



NAMIBIA UNIVERSITY OF SCIENCE AND TECHNOLOGY

FACULTY OF COMMERCE, HUMAN SCIENCES AND EDUCATION

DEPARTMENT OF COMMUNICATION

POLITICISING AND COMMERCIALISING DEATH AND PAIN: AN ANALYSIS OF *THE UNCERTAINTY OF*

HOPE, WE NEED NEW NAMES AND KWEZI - THE REMARKABLE STORY OF FEZEKILE NTSUKELA

KUZWAYO

THESIS PRESENTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF

ENGLISH AND APPLIED LINGUISTICS AT THE NAMIBIA UNIVERSITY OF SCIENCE AND TECHNOLOGY

(NUST)

BY

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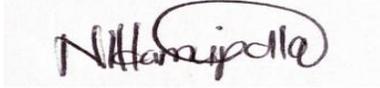
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31 October 2022

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DECLARATION

I, Justina R. Namupala, hereby declare that this study is a true reflection of my own research, and that this work, or part of this work has not been submitted for a degree in any institution of High Education. Any work that I have used has been acknowledged in the thesis.



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Abstract

This study analysed the politicising and commercialising of death and pain in *The Uncertainty of Hope* by Valerie Tagwira, *We Need New Names* by NoViolet Bulawayo and *Kwezi-The Remarkable Story of Fezekile Ntsukela Kuzwayo* by Redi Tlhabi, through the lens of the trauma and resilience theories. The study was a desktop qualitative research, and it used content analysis to interpret and analyse the chosen texts. The purpose of the study was to explore and interpret the myriad interrelations that exist between death, pain, politics and commercialisation as presented through the three selected texts.

The study found that death and pain as presented in the selected novels are closely intertwined with politics and commercialisation. The politicisation of death and pain in the three selected texts is portrayed through character deaths and pain amidst the political and economic turmoil in the three selected texts. Death and pain are subsumed in the larger political and economic environments and they are also commercialised through the female body in particular. The three texts outline that death and pain are transformed to satisfy political and monetary needs. Whereas people's emotions and feelings are not considered and death is used as a form of generating income for businesses, the focus is rather on politics and death. The texts reflect the death of loved ones and the pain that they endure because of the political decisions by those in power. In addition, the texts depict the manipulation and 'overuse' of power for political reasons viewed through the empowered against the marginalised which as a result has essentially evolved the meaning of death and pain. The three texts portray the betrayal of the marginalised by the black leaders. The irony in all the three selected texts is that the systems that replaced the colonial rule continue to recommend repressive and brutal tactics on the common people. Henceforth, the marginalised masses feel betrayed by the black leaders because they hoped for better living conditions after independence, rather than a life of deprivation and poverty. Therefore, the study revealed how death and pain are subsumed in the political and economic turmoil environments in South Africa and Zimbabwe as represented in the three texts. However, despite all the challenges that characters in these texts undergo, they employ various survival techniques in order to be resilient from their adversities.

ACKNOWLEDGEMENTS

My sincere gratitude goes to Almighty God, my forever and always, for making it possible for me to complete this study.

I would also like to express my heartfelt gratitude to my former supervisor, Dr Juliet Pasi, for the direction and for pushing me to work hard, to soldier on and to never quit whilst completing this thesis. I must confess that I could not make sense of my topic at the beginning but she ensured that I understood what had to be done. Thank you for believing me and trusting that I could do this. I would also like to show appreciation to my supervisor, Dr Max Mhene, thank you for always availing yourself and for telling me to keep pushing - you believed in me from day one even when you did not know me personally. My gratitude also goes to my true friends and families for the endless motivation and support during the time I was working on this thesis. Lastly, to my sons Gabriel and Lucky-Rakkino, for serving as motivators in order for me to pursue this degree.

DEDICATION

This thesis is a special dedication to my lovely mother Justina Ndinelago Jason. I did not spend much time with her and I miss her dearly. I grew up hating and questioning why she allowed me to go to the city to be raised by someone else. I did not receive the love that a child is supposed to receive from a mother. If she were here today, I would tell her that I now understand why she allowed me to be raised by someone else, but now that I'm older, I am grateful for the decisions she had to make as this has made me who I am today. Being raised by someone who is not your biological parent has taught me a lot about life. I have turned out to be hardworking, grateful, respectful and humble. I understand you did what had to be done and I am not angry anymore, and as I type this I am filled with so much sorrow, I wish you were here, and I hope that you are proud of me and everything that I have achieved thus far. I miss you dearly, may you continue resting in peace. To my sisters Salfina and Toini, I did not grow up with the two of you but I wished that we had a stronger bond than it is now. I promise to continue fulfilling the responsibility that mother assigned to me before she died and thank you for taking me up as your second mother. I will continue fighting for us and our children. To my lovely nieces Salfina Abed and Salfina Teofelus, the love I have for the two of you is unconditional. Thank you for the love and the bond we share. Lastly to my sons, you give me hope, and you are the reason why I need to achieve my goals.

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CHAPTER ONE

INTRODUCTION

1.1 Introduction

This chapter presents the study by providing the background to the study which details the foundation on which this study was built, then the statement of the problem that highlights the rationale behind carrying out this study. Also the significance of the study and the limitations of the study are discussed in this chapter. Lastly, the chapter includes the definition of technical terms that were employed and the organisation of the study.

1.2 Background of the study

Death and pain have long been a central concern of literary studies in both African and First World societies. Human beings worry enormously about death and they also speak and write greatly about it. Literature is viewed as an aspect of imaginative culture and death is such a prominent feature of conscious experience. Such literature articulates and elaborates the thoughts and feelings that enter into the awareness of death. As a matter of fact, scholarly articles depicting death have increased dramatically and some examples can be derived from Ogbaa (2008), Lee and Vaughan (2008), Carroll (2019), Chukwuedo (2019), Okechi (2017), Owino, (2017), and Baloyi (2014) just to mention but a few. The cited scholars have all written about death. However, none of them has shown how death and pain are impacted by the political and economic situations.

From a Biblical perspective, the origins of death can be traced back to the Garden of Eden when Adam and Eve disobeyed God by eating the forbidden fruit. Death is viewed as a punishment to the human race from God, hence, it is inevitable. Chukwuedo, (2019) asserts that the scriptural idea of death includes physical, spiritual and eternal death. Death is viewed as a punishment from God. God said to Adam, '*when you eat of it, you will surely die*' Gen. 2:17), "*In the day that you eat of it you shall die*" was God's warning to Adam and Eve. Adam and Eve sinned by eating the forbidden fruit thus death exists as a result of the sin of disobedience and then God passed it to all living creatures.

Given the scenario above, death has since then become a part of us; it is permanent, unavoidable and inevitable. Carroll (2019) points out that people worry a lot about death, they worry about how to avoid it, of course, but also how to think about it. As they develop cognitively from the onset of conscious awareness in early childhood, they gradually come to recognise that death is universal, unavoidable, and irreversible. Death involves the complete cessation of all motion, feeling, sensation and thoughts.

However, despite death being common in our societies, the concept of it is viewed differently by different people. Aries (1974) argues that prior to the seventeenth century, people were acutely aware of their own imminent death, prepared for it, and accepted it. Aries (1974) adds that subtle changes in western people's attitudes towards death occurred around the eleventh and twelfth centuries, and in the early eighteenth century, Aries observed an abrupt change in western person's attitude towards death. According to Aries, death was dramatized, exalted, feared, and in some cases worshipped. Aries claims that although the erotic associations with death did not last beyond that short period death was no longer normalised. People did not look at death as a familiar occasion that was part of life, as they had in the past.

In addition, Okechi (2017) writes that in Africa, the differences in the perception of death by individuals and groups runs on different understandings of life itself such as life being seen from the religious perspective, cultural perspective, as well as the scientific perspective. From an indigenous African ontological viewpoint, death does not imply an end to life instead; it marks the beginning of another phase of being. Death does not separate family connections, but the dead become ancestors.

Nearly, all African communities regard illness and death with great fear. Human beings are expected to live and enjoy a normal life until death in old age and many African families believe that an early death is not a natural occurrence. Anything that interferes with the natural course of life and brings about illness or premature death is believed to be caused by sorcery or evil spirits (Owino, 2017). Similarly, Hangula (2016) also writes that in some African cultures, if death occurred, it was regarded to have been as a result of witchcraft or some bad omen. This is despite the fact that death is an inevitable end for every living creature on earth, including human beings.

In fact, some African families often try to ensure that the dead are given a proper burial and their families are provided with moral, material, and spiritual support. Death is an occasion for every member of the community to come together to mourn, remember, commiserate, and send off the spirit of the dead into the next world. Thus, until recently, minimal attention has been paid to the meaning of death and pain in relation to the political environment in most African countries. Hence, the study's examination of the volatile political environment in Zimbabwe, and South Africa have impacted on, and redefined the culture and beliefs associated with death and pain, as represented in the texts. Africans universally believe that life is sacred and that every person has a right to proper treatment and care in life and death. As a result, Owino (2017), writes that the vast majority of Africans believe in treating the ill, the injured, the dying and the dead with care. Given that death, serving the dying, and caring for the bereaved has always been such an essential and unavoidable feature of life in traditional societies.

In relation to the view of death and mourning Baloyi and Makobe-Rabothata (2014) assert that death is characterised by a series of cultural rituals and means of passage which at times continue for the duration of the mourning period. For as long as the dead are remembered, it will continue to influence the actions of the living. The mourning or grieving process cannot therefore be linked or limited to some time span in a discrete sense. It is for this reason that Africans take time off from work when their loved ones are dead, to perform rituals that eternally connect them to the deceased. From an indigenous African ontological viewpoint, death does not imply an end to life but instead marks the beginning of another phase of being.

Many Africans take elaborate measures including traditional ceremonies to ward off illness, death, and bereavement. In addition, Tjiramanga and Pasi (2016) observe that Namibians deal with and accept death quicker than expected. In the event of death, the expression 'Death is part of life' can be heard during the mourning period and 'Life goes on, you don't have a choice'. As the family environment is much larger, there is also enormous support from family members and friends, whereas in the European situation the loss and mourning is only shared by a few family members or even by one person. In both African and European cases, death is viewed as something natural and inevitable. However, the meaning of death and pain has been transformed and perceived differently, and as a result, many people around the world today maintain an increasingly passive role in caring for the dying, and supporting those who grieve a loss (Greece, 2013).

Apart from death being one of the central themes in literature, pain is correspondingly one of the common themes that writers focus on in various literary works. In the selected texts, different characters' experience pain as a result of political decisions. Like death, pain is perceived differently by everyone. Pain, according to Norridge (2013), is what the person feeling it says it is. Such a statement foregrounds both the alterity and subjectivity of the person who suffers and asserts his or her right to self-representation. Norridge further writes that the history of pain infliction on Africans is well known, from the ravages of the slave trade and the brutalities of colonialism to contemporary causes of suffering such as civil war and HIV. Similarly, many African novels and memoirs are suffused with descriptions of hurt and the most optimistic healing.

In addition, Norridge further writes that to ignore representations of pain in African literature, especially representations that provide a rich and varied source for academic literary reflection, seems to be the greater mistake, a mistake that may indeed be read as 'neo-colonial' in the sense that it forms yet another silencing of suffering.

However, politics is everywhere and now in everything thus, until recently, minimal attention has been paid to the meaning of death and pain in relation to the political environment in most African countries. Death and

pain have been politicised and commercialised. The meaning of death is transformed to satisfy political and monetary needs. This belief has become sufficiently powerful all over the world given the current political, volatile and perilous times of COVID-19, where people die in isolation, away from their loved ones, and are buried as mere 'bodies' in large numbers. Hence, this study sought to explore and interpret the myriad interrelations that exist between death, pain, politics and commercialisation as represented in *The Uncertainty of Hope* by Valerie Tagwira, *We Need New Names* by NoViolet Bulawayo and *Kwezi- The Remarkable Story of Fezekile Ntsukela Kuzwayo* by Redi Tlhabi.

Hence, the study argues that death and pain as represented in the selected novels are closely intertwined with politics and commercialisation in particular of the female body, during political times in many African countries. The study examines the representations of pain and death by depicting character deaths amidst political instability, economic crisis, inflation, gender-based violence, HIV and AIDS and land struggles during the introduction of the 'Operation Murambatsvina' under the 'Mugabe rule' in Zimbabwe as depicted in *The Uncertainty of Hope* and *We Need New Names*. These vulnerable groups suffered from the betrayal of the masses by the ruling leaders, which has always been the trend in post-independent African countries and as a result, they were exposed to new hazards and open to greater risks for the development of illness and death, mental disorders and further maltreatment and violence.

In addition, in Tlhabi's text, the political aspect is viewed through the empowered president against the marginalised during the 'Zuma Rape Case' which as a result has essentially evolved the meaning of death and pain. Rape is a growing problem in today's society and most rape victims, according to Nafuka and Shino (2014) experience both short-term and long-term psychological effects, which may include shock, fear, anxiety, confusion, numbness, self-blame, guilt and shame, depression, negative self-esteem, social anxiety, and suicidal ideation. Victims of rape also tend to experience potentially higher rates of chronic health problems throughout their lives, including chronic headaches, menstrual irregularities, and pain in general.

Therefore, the study revealed how death and pain are subsumed in the political and economic turmoil environments in South Africa and Zimbabwe as represented in the three texts. It is against this background that this study sought to analyse how death and pain are subsumed in the larger political and economic environments and are also commercialised in the selected novels. However, despite all the challenges that characters in these texts undergo, the study also aimed to investigate how characterisation is used to portray survival techniques in the selected texts.

1.3 Problem Statement

As aforementioned, pain and death are personal and cultural; hence, they are experienced differently by various groups or individuals. The political upheavals in the selected texts transform and impact the meaning of death and pain. Granek and Peleg-Sagy (2015) emphasise that the expression and experience of grief and mourning are mediated by one's culture, ethnicity, race, religion, geographical location, socioeconomic status (SES), age and gender. In the same way, Sussex (2015) explains that both external and internal factors crucially impact ways in which people express pain and death. Many of these internal and external factors have drawn the attention of researchers who seek to provide an understanding of how they impact death and pain. However, the problematic issue at hand is that death and pain are issues that are transformed as a result of political policies by those in authority and monetary benefits.

Carroll (2019) correspondingly asserts that coping with the death of loved ones or the prospect of one's own death is not an all-consuming motive in most people's lives, but it is a prominent feature of personal experience, and it is illustrated abundantly in literature. However, in the selected texts, the internal factors are not regarded as significant as people's emotions and feelings or humanistic factors are considered, and pain is subsumed in transactional relationships through which girls and women generate income to survive. As such, the study explored the portrayal of death and pain in the selected texts and the myriad ways in which they are politicised and commercialised.

The texts reflect the death of loved ones and the pain they endure because of political decisions by those in power. For instance, operation 'Murambatsvina' involved the destruction of people's houses, leaving them homeless within unexplainable pain that they had to endure. Hence, death and pain in this study are significant concepts which engage with the complex nature of politics in the three texts, and consequently redefining the meaning of death and pain. Arguably, this shift in the meaning of death also reflects the commercialisation of the 'female body' and of people's residential homes.

Similarly, the current situation (the new normal) is a recent example of how death and pain are politicised and commercialised. People's emotions and feelings are not considered, death is used as a form of generating income for businesses, grief is disrupted and individuals die and are buried with the absence of their loved ones. The focus is rather on politics, and death and pain are neglected. Not much attention is paid on the mental health of citizens, hence an increase in the rate of mental disorders among many countries. In that case, political power has transformed the meaning of death to fulfil political agendas.

The irony in all the three selected texts is that the systems that replaced the colonial rule continue to recommend repressive and brutal tactics on the common people. The marginalised masses feel betrayed by the black leaders because they hoped for better living conditions after independence, rather than a life of deprivation and poverty. In the same line Chikerema and Chakunda (2014) stress that since the reinstatement of multiparty politics in Africa, political conflict between political parties has characterised electoral politics. There have been sporadic incidents of violence, hostilities and mutual distrust, leading to increasing destabilisation of the current political system in the continent. The countries of Africa are a volatile mix of insecurity and conflict. The problem of conflict and insecurity is destabilising the continent's peace process. Hence, the material representations of death and pain reveal a new understanding of the two concepts under discussion. Therefore, this study attempted to demonstrate and make sense of the intense politicisation and commercialisation of death and pain in the three selected texts.

This study analysed how death and pain are politicised and commercialised in *The Uncertainty of Hope* by Valerie Tagwira, *We Need New Names* by NoViolet Bulawayo and Kwezi- *The Remarkable Story of Fezekile Ntsukela Kuzwayo* by Redi Tlhabi. By contextualising death and pain in the three novels, the researcher provided evidence of experiences in relation to the concepts under investigation, thereby creating an understanding of the themes.

1.3 Research objectives

The main objective of the study was to understand how death and pain are politicised and commercialised in the three selected texts. The study also considered three sub-objectives:

1. Analyse how death and pain are politicised in the three selected texts,
2. Examine how death and pain are commercialised in the three selected texts; and
3. Explore the survival techniques used by the characters in the three selected novels.

1.4 Significance of the study

This study is significant as it adds to the body of literature for scholars of African literature who would pursue similar studies in future as they will be able to make reference to the study. The study also equip various societies on how death and pain are transformed in the 21st century and the countless interrelations that exist between death, pain, politics and commercialisation. The study is also significant as it will equip individuals

with knowledge on how death and pain are subsumed in the larger political and economic environments and how they are also commercialised through the female body.

Furthermore, the study is important because it helps with the Namibia University and Science Technology's (NUST) goal of enhancing research capacity at the institution, through contributing specifically to the knowledge of literature in the department and faculty at large.

1.5 Delimitations of the study

This study only focused on two themes, death and pain in the three selected literary texts. Moreover, there are many novels that focus on the aforementioned themes but this study only selected *The Uncertainty of Hope* by Valerie Tagwira, *We Need New Names* by NoViolet Bulawayo and *Khwezi-The Remarkable Story of Fezekile Ntsukela Kuzwayo* by Redi Tlhabi. The selected works explore the themes of death and pain.

1.6 Definitions of terms used in the study

1.6.1 Politicising is defined as an activity or event which becomes political in character or is overly influenced by politics (Gbadegeshin, 2017).

1.6.2 Commercialising is to manage or exploit an organisation or activity in a way designed to make profit (Sutton, 2012).

1.6.3 Death is an action or fact of dying or being killed; the end of life of person or organism, or the state of being dead (Merriam-Webster, 2011).

1.6.4 Pain is defined as a localised or generalised unpleasant bodily sensation or complex of sensations that cause mild to severe physical discomfort and emotional distress. It typically results from bodily disorders such as injury or disease (Merriam-Webster, 2011).

1.6.5 Instability refers to the quality or state of being unstable, especially lack of emotional or mental stability (Merriam-Webster, 2011).

1.6.6 Survival techniques are skills that a person may use in order to sustain life in any type of natural environment or built environment (Merriam-Webster, 2011).

1.6.7 Trauma: Balaev (2008) defines trauma as a person's emotional response to an overwhelming event that disrupts previous ideas of an individual's sense of self and the standards by which one evaluates society.

1.6.8 Resilience: Ledesma (2014) defines resilience as the ability to bounce back from adversity, frustration and misfortune.

1.6.9 Operation Murambatsvina: An operation by the government of Zimbabwe which was translated to mean 'Operation Clean-up'. A more literal translation of "murambatsvina" is "getting rid of the filth" (Sokwanele Civic Action Group, 2015).

1.6.10 Rape refers to unlawful sexual activity and usually sexual intercourse carried out forcibly or under threat of injury against a person's will or with a person who is beneath a certain age or incapable of valid consent because of mental illness, mental deficiency, intoxication, unconsciousness, or deception (Merriam-Webster, 2011).

1.6.11 The 'Zuma Rape Case' is about the former president of South Africa who was charged with rape in the Johannesburg High Court in December 2005. The court dismissed the charges agreeing that the act was consensual.

1.7 Organisation of the study

This study consists of five chapters. Chapter one gives the introduction of this study; the orientation of the study; statement of the problem; significance of the study; limitations of the study; and definition of terms used in the study. Chapter two provides the literature review and theoretical framework. Chapter three gives the research methodology of the study. Chapter four presents the analysis of how death and pain are politicised and commercialised in the three selected texts and the discussion is elaborated following a summary of the novels. Lastly, Chapter five contains the conclusion and the recommendations of the study.

CHAPTER TWO

LITERATURE REVIEW AND RESEARCH GAP

2.1. Introduction

This chapter provides an overview of the literature that has been produced on the topic under research. The purpose of the literature review is to help researchers become familiar with the work that has already been conducted relating to the topic under study. A literature review is also important as it helps in erecting a study by gaining an understanding from existing studies in their selected text (Sibanga, 2019). The literature review is divided into themes or headings and subheadings, which helps in reviewing existing knowledge as well as providing the basis of this research. The chapter also pays attention to the research gap and the theoretical framework of this study.

2.2 Literature review

2.2.1 Understanding the concept of death

According to Lee and Vaughan (2008) 'Death' and 'Africa' are words which, unfortunately, seem often to be twinned together. In much Western media coverage, 'Africa' appears as a space of death: epidemic disease, famine, war and apparently 'irrational' violence dominates representations of the continent and give rise to agonized debates about how such images might be countered. Gire (2014) writes that the difficulty of having a unitary view of death or the death experience can be better appreciated when we realise that it is problematic to even define what we mean by death.

Therefore, it is imperative for the study that it clearly provides an understanding of the concept of death. To begin with Black (1977), defines death from the reflection of the everyday use of the word "death," and proffers that death can be defined as the absence of life in relation to the meaning of "life". Secondly, Black writes that death is the suspension or cessation of vital processes of the body, such as heartbeat and respiration. Similarly, Olson (n.d.), defines death as the opposite of life and that it is more precisely the end of life, which initially means that a thing dies when it ceases to be alive.

