciate multicultural acceptance, especially in her symbolic donning of an African hairstyle. She is proud to share with Tshepo the meaning of her hairstyle, done in ancient Gambian (African) style, with its ancestral "ritual and cultural significance" to "health and prosperity" (450). It is possible that her spiteful attitude towards African foreigners has somewhat abated. Duiker portrays Fiona's "dress up" wedding by use of multicultural allusions to world historical art and artists to show the acceptance of the cosmopolitan culture (112). Mpe's Refilwe also changes her attitudes. She reads Refentše's story in her HIV-positive state and realises that her earlier xenophobic attitudes have been misplaced. Eventually, she:

> came to see that Hillbrowans were not merely the tiny section of the population who were born and grew up in our Hillbrow, but people from all over the country, and other countries - people like herself, in fact – who entered our Hillbrow with all sorts of good and evil intentions. (96)

In Oxford, Refilwe falls in love with a Nigerian, a look-alike of her dead Refentše. Although he is a foreigner and "a shade darker" than Refentše, Refilwe does not become xenophobic towards him, signifying an encouraging change in her character and attitude towards the "darker" brothers from "way up there" in Africa (112). Refilwe shares to her friends at "Our Oxford" about Hillbrow: "There [is] a place in Johannesburg, full of grime and crime, called Hillbrow (She suppressed the beautiful side of it for impact), the student was shocked". The intimation of a hopeful South African future can be wrought out of the ashes of the past. Even as she plays to the global consumption of South Africa's racism and the dark side, she understands that there is beauty beyond the murk that South Africa had been during apartheid, and continues to be, in the expression of resentment and hate. It is possible that her diasporic experience has helped break the boundaries imposed by apartheid.

Tshepo's belief in multiculturalism and inclusiveness parallels his own country's democratic constitutionalism. Tshepo, clearly "tired of this race thing" (84), envisions an acceptable future in which the South African people would shift their consciousness away from the damaging legacies of apartheid:

> I am leaving behind life as I know it. Great changes await us. All the hatred and disappointment is falling away. We must think about each other, about how we feel and what we will do to comfort each other. I am tired of pointing fingers, of assigning blame. (456)

Tshepo's leaving Wrensch, where he used to live, to avoid cultural misunderstandings between the diverse races, resonates in Mda's Popi's attempts to fit into the culture of the "New" South Africa (125). In Mda's novel, there is a shifting consciousness towards inclusiveness for the coloured population, previously hated by the white race and rejected by the blacks, even in the new dispensation. Popi emerges as a symbol of hope for the coloured population in the "New" South Africa. She does not want to revisit her unfortunate background and heritage, and consistently tries to avoid avenues where racial slurs against her could be made (152, 217). She avoids the company of her racist peers, preferring to stay out with younger girls (117). Her own mother, would, from the onset, defend her from people "who would dare question her reason for existing" (58). Her own mother forecloses the dark apartheid past when she opens up to her, confessing to her the "many wrong things" that previously went on in her life, which bears on the circumstances of her (Popi's) own birth (231). She would consistently advise her about her menstrual cycles and her need to take care of herself in an area of wanton desires (116-7). She also shares hearty, private moments with her mother, laughing their unfortunate pasts away with a reciprocal, friendly and

understanding love (159). In the post-apartheid era of transition, Popi is a symbol of the sexual, social and political freedom for the coloured, and by extension, for the women of South Africa:

> We had watched her blossom into a woman of exceptional poise, with the dimples of Niki's maidenhood. Her beauty had even erased the thoughts that used to nag us about her being a boesman. Well, not quite erased them. They had just shifted to the back of our minds ... Whenever we saw Popi, we praised her beauty and forgot our old gibes that she was a boesman. (168)

The community envisions her as a great model in the future, but in reality, she is a politician, a "Young Lion", representing one of the colours of the Rainbow in the Town Council, and a prominent leader in the ranks of the Young Women's Union of the Methodist Church (123, 169, 171). She easily identifies with her Basotho background and upbringing. Her political skills are unmatched in the movement, a political outfit that spoke up and stood for the masses (170). Through her political will, she helps construct the community library for the people of Excelsior (207-208). This helps uplift the educational standards among the blacks in Excelsior, benefiting primary and high school students of Mahlatswetsa location.

The Madonna of Excelsior positively portrays women in active politics in post-apartheid South Africa. This is a decided break from the past, as the women had been previously presented as being no more than passive victims of sexual orgies in the apartheid South Africa. Mda juxtaposes Popi's narrative with the political achievements of the post-apartheid era, in his likening her family to "the Sisulu family in the National Parliament in Cape Town ... The Matriarch, Albertina, was a Member of Parliament. So was her daughter, Lindiwe, and also her son, Max" (170). They belonged to the same African National Congress (ANC) movement, spearheading the collapse (of the legacies) of apartheid and struggling to uplift the standards of a previously socially and economically marginalised race group.

Indeed, the blacks, previously cast off from voting and political participation during the apartheid era, are largely the beneficiaries of the new dispensation. Viliki enters into history as a freedom fighter agitating for the release of Nelson Mandela, Thabo Mbeki and other anti-apartheid activists at the deathbed of apartheid (141). His movement professed a "one South African nation", an all-inclusive unity government for all the South Africans (153). The political movement was composed of promising young people who had joined in the freedom struggle, Viliki himself, in his early 20s, and subsequently reaping the fruits of freedom (167). Instructively, Mda ennobles a previously violated family into positions of influence in the new dispensation. Niki, the symbol of black sexual abuse during the

apartheid era, provides two leading political figures and later, councillors, in the dispensation. Signalling the beginning of black leadership in the small town of Excelsior, and by extension, in the whole of the South African landscape of Mandela at the time, the blacks were the majority in the Council Chamber (164). While essentially undertaking reparative mechanisms for the blacks to even up economically with the whites, this "New" South Africa's constitution assures "same rights and obligations" to all the South African races (165). This was enshrined in the constitution, marking a decided break from the past.

South Africa enshrined civil liberties in its 1996 constitution. This was, in part, the recognition of the rights of the homosexuals, whose suppressed history dated back to the apartheid era when male relationships abounded among migrant miners (Croucher, 2002: 318; Munro, 2008: 753). Duiker, in his novel, speaks up for this historically victimised group, creating a narrative that mirrors a nation's difficult path towards inclusion and acceptance (236, 243). Gay freedom, celebrated in Cape Town's Green Point and in other areas, and revealed and revelled in the richness of Alex's "coming out party", is a suggestion of the new-found gay freedom (180, 182). It is a celebration that is symbolically tied to the transition to cultural autonomy and individual liberty. As a "rite-of-passage" novel, it encompasses the complexity of the South African (youth) life, as the youth savour their own tastes and form their own sub-cultural communities, despite their inconsistencies and "ambiguous" choices (Van der Merwe, 2005). The South African youth can no longer live in liminal spaces.