However, in an article on "how death imitates death" Gire (2014) writes that there is no complete agreement even within the medical definition as to what exactly constitutes death, or for that matter, precisely when death is ascertained to have occurred. Derrida (1993, as cited in Barry, 2011) has drawn attention to how mutable and fluid ideas of death are bound into different cultures and are variable and changing across time

and history. Derrida (1993, as cited in Barry, 2011) notes that death is a state of being that is neither fully social nor fully biological but exists in the fusion and interrelationship of the two.

In addition, Byock (2002) asserts that death is non-being, the essential nature of life entails activity, purpose, and making order from disorder. Death is the opposite of life. According to Byock, nonlife is the state of being inactive, and despite its stillness, death is chaos. Life generates its own meaning. In contrast, on its face, death appears devoid of meaning and value. Ekore and Lanre-Abass (2016) assert that death is a universal, natural, persistent, inescapable, unavoidable, and undeniable fact of life. This clearly entails that, where there is life there is death and for as long as we live “death” will always be a part of our lives as it is a natural transition from the visible to the invisible.

Nevertheless, Mason (2015) argues that the concept of death has no subjective meaning. Death and its concepts are absolutely empty. No picture comes to mind. The concept of death itself has a use for the living, while death itself has no use for anything. Death is a blank wall, the concept of death is absolutely without any object whatsoever. Even though death is a very present issue in our everyday lives, it is very tough to understand. Byock (2002) writes that attempting to understand “death” is inherently frustrating and can provoke considerable anxiety. Mason (2015) writes that there is no method for getting to know death better because death cannot be known at all.

Byock (2002) further asserts that it is obvious that the fact of death profoundly impacts our understanding and experience of meaning in life. Although it remains unknowable, death’s relationship to life is essential and as profound as the relationship of darkness to light. Death needs not illuminate life; it is sufficient for death to provide the background against which the light of life is seen. Gire (2014) adds that it is important to examine these cultural variations in conceptions of death and dying because they have significant implications on how people act in life, how they approach death, whether or not they fear death, and on their funeral and bereavement practices.

However, as much as we want to understand the issue of death, Prater (2001) writes that the subject of death is a taboo in our society. This situation contributes to the difficulties many have in accepting and coping with the death of a loved one, thereby impeding the process of grief and bereavement. When people refer to death as “passing away”, “moving on”, or “going to a better place”, they are disguising death through indirect language.

If there’s one thing humans have in common, it is death but it is, however, viewed and perceived differently. Okechi (2017) writes that although life is inevitably subject to termination and demise, there are still

differences in the way individuals and groups perceive the end of it. The differences in the perception of death by individuals and groups runs on different understandings of life itself such as life being seen from the religious perspective, cultural perspective as well as scientific perspective.

Gire (2014) asserts that two of the attributes that all humans share are the experiences of being born and the fact that everyone would eventually die. Although we are excited about discussions concerning birth, people in all cultures discuss death with extreme reluctance. However, even though we may use the same words to describe death, the actual meaning and conceptualisation of death differs widely across cultures. Moreover, Ayodeji (2013) states that different people hold distinct opinions on the subject of death depending on religious affiliations, ethnic background, and educational attainments among various other bases.

The differences in conceptions about death extend to what exactly happens when one is dead, however defined. Some religious and cultural traditions, such as Christians, according to Ayodeji (2013), believe that death puts an end to human existence on earth. Yet, the world's view of death is different from Christians' perception of the subject. It is generally believed by some people that death terminates the whole existence of a person. The notion is that there is no life after death and that death ends it all. But this view is not supported in the Christian faith. Christians hold that life continues after death. Death, to a Christian, is just the beginning of another existence either in heaven or hell. Death is seen as 'a kind of sleep' in that as the sleeper does not cease to exist while his/her body sleeps, so the dead person continues to exist despite his/her absence from the region in which those who remain can communicate with him/her, and as sleep is known to be temporary, so is the death of a person found to be.

Furthermore, Christians also see death as 'a return to the dust'. They claim that hard as it may seem for the carnal man, death is the dissolution of the body. Since Adam and Eve sinned, humans were deprived of the access to the 'tree of life' and hence being deprived of physical immortality. It is, therefore, the lot of human beings to return to the ground. Those who practise Hinduism, envision a circular pattern of life and death where a person is thought to die and is reborn with a new identity. This exit and re-entry into life can occur multiple times. This contrasts with the Christian view where death is believed to occur only once. However, Christians do not believe that everything ceases at death. The person sheds his or her bodily form but continues on in spirit where there are consequences, the faithful believers who kept the faith are rewarded with eternal joy in heaven, and sinners proceed to hell where there is endless pain and suffering (Ayodeji, 2013).

Buddhism followers believe that the dead and the living coexist, and the dead can influence the well-being of the living. If the dead (ancestral spirits) are properly propitiated, the likely outcome is a benevolent spirit that protects the interests of the living. If not accorded the appropriate treatment, the result is an unhappy spirit that may ignore the wellbeing of the living, thereby leading to misery (Gire, 2014).

Pentaris (2011) asserts that different cultures perceive death, dying, and bereavement in different ways, while different religions in the same culture influence those perceptions as well. However, death attitudes are different depending on the cultural background. In any cultural system, perceptions on death are based on certain philosophical presuppositions and worldviews. Tramonte (1996) also asserts that each culture has its own frame of reference for what it believes about death and how it deals with it.

Okechi (2017) further asserts that interpreting life scientifically may result in preparing for death based on the doctor's report and other scientific evidence, while those who see death from a religious perspective are more or less interested in the religious injunctions about death, those who are perceiving death from the cultural end of the pendulum consider other factors which can be responsible for someone's death. These factors include the enemies who use spiritual powers cause misfortune, the deities that can strike people if they offend the gods and other spiritually connected forces which can end human life. Most religions offer a framework to answer existential questions concerning death and dying.

On the same note, Lee and Vaughan (2008) assert that while 'Africa' often figures in the Western imaginary as a space of death, at the same time African societies are also frequently represented as being 'good' at dealing with death. Africans, have 'proper' funerals, not the shortened affairs so common in Europe and North America. Furthermore, they do not cut themselves off from their dead, but live in relation to the world of the dead, the world of the ancestors.

In Africa, the living and the dead together constitute the social world. This characterisation is not totally false, but the production of knowledge on death customs and beliefs in Africa has to be seen against the background of a perceived crisis in the 'Western' relationship to death. Lee and Vaughan write that in 'traditional' societies, death introduces forces of physical, spiritual and social rupture. In order to heal these ruptures and ensure the renewal and continuity of life, transitions must take place.

Irrespective of how death is defined and perceived, each culture has notions of how death ought to occur. Kellahear (1990) makes a distinction between an "acceptable death" and a "good death" for the person who

is dying. An acceptable death is said to be non-dramatic, disciplined, and with very little emotion. This is the atmosphere that seems to exist in structured settings such as hospitals in the West where most people die. On the other hand, a good death is said to be one that allows for social adjustments and personal preparation by the dying person and his or her family. A good death is one in which the dying person has accomplished most of what he or she set out to do and has made peace with others before dying.

Although most cultures view death as the beginning of a new life, most people fear death more than anything in this world. Gire (2014) notes that most humans would rather not contemplate on the idea of reaching the ultimate end of their journey on earth. Thus, the most common response to the thought of one's death, or the death of other loved ones, is fear. The awareness that death is inevitable and unpredictable can induce feelings of anxiety and terror whenever situations arise that remind them of their mortality.

People are scared of death because it evokes several fears such as pain and suffering, and post-mortem consequences. Death is the ultimate unknown and no one has survived it to tell others what happens afterwards and it is human nature to want to understand and make sense of the world. However, death can never be fully understood while we are all still alive. Thus, people are overwhelmed by fear of non-existence, fear of eternal punishment, and fear of loss of control. These fears are understandable given the fact that death is something that is out of the realm of human control (Kaguda, 2016)

Duran-Badilio et al (2020) observed that when people have less fear of their own death, the greater the quality of life in the physical dimension, the less fear of their own process of dying, the greater quality of life in the environmental dimension, and the greater the fear of death of others, the greater the quality of life in the social dimension. In relation to the fear of death and the process of dying, men were more afraid of the death of other people, and those without paid employment were more afraid of the death of others and of the process of dying.

Even though death is feared by many, the terror of it can influence humans in positive and negative ways. On the positive side, this viewpoint suggests that people who are afraid of dying tend to do whatever it takes to ensure that they stay alive. Staying alive contributes to the continuity and socialisation of the species because people so driven are more likely to want to have children and to raise them according to their society's acceptable standards. However, the same death anxiety can become a destructive force and could even result in both physical and mental problems (Gire, 2014).

2.2.2 The transformation of death and pain through politicisation and commercialisation

Politics can be defined as 'affairs of the state'. Politics is primarily about the acquisition and maintenance of power. Power is inherent in the relationships between individuals, groups, the state and a wide range of what are known as 'actors' in international politics. Justice has been upheld by most political theorists as a vitally important feature of a 'good' political system; so important, in fact, that justice has often been identified as the single most important objective of political activity. Revolutionaries often use 'justice' as a rallying cry to overthrow an 'unjust' political system (Harrison & Tony Boyd, 2003)

On that note, death has long been a central concern of social anthropological writing on African societies, and of the extensive literature on African belief systems. Until recently, however, little attention has been paid to the history of death practices in Africa in relation to demographic change, urbanisation, and the interventions of the colonial and postcolonial state and the availability of new technologies. Lee and Vaughan explore the ways in which these forces have contributed to re-inventions of practices and beliefs surrounding death which are both self-evidently 'modern' and yet also rooted in a much longer history (Lee & Vaughan, 2008).

Europeans in the Middle Ages (like 'primitive' people) accepted death as part of life, and by the twentieth century they were more likely to attempt to deny it. A combination of industrialisation, urbanisation and the rise of scientific medicine eventually produced a situation in which death became a private affair, and one drained of meaning. Against this picture of death being sanitised, medicalised and uneasily denied, African attitudes on death could be viewed with a degree of nostalgia.

In addition, Lee and Vaughan (2008) assert that African societies have found effective ways of managing the universal problems posed by death, but their ability to continue to do so have been called into question by some recent developments. Societies are saturated with death, particularly violent death, to such a degree that the work of mourning is now meaningless. Civil war, genocide and the 'banalisation' of violence in some parts of the continent produce situations in which the normal practices and processes of mourning become impossible.

There is an on-going profound shift in contemporary attitudes towards death. People learnt about death and dying through intimate, hands-on experiences. Indeed, the same was true for most people throughout the world until the mid-20th century. Rapid urbanisation in Africa and international migration have given rise to the use of new terminologies of death, seemingly far removed from the burial practices described by colonial anthropologists. A burgeoning African funeral industry has grown to address these new needs. African corpses

are now refrigerated and embalmed and captured on video camera. The funeral industry is big business, especially when allied to the insurance industry (Greece, 2013).

2.3 Literature Review related to the selected novels

2.3.1 Economic struggles in Zimbabwe after independence

Several Zimbabwean literary works depict struggles during the economic struggles in Zimbabwe after independence and most especially under 'Operation Murambatsvina'. The first two novels under study represent the death and pain amidst political instability, economic crisis, inflation, gender-based violence, HIV and AIDS and land struggles during the introduction of the 'Operation Murambatsvina' under the 'Mugabe rule' in Zimbabwe as depicted in *The Uncertainty of Hope* and *We Need New Names*.

In 2000, Zimbabwe endured profound political and economic crisis. Parliamentary elections held in 2000 and presidential elections in 2002 were marred by political disturbances and violence between the opposition and the ruling party. The Zimbabwe economy was in a state of prolonged crisis provoked by massive mismanagement and corruption as well as the devastating impact of the HIV and AIDS pandemic: 25 percent of adults aged 15-49 were HIV positive.

Hereafter, the government of Zimbabwe embarked on a controversial land reform programme which led to the forced displacement of thousands of farm owners and farm workers, and according to economic analysts, worsened the economy and helped create acute food shortages. The failure of the government to introduce effective policies that would benefit the poor has led to disillusionment in both the rural and urban areas. Harsh economic policies in recent years have led to an increase in informal urban settlements as people have been unable to access much needed but expensive housing in the formal sector. Increasing unemployment in the rural and urban areas declined which also led to an increase in the number of people operating in the informal business sector.

Over the past ten years, the huge demand for housing in cities such as Harare, and expensive city council rental rates, has led to the spread of unplanned (and thus illegal under national law) cottages behind legal dwellings, including small cottages and cabins in the poor high density urban areas of Zimbabwe. Instead of waiting years for the local city council to allocate accommodation to them, many of the urban poor built their own unplanned cabins and cottages behind legally recognised and approved dwellings. Many of those affected by the recent evictions were lodgers renting these small cabins behind main houses. In many cases, divorced and widowed women built and rented out cottages and cabins in the backyards of their houses to earn a living. Many residents of all these areas worked in the informal economic sector. They owned market stalls and sold

fruits, vegetables and other wares. Others owned small businesses such as salons and carpentry shops, Besada & Moyo (2008).

2.3.2 Operation Murambatsvina

The researcher found it necessary to highlight details about “*Operation Murambatsvina*” because Tagwira and Bulawayo’s novels mirror incidents during the economic turmoil specifically during the launch of the operation. Both Tagwira and Bulawayo write about the experiences of women against the background of Murambatsvina and the struggles women faced during the economic turmoil after independence.

On May 19, 2005, the Zimbabwean government launched an operation called ‘Operation Murambatsvina’. Madebwe et al. (2005) write that the official government translation for “Operation Murambatsvina” is “Operation Restore Order,” however, the word “Murambatsvina” literally means “clear the filth or dirt” in the Shona language. The police burnt, bulldozed and destroyed tens of thousands of properties around the country. The destructions resulted in the mass evictions of urban dwellers from housing structures and the closure of various informal sector businesses throughout the country.

The operation began with the police destruction of flea markets and informal trading shops in Harare. Thousands of informal market traders were arrested in the process. The police also beat people who offered resistance, or who did not demolish their houses quickly enough. The operation quickly moved onto high density suburbs and informal settlements in Harare and other cities around the country.

The criteria used to carry out the evictions were not only extremely broad but poorly defined. The government not only destroyed legal and illegal dwellings but failed to take into account the individual status of the dwellings. The evictions took place in all ten provinces of Zimbabwe, including the cities of Harare and Bulawayo. Districts and fifty towns and neighbourhoods were affected by the evictions and the mass forced evictions and demolition of houses and properties included houses demolitions. The mass forced evictions and demolition of houses and properties included houses built without a council permit such as unplanned houses built behind legal dwellings, houses built as part of informal settlements after residents were initially moved were settled there by the government houses built as part of housing cooperatives, sometimes on farms appropriated by the government, and legal houses and buildings where the owners had valid leases and planning permission. Flea market stalls and business structures for the informal sectors were also destroyed, and hundreds of licensed informal traders operating in the cities’ markets had their stalls destroyed by the government (Zimbabwe’s Operation Murambatsvina: The Tipping Point , 2005) This is dominant in *The Uncertainty of Hope* and *We Need New Names*.

The most devastating and immediate effect of this operation was the fact that hundreds of thousands of people were rendered homeless and left without any viable form of livelihood. Across the width and breadth of Zimbabwe, families slept under trees or on pavements, trying to protect small children, the elderly and the ill from winter weather and thieves, with no access to ablutions, and nowhere to cook or store food properly. Tiny babies, days old, and people on their deathbeds alike slept at the mercy of the elements. Bus stations were filled with the overflowing of families sitting hopelessly next to furniture and building materials salvaged from the onslaught, waiting in vain for buses prepared to carry the loads to rural areas (Sokwanele report, 2005)

Madebwe et al. (2005) assert that the official viewpoint of the government was that demolitions and evictions were necessary in order to rid urban areas of criminals, illegal immigrants, illegal foreign currency dealers and unsafe structures. The government's action was considered insensitive and it received widespread condemnation both locally and internationally on a scale large enough to warrant independent investigations of Operation Murambatsvina by the United Nations Secretary General.

The operation affected various people in Zimbabwe by that time. The pain and suffering inflicted on the people of Zimbabwe, of which the majority are poor by fellow Zimbabweans, has left them traumatised, and it has perpetuated hatred within communities and has actually furthered economic collapse (Shale, 2006).

In addition, Slaughter (2005) asserts that thousands of people were forced to be homeless, with no shelter under Zimbabwean winter temperatures which can fall to 0 degrees Celsius. Young children, the sick and the elderly suffered the most. Pregnant women and new born babies had been turned out of their homes. People died after spending two weeks sleeping in the open. Children died after being crushed to death by falling rubble during attempted forced removals by the police.

Operation Murambatsvina affected women health wise more than men, and it was inhumane, illegal and unethical. The general populace of Zimbabwe was severely affected, but it was the women and children, who formed the majority of people infected with HIV and AIDS, who were left most exposed. The disruption of children's social surroundings meant a disruption of schooling and institutionalised learning children. In addition, Benyera and Nyere (2015) argue that the operation perpetuated their marginalisation and victimisation, including the continued discrimination against women in particular. Victims of the operation

were repeatedly instructed to go back to their rural areas. Following the evictions, thousands of people, more than 100,000 according to the UN, were left with no alternative but to move to the rural areas, often with traumatic consequences since these areas offer few employment opportunities and suffer severe food shortages. There had also been a reduction in the delivery of social services in the areas of health and education. (Human Rights Watch report, 2005)

An analysis by Makamani, (2014) found that the Operation Murambatsvina also violated not only the rights and dignity of victims including those infected with HIV and AIDS, but also the National Policy on HIV and AIDS for Zimbabwe of 1999. Operation Murambatsvina resulted in victims losing their dwellings, community support, sources of medication and treatment, counselling services, networks for psycho-social support and community home based care projects, which were the pinnacles of the National Policy on HIV and AIDS for Zimbabwe of 1999. Many suffering from HIV and AIDS were forced to give up treatment and they were certain to die as a result. Makamani's study further found that the planning and implementation of the operation was therefore flawed. It rendered victims homeless and vulnerable and the fact that the operation negatively affected people living with HIV and AIDS betrayed inadequacies in the Zimbabwean HIV and AIDS intervention model.

Therefore, the texts *The Uncertainty of Hope* and *We Need New Names* both give a highlights on the ignored dimensions of women experience in the general context of a country facing serious political, economic and social challenges.

2.3.3 The Zuma Rape Case

The researcher found it relevant to discuss the "Zuma Rape Case." In May 2006, the Johannesburg High Court found Jacob Zuma not guilty of the rape of Fezekile Ntsukela Kuzwayo, better known as Kwezi. Mathivha (2005) writes that an alleged rape case was opened on the 6 December 2005, against the Deputy President of South Africa, and these alleged charges were laid by a family friend, known to the public as Kwezi, in protection for her identity. The daughter of one of Zuma's comrades in exile alleged that whilst on an overnight visit to Zuma's residence, Zuma had entered the room she was sleeping and had sexual intercourse with her despite her clear refusal of his advances on two occasions. Zuma claimed that, the sexual intercourse was consensual, with Kwezi giving no verbal or physical indication of non-consent.

Robins (2006) writes that, the Zuma Rape Case is recorded in history as one that attracted attention on a scale seldom witnessed in a criminal case in the post-1994 dispensation. It sparked unprecedented interest among lawyers, politicians, governmental and non-governmental organisations and the general public, both nationally and internationally. The Zuma trial and its aftermath included vibrant public debates about sexual rights, morality, religion, culture and political leadership.

This trial created an unknown interest among the public at large and received enormous media coverage, printed as well as electronic. It reflected on the rise of sexual rights and sexual politics in one of the newest democracies, South Africa. The trial framed sexual politics in South Africa within the context of public discourses on sex, masculinity and HIV and AIDS. Whereas race and class dominated oppositional politics during the apartheid era, sexual and gender rights now compete for space in the post-apartheid public sphere. This sexual politics was not simply the background to the “real” politics of the leadership succession battle between pro-Mbeki and pro-Zuma factions. The rise of sexual politics after apartheid, has largely been due to the politicisation of sexuality and masculinity in response to HIV and AIDS.

The rape trial of former Deputy President Jacob Zuma provided the perfect setting for the staging of an extraordinary national drama about sex, gender, morality and political leadership in the new South Africa. Zuma was ultimately acquitted and the rape accuser was portrayed by Justice Willem van der Merwe as a manipulative seductress, a pathological liar and a serial rape accuser.

2.4. Previous studies done on the selected novel

The researcher felt it was imperative to review earlier literary studies on the three selected texts, *The Uncertainty of Hope*, *We Need New Names* and *Kwezi: The Remarkable Story of Fezekile Ntsukela Kuzwayo*. This permitted the researcher to establish the gap in literature as well as reduce repetition. Hence, this subsection looks at the three selected texts separately, starting with *The Uncertainty of Hope*, followed by *We Need New Names* and then *Kwezi: The Remarkable Story of Fezekile Ntsukela Kuzwayo*.

2.4.1 Earlier studies on *The Uncertainty of Hope*

There is little research done on literary works related to politicising and commercialising death and pain in relation to the selected novels. However, some researchers have analysed the novel *The Uncertainty of Hope*. There are various studies done on *The Uncertainty of Hope*. Cloete and Mlambo (2014) applied the critical lenses of trauma and resilience. These two theories were applied as a method of interpreting the challenges, realities and hopes encountered by 21st century African countries and its people. The paper argued that a literary theory has to address itself to the issues and concerns raised in literature and that through balancing the traumatic truths of life and how ordinary people resiliently face these trials that African literature can justly reflect. The research found that the novel captures the various forms of trauma endured by the characters in crisis-hit Zimbabwe. Furthermore, the research also demonstrated the resilience of characters' and their actions in justifying the traumatic experiences they face.

Chitando (2015) explored how Valerie Tagwira has portrayed women and survival in *The Uncertainty Hope*. The study claims that the novel catalogues the challenges women face in society, and shows how these women overcome them. The study revealed that, the uncertainty about the future of Zimbabweans is evident as most of the characters seem to hover between uncertainty and hope. Those who have been affected by Operation Murambatsvina pin their hope on the promise of a house in the distant future, under Operation Garikai (good living). In addition, the study also reveals that Tagwira moralises the challenges people face, without quite addressing grassroot fundamentals, and while Tagwira's characters continue to find hope in a world of uncertainty, drastic changes still have to take place in order for the lives of ordinary people to improve. Moreover, in *The Uncertainty of Hope*, Tagwira represents her female characters in a more empowering way. She shows how they seek to overcome major challenges to ensure that their families survive the challenges.