The Quiet Violence of Dreams also gestures towards the creation of new urban youth genres. The gush of artistic creativity expressed though "kwaito" music is an intimation of freedom, in contrast to apartheid's social and cultural censorship in the music and the arts that Mpe's narrator decries in *Welcome to Our Hillbrow*. An earlier disenfranchised culture has sprung up to express new freedom, especially in the ghettos of South Africa, where youth identity and fashion designing are the hallmarks of a new subculture (Mhlambi, 2004: 116, 123). In Duiker's novel, "kwaito", in its stylistic symbolism, "aspires to express ... the real message of the ghetto. Good times, nice clothes, going out, getting the girl, getting the boy, fast cars, lots of cheap jewellery", is a gesture towards the struggle for a new expression in the ghettos (429). These subcultural signs from the previously marginalised youth are a pointer that music, especially in the disparaged spaces of South Africa, can bring cohesion and foster social change.

The youth show their avowed love for South African teams, especially soccer and rugby. The youth in Mpe's novel show their fervent support of their national sports teams. In a rare show of Africanness, Cousin supports African teams, markedly contrasting with his hatred of foreigners from the same countries at other times. Mpe's Refentše, and Duiker's Chris, particularly supported Bafana Bafana. In a rare show of unity, Hillbrowans in Mpe's novel throng joints to celebrate Bafana Bafana's win in 1995, when they defeated Ivory Coast (12). Chris, in Duiker's novel, also "religiously" follows Bafana Bafana (151-2). They also show their frustrations at the loss of their national teams in equal measure, albeit in a dangerously myopic manner, as already explored in Chapter three. This is a show of fervent patriotism by the youth.

5.4 The Kindness of the Sun: Idealising a Multicultural Post-Apartheid Future

In Duiker's *The Quiet Violence of Dreams*, the sun is a dominant symbol of hope. The confined spaces at Valkenberg abrogate freedom. Tshepo's best moments at the hospital are when Mmabatho, his only genuine friend in Cape Town, visits him. Together, they would enjoy the glistening sun as they reflect on hopeful and bright futures beyond Valkenberg (9, 10). Tshepo's silent prayer, as he takes time observing the sun and the clouds, is the hope of getting out of the hospital. When he leaves Valkenberg, he is cautiously optimistic of a sunny ahead:

> I plant a silent promise in my heart that things will work out, that the sun will shine over my horizon. And every day I look to the rising sun for guidance and remind myself of this promise. It becomes my mantra. (150)

Indeed, this is the freedom that he yearns for; to be away from people like Zebron, who are "standing in [his] sun", and to be near people like Mathew, his close friend at Valkenberg, who is "full of sun in his heart" (28, 54, 60). His father, a symbol of evil, is "like the night that eats the sun", an evil power that eats away the hope of a beautiful tomorrow (379). At Johannesburg, where the "sun is good to him", he declares himself Horus, "the son of the sun", completing the picture of his late mother as his sun, his hope (69; 456).

The beautiful city of Cape Town is also envisaged in Tshepo's repertoire of the sunny and hopeful tomorrow. He stays at vantage points in a room with a window where he can have a beautiful view of Cape Town, where "light pours through a small window with a charming view of the city below" (291). In this window, he has an "enchanting view of Cape Town". This is the same beauty of Cape Town envisioned by Mpe's Refilwe, as she shared to her friends at Oxford: "the Mother City of beautiful landscapes and cool breezes" (103).

Outgoing patients at Valkenberg in Duiker's novel are booked in Ward 2, where a view of the "restive lake" is relaxingly discernible (143). Tshepo also envisages Cape Town's scenic beauty of the serene sea, the breath-taking Table Mountain and the ever-changing skyline. This is the dominant image of Cape Town in which the sun hovers overbearingly and beautifully (Matshikitza, 2004: 482). Cape Town's other great attractions include the modern shopping Mall, the Victoria and Alfred Waterfront, celebrated by Duiker's characters in diverse ways.

Duiker's Tshepo leaves Cape Town and goes to Johannesburg with a prayer that he is going to turn over a new leaf. His change of character suggests a new beginning, and a hopeful future for a young man who had grown to attach violence and death to Cape Town. In Johannesburg, he sheds off his Cape Town name "Angelo", a name he used at Steamy Windows, which he associated with walking in the underworld. In effect, he fulfils the promise that he had given Mmabatho, of restarting his life in Johannesburg (448). Tshepo's going to Johannesburg is a symbolic "return journey" to his former self before his mother's rape and murder, and his sodomy (436, 455). It is an affirmation of a hope for a broad constructive horizon for Tshepo, especially in his show of optimism, and of his reformed attitude. The positive contributions to his society, as envisaged in his working in a street home, is indicative of his change of attitude and his harnessing of his capabilities for his nation's development.

Tshepo gradually becomes assertive, growing into an expressive young man with an "adult tone", and develops an "inner confidence" and self-assurance in his manner that even shocks Mmabatho – a friend who had known him since his college days at Rhodes University, and at Valkenberg Mental Hospital (449, 451). As an intimation of their closeness and friendly reciprocity, Mmabatho "blush[es] and shine[s] inside" when Tshepo compliments her strong character (451). Amazingly, a little suggestion of friendliness is enough to sun the hearts of these young South Africans, instilling them with hope.

Mmabatho also changes her perception of her relationship with the German boyfriend, and his desertion, and the illegitimacy of her unborn child. In fact, her child symbolises a new beginning. She calls it "Venus", her own "shining star" (398). When she hopes for the freedom for her child, she is cognisant of the graceful fact that she is educated, and therefore guaranteed for herself and for her unborn child a promising future. Even in her loneliness and economic deprivation, she still entertains a positive outlook towards her unborn child: "I still wish beautiful things for him, a father, a solid roof over his head. I wish for the sun to be always kind to him" (305). She is prepared to grow out of her own insecurities in her

relationships, and to focus on being a good mother (447). This is her hope, especially when considered that the child will suffer Popi's stigmatisation in *The Madonna of Excelsior*, because (s)he will be coloured.