On the other hand, Mlambo (2013) employed the resilience theory, trauma theory and the chronotope theory to explore literary representation of survival and coping strategies during times of socio-political and economic crisis as presented in *The Uncertainty of Hope*. The main purpose of the study was to investigate how fiction succeeds to capture several innovative and resilient ways used by the people inhabiting the city during tempestuous and trying times, and how they manage to live with hope and positivity. Mlambo's study revealed that human agency is ubiquitous and that Zimbabwean ordinary people are able to innovatively face their challenges with varied measures of success. The characters courageously and resiliently reconstruct the city space to make it a liveable place of their own. The utilisation of city spaces for urban informalities helps the characters to negotiate space and thereby survive. Furthermore, the study revealed that in order to survive and adapt to new situations, the characters in the novel reflect what was really happening during the crisis,

had to resiliently change their cultural identities and transform into protean beings. Additionally, the study revealed that one way of negotiating crisis times is through migration and that the women characters as presented through the fiction are better able to cope with dystopian and crisis times than their male counterparts.

On a different angle, informed by the trauma and post-colonial theories Liswaniso (2016) explores how Tagwira presents political violence, and critically analysed the causes, manifestations and effects of political violence as reflected in the novels written in the post independent states. The study also aimed to analyse if the political violence which the African states fought against the colonial rule completely disappeared after the gaining of independence. However, the analysis revealed that the political violence that existed before independence never disappeared as the political leaders inherited the ruling system of the pre-political leaders and that political violence is still prevalent in some of the post independent states.

2.4.2 Earlier studies on *We Need New Names*

There is a large sum of literary works done on *We Need New Names*. Ngom (2020) utilising the postcolonial framework aimed to analyse the travails associated with the migratory experience. The study also aimed to establish the theoretical section on the significance of home and homeland to a person's identity in order to better highlight the heart-rending thought process involved in the call to migrate for economically or politically-based reasons. The toll that goes with the territory of the migratory experience bears testimony as its diverse scars can be life.

According to Ngom, *We Need New Names* falls into the category of a literary genre known as "migrant literature", whose distinctive feature is the unfolding of the harrowing experience of migration. The study discloses that the migrant subject goes through the gamut of acute emotional trauma born out of the disillusionment that more often than not attends the utopian quest for a better life overseas. A common feature of many migrants and migrant cultures is ambivalence. Ambivalence towards the past and the present as to whether things were better "then" or "now". Ambivalence towards the future, whether to retain a "myth of return" or as it turns out, from a post-colonial vantage point, migration is a by-product of both colonial actualities and, perhaps more significantly, post-independence African leadership failure.

The study further concludes that, *We Need New Names* is a depiction of the human toll of migratory experience. It serves as a warning tale on the strange act of migration. Through the lead character's moral and physical struggles, NoViolet Bulawayo focuses on the universality of poverty as well as suffering. The enactment of migration may stop painful misery but it is not a complete remedy. The troubled's quest for a

better life abroad results more often than not in sheer disillusionment. The world that is being indicted and rejected in *We Need New Names* is that of post-colonial African leaders whose gross betrayal of the ideals of independence is the main driver of the continuous instability of movements of young people from Africa to the West, as well the ideology of racism and xenophobia.

Mavezere (2014) explores how NoViolet Bulawayo's *We Need New Names* depicts the search for utopia, in relation to migration. The researcher uses the post colonial theory to explain Darling's consciousness in postcolonial Zimbabwe, which she portrays as a degenerate utopia. The study argues that the search for utopia is preceded by the denial of reality and that disillusionment is an inevitable phase in the search for utopia. The study also argues that there is no place like home and it further concludes that the search for utopia is the alternative way of escaping reality and that humans are bound to suffer disillusionment in their search for a better place. Lastly, the utopian search for home is futile because everywhere where people live there is misery, which further means that as long as there is suffering utopia cannot be achieved.

In another study, Moji (2015) through narrative strategies that privilege semantic and cognitive dissonance, writes that *We Need New Names* foregrounds the (dis)location of being displaced from one social matrix to another but paradoxically trapped in the movement or 'in translation'. The study argues against reading Darling's journey from Zimbabwean shanty dweller to illegal immigrant in America as a linear progression from an original (located) to a translated (dislocated) subjectivity. The study further argues that the novel goes beyond the idea of 'transparent translation' a visible layering of a translated subjectivity over a discrete original subjectivity by privileging their inter-permeability. The study claims that semantic and cognitive dissonance are read as textual markers of the psychic (dis)location experienced by displaced subjects hence, the study concludes that the analysis of Darling's childhood and adolescent subjectivities leads to the conclusion that the novel's theme of (re)naming as a call for a new hermeneutic code through which translational subjectivities can be understood.

On a different note, a review by Muganiwa (2013) discloses that the novel *We Need New Names* is a must read for all Zimbabweans especially on the issue of the diaspora. The concerns it raises are very contemporary in the same vein as other contemporary Zimbabwean writers in English such as Christopher Mlalazi, Tendai Huchu, Pettinah Gappah, Valerie Tagwira, Ivor Hartman and Brian Chikwava. Muganiwa (2013) writes that, the novel is, therefore, a critique of moving to the diaspora as a solution to challenges in one's country. Undoubtedly, all Zimbabweans suffer as a result of the situation in their country though the form of suffering differs, physical versus mental breakdown. The reviewer further asserts that the novel is interesting in the way

that language is handled and does aptly capture the pain and experiences of a turbulent time during the events of *Operation Murambatsvina* in 2005.

Vilasini (2016) attempted to explore the development of migrant literature in an era of digital communication as the latest developments in communication technology have certainly damaged patterns of content creation and distribution. The analysis aimed to identify new patterns in migrant identity and to see how they are affected by technology use, to see whether these patterns correspond to the emergence of an Afropolitan identity and to analyse how digital media communication shapes a migrant's relationship to homeland and language.

The researcher writes that Bulawayo's *We Need New Names*, appears to fit into the older style of the traditional migrant trauma narrative, and it also falls into the dominion of the digital migrant novel by moving past traditional narratives of trauma and displacement, and focusing instead on transnational spaces that challenge the roles expected to be played by those from one or the other country. The writer writes that the Internet and digital technology involve a coming together, an ease of access or at least the possibility of it. Hence, the meeting of these two opposing forces has led significant changes in migrant experiences and identity, something that is reflected in the literature from the last decade or so.

However, the study reveals that the novel is part of a growing body where the interplay between migration and technology is an important theme. It shows how technological innovation has blurred national boundaries, allowing for the creation of transnational online communities. New forms of cosmopolitanism and Afropolitanism have developed, as identities have become more fluid and more hybrid. These identities have challenged traditional roles based on geography and colonial history. In addition, migrants who have left their country of origin have found new ways, through online access, to feel connected to their homes and pasts, and those rooted in the land of their birth have found new avenues to look outwards and see themselves as members of a larger community.

2.4.3 Earlier studies on *Kwezi: The Remarkable Story of Fezekile Ntsukela Kuzwayo*

Kwezi: The Remarkable Story of Fezekile Ntsukela Kuzwayo was published in 2017, and there is meagre research done on the text. However, Vilakazi and Ulin (2020) analysed the novel with regards to intermediating politics through subjectivity. The study argues that literary journalism welds large and complex world phenomena that are not always readily understandable to people such as war, large scale migration, climate change and others through the narrator's subjective experience. The researchers claim that the novel

demonstrates the capacity of literary journalism to give readers a nuanced insight into South African politics, and Jacob Zuma's presidency.

The study argues that this work of literary journalism has the ability to reconstruct the problematic narratives that surrounded Fezekile during the time of the trial. *Kwezi* is written with the intention of giving the reader information within one body of work of South African politics and endeavors, not only to explain what is happening, but helps the reader to understand why something is happening - reporting in conjunction with storytelling.

The study concluded that through the story of one woman, South Africa was able to see itself in a different light, that is the power of literary journalism. A single book is able to remind a country of how far it has come from apartheid, but how little progress it has made for its female citizens. *Khwezi* is able to achieve that by having its reader in mind with an aim to leave the reader more informed about, not just Fezekile, but the country's politics in a way that recognizes the reader as a human being who connects to people and their stories.

On a different note, in a review Davis (2017) writes that Tlhabi's book sets out to reclaim the power, and the narrative, of a young woman at risk of being erased by politics and history. Davis asserts that it is not Tlhabi's purpose to rehash the disputed events, or even dwell in great detail on the 2006 rape trial but *Khwezi* is about restoring to Kuzwayo what was taken from her over a decade ago: her name, her identity, and her life.

The novel is kind of the rebirth of *Kwezi* into public life, to be named and acknowledged fully in public in a way that she had rejected since the trial and its terrible aftermath but that was not it. However, *Khwezi* does not glorify Kuzwayo, or make a victim or hero of her. Tlhabi writes openly of a woman who could be maddeningly flighty, unsure of what she wanted and prone to wasteful opportunities. In addition, Kuzwayo's life also provides an opportunity for a wider view about the effects of the struggle on families and relationships in particular. The reviewer further adds that Fezekile Kuzwayo represented something much larger than the life of a young woman. Even though Tlhabi writes that what happened to Fezekile Kuzwayo should be a source of national shame, telling Kuzwayo's story, and in considering the meaning of her life, Tlhabi has succeeded in restoring to Kuzwayo what was taken from her: her dignity, her voice and her name.

In another review, Hassim (2017) writes that the woman who accused Zuma of rape as the ANC she loved stayed largely silent, is now given a voice. The novel according to Hassim, is an unsparing account of a society that allowed a prominent man to get away with acts of violence; of a criminal and justice system that was broken for the vast majority of those who were sexually abused, raped and tortured; and of a political system

that had lost its compass. Hassim (2017) further adds that the author was highly qualified to write the book, as a survivor herself and as one of the path-breaking group of activists who had begun the movement to end violence against women. The review concludes that she had given a voice to their concerns and she had released a collective cry from the gut.

2.5 The presentation of survival techniques in literature

Everyone goes through hard times, but not every person deals with these periods of time in the same way. When death occurs, optimistic people mourn and grieve, but in a different manner than that of which pessimistic people grieve. Optimistic people view death as content more often than those who do not consider themselves optimistic. Cloete and Mlambo (2014) write that most African literature depicts challenges experienced by different characters in their everyday lives. Characters adapt to different survival techniques as they resiliently face these challenges that texts try to reflect. Many authors manage to show how characters are capable of coping with tragedies by adopting resilient techniques.

Resilience is explained as a dynamic process wherein individuals display positive adaptation despite experiences of significant adversity or trauma. This term does not represent a personality trait or an attribute of the individual – rather, it is a two-dimensional construct that implies exposure to adversity and the manifestation of positive adjustment outcomes (Luthar et al., 2000; Cloete & Mlambo, 2014).

Ledesma (2014) defines resilience as the ability to bounce back from adversity, frustration and misfortune and it is essential for the effective leader. Literature demonstrates that there is a direct relationship between the stress of the leader's job and their ability to maintain resilience in the face of prolonged contact with adversity.

According to Mlambo (2014), resilience emphasises the strengths that the people have, rather than their vulnerability, through exploring the coping strategies that they exhibit instead of their vulnerability, but through exploring the coping strategies that they exhibit. Muganiwa (2013) explains that some of the central messages in African novels are hope, determination, positivity and living a purposeful life inspired by resilience. In addition, Chitando (2016) writes that any literary texts focus on social commentary about the challenges faced by the girl child and their resilience,

O'Leary (as cited in Cloete & Mlambo, 2014) observes that survival, recovery and thriving are concepts associated with resilience and describe the stage at which a person may be during or after facing adversity.

The concept of “thriving” refers to a person’s ability to go beyond his or her original level of functioning and to grow and function despite repeated exposure to stressful experiences.

Literature suggests several variables that characterise resilience and thriving: positive self-esteem, hardiness, strong coping skills, a sense of coherence, self-efficacy, optimism, strong social resources, adaptability, risk-taking, low fear of failure, determination, perseverance and a high tolerance of uncertainty (Ledesma, 2014)

Literature on thriving suggests that people will respond to thriving in three different ways when confronted by a challenge: they may survive the incident, recover from the incident, and thrive as a result of enduring the hardship (Nishikawa, as cited in Ledesma, 2014). As a result, survivors continue to function although it may be in a weakened state. Recovery indicates a return to the baseline, where individuals return to their previous level of functioning.

2.6 Research gaps

Numerous studies have been done on the analyses and interpretations of the text *The Uncertainty of Hope* and these include the study by Cloete and Mlambo (2014) who applied the critical lenses of trauma and resilience to interpret the challenges, realities and hopes encountered by 21st century African countries and its people. In addition, Chitando (2015) highlights how Valerie Tagwira has portrayed women and survival in *The Uncertainty Hope*. On the other hand, Mlambo (2013) employed the resilience theory, trauma theory and the Chrono-tope theory to explore literary representation of survival and coping strategies during times of socio-political and economic crisis as presented in the novel. Then Liswaniso (2016), informed by the trauma and post-colonial theories focused on how Tagwira presents political violence, and critically analysed the causes, manifestations and effects of political violence as reflected in the novels written in the post independent states. Though scholars such as Cloete, Mlambo, Chitando, and Liswaniso have utilised the trauma, resilience and post-colonial theories, none of them have focused on how death and pain are politicised and commercialised in *The Uncertainty of Hope*, thus leaving a gap for this study.

Secondly, *We Need New Names* is presented by Ngom (2020) utilising the postcolonial framework to analyse the travails associated with the migratory experience and to establish the theoretical section on the significance of home and homeland to a person’s identity in order to better highlight the heart-rending thought process involved in the call to migrate for economically or politically-based reasons. Mavezere (2014) explored how NoViolet Bulawayo depicts the search for utopia, in relation to migration by using the post-colonial theory to explain the main character’s consciousness in postcolonial Zimbabwe, which she portrays as a degenerate utopia. In addition, Moji (2015) examined narrative strategies that privilege semantic and

cognitive dissonances who further writes that *We Need New Names* foregrounds the (dis)location of being displaced from one social matrix to another but paradoxically trapped in the movement or in translation. Furthermore, Muganiwa (2013) reviewed the novel through the eyes of Diaspora. Vilasini (2016) explored the development of migrant literature in an era of digital communication as the latest developments in communication technology have certainly damaged patterns of content creation and distribution. It appears that only Mavezere has attempted to utilise the post-colonial theory but none of the scholars have attempted to analyse *We Need New Names* through politicising and commercialising death and pain perspective.

Lastly, examining *Kwezi: The Remarkable Story of Fezekile Ntsukela Kuzwayo*, Vilakazi and Ulin (2020) analysed the novel by intermediating politics through subjectivity, which argued that literary journalism welds large and complex world phenomena that are not always readily understandable to people such as war, large scale migration, climate change and others with the reader through the narrator's subject experience. However, Davis (2017) and Hassim (2017) have both reviewed the novel but none of the scholars discussed above has considered the exploration of trauma, resilience and post-colonial issues in this novel, thus, opening a space for this study. Looking at the reviewed literature so far, it appears that no study has yet attempted to analyse trauma, resilience and the post-colonial theories through politicising and commercialising death and pain in the three novels at once, hence the need for the present study which sought to close this gap.

2.7 Theoretical framework

The study used the trauma and resilience theories as the literary lenses. Balaev (2008) defines trauma as a person's emotional response to an overwhelming event that disrupts previous ideas of an individual's sense of self and the standards by which one evaluates society. The term 'trauma' originates from a Greek word, meaning "wound" and this term can be interpreted in the context of both physical and psychic wounding. Liswaniso (2016) also asserts that trauma takes place differently in different victims because an event that may traumatise one person may not traumatise the other. This explanation means that some people may spend the rest of their lives traumatised by an event that took place many years ago, whereas others are resilient and recover instantly.

According to Rodi-Risberg (as cited in Cloete & Mlambo, 2014), trauma is a phenomenon that is too shocking to be fully registered upon occurrence. It is only experienced later in life, sometimes long after an event has occurred. The trauma theory is an established critical category of literary studies, which is influenced by psychoanalytic discourse and literary practice by sources of psychoanalytic literary criticism. These characteristics of the theory mean that the theory is applicable to this study because the study analyses literary

studies, further prescriptively suggesting ways of collecting and analysing data, and guiding the methodology of the study.

Literature opens a window on traumatic experience because it teaches readers to listen to what can be told only in indirect and surprising ways. Sociology, film and political activism can also provide new ways of thinking about and responding to the experience of trauma. It is for this reason that the study explored literary texts to provide evidence of experiences into the themes of death and pain.

In addition, Nandenga (2019) complements that the concept of memory and emphasises the need to recreate or abreact through a narrative recall of the experience. The recollection of trauma is always an estimated account of the past, since traumatic experiences preclude knowledge, and, hence, representation. Hence, the trauma theory was used to analyse how death and pain are politicised and commercialised in the selected texts. Hence, the trauma theory is relevant to this study, as it assists to explore how death and pain is politicised and in *The Uncertainty of Hope, We Need New Names* and *Kwezi: The Remarkable Story of Fezekile Ntsukela Kuzwayo*.

Another significant theoretical term that was used in the study is resilience, a theory concerned with clarifying the strengths that people have within them, which enables them to rise above adversity. Resilience is the capacity for strategically absorbing disturbance and challenges, and for coping with the complex uncertainties in life to survive and move beyond survival (Mlambo, 2013). Moreover, Greene et al. (2002) explain that resilience originates from a Latin word, which refers to the pliant or elastic quality of a substance. While, Masten (2005) defines resilience as a class of phenomena, characterised by good outcomes despite serious threats to adaptation of development, identifying the term as the ability to bounce back from adversity, frustration and misfortune.

In addition, resilience is explained as a dynamic process wherein individuals display positive adaptation despite experiences of significant adversity or trauma. This term, however, does not represent a personality trait or an attribute of the individual, rather it is a two-dimensional construct that implies exposure to adversity and the manifestation of positive adjustment outcomes (Lothar et al., 2000; Cloete & Mlambo, 2014).

Furthermore, Ledesma (2014) defines resilience as the ability to bounce back from adversity, frustration and misfortune and it is essential for the effective leader. Literature demonstrates that there is a direct relationship between the stress of the leader's job and their ability to maintain resilience in the face of prolonged contact with adversity. According to Mlambo (2014), resilience emphasises the strengths that the people have, rather than their vulnerability, through exploring the coping strategies that they exhibit.

Therefore, the present study demonstrates how the trauma theory and resilience theory can be used to analyse literary texts, and to explain the realities of everyday lives in Africa. The trauma theory was used to analyse how death and pain is politicised and commercialised in the selected texts. It is worth noting that traumatic experiences such as death cause an emotional breakdown and for people to step out of this breakdown, they need to be resilient thus the need for the resilience theory to be used along the trauma theory. Analysing literary texts through the lens of the resilience theory means focusing on people's resilient methods and their ability to withstand adversity even in the worst of situations, such as those presented in the three selected novels. It is for this reason that the resilience theory was used to explore how characterisation was used to present survival techniques in the selected texts. It is, therefore, evident that there is a correlation between trauma and resilience. People often try to bounce back after experiencing a horrifying event and for some, these memories keep haunting them.

2.8 Chapter summary

This chapter was mainly a review of the relevant literature that was directed by the research objectives of this study. The chapter also established the gap in the reviewed literature. Furthermore, this chapter outlines the theoretical framework of the study. The next chapter focuses on the methods that were used in carrying out this research.

CHAPTER THREE RESEARCH METHODOLOGY

3.1 Introduction

Research methodology is a collective term for the structured process of conducting research, seeking to inform the purpose of the study, type of data collected and the method that has been adopted, as well as why a particular technique of data analysis has been used (Goundar, 2012). This chapter provides an overview of the research methodology and the research objectives that were used in the study. The chapter also discusses the research design, sample and sampling technique. The chapter further outlines the population of the study as well as the data collection and analysis procedures.

3.2 Research design

Akhtar (2016) defines a research design as the structure of research. It is the glue that holds all of the elements of a study together and a plan of the proposed research work. The research employed a qualitative research approach which examined how death and pain are politicised and commercialised in *The Uncertainty of Hope*, *We Need New Names* and *Kwezi-The Remarkable story of Fezekile Ntsukela Kuzwayo*. According to Crossman (2017), qualitative research is a type of social science research that collects and works with non-numerical data and that aims to interpret meaning from these data that help us understand social life through the study of targeted populations or places. As this was a literary based study, no field work was carried out. Nonetheless, literary analysis of the three selected texts was conducted through an examination of other resources relevant to the study. This was authenticated by several case studies from the African context that provided relevance to the research. Hence, qualitative research was suitable for this study because it is flexible, appropriate and efficient (Hamukwaya, 2016). Moreover, the qualitative approach was chosen for this study because it minimises bias and maximises the reliability of data (Kothari, 2004).

3.3 Research procedure

The researcher did an intensive and comprehensive reading of the selected texts utilising the trauma and resilience theories as literary lenses, while making notes of the relevant themes relating to the themes of commercialising death and pain; politicising death and pain, and how characterisation is used to present survival techniques to collect primary data. However, emerging themes such as those from the theories and those that emerged from analysing the novels were also be accommodated. This resulted in some findings and judgements which were then categorised and presented in narrative form. This was done in order to enable qualitative data, providing a detailed analysis of the novels and, therefore, ensuring quality research.

The researcher also reflected on the relevant secondary sources in the form of books, articles and relevant media, which is mainly the reviewed literature in supplementing the analysis of the selected novels. Hamukwaya (2016) states that secondary data are an effective manner for researchers to substantiate their primary data.

3.4 Data analysis

As previously mentioned, the study is qualitative, which means that it required to be organised, accounted for and explained or justified (Cohen et al., 2007). This means that themes and categories are necessary in the presentation of qualitative data. The study employed the desktop research, through using content analysis to analyse *The Uncertainty of Hope* by Valerie Tagwira, *We Need New Names* by NoViolet Bulawayo, and *Kwezi-The Remarkable story of Fezekile Ntsukela Kuzwayo* by Redi Tlhabi, in the interpretation and representation of the main themes for the data analysis which was; commercialisation of death and pain, politicisation of death and pain, and how characterisation is used to present survival techniques. Content analysis according to Elo and Kyngäs (2008) allows the researcher to test theoretical concerns to enhance the understanding of the data. In addition, Krippendorff (1980) writes that, content analysis is a research method which permits the researcher to make replicable and valid ideas from data to their context, with the aim of giving new insights, knowledge, practical guidance to action and a representation of facts. Therefore, this study was outlined by the trauma and resilience literary theory.

Data were, therefore, classified according to themes from the objectives of the study and the emerging themes from the analysis of the data, the theory and those from secondary data. Lastly, the findings that were obtained from the analysis and interpretations then resulted in the construction of the discussions and the conclusions.

3.4 Ethical consideration

The Namibia University of Science and Technology's research rules require a researcher to adhere to ethical issues, hence the researcher was dedicated to valuing the work of the texts to be analysed and treated it with the highest care and honesty. One of the most significant importance in every research are ethical issues, thus it was the role of the researcher to meet the ethical requirements for this research. Firstly, an ethical clearance certificate was obtained from the unit of research and publications at NUST before the study commenced.

Therefore, the researcher ensured that all academic integrity and principles were applied throughout the collection and analysis of data. This means that all sources of information were acknowledged by correctly

using APA referencing in-text and compiling a reference list to avoid plagiarism. Moreover, the collected data was used for the purpose of this study only.

3.5 Chapter summary

This chapter has elaborated on the research design that the study employed. The study adopted a qualitative desk top analysis study in analysing the novels selected for the study. The procedure of the study was content analysis and data analysis was conducted using the trauma and resilience theory. The ethical considerations of the study were observed by acknowledging all sources that were consulted and used in the study.

CHAPTER FOUR

ANALYSIS AND DISCUSSION

4.1 Introduction

This chapter focuses mostly on the analysis and discussion of the three selected texts *The Uncertainty of Hope* (2006), *We Need New Names* and *Kwezi- The Remarkable Story of Fezekile Ntsukela Kuzwayo* (2017) The study conducted a trauma and resilience reading of the selected black African female writers' novels. This chapter provides a synopsis of each novel followed by the analysis and discussion based on the objectives of the study.

The objectives of the study are to:

- Analyse the importance of the three selected texts through the politicisation of death and pain;
- Examine how death and pain are commercialised in the three selected texts; and
- Explore survival techniques used by the characters in the three selected novels.

4.2 Synopsis of each of the three selected texts

4.2.1 *The Uncertainty of Hope*

The Uncertainty of Hope is a novel by Valerie Tagwira. Valerie Tagwira is a Zimbabwean writer who is a specialist obstetrician-gynaecologist by profession. Her novel *The Uncertainty of Hope*, published in 2006 by Weaver Press, won the 2008 National Arts Merit Awards (NAMA).

The novel is set in the densely populated suburb of Mbare, Harare. It explores the complex lives of Onai Moyo, a market woman and mother of three children, and her best friend Katy Nguni who is a vendor and black-market currency dealer. Onai Moyo is married to Gari, an abusive, irresponsible and immoral drunk who is later retrenched from his job and finally dies of HIV and AIDS related illness. Whilst Katy is married to John a cross-border truck driver and a very supportive man, a complete opposite of Gari. Tagwira presents a society's uncertainty of hope that is very high, as most of the people fail to fend for their families and do not even know what the next day has in store for them. Hence, Tagwira highlights the challenges that these underprivileged women face in their day-to day lives and the obstacles that they encounter in trying to make life better for their families.

In addition, the novel gives insights into the challenges faced by wide cross section of Zimbabwe, where life expectancy has dropped to 37, and where people survive by their intelligence, their labour and friendship. It

is a celebration of urban sisterhood and unshakable relationships that endure the deprivations of harsh, life-negating policies such as 'Operation Murambatsvina, the government's urban clearance program, which created over half a million internally displaced people and destroyed the livelihoods of many. Moreover, characters suffer from domestic violence, poverty and homelessness and the vulnerability to HIV and AIDS.

4.2.2 *We Need New Names*

We Need New Names is a novel written by NoViolet Bulawayo. The text highlights the lives of a group of impoverished Zimbabwean children living in a Zimbabwean shantytown, ironically called Paradise. Darling and her friends spend their days stealing guavas and playing games, while grasping at memories of life before and dreaming of escape- characters fleeing from poverty in search for better lives in other countries, a dream that one day comes true for Darling who is able to migrate to the USA.

Darling provides an account of their luxurious lives before their homes were destroyed by paramilitary policemen, before the schools closed and before their fathers left for dangerous jobs abroad. Hence, Bulawayo depicts challenges experienced by characters during the socio-economic and political instability of Zimbabwe and during the carrying out of 'Operation Murambatsvina.' The text dwells on themes such as religion, politics, friendship, migration, social class, themes of loss, identity, struggle, sacrifice, violence, politics, incest/rape, murder, suicide, AIDS, and displacement.

Darling discovers that, her America is a complete opposite from what she imagined and the new life brings with it dangers of its own. She soon finds that it is not the America of her dreams.

4.2.3 *Kwezi: The Remarkable Story of Fezekile Ntsukela Kuzwayo*

Khwezi – The Remarkable Story of Fezekile Ntsukela Kuzwayo (2017) is a book written by Redi Tlhabi, a journalist and radio presenter from South Africa.

Kwezi is a remarkable story about Fezekile Ntsukela Kuzwayo, a woman who laid a charge of rape against former South African president Jacob Zuma. Former South African President Jacob Zuma's rape trial began in March 2006. In May 2006 he was and controversially found 'not guilty' in the Johannesburg High Court on the rape of Fezekile Ntsukela Kuzwayo who was better known as Kwezi, a name she took up during the trial to protect her identity, resulting from numerous intimidations and abuses. Kwezi was forced to flee from her own country, after encountering threats from Zuma's supporters.

Tlhabi's text is an account of Kuzwayo's life. From her childhood in exile growing up in African National Congress (ANC) training camps during Apartheid, it provides an insight of how she was raped at the age of five, eight and twelve by the 'uncles' who were supposed to protect her. It tells a story about Kwezi's great love for her father, Judson Kuzwayo, an ANC activist who died when Kwezi was almost ten and about how as an adult she was once again driven into exile.

Henceforth, it is an account of events leading up to and including the Zuma rape trial and it also details her experiences following Zuma's clearing plus the severe public criticism she experienced until the time of her death in 2016, ten years later after Zuma became president. However, Tlhabi also draws attention to the sexual abuse of women and children that occurred during the struggle and within the ANC training camps in the 1980s, as well as the abuse that still continues to plague women and children in South Africa today.

4.3 The politicisation of death and pain in the three selected texts

The study was set to comprehend the trauma and resilience reading of the selected black female writers' texts. This section examines character death and pain amidst the political and economic turmoil as presented in the selected texts, how death and pain are transformed to satisfy political and monetary needs and the manipulation and 'overuse' of power for political reasons.

4.3.1 Characters associated with death and pain amidst the political and economic turmoil as depicted in *The Uncertainty of Hope* (2006)

In 2000, Zimbabwe endured profound political and economic crisis. The country's economy was in a state of prolonged crisis provoked by massive mismanagement and corruption. Therefore, *The Uncertainty of Hope* depicts character deaths and pain amidst political instability, economic crisis, inflation, gender-based violence, HIV and AIDS, land struggles and during the introduction of 'Operation Murambatsvina' under the 'Mugabe rule' in Zimbabwe.

The writer reveals that people were said to stand in long queues up to three days to get a few litres of petrol, and when there was any service station that had petrol and diesel available they asked for payment in US dollars. Mealie meal queues resulted in violent rioting and the police were called to restore order which they carried out with indiscriminate force and sadistic delight. Power cuts and load-shedding were a regular occurrence in Harare and basics were not readily available. People did anything they could to get quick money and fill the gap that the government could not fill. This resulted in the death of a small baby. Katy's husband was thinking of smuggling some petrol from South Africa. She warns that she did not want what had happened

to Maya's house, according to Katy Maya's lodger who was selling petrol from his shack. God knows how he came to have it in there. It caught fire and all the nearby shacks were burnt to the ground. It is said that a small baby died in that fire (Tagwira, 2008, p.29).

When Zimbabwe gained independence in 1980, the country inherited an unequal and race-based land ownership pattern, with a few thousand farmers owning 37 per cent of all land in Zimbabwe. Thousands of white farmers were violently forced from their farms and were forced to flee their homes as a result of the violence. An unfortunate farmer according to the writer had died after being brutally assaulted in his home. Amid great speculation, his family had fled the country soon afterwards (Tagwira, 2008, p. 54). These incidents are further reflected in Douglas Rogers' *The last resort: A memoir of Zimbabwe* (2009), whereby Sachikonye (2003, as cited in Musanga, 2015) asserts that the Zimbabwean government in 2000 engaged in a 'fast track' land reform programme. This was the largest, and most controversial property transfer in Zimbabwe's post – independence history. Sachikonye (2003) further observes that the programme was characterised by violence thereby leading to loss of life by black farm workers and white farmers. The resettlement process itself was accompanied by chaos.

Tagwira's text provides insights of the implementation of 'Operation Murambatsvina, as the police burnt, bulldozed and destroyed properties around the country. The destructions resulted in the mass evictions of urban dwellers from housing structures and the closure of various informal sector businesses throughout the country.

A few police cars went round announcing by public address system that people living in shacks had to pull down their homes by following day. Informal traders and unregistered small-scale businesses were also required to dismantle their premises and close shops, with immediate effect. The same applied to stall-holders at all market places. (p. 112)

The evictions and the demolition of houses and market stalls and the manner in which they were carried out caused a lot of trauma. The vendors were asked to leave the market although it had been their sole source of income. Benyera and Nyere (2015) assert that women suffered the most as they engaged more in informal enterprises. These enterprises included flea markets, tuck shops and roadside vending. This tragedy removed their only means of supporting their families. Many wondered how they would survive until they were able to resume trading. Those that protested against the evictions suffered severe consequences they were brutally repressed by the police for demonstrating against the negative effects of the operation on their livelihoods. Tagwira writes that:

The market-place resembled a battleground, as the traders were caught up in a spate of violent protests and looting. The riot police threw teargas canisters into the crowds and beat down the protesters with sturdy baton sticks. Stalls and illegal structures were being pulled down or torched. Confiscated goods were being loaded into police trucks. The number of arrested criminals was rising. (pp. 135)

People lost their homes and livelihoods during this controversial campaign of shack demolitions. The intention of Operation Murambatsvina, according to Musiyiwa (2008), as argued by the government of Zimbabwe, was "to rid the country of illegal structures, crime, filthy stalls and squalor". Hence, the operation evicted thousands of people deemed to be illegal squatters' country-wide, particularly in urban centres.

They're knocking down your shacks. We had to throw our belongings out in the open. They also want to see the plan for the main house. If the extension is not on the plan, they've said that they will knock down the extra rooms. (p.137)

The operation was not just viewed as illegal and unethical. According to Moyo (as cited in Ncube et al., 2005. 9) Operation Murambatsvina was an "inhumane, barbaric demolition of properties belonging to the weak and poor in our society." People faced humiliations and threats from those that carried out the demolitions.

As you can see we have bulldozed down all your shack," Katy noted that there was no hint of apology. But then, why should there be? Clearly she was on the wrong side of the law. The man waited a moment, as if to let her absorb his report of an action so obvious. He continued, "We announced yesterday that you should pull down your shacks, because they're illegal, but you didn't do so. So we had no choice but to bulldoze them ourselves.' Katy could only look at him in stunned confusion. As Katy? to question the officer, questioned where the people would stay," He looked totally unconcerned. "they can go wherever they came from... I really don't know. Maybe they will be resettled', he said carelessly, shrugging his shoulders. (p. 138)

Those whose shacks were destroyed were moved to Tsiga grounds. Displaced families gathered there to seek refuge and mark out their territories in the open space (p.139). The narrator describes that the atmosphere was saturated with fear, anger and uncertainty (p. 141), leaving many in a state of confusion and with traumatic consequences since these areas offered few employment opportunities and they thus suffered severe food shortages.

This incident instigated psychological wounding to everyone in Mbare. Onai offers to dismantle the shack that she had rented out to Sheila and she thought about how her little vegetable patch would be trampled by the bulldozer should she allow the officers to torch it. Onai's heart was filled with rage and the writer describes that "she suddenly saw splashes of red; then a cornucopia of stars and black spots. Her migraine hovered, with an onslaught of pain. Her chest felt heavy with the effort of restraining her anger. One day my chest will explode," She says. (p.142). She begins to demolish her shack like a possessed woman. The narrator claims that her actions gave her a deep and strangely satisfying feeling as she was in total control and she struck a forceful blow against all the Garis of the world and against everything that threatened her existence.

She cried about her miserable life with Gari. She cried about the food shortages. She cried about the market that had been closed, leaving her without a livelihood. Out of the corner of an eye, she glimpsed Sheila's forlorn, hunched figure and wept for all the people who had suddenly become homeless. She cried about the poverty that had left her crushed and hopeless, about everything that rendered her powerless, everything that held her bound in chains... (p. 143)

The operation resulted in various character deaths, crushed to death in their own homes under the relentless shovels of bulldozers. Some died because of exposure to the elements whilst sleeping in the open since the demolition of their shelters. They suffered hastened and dishonourable deaths in cold winter amidst the rubbles and the heartache of razed suburbs. Those that resisted the police were dealt with brutally and they faced humiliation. This resulted in the death of one of Onai's neighbour "Hondo" a war veteran, and Tagwira writes that:

He was gesticulating and shouting irately at the riot police about their lack of respect for people who had fought in the war to liberate the country from the British. Hondo had to be restrained from attacking the officer who had torched his shacks. 'I will shoot the whole lot of you! Do you know who I am? Do you know whose sidekick I was during the struggle? You're going to be very sorry. If you don't leave now, I will shoot you. I swear by the graves of my dead comrades.' (p.149)

The demolition team did not pay attention to what Hondo was exclaiming. Tagwira further writes that Hondo continued to question;

How dare you destroy my property? Do you know who I am? Do you know that I fought for this country? Do you know anything?' He repeated angrily. Those shacks were illegal dwellings. That's why we've torched them. Now stop wasting my time and show me the plan for your

main house. We don't have all day,' an older, more authoritative officer replied in a cold, hard voice. His approach was brutal. Hondo looked undeterred by the officer's manner. 'You don't understand what I'm saying, do you? I said I fought for this country. Is this the reward that I get? Who are you to come here and destroy my home? My house has been standing like this for more than ten years" (p. 150)

Hondo raised a ladder and clambered up to the roof shouting loudly over and over, after the officer signalled to the demolition team to start their work.

"Over my dead body!" (p. 151). The officer gave a second signal for the demolition and the process began. Hondo acknowledged defeat and leapt off the roof. He looked stunned as he watched the house, which had embodied his dreams, falling down. There was no way to save any of the furniture in the two rooms that were being reduced to rubble. His wife stood helplessly near him, sobbing in confusion. One of them shouted, 'Make sure you get rid of all that rubble, otherwise you'll be getting a fine from the city council' another shouted 'Be a man! You will get over it,' His colleagues laughed. Yes, he would have to stop acting like a woman, and just get over it. He shouldn't have extended his house without a plan in the first place. (pp. 151-152)

Hondo was emasculated and publicly humiliated in the worst possible manner. He was filled with grief, anger and pain. He questioned if that was the reward for his sacrifice, nobody knew what it really meant to have fought in the war of liberation. The next morning Hondo's mangled body was discovered on the railway tracks, the train's wheels had sliced him across his torso and abdomen and his head was untouched. Fattah and Fierke (2009) acknowledge that an emotion is a rational measure of value. Although experienced individually, it is inherently social and relational. The emotion of humiliation takes place within a relationship where one party, who expects a higher status, is lowered in status and feels shame or loss of self-respect. The power of humiliation lies in public exposure, the acknowledgement by an audience that humiliation has taken place. The writer reveals that the events of the demolition and humiliations 'could have driven him to suicide, and especially that he'd always been a highly-strung man with a tendency towards political fanaticism.' (p. 153). In addition, this indicates an act of human rights abuse. According to Moshood (1999, as cited in Aliyu et al., 2021), this entails that human rights abuse, which means all direct and indirect acts of showing disrespect to or violations of fundamental rights and freedoms of others, as well as all cruel ways of treating fellow human beings. In this case, this it entails the use of force, maltreatment and other means by the police without regard

to establish whether they are lawful or not. It is, therefore, the deliberate unlawful handling of human rights by the police that is termed human rights abuse.

Aliyu et al. (2019) assert that the police are fond of accidental discharges resulting in deaths of several innocent people. In addition to Hondo's death, there were three other deaths that were reported that week. Two toddlers had died when the demolition team erroneously moved in without checking whether there were people inside the targeted shack. The parents had not only been left homeless and impoverished, but also childless and grieving. Another woman's bloated body was said to be found floating in a ditch overflowing with sewage and nobody had an idea how she could have died. The writer, however, reveals that 'Those who knew her, said she could have died of grief, because she too had lost virtually everything.' (p. 155). One woman had committed suicide by taking rat poison, when both her tuck-shop and her shack were demolished within a few hours of each other. Being homeless and having no means to look after their family, life had ceased to hold any meanings and most saw death as an easy escape.

Nock et al. (2008) identify various factors that lead to suicide or suicidal behaviour, and some of them are psychiatric and psychological factors which are often preceded by stressful events. Each of these may cause psychological distress to a point that is unbearable and leads a person to seek escape via suicide.

The country's economic instability caused people to leave for other countries in search for better places to live. People migrated to other countries where life was better than in Zimbabwe, a place of hunger and things falling apart. It was reported that a group of unidentified men had drowned in the Limpopo River while trying to escape to South Africa.

The operation affected every character including John, Katy's husband. The change at home after the operation has shocked him after his return from South Africa. He had gotten information about the operation on the news but the reality according to the writer went beyond anything he could have imagined.

They passed through the town centre to deliver a sewing machine that John had bought on order. His potential customer was a man who ran several market stalls at the Union Avenue flea market. The two men were astonished to find the place deserted, the entrance chained and the few empty stalls that remained covered with thick layer of dust. John's customer was nowhere to be seen; neither were all the other traders or their clients, who had made the market a hive of activity. The face of Harare had changed drastically. There was no sign of the street kids who had spent their days loitering on pavements: begging, rummaging through bins and sometimes being a general nuisance. There were no vendors at street corners inviting city strollers to buy cigarettes, bananas, sweets or pens. (p. 163)

John's customer was nowhere to be found as his mobile number was unreachable. He was very disappointed, as there would be no sale. He was expecting to make profit of at least fifteen million dollars from the machine, money that was supposed to go towards paying for their Mabelreign stand. In addition, Onai's husband was devastated by the news that the company was to move most of its operations to South Africa because of persistent losses. Gari and his friend Silas worried about their jobs, hence Gari resorted to consuming alcohol and being violent to his wife Onai.

The hospital staff had been muttering about a strike to press for better salaries and the improvement of conditions in hospitals. Most of the patients were nearly homeless people who had come in with diarrhoea and chest infections, worsened by overcrowding, lack of sanitation and exposure to cold weather, resulting from the relocation of the operations. Some doctors opted to quit due to the situations that they encountered when operating patients. Ben confesses to Emily that:

'I almost killed someone last night, Emily.' 'What happened?' she asked. He shook his head and took a deep breath. 'Emergency Caesarean Section last night. We had a power failure. The generator came on for about two minutes, then it crashed.' Believe it or not, I finished the C-section in candlelight. Nobody could find a free torch. They looked everywhere in the Maternity Department. The anaesthetist was ventilating manually. So she became very irritable, and kept telling me to finish and close up. I've never had such terrible tremors as I did then. I could hardly hold the instruments. Bloody hell, I couldn't even see what I was doing!'

This situation had left Ben in a terrible situation and the patient even worse as she was left with only one child and no uterus. This occurred because hospital departments faced challenges caused by critical shortages and frequent high-risk incidents.

Tagwira's novel represents a society faced by death and pain, particularly violent death, to such a degree that the work of mourning is meaningless. The operation produced situations in which the normal practices and processes of mourning have become impossible. The situation has removed the burying of the dead with dignity. Onai's neighbour was buried three days after his death. The mourning or grieving process is interrupted by the political incidents, the 'operation Murambatsvina' in particular. African families were believed to ensure that the dead were given an appropriate burial and their families were provided with moral, material, and spiritual support. Death was an occasion for every member of the community to come together to mourn, remember, commiserate, and send off the spirit of the dead into the next world. The writer reveals that:

Hondo was buried three days later, on a cold winter morning. The graveside speeches reiterated that strife was for the living, Hondo had gone to a better place; a place where he would surely find rest. He was a great man who'd fought for his country with remarkable bravery. He deserved only the best in his next life. His widow was generally thought to be a very fortunate woman. At least she and her children still had somewhere to live. A lot of people had become completely homeless. So, she was very lucky indeed. It was time to move on. (p. 153)

Thus, *The Uncertainty of Hope* depicts that less attention has been paid to the meaning of death and pain as a result of the economic and political chaos. During these struggles people had no choice over how to honour their loved friends and family members. This shows that the culture has been lost tradition, and people have lost a lot of humanity in the society as a result of these political decisions.

In addition, Oliveira-Cardoso et al. (2020) concluded that there is suffering experienced by the sudden death of a significant person, which is amplified by the absence or impediment to performing familial farewell rituals. The suppression or abbreviation of funeral rituals is a traumatic experience because family members are prevented from fulfilling their last homage to the loved one who has suddenly passed away, thereby causing feelings of disbelief and indignation.