Throughout *The Quiet Violence of Dreams*, Mmabatho defends black South Africans against white taunts. She also protects Tshepo from his uncaring friends, and would visit him regularly during his stints at Valkenberg Mental Hospital. Mmabatho reaches out to fellow South African blacks. She defends those who are downtrodden, seen for example in Tshepo's case: "I always feel it incumbent upon me to help another black person in need" (16). She cares for him, especially because he does not have a family in Cape Town. She studied in Swaziland in a prestigious boarding school as "the only person of colour" in her class, and was happy to see blacks gain entry into the school and subsequently earn education. As a character who grew up against white hatred in mixed-race schools, she had learnt to live with reproach from fixated racists. This is the virtue of tolerance that Lucy at the Eastern Cape must also learn to live with.

In *Disgrace,* Lucy's change of character intimates hope. Lurie knows that Lucy has grown from being "quiet and self-effacing" at an earlier youthful time, to an "independen[t], considered, purposeful" character, with a resolve to live independent of her father's domineering attitude (89). Previously a lesbian, she accepts motherhood; she accepts the child and does not entertain Lurie's silent prodding to procure an abortion, because the child was fathered by "one of those men", the black rapists (198). This intimates closing up of previous racial hatred on her part and embracing her present circumstance, however unfortunate. On his part, and despite his own misgivings, Lurie accepts the child, or at least accepts Lucy's carrying it. He hopes that Lucy's child will make things all different because the child she will bear will be a "child of this earth", signifying his acceptance of the child's black father, and by extension, embracing diversity and acceptance in the "New" South Africa (216). Lurie understands that it is only through Lucy's child that his "line of existences" will be guaranteed, that the child is the only hope for him to continue his bloodline (217). On her part, Lucy is "determined to be a good mother ... a good mother and a good person" to her child, in spite of the rape (216).

Despite the rape, and in spite of her own marginalised position, Lucy decides to stay on as "she loves the land and the old, landlїche way of life" (113). This affirms her commitment to stay in South Africa in spite of the difficulties, despite her father's insistence that she should leave. It is her love for the country that she had demonstrated before, after she left Holland where she had gone with her divorced mother, back to South Africa. This

decision was significant as "she chose a certain surround, a certain horizon", a place she calls home (161). As Lurie tells Rosalind, his divorced wife, Lucy's decision to stay behind "has become a point of honour" for her, signifying her decided commitment to stay on in the Eastern Cape, in spite of the perverse racial violence (187). The hope in Lucy, as Bev Shaw appreciates, is that she is "young. She lives closer to the ground than you [Lurie]", and can therefore adapt to the exigencies of the changing socio-economic circumstances (210).

Lurie finally understands that certain things do not last forever. Lurie is redeemed as a dog-man. In the humbling experience of having to "put down" animals with Bev Shaw in her clinic, Lurie understands the human need for compassion and consideration. He envisages the possibility of becoming a good grandfather to Lucy's unborn child, given that he had never been a good father. This is the gesture that he shows when he rents a flat in Grahamstown, where he will constantly monitor Lucy's progress until the birth of his grandchild (212). Towards the end of the novel, Lurie has lost some of his violent sexual passions. He understands that his relationship with Lucy has changed, and that he must leave his patronising attitude towards her. In the end, Rosalind, aside from her passionate incriminations, sympathises and empathises with him; she does not rule out cooking for him "when [he is] tired of bread and jam" (190).

There is also hope for economic adjustments in post-apartheid South Africa. In *The Madonna of Excelsior*, Niki manages her own version of the Black Empowerment Programme (B.E.E.), an initiative encouraged by the post-apartheid government to undertake reparative measures for the former disadvantaged blacks. Her bee programme, which she undertakes without government involvement, with hives painted in red, blue, yellow and green Rainbow colours, is symbolic of her eventual social, economic and psychological empowerment (229). Her hard work and resilience become key virtues for the black population, especially for those of Excelsior, who were dependent on the government instead of contributing positively to national development by working hard. She becomes "the queen bee", a powerful female voice who not only calmly takes control of her bees, but also gives out her honey for free, perhaps to the less fortunate of South Africa (248, 251). She refuses to join Adam de Vries's Excelsior Development Trust group, perhaps in earnest recognition that nothing much was going to come from it: the pretentious Adam de Vries would end up swindling her of her money. The bee project roundly takes her time, and that of her daughter, Popi, who eventually gets liberated as the communal narrator observes: "We knew that the bees had succeeded in filling the gaping hole in Popi's heart" (268). The project calms Niki and her daughter, who visit the bees regularly for inspiration.

The spirit of inclusiveness shown by Popi and Lizette de Vries to improve the welfare of the town is a welcome gesture for development. It is possible that development can be harnessed if blacks and whites accept economic inclusiveness. Together, they visit Glocogan and neighbouring farms to look for model examples of farming methods to improve Excelsior (224). This is the leadership of the new (white) mayor, Lizette de Vries, coming out of the divisive brinksmanship of the former freedom fighter and mayor, Viliki. This is the hope of the economic standards of the people residing in rural areas.

Coetzee's *Disgrace* also intimates that the countryside is slowly changing for the better. At the economic front, the various inhabitants work out their social and cultural positions by sharing out economic spaces. At Grahamstown, Africans and their Afrikaner neighbours sell their wares, with friendly mien (71). Lucy sells flowers and her other farm produce, such as potatoes, onions and cabbages, as African women sell "milk, *masa*, butter ... [and] soup-bones", probably from their domestic animals (70, 71, 72). These are the same neighbours who ask of Lucy's well-being after the rape (115). Friendship and respect for one another reign in their conversations.

The hope for the post-apartheid South Africa is in creating avenues for equitable social justice and inclusive development. Housing, which remains an enduring challenge in post-apartheid South Africa, especially for the black population, is a central area of priority in the reparative agenda of the nation (Turok, 1996: 153). Under Viliki's leadership, the Council embarks on a Reconstruction and Development Programme, building houses to replace shacks (176, 177). The programme helps address housing and other socio-economic problems affecting the blacks of Excelsior, and helps eradicate the images of underdevelopment. Indeed, a grim picture is painted of Viliki, elected as the mayor, and pictured in newspapers sitting barefoot in his mother's shack. Popi, determined to help her mother, uses her earnings to lay a foundation for a decent house (177). The blacks at Mahlatswetsa location have benefitted from electrification programmes in contrast to when whites ruled during apartheid. As a sign of the government's attempts to provide social welfare services, the disabled and the aged receive "monthly grants" from the government, helping the many needy blacks of Excelsior feed their families (181, 224). The post-apartheid government is attempting to improve beyond the skewed African housing in Father Haens Claerhout's paintings.