In addition, the aftermath of the first stage of the demolitions according to the narrator left no one in Mbare untouched. Elsewhere, they continued in a similar manner. Homes and livelihoods were lost, almost as if on impulse. Mbare was the worst affected, by virtue of levels of overcrowding and social deprivation. People were constantly on the move with their families and possessions, just looking for open spaces in which to erect makeshift shelters. It did not help that the police were persistently on the lookout for any such illegal dwellings. So the nomads continued on their difficult journey in the unremittingly cold weather; miserable, hungry families who'd lost all hope of a future. Bedding and food brought in by well-wishers and church communities could not suffice for the scale of their loss. The cold weather did not make their plight any easier. Nicolai (2006) asserts that following the devastation of Operation Murambatsvina, the government failed to provide the displaced persons with basic necessities such as food, clothes and shelter, the international community strongly condemned the Operation and the media placed it within the larger context of the breakdown of law and democracy under President Mugabe. Although the exact motives behind the Operation remain unclear, it adversely affected a broad cross-section of the population, particularly targeting the poorest and most helpless members of society. Tagwira further adds that 'The very young and the elderly came down with chest infections and swamped the Casualty Department at the local hospital.' (p. 154)

Benyera and Nyere (2015) assert that the specific suffering experienced by children as a result of Operation Murambatsvina related to the following destabilisations: schooling, parental care, nutrition and security. When their parents or guardians were forcibly moved, children had to move as well. This resulted in the disruption of their schooling. Although there were no figures of the aggregate or estimated number of children whose schooling was disrupted by the operation, most school authorities in areas affected by the operation testified to the huge movement of pupils away from their schools. This created a host of other challenges,

The meaning of pain is transformed to satisfy monetary needs. People seized this opportunity of the economic and political chaos to take advantage of others. A conversation between Onai and Katy reveals that:

They approached the crowded bus stop eagerly, bracing themselves for the jostle for seats. Commuters milled about, anxiously awaiting transport. As Onai and Katy had feared, there was no direct transport to Mbare. Unruly touts for the few emergency taxi were shouting for commuters to the city centre. It was too long a distance to walk, so the ET operators could charge very high fares. Onai shook her head. 'This is unbelievable. People are profiting from the fuel shortages. They know we've no choice except to pay their high fares. Why must we go through the city centre in order to get to Mbare? The direct route is not half the distance to the city centre!' Katy answered cynically, 'So that you can pay the fare twice, my dear. They make their money that way. This is life Onai. Who was it that said a clever bird uses other birds' feathers' to build its nest?' It was true. There was no shortage of people trying to make profits at every turn, regardless of whom they crushed or chested in the process. 'Sometimes I have the feeling that we are slowly turning into a nation of thieves.' (p. 51)

This indicates that people took advantage of what was happening to rob the poor off. The text represents evidence of betrayal of the masses by the black leaders. The attainment of independence has not brought about social, political and economic improvement. The newly elected leaders' political decisions have in return caused emotional and physical pain to everyone as people lived in poverty. "The food situation was getting worse every day, there was no transport, no bread, no sugar, no mealie meal, no cooking oil, no soap and no... everything" (p.332). There were few employment opportunities as the system had turned good people into criminals some sold foreign currency as it was a struggle to survive.

The text represents a high crime rate, thieves regularly stole petrol from parked cars, Onai's children offered to sell foodstuffs on the streets to get enough money for bread. Hospitals could not provide drugs to patients for emergency situations; hence some doctors were leaving to other countries for greener pastures. Children dropped out of school to look after their younger siblings as their parents died of AIDS, and the children were

forced into heading households at an early age. Those who graduated with aspirations and certificates could not secure jobs and those who had jobs were being laid off from work as companies closed down or moved to neighbouring countries.

4.3.2 Characters associated with death and pain amidst the political and economic turmoil as depicted in *We Need New Names*

NoViolet Bulawayo's novel represents the economic, social, and historical chaos that occurred in Zimbabwe under Mugabe's rule and the leftovers of British white colonists and their presence within Zimbabwe. One of the themes depicted in NoViolet Bulawayo's text is politics and how it affects the real people of Zimbabwe and that what is being experienced by the children and specifically the narrator Darling is traumatic. Similar to Tagwira's text, Bulawayo's text also depicts the traumatic experiences of the Zimbabweans during the chaotic Operation Murambatsvina. Bulawayo depicts the massive trauma caused by the bulldozers on the residents of Paradise in general and on the narrator Darling specifically. She suffers from nightmares that keep her awake all night in fear that the bulldozers would return:

Now I am counting inside my head; this way I will not sleep. Nobody knows that sometimes I do not sleep... Even if I want to sleep I cannot because if I sleep, the dream will come and I don't want it to come. I am afraid of the bulldozers and those men and the police, afraid that if I let the dream come, they will get out of it and become real. I dream about what happened back at our house before we come to paradise. I try to push it away but the dream keeps coming and coming. (pp. 64-65)

An in-depth study on the impacts of Operation Murambatsvina, conducted in 2005, concludes that the highest frequencies and mean trauma scores were recorded in 2005 and the operation caused serious consequences for the mental health of the people affected.

Darling and the rest of them did not always live in the shacks or 'tinned house' as she refers to them, in Paradise. She reveals that they had homes, real homes, brick homes and according to her, they were happy and it was a real house made of bricks, with a kitchen, sitting room, and two bedrooms. Real walls, real windows, real floors, and real doors and a real shower and real taps... now all we have is this small bed that sits on some bricks and poles (p. 62). But because of 'Operation Murambatsvina' they were relocated. Though the aim of the operation was to restore order and eliminate poverty, the campaign resulted in massive environmental destruction and more poverty. Darling recalls that:

The bulldozers appear boiling. Then Mother shouts, Darling come into the house now! But then the bulldozers are already near, big and yellow and terrible and metal teeth and spinning dust. The men driving the bulldozers are laughing. I hear the adults saying, why, why, why, what have we done, what have we done, what have we done? Then the lorries come carrying the police with those guns and baton sticks and we run and hide inside the houses, but it's no use hiding because the bulldozers start bulldozing and bulldozing and we are screaming and screaming. (p. 65)

Everyone was shocked and angry; the fathers threw hands in the air while the women said angry things and kicking stones. There was chaos everywhere with the women screaming the names of their children to see where they are and grabbing whatever they can grab and there is dust all over from the crumbling walls. Darling further narrates that:

The men knock down our house and Ncene's house and Jeosephat's house and Bonggi's house and Sibbo's house and many houses. Knockiyani: men driving metal, metal slamming brick, brick crumbling. When they get to Mai Tari's house she throws herself in front of a bulldozer and says, Kwete! You'll have to bulldoze me first before I see my house go down, you dog shit. One ugly policeman points a gun to her head to make her move and she says, kill me, kill me now, for you have no shame, you could even kill your own mother and eat her up, imbwa! (p. 66)

Though the policemen did not kill Mai Tari, he hits her with a gun on the head, thus resorting to the use of violence. Everything was broken and everything was smashed and wrecked. It is sad to see faces everywhere, broken walls and bricks everywhere. In addition, the text depicts death as a result of political actions. The operation resulted in a death of a small baby crushed to death in their own home under the relentless shovels of bulldozers thus causing pain to the mother, and as such Nomviyo and everyone else was affected by the operation. Darling recounts that:

Then Nomviyo comes running from the bus stop in her red high heeled shoes, because she is just returning from town. She sees all the broken houses and she throws all her groceries and bags down, screaming, My son, my son! What happened? I left my Freedom sleeping in there! Then they are helping her dig through the broken slabs and then Mokubongwe appears carrying Freedom, and his small body is so limp and covered in dust you think it's just a thing and not a baby. Nomviyo looks at the thing that is also her son and throws herself on the ground and rolls and rolls, tearing at her clothes until the only things she has on are her black bra and knickers. Nomviyo weeps, beats the earth with her head and hands until somebody wraps her in a grey blanket and carries her away. (p. 67)

This is evidence psychological instability and it destroyed everyone's well-being. This monstrous operation devastated both women and children psychologically and emotionally and left them homeless and vulnerable. It left and instilled shock as Darling describes that: 'When the bulldozers finally leave, everything is broken, everything is smashed, everything is wrecked. It is sad faces everywhere, choking dust everywhere, broken walls and bricks everywhere, tears on people's faces everywhere' (p. 66). The writer too writes about how the people were relocated from their destroyed homes to the shanty areas as a result of the operation and how it affected them. They appeared angry, confused and broken. The narrator describes that:

They appeared one by one, two by two, three by three. They appeared single file, like ants. In swarms, like flies. In angry waves, like wretched sea. They appeared in the early morning, in the afternoon, in the dead of night. They appeared with the dust from their crushed houses clinging to their hair and skin and clothes, making them appear like things from another life. Swollen ankles and blisters under their feet, they appeared fatigued by the long walk. They appeared carrying sticks with which they marked the ground for where a shack would begin and end, and these, they carefully passed around portioning the new land with hands shaking like they were killing something. Squatting to mark the ground like that, they appeared broken- shards of glass people. (pp. 73-74)

Darling recounts that death was part of the people of Paradise as she reveals that:

Heavenway is mounds and mounds of red earth everywhere, like people are being harvested, like death is maybe waiting behind a rock with a big bag of free food and people are rushing, tripping over each other to get to the front before the handouts run out. That is how it is, the way the dead keep coming and coming. And on the red mounds, the artefacts memorializing the dead: Smashed plates. Broken cups. Knobkerries. Heaps of stones. Branches of the *mphafa* tree. Everything looking sad and clumsy and ugly. (p. 132)

This reveals that death was part of their daily lives. The text also depicts the death of a young man who was killed as a result of his involvement in political affairs of those seeking for change and how the mourners were affected and traumatised by these experiences.

Bornfree's coffin is draped by a flag with black, red, yellow, and green stripes, with a white heart on the front. We have seen quite a few coffins like that lately; it's the change people, like that lately; it's the change people, like Bornfree, in the coffins. And next comes the throng of mourners. This is the time we are seeing this many people at Heavenway; it's just bodies all over, clogging the narrow paths. Many of them are wearing the black T-shirt with the white heart at the front or with the word *Change*.

But these ones are not like the mourners we have seen before. These ones do not cry; they do not cross their hands behind their backs. They do not measure their footsteps. These ones rush after the coffin. They whistle; they raise their fists. They chant Bornfree's name like they want him to appear from wherever he is. These mourners are angry. Almost all the adults are here, but now they don't look the same, they look like bones after you have chewed away the meat. Messenger is there too, among the mourners, and there is so much anger and pain on his face you almost cannot tell its Messenger, you almost cannot tell it's even a face you are looking at. If Messenger were to open his mouth right now, his voice would be a terrible wound; It's all there, on his face, the pain. (p.134)

The people of Paradise encounter trauma as they mourn not only the loss of Bornfree but also of the fact that they believed that *change* was coming right after the voting. Some had dreams of buying houses and some to finish their final years at University. Some wanted to get their children off from the ugly streets, and call back those who had gone abroad to come back home and have their families again like other human beings. They wanted to live again. They waited for nights and days for *change* that was near. They waited and waited and waited, but then the waiting did not end and the change did not happen. And then those men came for Bornfree and that made the adults stop talking about change. The narrator describes that:

It was like the voting and the partying and everything that had happened had not happened. And the adults just returned quietly to the shacks to see if they could still bend low. They found they could bend; bend better than a branch burdened with rotting guavas. Now everything is the same again but the adults are not. When you look into their faces it's like something that was in there got up and gathered its things and walked away. (p. 135)

The writer further enlightens the pain and anger of Bornfree's mother. She is enraged and maddened by the death of her son. Darling describes that; "Bornfree's mother, MaDube, is wearing a dress the colour of blood even though when people die, you are supposed to wear black, not red, and not any other colour. "Black is for the dead; red is for danger. She is writhing and roaring like an injured lion. She is in pain and one can see and hear for yourself that this is proper pain. Pain-pain. Other women are holding on to MaDube like they heard the lion will leap skyward and rip the sun into bloody chunks. Then the burial begins. By the time, the men carefully lower Bornfree's coffin into the grave, the lion that is MaDube has become a raging bull. Blinded by the maddening red of its dress, the bull bellows, they murdered my only son! Bornfree, my son! Who will bury me now that you are gone! The bull bellows and bellows, struggling against its captors and trying to charge after the coffin" (p. 137-138).

Although Bornfree is depicted as a hero who was killed fighting for change, the narrator later reveals that MaDube suffered from madness after they killed her son. Ben-Nun (2016) asserts that the loss of a child is a traumatic life event. It can be one of the worst things to happen to a family. Parents grieve the loss of their child, but they are deeply affected by changes in family and social relationships. The trauma is often more intense, the memories and hopes harder to let go of. As such, the mourning process is longer, and the potential for recurring or near-constant trauma is far greater.

Bulawayo also reveals the death of Bastard's uncle, Darling's friend. We learn that he used to work in the mine and he was shot by the soldiers. "My uncle Jabu told me. He worked in the mine, remember? He said it was going to bring it for us to see but then those kaka soldiers shot him down there, Bastard says, his voice starting to rise with show-off-ness. We know your story. You've already told us, Sbho says. Yes, but I didn't tell you about how they tried to hide his body. It was in all the newspapers."

Everyone was affected by the operation, men, women and children. The children appeared lost and confused, they did not understand what was happening to them. Though their parents were eager to console them they did not really know what to say. The children looked empty according to the narrator 'almost like their childhood had fled and left only the bones of its shadow behind, whilst the men always tried to appear strong, they walked tall, heads upright, arms steady at the sides, and feet firmly planted like trees. (p.76). The narrator further reveals that;

But when they went out in the bush to relieve themselves and nobody was looking, they fell apart like crumbling towers and wept with wretched grief of forgotten concubines. And when they returned to the presence of their women and children and everybody else, they stuck hands deep inside torn pockets until they felt their dry thighs, kicked little stones out of the way, and erected themselves like walls again, but then the women, who knew all the ways of weeping and all there was to know about falling apart, would not be deceived; they gently rose from the hearts, beat dust off their skirts, and planted themselves like rocks in front of their men and children and shacks, and only then did all appear almost tolerable. (p. 77)

4.3.3 Characters associated with death and pain amidst the political and economic turmoil as depicted in *Kwezi- The Remarkable Story of Fezekile Ntsukela Kuzwayo*

Redi Tlhabi's text provides an account of the traumatic events of the 'Jacob Zuma Rape Case.' It also provides an opportunity to interrogate concepts such as justice, equality and fairness, which the law may not always serve. The political aspect in this text is viewed through the empowered president against the marginalised

during the 'Zuma Rape Case' and during exile, which as a result has in actual fact evolved the meaning of death and pain.

Sexual assault is an experience of trauma. Kwezi did not just experience pain of the acts of rape, she was haunted, humiliated, abandoned, oppressed, abused, shamed and victimised during and after the trial. Fezekile expressed in one of her interviews that:

The heart felt a lot of things. 'Fear and loathing.' And, 'You see, dear, when it became clear that my life was in danger, from the threats that people were making, I was consumed by that, the fear for Ma and I not knowing what the future holds, what might become of us. That kind of took me by surprise, the hatred, it was thick, all over, even in the air I breathed, you know.' (p. 162)

Psych and Randall (2019) write that sexual assault is a widespread and serious problem in our society. Yet instead of delivering justice, the criminal justice system is too often a source of further distress for victims of sexual assault. For those who choose to report and go through the trial process, sexual assault complainants have frequently experienced the criminal justice system as a place that re-traumatizes and even harms them.

Fezekile was demoralised and frightened during the trial. Her advocate had specifically asked that she be let in through the basement to escape the crowds that were baying for her blood outside court. But she was paraded right in front of the crowds and taken through the entrance nearest the mob. She feared for her life and had expected a bullet to land on her body from any direction as she had no doubt that there were plans to harm her. The hardest and humiliating part to Fezekile was when her sexual history and childhood rapes were used and revealed in court. This was designed to send a particular message about a victim of rape and to show that she was a slut, and a woman of questionable morals and virtue. This is shown below:

She loved to dance as well, and saw it as a sort of meditation. Pictures of her dancing, taken without her knowledge, played into the defence's strategy of depicting her as a loose, flirtatious woman who used her sexuality and nudity to lure men. (p. 93)

This indicates and proves in a way that when a woman is raped, it was to be understood that it was her who had attracted the potential abuser. Potential abusers who have no agency or self-mastery and cannot distinguish between right and wrong. They have assumed authority over women's signals and they conveniently seem to mean an invitation. It is also further believed that if the victim willingly goes to the premises of the perpetrator, then society in general sees this as consent.

Apart from that, Fezekile was also questioned about how she acquired HIV, and not knowing who had infected her, the advocate was almost implying that it is a punishment for having unprotected sex and contracting the virus thus leading to profound humiliation. Meanwhile, Zuma saw himself as a victim during the trial. He and his supporters claimed that Fezekile had been set up as a honey trap to scupper his political aspirations, and that was central to this plot. Zuma did not entertain the thought that they may have acted wrongly, unethically or immorally.

The text depicts that before, her health had deteriorated, and her mental state was a complete mess. The trauma she encountered during and after the trial had affected her tremendously. She was appropriated by a man, her father's friend, who used his power, authority and proximity to a vulnerable young woman. Tlhabi highlights that what Zuma did was revolting and justice was denied to Kwezi. She was treated appallingly during the trial. A mob had been organised to threaten her, burning her picture outside court, and those who supported her were outnumbered publicly. In a message that Fezekile had sent to Redi, which she describes as sad, taut and desperate, it reads that:

Redi dear, I am a mess. My body is rebelling and my mind and soul are restless. Afraid my breakdown is REAL. Perhaps because I was going to crash anyways or its been brought on by the fact that my friend Allan is leaving today and I don't know how the hell I am going to breathe let alone function. It all came tumbling down on me. I don't know what I'm going to do. I need that complete STOP Now. Just wanted you to know. Don't know what state I'll be tomorrow. (p. 215)

This might have been a cry for help, and given what Fezekile had gone through, one may conclude that this may be a contemplation of suicide. One would wonder what went on her mind when she was alone. The rape trial caused a lot of damage to her health. Tlhabi writes that:

After reading that Zuma had said 'they had had a relationship of sexual nature'. She says she found the idea extremely disturbing- and as a result of that I had an episode with my family and I cannot move and my heart rate goes a bit low and I sort of get saliva bubbles out of my mouth. It has not been diagnosed as an epileptic fit but I just totally, I go still and it happens when I am in shock or emotionally upset.' She also told the court about the negative impact that stress has on her CD4 count. Her medical records in the days following her laying the charge show that her health was suffering. (p. 216)

These events had caused her intense pain, and she was later taken to a private psychiatric hospital in Durban, which required a R15 000 deposit. After admission, she saw a psychologist and psychiatrist and was put onto anti-depressants. She discharged herself because she ran out of money. Tlhabi writes that:

Have you ever heard of a disaster? An absolute disaster. I came back from hospital because I ran out of money.' She has a coughing fit. 'and they are still asking me for more. And to top it all off, my whole leg is sore, sore, sore, excruciating painful. And it is swollen. (p. 218)

One can conclude that Fezekile had died so many deaths in the years that she was alive, yet she always managed to resurrect herself. Her life was an indication of one long and bruising battle. She did not know what to do with her life as she was going through a rough patch. She, however, came to terms with the never-ending cycle of suffering that had become her life. She had stopped taking her ARVs at some point, and she claimed she wanted to focus on holistic healing. But the opportunistic illness, combined with depression, made a toxic mix and her health deteriorated further. After all the battles she had fought and won and fought and lost, she couldn't survive that one, when death came knocking at her door she answered it. She took her last breath on her way to Johannesburg hospital.

Kwezi believed that she could climb the mountains in her path. She was robbed off of her dreams and her future. She died unrecognised and she died with all the hurt and all the disappointments caused by her very own people and by the law that was supposed to protect her. Tlhabi writes that:

But now Fezekile is dead. So many of her dreams went unrealised. Her body returns to the soil, carrying all the hurts and disappointments of a life well lived, but not always on her terms. Her death, at the sunset of Jacob Zuma's presidency, feels like a scathing rebuke of the nation, a damning reminder of its complicity in her trauma and forced exile.

Beauty was shattered by her daughter Fezekile death, she suffered tremendous pain. Apart from that, she had suffered a lot. Her life was that of many losses. She also waited in faith for a lover, Judson to come out of prison. She gave up her acting and singing career to go to unknown worlds, just after losing her own mother. Then, after joining the struggle herself, losing the love of her life in exile, followed by losing her brother whom she could not bury because it was too dangerous to return to South Africa, she also had several miscarriages, then she had to find out that her daughter had been raped several times as a child and then her HIV diagnosis and then the trial. Beauty had endured harassment and banishment during and after the trial and after they had returned to South Africa after their second exile. Beauty did not know any peace as her health and financial pressure took their toll. Tlhabi writes that:

It is a few months after Fezekile's death, Beauty tells me she cannot remember the funeral. But the void that Fezekile has left is there, every minute, every day. For Beauty nothing can fill it. Not even her regular moments of disorientation can cushion her from this pain. It was raw and deep and there is no one to save her. (p. 230)

Tlhabi further writes that:

At the funeral Beauty did not shed a single tear. She is angry, though. Very angry. If anger could break the body, it would have broken hers- there would be nothing left of her. Her anger is a seething fire that she has tried to control for years, but only managed to dampen its ferocity, leaving its flames burning softly. The image of a pressure cooker comes to mind. There is a turmoil, but she has denied herself permission to release it. (pp. 235-236) Beauty further describes that she is left with pain according to her this pain, this pain. It is painful to lose a child. It can kill you. I have never felt anything like it. I was not prepared. I was not prepared. I was not ready. It is painful. You feel like there is something wrong with you, as a mother, if you allow your child to die. (p. 237)

4.4. The commercialisation of death and pain in the three selected texts

The study was set to comprehend the trauma and resilience through reading of the selected black female writers' texts. This section examines the commercialisation of death and pain as depicted in the three selected texts.