There is also hope in the economic adjustments among the black population in the new nation. Volkas bank, previously preserved for Afrikaners during the apartheid era, is now "for all the colours of the rainbow" (153). This hints at improving economic relations for the blacks of Excelsior. Petrus's land transfer in Coetzee's novel also suggests economic

freedom for the emerging black farmer. In spite of Lurie's "darkest reading" of Petrus's land transfer, and of the equally aversively dystopic angle that some scholars have tended to read in Petrus's change of circumstances, there is a glimmer of hope for the black farmer, and by extension, for land reparations (Kochin, 2004: 6; Barnard, 2007: 33). Petrus is one of the hitherto economically-deprived, landless black South Africans. As a Xhosa who must have witnessed the British and the Boers annex and arrogate land to themselves in genealogical succession, rendering him a "dog man and a dig man" in Lucy's farm, one can imagine the gush of joy in him as he received the government grant, and his subsequent purchase of a portion of Lucy's farm, and the celebration about it, and his efficient and effective tending and developments on it, especially in a short while.

Petrus rises above as a progressive black farmer, unlike the less lucky Pule, in Mda's novel, who comes back from the mines as wasted flesh waiting for death. Unlike Pule whose material and earthly show was an old (frying) pan overused in his marriages, Petrus ploughs like a white man, "very unlike Africa", especially in the adoption of new farming techniques, and in the expertise of irrigation in a way that baffles the professor, Lucy's father, Lurie. Petrus celebrates his changed status in an expansive house with electricity (128), a similar celebration that is carried on by the blacks in Mda's novel, at Mahlatswetsa location with street lines that were conspicuously absent during the apartheid era (207). Petrus's life marks the positive contributions of affirmative action as advanced by the new political establishment. While the majority of the Afrikaners in Mda's novel are consigned to hatred and anger, West's stance towards the Equity Bill as part of affirmative action in *The Quiet Violence of Dreams* communicates hope. He criticises the Afrikaners' hard-line position: "They complain about affirmative action and dread the Employment Equity Bill, blind to the opportunities ..." (296). West is convinced that it is futile to complain over the equality bills when there are unlimited opportunities for the diverse races to reach out to each other.

This perceptive change of character sets the ground and tempo for the discarding of old attitudes and insular thoughts in many of the characters. They envisage a more agreeable future wrought out through collective sharing out, and friendly neighbourliness.

5.5 "Healing from a Deadly Ailment": Hybridising a (Post)Resistance Culture

South Africans in the post-apartheid era are engaged with reconstructive attempts to move beyond the trauma of apartheid. In different ways, Duiker's, Mpe's, Mda's and Coetzee's novels reveal how marginalised groups and fractured families are moving beyond

the shame, anger and bitterness occasioned by the socio-economic and political marginalisation of apartheid.

In a country in which deep-seated social divisions had fractured families and people across economic and racial lines, the new democratic government instituted the Truth and Reconciliation Commission (TRC) that sought to create a different national culture wrought out through sympathy, responsibility, friendship, forgiveness, reconciliation and nation-building. It documented the abuses of the apartheid system, voicing out the collective narrative of victims, thus paving the way for reconciliation and healing. It signified an attempt to come to terms with the truth through telling it out and therefore sharing the burden of trauma occasioned by human rights violation and past injustices (TRC, Vol. 5, 1998: 351).

In post-apartheid South Africa's social relations, there is need for reciprocal friendship and individual and communal responsibility. This is expressed in the Zulu idiom of "ubuntu", which calls for "response, responsiveness, responsibility" towards the less fortunate members of the society (Sanders, 2007: 24-6). Mpe's narrator constantly revisits the democracy's lost virtues of "ubuntu" expressed in a call for "humaneness", especially in the context of extreme human suffering. This call for a shared duty and responsibility towards others is a gesture of sympathy, as needed by the many vulnerable young South Africans in Hillbrow, and elsewhere in South Africa. Refentše's generosity to the beggar at Braamfontein is based on sympathy. Despite coming from a poor family and living off his cousin's earnings, and depending on hefty loans, Refentše sacrifices a few coins to the beggar at Braamfontein for almost a year (12, 15). His friendliness towards the beggar, in spite of Cousin's warnings, urges consideration for the many poor black South Africans, particularly in the cities. Humaneness is also needed by the vulnerable youth in Duiker's novel. As Tshepo affirms, those at Valkenberg desperately need love and compassion in order to be integrated into the society. He sums up that those at the asylum "are searching, asking, pleading, praying. Love us, we are not mad. Make sure we are alright because sometimes we break easily, that is our unspoken message" (54-55). Their madness is the "language of the unspoken" that speaks to past violations and the need for sympathy (55). In Mda's and Coetzee's novels, women are portrayed as requiring humanness in the post-apartheid South Africa. In Mda's novel, the black marginalised Excelsior women went through historical sexual violations, patiently bearing the brunt of the heinous violent acts of the apartheid era, which were manifested through social, economic, sexual and psychological subjugation. The same narrative strand is in Coetzee's Lucy, who goes through the violence of the democratic

transition with a stoicism that shocks her own father. They are characters requiring humaneness in the "New" South Africa.

Despite its seemingly dystopic vision, Coetzee's *Disgrace* gestures towards a responsible South African future. Realising that his pregnant daughter needs his sympathy and responsibility, Lurie visits her at her smallholding. He meets her at the veld in a season of bloom, in the beauty of the flowerbeds. He is invited for tea "as if he were a visitor. Good. Visitorship, visitation: a new footing, a new start" (218). He ultimately understands that new social relations can be forged by visiting one another and sharing out, being hospitable. It is an understanding based on the forging of alliances on the same plane, irrespective of racial or family ties. Indeed, this is a position that Lucy takes concerning Petrus, her Xhosa neighbour. She attends Petrus's party, alongside her father, to partake in Petrus's celebration of the land transfer (128). Later in the novel, Lurie helps Petrus – without anticipating any wage – to clean up the irrigation system in his part of the farm as friends and neighbours are wont to do (120). Lurie realises that the "drinking of tea seals a love bond" (102). He entertains the friendship of Bill Shaw established through sharing a cup of tea. It is a shared bond between neighbours, much like accepting the offer of tea from Lucy, or visting Petrus on the Saturday to celebrate the land transfer (102).

Lurie in Coetzee's novel searches for the appropriateness of the word, "neighbour". Since Petrus has changed from "hired help" to someone sharing a fence with Lucy, attempting to be good neighbours becomes a viable option, if some measure of tranquillity is to be achieved. Both Lurie and Lucy must understand that Petrus – and Pollux – is "a fact of life", and are the current inhabitants of the Eastern Cape to the unforeseeable future (116, 208). Lurie realises that the countryside requires that the various inhabitants reach out to each other and accept to share spaces, as he tells Petrus: "my daughter wants to be a good neighbour – a good citizen and a good neighbour" (138). Lurie intimates that Lucy loves the land and wants to get on with everyone else in Grahamstown.

Lurie becomes a good "visitor" to Mr. Isaacs, Melanie's father (164). Contrary to his own misgivings about finding him in a "tense" mood concerning Melanie's violation, he finds him calm and friendly, willingly volunteering information without demur about Melanie's progress at the university. In a show of good visitorship, he tells Isaacs: "I have a daughter myself, you will be interested to hear. She owns a farm", and that he has been "helping [her] out" (166-7). Lurie begins to show and share interest in family and family ties, holding out a promise for the family in post-apartheid South Africa.

Lurie's family values have a glimmer of hope, seen in his appreciation of the Isaacs family. He realises that the "tight little petit-bourgeois household, frugal, prudent" family is bringing out their daughters in the best way possible (168). This is a family that he imagines of their aspirations: "The car washed, the lawn mowed, savings in the bank. All their resources concentrated on launching the two jewel daughters into the future" (168). This is in contrast to his twice-divorced life and his non-committal attitude to family. Even his visiting his daughter at the Eastern Cape, is an affirmation of his growing consideration for family. Lucy is his own direct relative to whom he maintains contact (Rosalind, one of his divorced wives, only carefully reproaches him).

Despite his proprietary air, Lurie is able to set ground for forgiveness to happen. In his attempt to come to terms with his guilt and shame over his relationship with Melanie, Lurie visits Isaacs, her father, and his family, and apologises: "I am sorry for what I took your daughter through. You have a wonderful family. I apologize for the grief I have caused you and Mrs. Isaacs. I ask for your pardon", and Mr. Isaacs accepts the tendered apology (171). This expiation, coming from a man who had held a hard-line position, is a gesture towards genuine forgiveness. He fulfils the first pre-condition towards genuine forgiveness as spelt out in the TRC (TRC, Vol. 5, 1998). In a sign of self-abasement, Lurie kneels down before Isaacs's family, and thanks them for their kindness (173). They have dinner, where friendship permeates. While eating, Lurie "tries to be a good guest, to talk entertainingly, to fill the silences" (170). Lurie gradually learns to live with people outside his race in a dignified and acceptable manner. The hope in the people of South Africa is in the according of opportunities for social relationships where friendly talk, genuine concern, patience and understanding can be wrought out of the painful past.

While explaining to the Isaacs family about the countryside, Lurie blanks out the violence of the Eastern Cape. He downplays the narrative of his daughter's rape. Lurie speaks respectfully of Petrus, lauding him as the "solid, dependable Petrus, with his two wives and moderate ambitions"; he is silent about the violations, for which he had held him personally responsible (171). In the same vein, Lucy also chooses to forget about the rape and move on. Despite Lurie's obsession, Isaacs welcomes him to his house to "break bread" with them. This symbolises the foreclosing of the past, in particular, the violation of Melanie. Though Lurie still believes that "one is too old to learn lessons", he has accepted to live with his disgrace in a humbling and conciliatory manner (172-173). Later, Isaacs calls him in his hotel room "to wish [him] strength for the future", and to ask him if he is seeking for reinstatement

at the university. Lurie, has however, finally given up his teaching position at the university (173-4).

Niki also shows out a strong capacity to love and to forgive. She is one character in Mda's novel who goes through generational violation – ranging from social, economic, physical and psychological suffering in the apartheid and the post-apartheid eras. Her show of humility despite being abused is admirable. Despite arriving home bleeding and limping from Johannes Smit's unleashing of dogs on her on his farm, she chooses to keep silent about this violation for the sake of peace (121, 122). She does not sow hate in her children, including Tjaart whom she nannied. Her repeated emphasis that even those who did not come from her womb, including Tjaart, are her children, reveal her non-racial attitude (133). She holds no grudge against race. This is the evocatively famed Madonna of the title who has borne the brunt of the racist, sexist and exploitative apartheid South Africa to witness the democratic transition and transfer of power to black majority rule.

Genuine reconciliation among the people of South Africa can only be achieved by facing the truth and acknowledging the injustices and violations of the apartheid era (TRC, Vol. 5, 1998: 168, 174). Pule forgives his wife, Niki, for her amorousness. He believes that since he was able to forgive her as the wronged husband, the government, too, has an obligation to forgive her by lifting off the demands of the Immorality Act (64). Johannes Smit does away with his racial hate and violence. The climactic moment is when he declares a truce with Niki, admitting that they cannot live in the past forever (261). He acknowledges the passage of the apartheid era and hints that he is ready to welcome change by embracing the blacks and the black women as equals and worthy of respect. Considering his sexual and physical violation of Niki, this could not have come at a better time.

Using his coloured character, Popi, Mda reinforces the necessity of reconciliation among the diverse cultures of South Africa. Even those whose rights had been violated during apartheid must learn the spirit of forgiveness. Popi asks Viliki:

> Where is your spirit of reconciliation, Viliki? ... We forgave the Boers who oppressed and killed us for three hundred years. We are reconciling with them now. Why can't we reconcile with our own people too? (181)

Duiker also acknowledges the importance of reconciliation in alleviating the burden of (memorising) the traumatic past. It is only through genuine reconciliation that the future society can live with the truth of the past. While at the children's home in Johannesburg, Tshepo speaks fervently about forgiveness. There are demands for one to be forgiven:

> And I forgive them when they make mistakes … But only if they ask me to forgive them. They must learn to put themselves in that position, too much damage has been done by people who do not know how to ask forgiveness … We must face our past boldly if we are to progress. To be honest is to allow oneself to be weak. To be weak is a step towards forgiveness. And this much I know, forgiveness is bestowed upon those who ask for it. (453)

Mda's Popi, too, realises, that forgiveness can only be accorded to those who show remorse; who express genuine contrition and desire to be forgiven (110).