4.4.1 The commercialisation of death and pain as depicted in *The Uncertainty of Hope* (2006)

The economic challenges and the political instability in Zimbabwe of 1998-2008 affected citizens negatively. There were little employment opportunities, hence people did what they could to make money in order to eat and survive. Valerie Tagwira's text depicts the commercialisation of the female body through prostitution. Valerie depicts various women who were forced into prostitution, thereby making them vulnerable to HIV and AIDS. Tagwira thus writes that:

Hearing that her previous partner had died of an HIV-related illness, just that morning, did not help matters. Fear and anger wrestled with her sanity. Gloria had no illusions about her own HIV status. She was shrewd enough to realise that it was just a matter of time before the inevitable happened. She did not want to die a lonesome death on the streets of Mbare, or in a ditch somewhere, as had happened to some of her dearest friends in the profession. She needed a man to call her own, a man

who would look after her when HIV laid its claim upon her. It was payback time for all the men whom, for so little money, she had given so much pleasure. (p. 39)

This is in accordance with Mathieu (2003) who writes that prostitutes are represented as potential delinquents who are supposedly guilty of spreading sexually transmitted diseases within society, or as passive victims of early psychological trauma that led them into traps of Machiavellian pimps. Prostitutes are unable to express their desires, claims and grievances or to have a voice of their own. They are thought to be unaware of their own interests, and prostitutes are supposed to have no other choice than to put their fate in the hands of others, others who do not belong to their social world.

Gari had agreed to take in Gloria as his second wife but after a few days, Gari fell ill and he began vomiting clots of blood and later died after being admitted for days in the Intensive Care Unit. Onai's emotions were confused. She wanted to mourn her husband, but when she searched her heart, she found only anger, disappointment and a real sense of having been cheated by his death.

Tagwira's text depicts a country's economy that is to be blamed for forcing people into a corner of desperation. The country's economy dictates individual choices as many women are facing difficult choices. Melody, a law university student is in a relationship with a forty-five-year-old married man called Chanda. According to her, she is not bothered by the fact that he is married as she is intimately involved with him without the stirrings of emotion and without the risk of pain. Her friend Faith wondered if her friend has shackled herself to Chanda out of fear of aborting her degree programme, or did she really love him. Melody claims that the man paid for her university fees for the semester and he pledged to do so until she graduates. He buys her clothes, groceries and gives her money. In a conversation with Faith Melody questions that:

Do you think this is what I wanted for myself? This is what I have to do, not what I want. For the first time since I came to varsity, I haven't had to scrounge and get by one meal a day... or have you passing me your leftovers. For the first time I haven't had to worry about which of my pompous relatives I should approach to beg for money only to endure lectures about how they are struggling as well. For the first time in months, I haven't spent sleepless nights considering whether I should become a prostitute to finance my studies... I would... or rather... I have thought of prostitution. If you knew anything about real poverty, you wouldn't blame me. If you want to blame something, blame the economy for forcing me into a corner.' The young woman's nostrils flared with indignation, revealing anger just beneath the surface. (p. 80)

Henceforth Tagwira's text is a portrayal of the HIV and AIDS crisis. Onai lost her two brothers to the sickness. They left the village to go to work in Harare and it appeared that they had done well in the city. However, one encounter with one person was enough to destroy several lives. The author writes that:

Onai soon learnt of their decadence, drug dealing and whatever came with it, including the woman who had been their joint girlfriend. She was the woman who had apparently given them HIV: if they hadn't given it to her. Onai was only aware of female vulnerability. She'd been so shocked by the reality of their lives that she had kept most of the details to herself, to avoid hurting her mother. She would never know what had driven her kind, ever-smiling brothers into a life of deception and crime. (pp. 272-273)

Tagwira further writes that:

Onai could not find suitable words of comfort. With the advent of AIDS, many elderly parents outlived their sons and daughters. Many grandparents had been left with the demanding task of raising orphans, when they should have been the ones to be looked after in their twilight years. (p. 273)

The country's health sector too had deteriorated and hospital standards worsened too. It was believed that those who got hospitalised were fined with high hospital bills that they could not afford. If one needed a nurse to dress their wound, one would have to wash their old bandage and put it out to dry in the sun. The hospital meals were deficient and tasted as bland as they looked. The government had run out of money even to buy HIV and AIDS drugs. Those who were sick were left to die without any provision of medication. A dialogue between Onai and Sheila discloses that:

'I went to the hospital again to try and register for HIV drugs,' Sheila replied, a sad look in her eyes. Her gaunt frame drooped; despair seemed to weigh on her shoulders. Onai looked at her troubled face and felt her pain. 'Any luck this time?' she asked softly. No. I've been put on a waiting list. They said they're not taking on new patients at the moment. There's no money to buy drugs. I was not surprised at all. Things never change. Except to get worse. (p. 61)

Sheila felt that maybe she needed to sleep with someone, a man or to be connected to someone important because that was the only way to have anything done for you when you were from disadvantaged backgrounds. Ironically, someone was selling the drugs at the market square for five million dollars only for a month's supply. Her fear of hunger had been greater than her fear of AIDS. With a tearful voice, Sheila exclaimed that:

You know what, Mai Moyo? When I was a prostitute, I didn't care about catching HIV. I thought I would die from hunger, as a prostitute, I could at least die with a full stomach. Now that I know I will die of AIDS, I think dying of hunger is far much better. If I could have another chance...' Her voice shook. (p. 62)

The writer further reveals that:

Sheila's hurt and confusion and uncertainty was evident everywhere. Her deep concern was who would take care of her baby when she died because her own family had disowned her. After the operation, the shack that Onai rented out to Sheila was demolished. Everyone including Sheila moved to Tsigu Grounds, the area was a health hazard and it was later destroyed by the riot police and bundled the people into army trucks and took them to a holding camp. Sleeping out in the open had ravaged Sheila's health; her cough was worse, her eyes lifeless pools in a face worn with fatigue, she had familiar skeletal appearance of victims of full-blown AIDS, and according to Onai, she was a fighter but she was like a lost soul, the fire had faded from her eyes. Her destiny seemed too cruel. (p. 156). Sheila's health worsened, she was taken in by the nuns at an orphanage and later died leaving her baby in the care of the nuns. However, the police demolished the orphanage because the church had built it without council approval and there was no whereabouts of the baby. (p.156)

Tagwira's text implies that instead of providing security and safety, the police members are corrupt and cruel. This is depicted through individuals such as Assistant Commissioner Nzou who attempts to acquire wealth by exploiting others for his own monetary benefits. He arrests black market dealers during the day, and goes to buy foreign currency from them at night. This indicates an obvious disregard for the public interest, and an increasing use of the office of state for personal gain. The author writes that:

By afternoon, more and more riot police had descended with a vengeance on the market. The people had to pay for daring to launch a counter-attack on police officers. There was no going back. Assistant Commissioner Nzou crawled past the market in a new, unmarked Mazda. He stopped the immaculate vehicle a safe distance away. Through large designer sunglasses, he regarded the chaos with cool detachment. 'Not bad for a day's work,' he thought., as he appraised the continuing clashes. 'Not bad at all.' Stalls and illegal structures were being pulled down or torched... He wondered how much foreign currency had been confiscated... because if he played his cards right he could profit largely. All things said, the operation had gone smoothly. The country had to be rid of the crawling mass of maggots, all bent on destroying the economy. At the end of this exercise, the former 'sunshine city'

status of Harare would surely be restored. This was the objective of the exercise. He wondered whether this would give rise to recommendations for a promotion. So far, Tsikamutanda's charm had done nothing for him, although he wore it around his waist everyday as instructed. (p. 134)

Tagwira highlights the abuse of entrusted power for personal benefits. Mr Boora at the municipal office makes a move on Onai. Onai thought that the man wanted a bribe because the county's situation was bad to an extent that nobody did anything for free anymore. Many people expected payments in return for carrying out their normal duties.

'Oh, my dear sister', he began, laying emphasis on the word 'sister.' I fully appreciate your problem. I think I can help you, but I'm sure you will understand that it's not easy. No, not easy at all. 'Mr Boora I have no money at all, perhaps we could have an agreement whereby I pay you at the end of next month. I would greatly appreciate your help; I need to get onto the housing list as soon as possible, because I'm in such a desperate situation. To her surprise he slapped the desk delightedly and burst out laughing. It was a harsh, uncomfortable sound. 'Oh, my dear sister! *Sis veduwe!* What makes you think everything comes down to money? You don't have to pay me at all. We can come to a small understanding. No? Just the two of us. Boora walked round the desk, and bending over her, wrapped his arms tightly around the desk half of her body and clutched her bosom. She felt his breath on her face. He smelt of cigarette smoke; acid and overpowering, worse than Gari's cigarette breath. Then his dry lips were crushing hers, his hands groping her lustfully, in places where she had not been touched in a very long time. (p. 292)

Onai was astonished as she couldn't not understand what he was suggesting and she felt sick. Her heart raced and she froze because of shock. This indicates that Mr Boora had desires of exploiting the office of authority for his own personal gains, thereby causing pain and humiliation for Onai, hence the vulnerable suffer and are humiliated at the hands of those in power.

It was also believed that some officers used their power to disadvantage others. Some police officers would take the food meant for starving families to resell in town. Some political hostilities had infiltrated the shaky food distribution structures. People from political parties had been ordered out of the queues. Political affiliations of people from town were regarded with suspicion and what is ironic is that the same officers were meant to keep peace, yet they turned out to be shameless thieves, therefore the society's custodians were not worthy of their roles.

The text portrays corruption at the expense of other citizens. Banks collapsed every now and then. It was believed that the youthful, flamboyant bank managers and their girlfriends were reported to have flown regularly to England to watch soccer matches at the bank's expense, their idea of job perks! It was beyond belief to imagine that the whole thing had gone unnoticed for so long, right until the bank had collapsed.

The funeral industry too had been irrevocably changed by the economic and political instability, and the number of deaths were on an increase as a result of the operation and the HIV and AIDS pandemic. John had delivered polishing bricks to Siyaso Industries. The owner specialised in making granite tombstones, a business that was flourishing due to the AIDS pandemic. Everything that had to do with funerals had become a potential money-spinner. Entrepreneurs had discovered that it was possible to make huge profits from another's misery (p.163) and the cemeteries were filled up due to the frequency of AIDS-related deaths.

The text is also a representation of human trafficking. John used his power for personal gain and embarked on a new business to add to selling foreign exchange. He slowly established a lucrative business that involved smuggling girls and women across the border. One needed to have supporting paperwork, an invitation and a thousand-rand worth of travellers' cheque before a South African visa application could be approved and John could smuggle women abroad for just half that amount, sometimes even without passports. He had identified a network of like-minded immigration officials whose only requirements were a hundred rand per head and it was unbelievably easy money. It is depicted that:

In their acute desperation, females were soft and pliant, men tended to be demanding and more difficult to manage; and, if it was their attitude, John had no compunction about wishing they might fall prey to the Limpopo's crocodiles. Too many poor and struggling people crossing into South Africa provided the only solution, an escape from poverty-ridden Zimbabwe. They did not think beyond that. John knew precisely where many of the women would end up-in brothels, on the streets or in badly paid domestic service; the only ways guaranteed to keep a vulnerable, jobless woman fed and clothed. (p.63)

The death and pain represented in the selected novels are closely intertwined with politics and commercialisation in particular of the female body, during political times in many African countries.

4.4.2 Commercialisation of death and pain as depicted in *We Need New Names*

We Need New Names also represents a nation suffering from the deadly virus HIV and AIDS. The text reveals the government's lack of appropriating funds to healthcare which had also resulted in Zimbabwe suffering

from the AIDS pandemic, that the narrator refers to as 'The Sickness'; 'it's that sickness that is killing them. Nobody can cure it so it just does as it pleases- killing, killing, killing, like a madman hacking unripe sugarcane with a machete.' (p. 133)

The children discover a young woman's dead body hanging from a tree. The thin woman dangles from a green rope that's attached to a branch high up in the tree. She has hanged herself and is now dead. (p.17)

The writer further reveals that: death is not like that, it is final, like that girl hanging in a tree because as we later found out from the letter in her pockets, she had the Sickness and thought it was better to just get it over with and kill herself. Now she is dead and gone, and Mavava her mother, will never ever see her again. (p.102)

Darling too loses her father over the sickness:

Her father returns back home sick with the virus from South Africa, he comes back unable to move, unable to talk properly, vomiting and vomiting, just vomiting and defecating on himself and it is smelling like something dead, dead and rotting, his body a black, terrible stick. Just there parked in the corner. On Mother's bed. So thin, like he eats pins and wire, so thin at first I don't even see him under the blankets. (p. 89)

The country's political and economic unrest had torn many families apart. Darling's father went to South Africa for the sake of working but he ended up leaving his wife and daughter without any form of support. The narrator says that:

Father left not too long after that. And later, when the pictures and letters and money and clothes and things he had promised didn't come, I tried not to forget him by looking for him in the faces of Paradise men, in the faces of my friends' fathers. I would watch the men closely, wondering which of the gestures my father would be likely to make, which voice he would use, which laugh. How much hair would cover his arms and face. (p. 93)

The people of Paradise live in poverty and starvation, and they live under miserable living conditions owing to the changing economic system. The country's situation is even worsened by the food shortage crisis that harvests more lives in Paradise. In this shantytown, Darling and her friends are all deprived of their basic needs such as food and shelter and they become the most vulnerable victims of such a so-called dirt-removing operation. As such, the children sneak to a more developed area nearby. They steal guavas from Budapest, a location where the well-off people lived, and it is big with large houses with satellite dishes on the roofs and

neat gravelled yards or trimmed lawns, and the tall fences and the durawalls and the flowers and the big trees are heavy with fruits. Darling narrates that:

There are guavas to steal in Budapest, and right now I'd rather die for guavas. We didn't eat this morning and my stomach feels like somebody just took a shovel and dug everything out. (p.1)

"We have stolen from so many houses I cannot even count" (p.5), says Darling, and they take the shoes to sell for bread. Darling spoke of all of the times she went hungry. This is further proven when Darling and her friends remove the shoes of the young girl that had hanged herself, with the intentions of selling them in order to buy a loaf of bread:

Wait, so who wants real bread? He says? Where is it? I say. Look did you notice that woman's shoes were almost new? If we can get them then we can sell them and buy a loaf, or maybe even one and a half. We all turn around and follow Bastard back into the bush, the dizzying smell of loaves of bread all around us now, and then we are rushing, then we are running, then we are running and laughing and laughing and laughing. (p.18)

The text is a representation of how the Mugabe government maintained a chokehold on his people and prolonged the economic instability which caused people to leave in doves in search of a better place to live. People migrated to other countries where life was better than in Zimbabwe a place of hunger and things falling apart. The children do not go to school anymore because all the teachers left to teach in South Africa or Namibia and other countries where there is better money. Darling too later migrates to America where her aunt Fostalina lives. Darling describes that;

Look at them leaving in doves, the children of the land, just look at them leaving in doves. Those with nothing are crossing borders. Those with strength are crossing borders. Those with ambitions are crossing borders. Those with loss are crossing borders. Those in pain are crossing borders. Moving, running, emigrating, going, deserting, walking, quitting, flying, fleeing – to all over, to countries near and far, to countries unheard of, to countries whose names they cannot pronounce. They are leaving in doves. (p. 145)

Darling further writes that:

Look at the children of the land leaving in doves, leaving their own land with bleeding wounds on their bodies and shock on their faces and blood in their hearts and hunger in their stomachs and grief in their footsteps. Leaving their mothers and fathers and children behind, leaving their umbilical cords

underneath the soil, leaving the bones of their ancestors in the earth, leaving everything that makes them who and what they are, leaving because it is no longer possible to stay. (p. 146)

Hence, Bulawayo's text highlights various reasons that led to migration and the emotional confusion that causes one to leave their own country, but even though most of them left their motherland in the hope to go to better places, which would give them a better life, but they still faced obstacles in other countries. Therefore, the text also depicts that migration is traumatic. Darling left her economically weak homeland of Zimbabwe and entered another country America, which was in an economic downfall, where immigrants faced racism, xenophobia and the difficulties of securing financial stability. She describes that:

Look at them leaving in droves despite knowing they will be welcomed with restraint in those strange lands because they do not belong, knowing they will have to sit on one buttock because they must not sit comfortably lest they be asked to rise and leave, knowing they will speak in dampened whispers because they must not let their voices drown those of the owners of the land, knowing they will have to walk on their toes because they must not leave footprints on the new earth lest they be mistaken for those who want to claim the land as theirs. (p.146)

There is evidence of betrayal of the masses by the marginalised. Gayigusu, similar to Hondo, Onai's neighbour in *The Uncertainty of Hope*, too had fought the war for the liberation of the country. He feels betrayed as he claims that; 'we put them in power, and today had put them in power and they turn on us like a snake' (p. 67). The inhabitants feel disappointed by those who destroyed their land and properties since they were supposed to stand by their side against the white colonizers and not the opposite, thus they felt betrayed by their black leaders. Some claimed that it was better when the white government had stolen from them than their own black people whom they had voted into. They had nothing as everything was destroyed during the operation. This is evident as follows;

They shouldn't have done that to us, no, they shouldn't have. Salilwelilizwe leli, we fought to liberate this country. Wasn't it like this before independence? Do you remember how the whites drove us from our land and put us in those wretched reserves? I was there, you were there, wasn't it just like this? No those were evil white people who came to steal our land and make us paupers in our own country. What, but aren't you a pauper now? Aren't these black people evil for bulldozing your home and leaving you with nothing now? You are all wrong. Better a white thief does that to you than your own black brother. Better a wretched white thief. (p. 75)

The text depicts the commercialisation of death and pain in particular with regards to that of the female body. NoViolet Bulawayo uses the character Chipo, Darling's friend, to depict how pain is commercialised through the female body. An innocent eleven-year-old child is forced into adulthood through rape. Arladin (2020) writes that a woman's body is considered to be an object that individuals exploit for their own benefits. The exploitation also occurs in the hidden prostitution practice where woman bodies are reduced to a satisfaction tool for sexual needs. Attempts to control women's sexuality and the female body are seen through cases of arranged marriages, sexual assault, human trafficking, slavery, and rape. Rape is a key way in which some men attempt to control the female body because rape victims are valued only for their bodies and they are viewed only as sexual pawns, and these women experience extreme forms of physical, psychological, and sociological distress after they are abused. Rape cases also often lead to situations of unwanted pregnancy where women are forced into childbearing roles because of their fertile rather than maternal ability. Darling says that;

Chipo, used to outrun everybody in all of Paradise but not anymore because somebody made her pregnant. She is traumatized by the experience and does not talk anymore, 'she is not mute-mute; it's just that when her stomach started showing, she stopped talking. If she really, really needs to say something she'll use her hands. (p. 3).

Chipo later confesses to Darling that:

He did that, my grandfather, I was coming from playing Find bin Laden and my grandmother was not there and my grandfather was there and he got on me and pinned me down like that and he clamped a hand over my mouth and was heavy like a mountain. I watch her and she has this look I have never seen before; this look of pain. (p. 40)

The children later decide to get rid of Chipo's stomach because according to them, it makes it hard for them to play and if they let her have the baby she will die. The narrator narrates that after a failed attempt of removing Chipo's stomach, an adult, MotherLove catches them and Darling narrates that:

Anybody want to tell me what in the Lord's name is going on? MotherLove asks. We were just trying to remove Chipo's stomach, Forgiveness says, looking down at the ntsaro. Then she burst into tears. Chipo raises her voice and starts to wail. MotherLove shakes her head, and then her body heaves downward, like she is sack failing. But she is not angry. She doesn't yell. She doesn't slap or grab anybody by the ears. She doesn't say she will kill us or tell the mothers. I look at her face and see the terrible face of someone I have never seen before, and on the stranger's face is this look of pain, this

look that adults have when somebody dies. There are tears in the eyes and she is clutching her chest like there's a fire inside it. Then MotherLove reaches out and holds Chipo. (p. 88)

Darling witnesses a traumatic situation of sexual abuse at church by the priest. According to Darling, Prophet Revelations Bitchington Mborro prays for the woman by pinning them and calling to Jesus and screaming Bible verses. She describes that:

He places his hands on her stomach, on her thighs, then he puts his hand on her thing and starts rubbing and praying hard for it, like there's something wrong with it. His face is a light, glowing. The pretty woman just looks like a rag now, the prettiness gone, her strength gone. I'm careful not to look at her face anymore because I don't want her to find me looking at her when she is like this. (p. 40)

The female body is also commercialised through prostitution, which is evident when two black girls provide sexual favours to the Chinese workers in order for the girls to be able to eat and survive. We stand around for a bit but since nobody else talks to us, we walk away from the men. When we get to the tent next to the large yellow Caterpillar, we stop and peep to see what's inside.