Tshepo's visit to West's home is a reconciliatory journey. He gets an opportunity to understand the Afrikaners better, and their post-apartheid aspirations. When Tshepo is treated well at West's home, he says:

> Before West, I never thought of Afrikaans people as being sensitive or as being anything other than oppressors. Too many incidents and memories had bludgeoned any hope of me ever seeing them as people, just as complex and fallible as any other people. It is almost an implicit part of my culture to hate the Afrikaner, to remember how unkind and insular they have been to my people. (354)

South Africa has changed for the better, unlike during Tshepo's mother's "earlier, darker time when it was dangerous to be black, educated and with a car" (355). The emerging black middle class now shop at the expensive V and A nogal at Waterfront alongside whites, and openly talk back against white racism (138). The promise is held out in white and black people sharing spaces.

Noting the gentleness of the Afrikaners, Tshepo continues to observe: "I feel stupid, almost embarrassed when I recall how I despised a people I hardly knew anything about with such patriotic fervour. How little I knew. How small my world was" (355). It is in this context that he thanks West for letting him understand Afrikaners better, "healing wounds that history was too mute to ever confess or plead forgiveness for" (355). It is the hope of a future non-racial South African society that Tshepo sees, when he envisages the nation forgetting the past, and vouching for a future collective civilisation:

> When people walk through its [South African] streets and enjoy its pleasures perhaps they won't think that this land was built on the hardship of blacks and the greed of whites. Perhaps they won't be interested to know who was the oppressor and who was the oppressed ... I begin to think about the Afrikaans people in a way I never have before. They also love this land ... it is also their home ... I think about the buildings, the bridges, the railway stations, the roads and other marvels of infrastructure that the early pioneers brought to this land, the progress that we have always begrudged them for because it came at a cost – it undermined the inward progress of African culture. (356)

In a startlingly transformative embrace, Tjaart changes his attitude towards Popi, his "half-sister" born out of his father's "black" transgressions. Mda's cathartic moment comes when he lets Tjaart, in his private moments with Popi, share the inner feelings of "our father", Stephanus Cronje, praising out a biological father that she never got to know (262). At this point, Stephanus is humanised as having been a good father – something that he (Stephanus) never showed towards Popi when he was alive because apartheid had made him inhuman.

Signalling his having learnt a lesson, Tjaart blanks out his previous bitter and angry remonstrance against Popi's vocal criticism of the Afrikaners. He communicates to her the beautiful moments that they shared at the Council, as they debated on how to improve the lives of the Excelsior people, of all races. He forecloses the apartheid history of anger and insularity when he acknowledges that he had been unfairly critical of Popi's hairiness, by asking that she forgives him. This fits into the Truth and Reconciliation's urge that genuine reconciliation can be forged through an acceptance of the previous ills of the apartheid system (TRC, Vol. 5, 1998: 400). In acceptance of this atonement, Popi laughs, connotatively demonstrating her acceptance of his confession and apology. This simple gesture from Popi is a symbol of her acceptance of her illegitimate parentage, which Popi does not confess openly, but looming large in her offensive acts against the whites, of Excelsior. Instrumentally, Popi begins to change her earlier entrenched hatred against the whites. The climax of this reconciliatory effort by Tjaart is when he gives her an Immac hair remover, a cream that would make her unshaved legs smooth. It is a gesture that harks back to Popi's feminine insecurities at seeing her manly hairiness, and her constant hatred at seeing herself as a reject, as a South African, as a woman, as a woman of colour. She accepts this symbolic gift, and with as genuine and earnest an urge as he could muster in his sickness, he asks her to shave her legs to make her a beautiful woman (263). Popi accepts this present, and with it, she accepts reconciliation, and accepts to foreclose her earlier hate and constant aversion to Tjaart's "whiteness".

The hope of racial integration in post-apartheid South Africa is when we see Popi finally discard her shameful past, of being coloured, of having blue eyes, of having long hair. After this significant encounter with Tjaart, Popi tries to forget earlier aversion to looking herself in the mirror because of the racially defining features in her face. Intimating a post-racial future, Popi finally accepts her hair. Her constant admiration of herself in the mirror, "making up for lost time", is indicative of her full acceptance of her white roots, and her acceptance of her South African future as a coloured, as a woman (266).

The novels entertain the hope that racism can be surmounted through a conscious avoidance of the vestiges of a cultural, social, economic and psychological subjugation. There is hope for the future generation. There is hope for integration. The future of the youth – and by extension, of the diverse cultures – is bright.

5.6 Conclusion

The four texts explored in this chapter demonstrate the extent to which South Africa has embodied inclusiveness, understanding and tolerance among the diverse races and cultures. In a country in which the whites had violated the human rights of the predominantly black population in the pursuit of social, political and economic privileges, the resultant social organisation revealed a deep disorientation. In this chapter, it has been argued that the broken homes, displaced lives and economic disenfranchisement of the predominantly black population require consideration, empathy and humaneness. K. Sello Duiker's and Phaswane Mpe's characters reveal the freed spaces of the Rainbow in their traversing of city spaces. They hold out the promises of the youth in South African cities in which the inertia of racialism still reveals its dominance. However, both Mpe and Duiker downplay race and racism, in favour of a more agreeable post-apartheid society. Their characters celebrate the transition without overly getting paranoid of the apartheid past.

In the New South Africa, the challenge is in the discarding of old and ingrained attitudes in favour of inclusiveness and integration. In this chapter, it is argued that the future of South Africa is in different racial groups changing their perceptions of each other, holding hands, sharing out. Mda and Coetzee intimate the hope that South Africans of diverse races can pursue tolerance in sharing public and private spaces. Their novels, while revisiting the fissures in the social, economic, cultural and physical spaces in the apartheid past, hold out threads of hope to a future of reconciliation. The chapter has evaluated the dominant tropes of the Rainbow that found expression in the Truth and Reconciliation Commission hearings that signified the nation's desire to forge an inclusive national identity. These novels explore in varying perspectives, how South Africans of diverse races remain united even when a violated and gory past is/was being exhumed. In the next chapter, it is concluded that post-apartheid South African literature envisions the social, cultural, economic and political realities of contemporary South Africa. As part of the history of rebuilding the nation from its ashen past, the figure of the Rainbow tropes the transition, as South Africans attempt to tailor their dreams to the future, in spite of the uncertain present. It also highlights the evolving field of post-apartheid literature, charting out new possibilities for future literary engagement.

CHAPTER SIX

CONCLUSION AND RECOMMENDATIONS

We *have* to become each other, or for ever lose the spine of being.

Krog, A., *Country of My Skull* (293).

6.1 Conclusion

Post-apartheid South African literature epitomises the social, cultural, economic and political conditions of contemporary South Africa, portraying a national imaginary of a transforming nation. It continues the tradition of the earlier epoch, when South African literature was a reflection of the experiences of apartheid that created disparities between the different classes and races in the South African society. Post-apartheid South African literature has sought to reflect the society that has been in the making since the end of apartheid. The literature has been concerned with the nation's uneasy transition, and has addressed the challenge of how to forge ahead in the new dispensation.

Because of the new agenda of national reconstruction after apartheid, post-apartheid South African literature has reflected, debated and charted out the socio-cultural, economic and political realities of the diverse peoples in the Rainbow, reflecting their attempt to fit into the changed/changing socio-economic and political circumstances of the country. This literature has retained a firm focus on South Africa's emergent social formation, comprising the social, cultural, economic and political realities that define(d) the transition to the "New" South Africa. This study has examined the social formation of post-apartheid South Africa as represented in four post-apartheid novels: K. Sello Duiker's *The Quiet Violence of Dreams*, Phaswane Mpe's *Welcome to Our Hillbrow*, Zakes Mda's *The Madonna of Excelsior* and J.M. Coetzee's *Disgrace*. These novels capture the South African narrative of moving forward beyond the fractures of apartheid history, while cognisant of the pitfalls of overcoming the haunting past.

By revisiting the social and political history of apartheid as necessary for effecting closure of that past, the study has taken interest in post-apartheid South African literature's representation of the challenges that beset the Rainbow nation. While recognising the challenges of the transition to democracy, this study has explored the literary portrayal of the resultant socio-political and cultural changes that define(d) the social formation of the "New" South Africa.

Through the literary representation of the social, cultural, economic, political and psychological problems occasioned by the inertia of social transformation in post-apartheid South Africa, this study acknowledges the difficulty of rebuilding a society with ingrained social attitudes and insular thoughts inherited from apartheid. Although racism in the four novels appear subtle and muted, overshadowed by the representation of the emergent socio-cultural and political realities of post-apartheid South Africa, the novels do not lose sight of its estranging limitations to national progress. The research canvasses a broader conceptualisation of "rainbow nationalism" as imagined by Nuttall & Michael (2000) and Munro (2007), pointing forward to a non-oppositional rainbowism that considers equality among the diverse cultures of South Africa. The investigation responds to the ongoing dialogue in South Africa, calling for the representation of the works of "South African authors of diverse ethnicities", including the narratives of black authors, who were previously repressed during apartheid (De Kock, 2001: 271). The study has focused on three black writers who portray the aspirations of the black population with sensitivity and consideration. In this engagement, the stories of the blacks that were silenced and remained untold during the apartheid era, are now being recovered, debated and explored. In this respect, *The Quiet Violence of Dreams, Welcome to Our Hillbrow* and *The Madonna of Excelsior* write back against the insularity of the apartheid system. Coetzee's *Disgrace* explores the narrative of the white population and their attempt to live with white economic dislocation in the new dispensation.

As a show of political commitment to, and engagement with, the challenges facing post-apartheid South Africa, the novels imbricate the metaphor of a rainbow in the narrative plot to make standpoints on the socio-economic and cultural changes in post-apartheid South Africa. They portray the social reality of post-apartheid South Africa with tolerance and compassion, and with a focused understanding of the demands of the project of nation building in the Rainbow. The novels attempt to answer South Africa's national question of how to move forward after the ashen and gory past of apartheid. They mirror Nkosi's view that post-apartheid literature must take a definitive path "to document and to bear witness and ... to go on furlough, to loiter, and to experiment" (2007: 665). These texts remember apartheid through the "ambiguities of witnessing", of taking stock of the heinous past of apartheid (Sanders, 2007). Because these novels speak directly to Nelson Mandela's cherished ideals for a free and democratic society, human dignity, human rights, reconciliation and nation-building, they stand out in their representation of the cultural transformations in post-apartheid South Africa. The novels all point towards an expression of

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the urgency in the representation of post-apartheid South Africa's socio-cultural and economic conditions.

This study has evinced South African literature through the culture of debate that Atwell and Harlow (2000) imagine, of charting out new literary prospects and directions in the analysis of the socio-cultural lives of South Africans of diverse races after apartheid ended. What stands out in the study is the novelists' mirror of South African historical realities. Mpe follows up the democratic transition, especially in the novel's constant reference to historical events and important timelines in the post-apartheid history. Mpe, and Duiker, in *The Quiet Violence of Dreams*, detail the social realities of urban dwellers in South Africa, showing that personal allegiances, communal and national considerations primarily cause frustration and death among the urban youth. *The Madonna of Excelsior* and *Disgrace* look at how African traditional communities fared alongside the whites in rural settings during the apartheid era, and how their lives drastically altered in these zones of racial contact after the transition from the white minority rule to majority black rule. Coetzee's *Disgrace* shows how South Africa is a country of different and competing hegemonic interests.

The novels under study also disavow the Rainbow, pointing out the difficulties of accepting South Africa as a "post-racial" society. While these texts also engage with the critical national debate of attempting to create a non-racial South Africa, they have shown the kind of encumbrances that work(ed) against the collective Rainbow future. The study has posited that the end of apartheid brought shifts in the social, cultural and economic dimensions of South African life, and has shown the inconsistencies with the transition to the "New" South Africa. The study, through discussions and debates in the historical, social and economic reality of South Africa, suggests that the long history of racial injustice has made it difficult to realise, substantively, the anticipated freedoms of the Rainbow nation. This is the contradiction represented in the literature of the "New" South Africa.

The study maintains that the disclosure of past inequalities created by the apartheid system is necessary to understand the genesis of the economic exploitation and social oppression in apartheid South Africa. The literature of the "New" South Africa explores the complexity and uniqueness of South Africa, charted out through complex historical migrations, and the attendant socio-economic, cultural and political strife engendered by convoluted race relations. As the study has also revealed, the social and economic tensions in South Africa emanate from the differences in wealth and economic ownership, which is principally determined by race, and in a secondary way, by class. The novels point out how race continues to exert an overbearing influence in South Africa's social formation.