We are peeping like that and failing to see anything because its dark in the tent when out walks this fat Chinese man fastening his belt, catching us. He must be the foreman because unlike the others, he is dressed in proper trousers, shirt, jacket and tie... We are still standing there when out walk these two black girls in skinny jeans and weaves and heels. (p.45)

The Chinese exploit both the black girls' bodies, they exploit them because they are powerful, hence they sell their bodies for money. According to Darling, China is the 'big dog', to imply that they have taken over their country and they are powerful. She -narrates that;

The Chinese men are all over the place in orange uniforms and yellow helmets; there's not that many of them but from the way they are running around, you'd think they are field of corn. And then there are the black men, who are working in regular clothes-torn T-shirts, vests, shorts, trousers cut at the knees, overalls, flip-flops, tennis shoes. China is a red devil looking for people to eat so it can grow fat and strong. (pp. 42&47)

Moreover, the text depicts how the tragic political, social and economic situation in the country pushed those citizens to do anything in order to get out of the country and when they are outside of the melting pot that their country has become, did anything in order to acquire papers in the country's they moved to. While in America, Darling writes that:

How hard it was to get to America-harder than crawling through the anus of a needle. For the visas and passports, we begged, despaired, lied, grovelled, promised, charmed, bribed-anything to get us out of the country. Tshaka Zulu sold all his father's cows, against the old man's wishes. Perseverance had to take his sister Netsai out of school. Nqo worked the fields of Botswana for nine months. Nozipho, like Primrose and Sichelokuhle and Maidei, slept with that fat black pig Banyile Khoza from the passport office. Girls flat on their backs, Banyile between their legs, America on their minds. (p. 240)

Aunt Fostalina's black friend Dumi marries a white lady, a conversation between two women exposes that: All I'll say is that he is a brave man. I mean, if it's not bravery, then I don't know what it is. Stupidity? Ah, what a waste, and such a fine-ass brother too. But the things people will do for these papers, my sister, I tell you. (p.173)

4.4.3 Commercialisation of death and pain as depicted in *Kwezi- The Remarkable Story of Fezekile Ntsukela Kuzwayo*

The text depicts pain through the betrayal of the masses by the black leaders. Fezekile and her mother lived in the KwaMashu township. It was a diverse mix of classes and lifestyles, but it was mainly the poor and working class, a few families of high-ranking ANC officials and former MK commanders lived a suburban life with access to good schools and quality jobs. Former ANC and MK leaders went on and took up senior positions in the new civil service, however those who kept their old township homes did so by choice. Fezekile and Beauty had remained stuck in the township despite Judson's seniority. The writer describes that:

Their tiny home was neglected, unfenced. It could have done with some upkeep-basic things like tiles, cupboards, paint, an extension for a bathroom. Fezekile spoke of times when they did not even have money to eat. They had received a once-off pension that the new government gave to former MK soldiers and families of those who had lost their lives in the fight against apartheid. It was hardly a lot of money. With their need for housing, food and Fezekile's education, the money soon ran out. Her rent, medication and special diet, and her mom's medication meant that life constantly seemed to demand far more than she could provide, emotionally and materially. (p. 161)

The marginalised masses feel betrayed by the black leaders because they hoped for better living conditions after independence rather than a life of deprivation and poverty. Though Fezekile wanted to begin a new life, she was always terrified. Every time that she received a call or inquiry from journalists, she panicked.

Fezekile's mother was a dancer and actress and she would go on regular tours, and as such, she would leave her behind being raised by aunties and uncles of the struggle. This had been marked as the start of the rapes encountered by Fezekile. She had been raped as a child in exile by the comrades that she trusted, the comrades that were supposed to protect her. She was raped when she was five, twelve and thirteen. It is further revealed that the movement did not deal decisively with these incidents; they covered it up instead. Justice had not prevailed for Fezekile even as a little girl due to the political cover ups and the involvement of powerful comrades. This is ironic given the fact that they abused Fezekile, whom they should have protected not only as a vulnerable little girl but also as a child of their fellow comrade. This is an indication of the betrayal of the powerless by the powerful for political and monetary needs.

The uncles, who were principled enough to fight a noble fight against an oppressive, racist system, lacked the morality to appreciate the gravity of their violation of a little girl. To fight an evil system, surely one must have a sense of justice? Not when it comes to women and children's bodies. The war against apartheid, fought across women's bodies on different fronts. Fezekile should have been safe in this small world called exile, populated, ostensibly, by those who had a common cause and were one another's family. (p. 38)

Tlhabi's text further discloses that, at age thirteen, Fezekile was virtually kidnapped, bundled into a car and taken to the house of a grown man called Mashaya and he raped her. Godfrey's girlfriend found her in Mashaya's house and she beat Fezekile severely, because she had stayed in the house. Apart from a thirteen-year-old being raped by two grown men, an adult girlfriend of one of the men saw fit to hit her.

Although *Kwezi* portrays more of Fezekile's story, it also accounts for various traumatic rape events of other women by powerful men of the ANC comrades. Most women and children endured sexual violence during the fight against apartheid. These were acts of men who manipulated and altered the rules for their political and personal benefits. Therefore, this text does not only represent an account of rape charges against Jacob Zuma, but it also serves as a weapon to fight for all the women who had been raped and remained silent; women who could not speak out of what had happened to them in the ANC camps. Moreover, it is a mouthpiece for those women who endured rape as an act of political violence and never laid a complaint to the police, which was seen as absurd given that the police were also perpetrators of horrific sexual violence against women.

Nomarussia was born prematurely after her mother was gang raped by the apartheid police. Her father was a miner, a member of the generation that provided cheap labour so that apartheid and colonialism could thrive. Miners were housed at all-male hostels and visited their homes only when

operations shut down- if they could afford to make the trip on their meagre salaries. Families simply learnt to cope with being torn apart for long periods, a separation that birthed a normative culture or practice that still endures today-poor workers still leave their homes, spouses and children for months on end in search of work. Which impacts on the psychology of society. In defiance of laws forbidding women from visiting all-male compounds, Nomarussia's mother took a risk and visited her husband. He was on the night shift, and left his pregnant wife in his room one night. She was resting when apartheid police barged in the middle of the night, kicked open and took turns raping her. (p. 42)

This woman's body was used as a warzone. Her rape incident was an act of punishing her for being in her husband's room and this was meant as a message to her husband who was apparently not man enough to protect her. The writer describes that;

The rape of some women and children in exile debunks the heroic narrative of the struggle. It also debunks dominant patterns of self-glorification. The war against apartheid was fought on and across women's and children's bodies of which many paid the price.

Neither side wished to account for the sexual violence though these problems were later acknowledged. There was also a high incidence of transactional sex, where young women, who had left their homes to join the struggle, were promised scholarships, food and clothes in exchange for sexual favours. For some, the conditions in the camps were so bad that further military training or pursuing an education overseas was the only way they could survive; they would acquiesce to their commanders' persistent propositions. (p. 44)

What made this issue difficult to resolve was that these acts were perpetrated by senior commanders. Though some ANC leaders were made aware of these abuses, they defended themselves and made it seem like a strategy by opposition parties to score cheap political points. It seemed that it was far more important to ensure that the opposition did not prevail than to address this scourge and ensure justice for the many survivors. Cock (1992, p.) asserts that:

The role of women in militarisation has been largely obscured and mystified by two competing perspectives- those of sexism and feminism. As the weaker sex, women must be 'protected and defended.' One variant of feminism similarly excludes women but on opposite grounds- that of their innate nurturing qualities, their creativity and pacifism. Another variant of feminism excludes women on the grounds that men have a monopoly of power. The outcome of these perspectives is that war is

understood as a totally male affair and the military as a patriarchal institution- the last bastion of male power- from which women are excluded and by whom women are victimised.

Many women in the camps were used as sex slaves, whilst some were raped and tortured. They had little or no chance to highlight the vulnerability and the sexual assault that many experienced. Powerful men took advantage of these women, and they felt that they did not need to starve sexually given that there were women in the camps. The doors in the women's barracks did not lock. At night, they were vulnerable and exposed. In the middle of the night, there would be this hand fondling them. Every night, someone was or some people were coming into their private space and feeling and fondling them without their consent. These comrades were protected by their own, therefore, the camp leadership had not addressed the matter of these harassment acts as they claim, but these were assaults, and the writer states that;

These oral histories are crucial- to deny harassment and abuse is to deny the global scourge of misogyny. The desperation to sanitise the issue is just as problematic as reducing it to a narrative of abuse. (p. 49)

The ANC in exile knew about the abuse of women and children by its comrades. Some ANC leaders acknowledged these abuses, the ANC reports also acknowledged that the men in the camps had committed 'gender-specific offences' against their women comrades. The report also claims that the perpetrators were punished, but their offences, nature of punishment and names were not known. (p. 51)

The leaders that would have spilled the beans were in fear and remained silent, whereas these senior men of which some were guilty, later became senior members of the government. Most of them used their positions to control women and demand sexual favours in return for benefits. These young recruits were left with no doubt that, 'in order to get ahead they had to warm the beds of their seniors.' (p. 51)

Senior leaders of the ANC were also accused of exploiting their positions for political reasons. By punishing those who did not follow their orders and reserving donations meant for the combatants, but the worst of them all according to the writer is the harassment of the young female recruits. This is proven when the writer exposes that:

Andrew Masondo impregnated a young SOMAFCO schoolgirl in 1989 and she had to abandon her studies. Masondo seriously abused human rights in the ANC. A majority of the ANC girls studied abroad used their bodies to get scholarships. (p. 52)

The writer further writes that:

I meet a woman who wishes to remain unnamed. Her violation happened at the dawn of democracy. It is hard to imagine that, in 1993, Nelson Mandela had been out of prison for three years, and the foundation for the new South Africa was already being laid, yet the blood of so many was still spilling onto South African streets. The political violence on trains, in hostels and on the streets of South Africa claimed many lives in the early 1990s; 1993 was no different, and this woman knows that very well. The men who broke into her house were allegedly escorted by police. They shot and raped her. (p. 57)

Therefore, the pain and deaths of many women remained unacknowledged and unspoken and this indicates that pain is politicised and the female body is commercialised as a result of these political assaults. There was no accountability for these actions and those in power thwarted the instigations so that they do not go further. Psych and Randall (2019) indicate that in the aftermath of sexual assault or rape, survivors face extremely difficult and painful emotions and experiences. Most women who endured rape describe that they die a different kind of death after being raped. They claim that the memories of gang rape and of strange men ejaculating inside them one after the other remain with them forever. These women describe that they can still smell them on their bodies and that they never forget it, even the textures, the patterns, the smell material, colours and sounds, they remain everywhere and they remind them of the rapist. Hence, these women's stories share an umbilical link with Fezekile's own journey, as they lay the ground for her harsh treatment at the hands of patriarchal authority.

On 2 November 2005, on the night that Fezekile was raped by Zuma, she had plans of leaving for Swaziland to attend to Nokuzola, a son of her niece who had been bitten by a snake. She discloses that, Zuma discouraged her from going to Swaziland, inviting her, instead, to come to his house, claiming that there was little she could do for the child and if the child was in good hands, the trip, according to him was not worth her effort. Though Zuma testified to having talked her out of going, advising her not to travel alone at night and risk missing work for the rest of the week, he claimed that Fezekile had invited herself to his Forest Town home and into his bed. Fezekile was wearing her famous kanga when Zuma found her asleep. She asserted that the rape happened in the guest room, where she was sleeping. Zuma insisted that what he regarded as a consensual sex happened

in his bedroom. Fezekile said that Zuma offered to 'tuck her in' (p. 69) and give her a massage with baby oil. The rape incident is narrated as below:

She said to him: 'I'm already asleep, I'll see you tomorrow.' Zuma replied that he could massage her while she was sleeping. She again said she was sleeping. Zuma then removed the blanket under which she was sleeping. 'I was lying on my side. He started to massage my shoulders. He then held me on my shoulders and turned me around facing upwards. I then felt his knees on both sides of my legs.' He once again started massaging her shoulders, 'and I said "no."' 'After I said this, he didn't stop massaging me. At that point I opened my eyes and saw that he was naked. She continued that: 'I thought "Oh no, uncle cannot be naked. He is on top of me and I am in his house."' I thought "This can't be happening." And at that point I faced reality that I was just about to be raped.' She said he proceeded to rape her while holding her hands above her head. Fezekile testified that Zuma ejaculated inside her, then went to take a shower.

Zuma on the other hand told a different story as he testified that the accused entered her bedroom while he was busy preparing the bed. He also claims that she sat down on the bed, took off her shoes and leaned against the pillows. She then complained of feeling cold and asked if she could get underneath the duvet. He then also decided to undress in the room and put on his pyjamas and got into bed. The complainant then said that her body was tired and asked him to massage her. He then fetched the baby oil in the bedroom and started to massage her back while she was lying on her stomach. He claimed that they started being affectionate, kissing and touching. He also mentioned that he asked whether she had some condoms because he didn't have any. She also didn't have any and he claimed that he hesitated but she insisted and they continued to have sexual intercourse. That's when she then returned to the guest room where she spent the night.

Fezekile laid a charge of rape against Jacob Zuma on the 6 of December 2006. This event represented something significant for South Africa. The rape trial attracted a lot of attention and international media coverage because it was not just against any ordinary citizen, it was against a powerful man, the ANC deputy president, Jacob Zuma. According to the writer, 'Fezekile stood no chance in a patriarchal trial.' (p. 5) and immediately after laying the charge, Fezekile was surrounded by a lot of people who were sent to persuade her to drop the charges. Some aunties from exile who were sent by Zuma were phoning and visiting her, asking her to drop the charges. They claimed that this would harm the ANC.

Jacob Zuma used his position and power to manipulate the trial. The defence also argued that Fezekile, by not saying openly and clearly telling her friend, Kimmy that Zuma had raped her and laying the charge, only later

meant that it had not happened. Fezekile was confined in witness protection, and as such, she lost her freedom, authority and ability to make choices. She was pressured to deny that she had laid the charges, and they tried to have Fezekile invalidated and most incidents were used to depict her as unreliable and a liar. Zuma also used his friends to try and buy Fezekile and her mother off in order for them to withdraw the charges.

Mhize called to talk about compensating the family for what had happened. Fezekile informed him that she was continuing with the legal process and that, if there is to be any compensation, then it must be discussed with her mother. He then claimed that the two processes could not happen at the same time. (p. 80)

Zuma also phoned Fezekile at some point, which was inappropriate for the accused to call a plaintiff who was in witness protection. He wanted to meet with her in Durban and according to Kwezi, 'to talk about him and me' (p. 81). Fezeka's mother, Beauty, met with Zuma instead, and the meeting happened in his home again, which is a reflection of power. He was the one facing charges, broke the moral and cultural codes, yet they had to go to him, to his house where he was the lord and the master. Zuma also offered to make arrangements for Fezekile to go to England as she had plans to pursue her studies in England. This incident had a negative impact on Fezekile's health, and her CD4 count had gone down. She was devastated and she had given up hope. She and her mother were hounded out, insulted, misrepresented and played in the process.

Hence, the rape trial case is a depiction of power being the hallmark of this incident. Zuma was seen as an authoritative and powerful person who had all these public positions and Fezekile was not on the same level as him. The story therefore became one of power and how it is experienced by those who do not have it. It is also a sign of abuse of power and what he was willing to do to escape accountability. Zuma used lies to manipulate the court, and he claimed that the Zulu culture does not allow for him to leave a woman in that situation, referring to Fezekile's arousal. Zuma claimed that;

'I was trying to explain that as I was growing up as a young boy in my tradition I was told if you get to that stage with a woman and you do not do anything further whilst she is at that stage, it is said she becomes so infuriated that she can even lay a false charge against you and allege that you have raped her.' (p. 157)

This also reveals Zuma's entitlement and ego. By claiming that their sex was consensual this still indicates him exercising poisonous power and demonstrating limitless greed and disregard for Fezekile's dignity. To protect her identity during the trial, she became known as Kwezi. During the trial, their house in KwaZulu Natal was

burnt down. It was suspected that Zuma supporters were the perpetrators, but no one was arrested for this crime. This criminal act was an indication to scare Fezekile and her mother Beauty. After the trial, Fezekile and her mother were hounded out of the country. They went into their second exile, as their own country, their home, had spat them out.

The text does not only recount the traumatic experiences of rape, but *Kwezi* is also a symbol of politics, as it is a representation of the difficult fight against political and patriarchal power and against Zuma. This led to her taking a different name, signifying and testifying to the physical and mental cruelty inflicted upon her. The struggles that Fezekile encountered before her death had wounded her terribly, and in their last conversation with Redi, it is revealed that:

I recalled a late-night conversation in which I had asked Fezekile if she had come to terms with everything that had happened to her. She paused for a long time. Then asked, 'How do you define 'come to terms''?' 'I don't know. You know, like losing a limb, your eyesight. Something you cannot reverse. You wake up with it every day but you are not always conscious of it? You accept it as part of your life, a chapter in your journey. Something like that' I wish I had lost a limb. Rape is like death. (p. 13)

It is vital to discuss that Jacob Zuma had been friends with Fezekile's father Judson Kuzwayo. Judson and Jacob shared a prison cell together with other comrades for ten years. But the very same comrade had appropriated the body of comrade Kuzwayo's daughter, her house was burnt down, and she was forced into a second exile, far from the land whose liberation was Judson's sole purpose. In May 2006, Jacob Zuma had issued an apology, and in his statement, he asked for Fezekile's rights to be respected. But it was too late as they had already left the country. The apology, however, was crafted by his aides and it was worked on by several people, indicating an act of no remorse of his actions towards Fezekile. This is depicted below:

He had given no input when the apology and settlement were discussed. The message had not come from deep within his heart, from profound reflection and contrition. Several members of his advisory team told me that, 'He did not come up with this apology himself. It was what he was told to do. He was told he had to do it.' (p. 164)

Zuma had not expressed regret about the situation he had created with Fezekile, and he showed no sign that he wished he could turn back the clock, he did not see what he had done wrong. Even when he claimed that it was consensual, there was not even a concern of expressing that he should not have thought of his comrade's daughter in that way - 'Nope. In his mind, they were out to get him.' (p. 164)

4.5 Resilience and survival techniques employed by characters as depicted in the selected texts

The study used the resilience theory in order to identify the different survival techniques adopted by characters as they face challenges. Ma (2020) writes that resilience is the reason that some people bounce back from trauma easily and “beat the odds” and others don’t. There are variables that promote the likelihood of a better recovery from traumatic exposure. With the right support and trauma-tailored interventions, the ability to heal and grow from adversity is boundless.

4.5.1 Resilience and survival techniques employed by characters as depicted in *The Uncertainty of Hope*

Tagwira’s text highlights that in spite of all the hardships that the characters face, in *The Uncertainty of Hope*, they do not allow their life situations to reduce them to becoming helpless people. The lives of the unemployed are difficult, but they continue to fight endlessly, even when they are disempowered and have little or no means with which to make their lives better.

When Onai is admitted into hospital after she has been brutally abused by her husband, Gari, it is her friend Katy who convinces her husband to drive her to the hospital. Katy visits her soon after her admission and after her discharge from hospital, she comes to take her home. Though they are unable to get direct transport to Mbare, due to the high taxi fares, they laugh and make fun of the situations that they find themselves into. Tagwira writes that:

The two women decided against a bus to the city centre just in order to find connecting transport to Mbare; it simply doubled the expense. Such luxuries they could not afford. Instead, they chose the long walk home, which would cost them nothing, apart from their time and energy. They had both in abundance, but a determination to reach home in the shortest possible time put a lively spring in their steps. They shared township gossip and companionable laughter as they walked through the bustling Southerton industrial area. Within half an hour, they were crossing Beatrice Road into Mbare. (p. 52)

This is evidence that despite the challenges that they faced, they still managed to laugh and they were determined to reach their determination. It is through the assistance of her open-minded friend, Katy, that Onai finally decides to leave Gari after taking up Gloria as his second wife. Though after the separation Gari begins to fall sick and Onai is forced to take care of him, while his girlfriend Gloria disappears in thin air, and Gari later dies of HIV and AIDS related illnesses. Therefore, Tagwira shows that friendships are vital in our daily lives as Onai needs Katy for the realities of surviving life with Gari and for surviving life in Mbare, as she would be lost without her friend.

Tagwira further depicts this through Fari, Onai's son who chooses joy and laughter during difficult situations. This occurs when he had spent a day in a queue for cooking oil, and though he had returned home empty-handed, he was joyful and full of laughter. Tagwira indicates an act of positivity through Fari, despite the adversity of poverty. This is shown when Onai claims that:

Gone were the days when availability of such food products had been a matter of course. Her son, Fari, had spent the previous Saturday in a queue for cooking oil, while the girls helped her at the market. He had returned home empty-handed, dust-covered and exhausted, but bursting with exciting, hilarious accounts of skirmishes with the riot police. His propensity for enjoyment, even when he came away from the long queues with nothing, constantly astonished her. But then, he was only a child, and childhood was like a shield. The grim realities of life did not hurt so much within its relatively safe confines. (p.67)

The text depicts solidarity and the spirit of togetherness and Ubuntu among characters, those whose homes were destroyed as part of 'Operation Murambatsvina' had nowhere to go, they received assistance from those whose homes were still standing. This is depicted below:

Elsewhere in Mbare, people whose homes were still standing opened their doors and squeezed in displaced families. Overcrowding, and sleeping on kitchen floors, was not an issue. That day, human compassion was manifested at its best among those who knew the meaning of poverty. (p. 148)

Tagwira also depicts this through the death of Hondo, Onai's neighbour, who is humiliated by the officers who destroyed his home besides him having fought for the country with remarkable bravery. Mourners gathered to attend the funeral to offer their support during the difficult times hence practising the spirit of Ubuntu. Onai did her best to console Hondo's distressed wife. This is proven below:

Inevitably, the gathering of mourners spilled over into her small yard. To her own ears, it sounded petty and callous to keep asking them not to trample on her young cabbage plants. So, by the end of the first day of the wake, there was no vegetable patch to speak of. The count of her losses was rising steadily. Gari also got himself actively involved with the funeral preparations, consulting with the other men about what would constitute a suitable burial for Hondo. For a while, the tragedy that had struck their neighbour appeared as if it might draw them closer together. (p. 153)

Tagwira highlights that individuals need support from other people during difficult times as this helps to ease the stress and thus to make sense of all the changes and disruptions. Therefore, the text reveals that characters draw strength and build resilience from having others to lean on.

After Onai's and the other women's market stalls were demolished through the operation, they had no source of livelihoods and nothing to survive on as the market had been the only means of supporting their families. Being the one solely responsible to fend for her children, Onai finds other ways to sell her vegetables though she was taking a risk with the police offers as an unregistered vendor. This is shown below:

Onai went back to ordering small quantities of fruit and vegetables for resale from VaGudo. Chubby and cheerful as ever, he had resumed making clandestine deliveries in a concealed, bushy area on the periphery of Mbare. Like all yet-to-be-registered traders, he was playing a cat-and-mouse game with the police. Onai claimed her own territory in the city centre, selling fruit and vegetables to city workers and people in fuel queues. On days when it seemed as if there were police officers patrolling every street in the city, she took to making door-to-door sales in the high-density townships. One had to be constantly watchful; in readiness to run away should the figures of authority appear, as they did habitually. It was like an intricate game of hide-and-seek. (p.180)

Her children, Fari and Rita too took up the role to target long-distance commuters at the main terminus. They sold bananas, sweets, crisps, *maputi* and cigarettes. They took up their task with a level of dedication and diligence. In addition, Onai, was still determined, she had hope and she had found different ways of experiencing purpose and meaning. Tagwira's text is a representation that her characters did not limit themselves despite their circumstances.