In post-apartheid South Africa, the emergence of the black middle class, and the in-between spaces they live in as they negotiate racial tensions in spite of living alongside the whites in privileged economic spaces, reveal the ambiguous nature of social and economic relations in South Africa. As Duiker in *The Quiet Violence of Dreams* shows, the negative effects of the South African form of capitalism is revealed in the confusion and vulnerability of the predominantly black people living within uneasy class struggles. The capitalistic and monopolistic structure of South Africa's economy has created maddening difficulties for the predominantly black poor, and is often a source of the prevailing economic and social tensions. This is the locus of the four novels in their uncovering of the social and economic entrapment of the predominantly black population in formerly segregated rural homelands and in run-down (peri)urban areas. Tiragalong, the fictional village in Mpe's *Welcome to Our Hillbrow*, stands out as a metonym for the "Arid Bantustans", one of apartheid dumping grounds for crammed rural settlements, and a zone for cheap black labour for the white establishment. *The Madonna of Excelsior* and *Disgrace* also revisit the rural farms as places of estrangement for both blacks and whites in the present moment. The novels encompass the effects of the socio-spatial and economic laws of apartheid that affected rural areas/ homelands and the cities, and the ramifications they had for the social lives of the diverse South Africans. Mda's novel focuses on the social effects of the Immorality Act, one of the worst (a)moral laws of apartheid that affected the lives of the predominantly black population. *The Madonna of Excelsior* also reveals the pitfalls of black political consciousness that would later result in rising corruption after the democratic transition. Mda has shown that the dismantling of a system that dwelt on the exploitation of human labour and capital for white profit brought in itself new senses of freedom, but encapsulated new forms of segregation and otherness.

In the novels, characters "broken in fragile places" in the past engage in a cogent will to survive, but find their anticipation for a safer socio-economic haven thwarted by the existence of new forms of inequalities. The (re)emergence of social and cultural problems in the "New" South Africa, the study has posited, besmears the Rainbow dream. The study has represented the threat of violence, HIV/ AIDS, redolent deaths and xenophobia as occupying the topical post-apartheid present, and casting a dark shadow over the future of South Africa. As Mda's *The Madonna of Excelsior* sums up, death, during apartheid, "was something that happened to the men who worked in the mines of Welkom ... [now] young men came home to die after being eaten by Aids" (211). AIDS, alongside other social pathologies such as

street crime, and social and sexual violence permeate the four texts – a reflection of the difficult socio-cultural conditions in post-apartheid South Africa.

As exemplified in the study, the dominant spaces of negotiation in post-apartheid South Africa is between the peripheral borders of the townships and rural settlements established during the colonial and apartheid South Africa, and the new freed spaces of urban metropolitan cityscapes of South Africa. The novels reveal South Africa as a nation in constant spatial and demographic shifts which define socio-cultural, economic and political aspects of the country's social formation. With the (South African) world getting increasingly urbanised, and with people continuing to share borders in a cosmopolitan sense, the novels call attention to how diverse cultures and races can harness cross-cultural and liberating freedoms in a translational context.

The four authors studied, having closely examined the consequences of apartheid in relation to the accruing cross-cultural relations, also speculate about future possibilities. South Africa, despite its problematic past, nevertheless has a hopeful future. It is through the engagement and consideration of "becoming" South African by speaking of and correcting the country's moral fibre that the "New" South Africa can bind a participatory and all-encompassing future, and rebuild the "beloved country of grief and grace" (Krog, 2002: 261, 293). The sobriety and post-racial awareness in the "New" South Africa is suggested by characters like Mmabatho in Duiker's novel who "refuse to blame history ... to blame [it on] apartheid", but to focus on the opportunities open to all South Africans in the new dispensation (63). Chapter five of this study envisions the prospects of redeeming the South African future. It considers the ethical and moral implications of transcending the fractured recollections of the violence and the trauma of the apartheid system. As an integral demonstration of human resilience and unbreakable spirit, the study envisages the representation of the new nation's attempts to reintegrate the history of marginalised communities to the nation's "restructured" narrative, to include the (hi)stories of all South Africans and her visitors, into the spectrum of the Rainbow.

Instrumentally, the literature of the "New" South Africa imagines a new social order of a Rainbow, and its spectrum of colours find expression in many metaphorical and allusive references to South Africa as a nation in the novels analysed in this study. This study has examined the Rainbow as an insignia of reconciliation, diversity and multicultural unity. The emblem of a multicultural future of a Rainbow is alluded to in the novels of K. Sello Duiker, Phaswane Mpe, and Zakes Mda, and although J.M. Coetzee's novel takes a somewhat dystopic vision of the "New" South Africa, it is speculative of a unitary collective future. As

an indication of the authors' ideological orientation and commitment to the banner of nation building, the novelists build up the South African narrative that the future of South Africa rests on fostering economic equality, and on people's acceptance of inclusion. As an expression of their didactic orientation, the authors of these texts ground the intimation of freedom on the characters' change of perception of their country, and of the necessary break from the past in order to forge a new beginning. As a show of the moralising aspects of South African literature, this study has placed emphasis on the necessity of reciprocal love and consideration among the diverse races and peoples of South Africa in order to appreciate diversity in a new world of shared humanity and intertwined destinies.

6.2 Recommendations

Since post-apartheid South Africa is imagined as a nation forging forward a collective and unitary multicultural future, there are ample opportunities for the understanding of its path of national reconstruction. There has been a growing focus on the representation of the South African cities, largely because they have been sites of massive migration of diverse peoples in search for the Rainbow dream in post-apartheid South Africa. There is need to investigate the reasons behind the allure of the South African city for a predominantly youthful migrant population. Since spatial and racial restrictions were discarded in favour of "open" spaces in the cities, a study of what became of the post-apartheid city for the youth would provide critical understanding of the urban condition of the Rainbow nation. A study of the (re)emergence of social pathologies such as street crime and social and sexual violence, which the youth are predominantly blamed for, can offer incisive ways of understanding the post-apartheid socio-cultural and economic situation. Through this, the compelling nature of the South African city could be evaluated.

There is need to engage with how the black middle class has been represented in post-apartheid South African literature. It is a topical study, as this class is growing significantly in the post-apartheid period, and thus, offers an opportunity to evaluate how black South African have benefitted economically in the Rainbow nation. Targeting the black middle class would also be crucial in the evaluation of emergent class stratifications in post-apartheid South Africa. Such a study would also be informed by the post-apartheid spatial (re)positionings, as these blacks now live alongside the whites in privileged and restricted economic environments. It would also offer incisive ways of understanding the (re)emergence of social exclusion, the proliferation of gated communities, the resurfacing of

social polarisations, and the implications of such restrictions and schisms for the socio-cultural and economic lives of South Africans in the urban landscapes of post-apartheid South Africa. Such a study would also aim to negotiate the in-between space that the black middle class occupy, and offer new ways of engagement with the fallacy that all blacks in South Africa occupy marginal economic spaces. This would contribute to the understanding of the socio-cultural and economic dynamics of race and class relations in post-apartheid South Africa.

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