Furthermore, Tagwira uses John to represent an act of hope and determination. When Faith's university fees accumulate up to fifteen million, her father remains calm and reassures her daughter that, 'don't look so worried. I'll do everything possible to pay up. There is no way you're going to miss out on your final exams!' (p. 25). This shows that John was determined to make sacrifices to ensure that his daughter completes her university. Tagwira uses John to indicate that despite the country's situation of poverty and economic crisis, John believes in the power of an education and the vital role it plays in order for one to make it in life.

After Onai loses her husband, she is left homeless after refusing to become the second wife of Toro, Gari's brother. She loses her home and she has nowhere to take her children. She travels back home to the village to pursue the assistance of her mother. Her mother offers her advice about what she should do next especially about her children. Hence Tagwira uses this opportunity to represent the vital role played by parents in our

daily lives and through life struggles. Onai's mother seemed sympathetic, and Onai felt good to be home. Tagwira writes that:

The food situation was no better. Because of the state of affairs in the rest of the country, shortages were naturally more acute *kumusha*. *Sadza* was every family's dream. On occasion, it proved elusive. At other times, it was realised only as a part of a very basic meal, with none of the meat or vegetables that would normally have supplemented it. To her surprise, Onai found herself enjoying *sadza*, with roasted *madora* preserved from the previous rainy season. As a young girl, she'd found the task of harvesting the fat, squashy worms from mopane trees revolting. Now, they were a delicacy. (p. 268)

Onai found herself reminiscing on how things were done in the olden days. This also proves that, no matter how painful it is to lose a loved one through death, life must go on without them. Henceforth Onai finds ways of coping with the death of her husband, and discovering ways to move on with her children after losing their only home. She goes to the village to find comfort and support and to leave the children there as she returns to the city to make things right.

The central message in the novel is about hope, determination, positivity and living a purposeful life inspired by resilience. This is all enshrined in Onai's long and tortuous journey in life. The novel teaches that it is possible to survive instead of playing victims of the forces that life throws at us, by applying resilient mechanisms that lead to bettering one's life.

4.5.2 Resilience and survival techniques employed by characters as depicted in *We Need New Names*

Bulawayo' text suggests that life should go on despite the challenges presented to the characters. Characters had dreams of a better life. When Darling and her friends return from their journey of stealing guavas from Budapest, she narrates that:

Going back to Paradise, we do not run. We just walk nicely like Budapest is now our country too, like we built it even, eating guavas along the way and spitting the peels all over to make the place dirty. We stop at the corner of AU Street for Chipso to vomit. One day I will live here, in a house just like that, Sbhoo says, biting into a thick guava. She points to the big blue house with the long row of steps, flowers all around it. A really nice house, but not nicer than where we just got the guavas. (p.11)

Bastard says that when we grow up we'll stop stealing guavas and move on to bigger things inside the houses. I'm not really worried about that because when that time comes, I'll not even be here; I'll be

living in America with Aunt Fostalina, eating real food and doing better things than stealing. But for now, the guavas. (p. 10)

Sbho says that:

I'm going to marry a man from Budapest. He'll take me away from Paradise, away from shacks and Heavenway and Fambeki and everything else. 'Ha-ha. You think a man will marry you with your missing teeth? I wouldn't even marry you myself', Godknows says, shouting over his skinny shoulder. 'I'm not talking to you, chapped buttocks! Sbho shouts at Godknows. Besides, my teeth will grow back. Mother says I'll even be more beautiful too! (pp. 12-13)

Darling further continues to say that;

Well, I don't care, I'm blazing out of this kaka country myself. Then I'll make lots of money and come back and get a house in this very Budapest. Or even better, many houses: one in Budapest, one in Los Angeles, one in Paris. Where ever I feel like, Bastard says. (p. 13)

Though Darling and her friends are poor, they are happy, hence another resilient technique is friendship. Darling spends most of her time playing different games with her childhood friends, she says that; "They are the most important thing to me and when I'm not with them I feel like I'm not even me" (p. 94). Together, they go to Budapest, where the white rich people live to steal guavas since it is the only food they could possibly find, she says that; "We just eat a lot of guavas because it is the only way to kill our hunger" (p. 16). The playing of different games is a technique that the children use the games to create their own happiness despite the circumstances that they are in.

We are back in Paradise and are now trying to come up with a new game; it's important to do this so we don't get tired of the old ones and bore ourselves to death, but then it's also not easy because we have to argue and see if the whole thing can work. It's Bastard's turn to decide what the new game is about, and even after this morning, he still wants it to be about China, for what I don't know. I think China should be like a dragon, Bastard says. That way, it will be a real beast, always on top. (p. 48)

The children decide on the games according to the actual real-life situations happening in their daily lives. The country game signifies the world's powerful countries, and they give themselves a chance to be a country and countries, and according to Darling; 'Nobody wants to be rags of countries like Congo, like Somalia, like Iraq, like Sudan, like Haiti, like Sri Lanka, and not even this one we live in- who wants to be a terrible place of hunger and things falling apart.' (p. 49)

The people of Paradise had hope, they cast their votes in hope for change. Darling narrates that:

That night, nobody sleeps. We all go to MotherLove's shack, which is the biggest shack in Paradise; the adults don't even have to bend inside. What MotherLove does is cook brew in huge metal madiramu by day, and by night people go to her shack to drink. We crowd in MotherLove's shack like sand, and it is stuffy and hot inside and smells like adult sweat and armpits and brew. The adults are passing the brew around, even to us, because they tell us change is coming. We don't drink it because they tell us change is coming. (pp. 71-72)

Then MotherLove stands beside this giant poster of Jesus and starts singing. At first there is this hush, as if people don't know what music is for, but then they start swaying. Soon they are gyrating and twisting and writhing and shuffling and rocking. MotherLove's head is tilted up like she's drinking the stuffy air, her eyes closed. Her mouth is open just a little, you'd think she didn't even want to sing, but her voice is boiling out of her and steaming up the place. Then we are caught in the arms of the adults and twirled in the air, their skin sweaty and warm against ours. Get ready, get ready for a new country, no more of this Paradise anymore, they say when they steady us on our feet. They say Paradise will never say it again. (p. 71)

The movement of people to other countries in order to find jobs and be able to take care of their families is yet another survival strategy. Darling's father went to South Africa for the sake of working but he ended up leaving his wife and daughter without any form of support. This behaviour left an enormous impact on Darling as a young girl who needed her father's love.

Now father is in South Africa, working, but he never writes, never sends money, never nothing. It makes me angry thinking about him, so most of the time I just pretend he doesn't exist; it's better this way." (pp. 22-23).

However, she still cherishes his existence and tries not to forget him, "by looking for him in the faces of the Budapest men, in the faces of my friends' fathers." (p. 93)

Immigration obviously means a new society and this brings radical changes for immigrants who find themselves in a whole different world and going through such traumatizing experience of racism as they made fun of her school. Hence, Darling could not support the disrespectful and humiliating treatments of the Americans and thought about finding a solution about that:

I have decided the best way to deal with it all is to sound American... I also have my list of American words that I keep under the tongue like talismans, ready to use" (p. 194)

She uses that technique of sounding like an American as a way to ease and speed up the process and it would make her life easier so that she would not have a hard time.

The blacks who migrate to other countries find comfort in socialising with other black people from other different countries. They find joy in spending time together listening to music and preparing meals from their home countries. They make themselves feel like they were home they surrounded themselves with each other, enjoying every aspect of being African.

The onliest time that it's almost interesting here is when Uncle Themba and Uncle Charley and Aunt Welcome and Aunt Chenai and other all come to visit Aunt Fostalina, I think the reason they are my relatives now is they are from my country too- it's like the country has become a real family since we are in America, which is not our country (pp. 160-161).

4.5.3 Resilience and survival techniques employed by characters as depicted in *Kwezi- The Remarkable Story of Fezekile Ntsukela Kuzwayo*

Where there is trauma there is a possibility for resilience. Despite the challenges that Fezekile faced in her story, she still bounced back from the adversity. Tlhabi describes Fezekile as one who was familiar with proclivity for romance, her desire to make beautiful and mystical from that which is ordinary. She felt deeply and had words to describe, quite richly, everything she thought and felt, hence, Fezekile kept a diary, where she wrote about almost anything. Tlhabi describes that Fezekile's diary is a vacillation between 'hope and despair, strength and weakness' (p. 85)

Some of her diary entries revealed how she imagined what her life would have been like had her father been alive. She described her father as someone who gave her a normal and a wonderful childhood in abnormal situations. She deeply reflected on longing for her father and saw it as the main reason she had sought Zuma out. She claimed that maybe if she had not missed her daddy so much, if she was not so hungry for stories about him, she would not have allowed herself to get closer to Zuma and that maybe the rape would not have happened. In another daily entry, she uses her experience at the hands of males to question how her own father would have turned out had he stayed alive. She wondered whether he too, would have turned out the way so many 'uncles turned out'. She reveals in one of her therapy sessions that perhaps it was better that he was gone. But in one of her diary entries she reveals that:

Daddy, in life and your death, our relationship has grown, transformed and been bad and good. We have drifted apart and I have had issues with you that mostly were really none of my business. You never did cheat on me or not spend time with me. I've also had times when I blame you for things that have happened in my life, bad things that I feel would have protected me from had you been here. But really perhaps you would have protected me too much had you been around. Now I feel grateful for the times we had together, and also lucky when I see people whose fathers are alive but might as well be dead. Actually, some people wish that their fathers were dead. So I have come full circle. You are dead and that's it. I should focus my energy on holding on to the memories of nine years and eight months we had and stop trying to find in other people or making them you. (p. 24)

Fezekile tried to find solace and closure about her father's absence, she realised that it was good that her father died young, as he was not alive to mess up his legacy. In reference to what Zuma had done to Fezekile, she worried that she did not know what her father would have turned out to be like. In addition, Fezekile was very open about her trauma from her childhood rapes. She spoke openly about it, and every time she spoke about it according to her friend Kimmy, she was sad. She allowed herself to be sad and she would become philosophical about those gloomy chapters in her life. She would say that, 'I am going to put it into perspective. It happened I must find the lesson in it (p. 74).

Fezekile also went for therapy because after her father's death, she experienced hallucinations and nightmares. She had pain on her belly button and she started wetting her bed. Her mother further revealed in court that at some point Fezekile's nightmares and hallucinations became worse, then also got better after she consulted a psychologist, and her sessions with the psychologist continued further into her adulthood. Tlhabi writes that:

At that time, Fez was in therapy, seeing a psychologist who had said to her that she needed to make a choice about getting over her childhood abuse. Fezekile had a choice, the psychologist had said to her. She could carry the rapes in her heart and mind for the rest of her life, or 'Just think of them as a penis in a vagina. 'Nothing more, nothing less.' (p. 73)

On one occasion, her diary revealed how she felt strong, optimistic and determined. On the eve of the trial, though she never imagined what lied ahead, she wrote that:

(Izolo) [Last night] I slept like a baby and had beautiful dreams in which I was with people that I love. This left me with a warm feeling inside. I generally felt as though I had been ready to go on the stand

the first time and now I am less ready but I feel all right. It was good to be all right. I am going to be just fine. (p. 86)

Fezekile loved taking a warm bath as she claimed that it always relaxed her and helped her to feel calm and confident: She wrote in her diary that:

First thing I will do tomorrow morning is to run a bath and send a plea to the universe, to carry me, watch over my mom and all the people who have sacrificed so much, their safety, their dignity, their everything. Water is healing. I will take a warm bath and stay there for at least an hour and wash away all the fear and anxiety. (p. 93)

Fezekile had a magnetic personality and an adventurous spirit. She was passionate about music and arts. She loved to dance and sing; she spent many afternoons and evenings attending local festivals and poetry evenings. She would perform in front of an audience her now-famous poem 'I Am Khanga' (p. 173). Her days were full of music concerts, poetry sessions and even an aerobics class. She would often do some arts and drama activities with children at the school where she worked as a teacher. She also went on and started voice training and singing lessons. On the 14th of August 2016, she performed in a church choir concert in Durban. She revealed that performing in the concert and singing in the choir had been 'an enriching experience' (p. 205). She also said that it lifted her soul and made her soar and she loved it. Hence she had a moment of glory, comfort and validation. She had thrown herself into choir practice which she attended in the evenings after work. Tlhabi describes that:

Fezekile was a real performer at the concert. Unlike the other choristers, she did not have her music in front of her, but it was clear that those many evening nights of practice had stood her in good stead. She was in her element; as the others turned their pages and followed the words and notes, she sang straight from memory and from the heart. (p. 205)

Fezekile believed in happiness and joy. She believed that when she was happy and joyful it would boost her immunity, and that happiness and energy have an effect on health. Hence she was determined to work towards attaining full happiness. Fezekile was a believer in the power of the universe, a believer that every good deed would be rewarded by another good deed and that all she had to do to 'fix' her life was to be happy, honest and generous. (p. 188)

Fezekile received support from various people, especially her mother. There was a strong relationship between Fezekile and her mother. There was a deep sense of compassion that they felt for each other. They both stuck

together during and after the trial. Fezekile would never quit life and leave her mother to fend for herself. Fezekile spent part of her last decade shielding her mother from life's blows. Just like Fezekile, Beauty too loved music and she participated in various performances. She revealed that performing made her happy. After her daughter's death, she had to face the remainder of her days without Fezekile who was her pillar as she offered her protection. She used writing as a form of pouring out her pain. She had written some poetry, and continued to let her pain pour from pen to paper and was relieved to hear that her daughter's life was being documented.

Fezekile had made various friends along the way, most of them helped her through her struggles and they supported her and her mother endlessly. Kimmy Msibi was Fezekile's best friend and one she regarded as a sister. Kimmy's father was a senior MK member and a trusted comrade of Zuma. Kimmy reveals that: 'We were sisters. We grew up together in exile. We both lost our fathers in the eighties. We went our separate ways, but found each other again in a free South Africa in the nineties' (p. 74). Tlhabi describes that, 'It was a poignant moment when the two sisters found each other again, they built a bond so solid that it would be bulwark during harsh times of the trial and its fallout' (p. 72). Kimmy was the first person that Fezekile told about the rape and she advised her to go to the hospital. She held her hand from day one and she had not left her side. Kimmy also claimed that she witnessed a lot of, 'Yes-I-can, I-am-a-conqueror moments' (p. 73) of Fezekile.

Shaun Mellors was the instrumental tool in securing Fezekile's and Beauty's passage to the Netherlands. Shaun was the director of International HIV/AIDS Alliance; he had met Fezekile at the XIII International Aids Conference in Durban in July 2000. It was ironic that Fezekile was part of the ARV movement and she began an enduring friendship with Shaun, yet she made a choice to go off ARVs and would not be persuaded to resume them, even when her health was deteriorating. Before the trial, Shaun recalls, Fezekile led a reasonably healthy and busy life, working in the NGO sector. They stayed in touch and formed a solid friendship. Tlhabi writes that:

While Fezekile was in the safe house during the trial, she stayed in touch with Shaun and a few friends, telling them how scared she was. In the early days of the trial, Shaun had got up in court and put some beads on Fezekile's neck. She wore the beads every day. Looking at Shaun now, a few months after her passing, I see that he wears the same beads. Fezekile saw the beads as a source of comfort and protection. When they broke, she frantically called Shaun- who was in London by then, thousands of kilometres away- and asked, 'What does it mean if the beads break?' (p. 166)

Shaun revealed that many people had let Fezekile down. Shaun used his contacts in Amsterdam and activists from One in Nine Campaigns to help Fezekile and Beauty to leave the country. Fezekile and Beauty left everything behind, boarding a KLM flight to start a new life. Shaun also helped them to apply for visas while they were still at the safe house, and he phoned a few friends and asked them to donate money to buy the tickets and to create a home for them in Amsterdam. Shaun helped Fezekile to start the new life that she wanted. It was hard in some respects but she was positive, and had many plans. They had a lot of support and they soon made friends while in Amsterdam, which was when Beauty became active in a local church and took up sewing to keep herself busy.

She made friends with Teresa and she stayed at her home in Dar es Salaam. Teresa describes that 'Fez was the kind of person, you meet and it's like you have known her forever, everyone was family; if someone showed her some warmth, she returned it tenfold' (p. 174). Teresa helped Fezekile to find a job as a librarian at a small school. Teresa and her husband Marc supported her and when she was always looking for reasons to leave they would question and advise accordingly. Tlhabi writes that:

During her time in Dar es Salaam, Fezekile was on ARVs. There was a lot of fake medication on the market, so they tried state hospitals and clinics. Teresa would accompany her to the local clinics for her medication and check-ups. She describes the experience as 'just horrific' as the queues were long and patients would be called loudly to the front cubicle and asked personal questions in front of everyone. 'We went to another, smaller, hospital. That was better, although not perfect. Later Fezekile met a friend whose mother happened to be a pharmacist who got her all the medications that she needed. (p. 180)

When Fezekile started complaining about her swollen feet and blamed the ARVs and because her CD4 count was good, she wanted to quit the medication, however it would put her at risk of becoming ill. Again Teresa was firm and told her, 'You cannot go off your meds because your feet hurt.' (p. 180). Teresa prevailed and Fezekile stayed on the medication. Fezekile had a lot of fun with Teresa, Marc and some friends, and they often went on picnics and road trips. Teresa was hard on Fezekile at some point as Tlhabi reveals that:

Teresa was right to be hard on Fezekile. It is one thing for people to have been supportive and sympathetic when she was younger, but as a woman who entered her forties, and with the rape trial becoming a distant memory, she needed to reclaim her life. It was nearing the sunset of Zuma's presidency. (p. 182)

Allan Mapundi was another supportive friend that Fezekile made along the way. They were introduced in 2008, by a close mutual friend whom Fezekile had met in London. Allan says that they developed a sense of family and community when Fezekile's niece, Nokuzola, and Beauty eventually joined Fez in Dar es Salaam in that same year. They spent a lot of time together, taking long walks and drives. 'I was her guide everywhere she went' (p. 189). Allan later reveals that the two started dating officially and became more than good friends, beyond brother and sister, and they talked about everything. 'They would see each other three or four times a week, go to movies, and just talk, Allan says. Eventually, he would spend nights at Fezekile's place. 'It was a happy time, we were happy. She would dance and sing. It was beautiful' (p. 189). Fezekile knew that she could count on Allan, and with Allan they talked about Zuma and the trial. Though Allan claims that it ruined her psychologically, she still lived life to the fullest.

Fezekile was more concerned about her mother's health condition as she was suffering from memory loss due to Alzheimer's, hence it was a difficult time but they tried to do fun stuff as well. She and Allan would go to see movies, walk to Fezekile's school, and go grocery shopping. Allan adds that Fezekile was always on the move, planning the future, changing her mind, but always in search of something new. She shared her love with everyone and was a very strong woman, regardless of what she had been through, she was always smiling and making jokes.

This is an indication that Fezekile had a wide network of friends who were there with her in her darkest hour, who picked her up and supported her constantly over many years. During her tough times and when she did not have a job, it was the charity of her friends that kept her and her mother going. There were people who loved her, and loved her dearly, they supported her efforts and celebrated her life.

4.6 Chapter summary

This chapter discussed the major findings of this study. It analysed the three texts, namely; *The Uncertainty of Hope* (2008), *We Need New Names* (2013) and *Kwezi- The Remarkable Story of Fezekile Ntsukela Kuzwayo* (2017) based on the reviewed literature, the theoretical framework, and the objectives of the study. The discussion was informed by the trauma and resilience theory. The next chapter...

CHAPTER FIVE

FINDINGS, RECOMMENDATIONS AND CONCLUSION

5.1 Introduction

Chapter five focuses on the findings, conclusion and recommendations of the study. The analysis was guided by the trauma and resilience theory. The study expanded on how death and pain are politicised and commercialised and the survival techniques used by the characters in the selected texts.

5.2. Findings

5.2.1. Analyse the importance of the three selected texts through the politicisation of death and pain

After analysing the three texts, the study found the importance of the three selected texts through the politicisation of death and pain, by depicting character deaths and pain amidst the political and economic turmoil of Zimbabwe and South Africa respectively. Valerie Tagwira depicts various characters' death and pain in *The Uncertainty of Hope*, when Zimbabwe endured profound political and economic crisis in 2000, in particular during the carrying out of 'Operation Murambatsvina.'

Tagwira portrays that characters did anything to get quick money and fill the gap that the government could not fill. A lodger was selling petrol from his shack which led to the death of a baby as the shack caught fire and all the nearby shacks were burnt to the ground. Apart from that, an unfortunate farmer according to the writer, had died after being brutally assaulted in his home when the government inherited an unequal and race-based land ownership pattern. White farmers were violently forced from their farms and they were forced to flee their homes as a result of the violence.

The text depicts trauma and pain caused during the implementation of 'Operation Murambatsvina.' The evictions and the demolitions of houses and market stalls and the manner in which they were carried out caused a lot of trauma as the police burnt, bulldozed and destroyed properties around the country. Hence many critics viewed the operation as illegal and unethical, whilst people faced humiliations and threats from those that carried out the demolitions.

Tagwira's text also reveals that the operation instigated psychological wounding to everyone in Mbare. The operation moreover resulted in various character deaths as they were crushed to death in their own homes under the relentless shovels of bulldozers. Some died due to exposure to the natural elements as they were sleeping in the open since the demolition of their shelters. They suffered hastened and dishonourable deaths

in cold winter amidst the rubble and the heartache of the razed suburbs. Those that resisted the police were dealt with brutally and they faced humiliation. Two toddlers had died when the demolition team erroneously moved in without checking whether there were people inside the targeted shack. The parents had not only been left homeless and impoverished, but also childless and grieving. Another woman's bloated body was found floating in a ditch over-flowing with sewage and it is believed that she had died of grief from losing everything through the operation.

The text is a representation of how the country's economic instability caused people to leave to other countries in search for better places to live. It was reported that a group of unidentified men had drowned in the Limpopo River while trying to escape to South Africa. Furthermore, the demolition of business stalls created a short-coming of various businesses. Some characters like Gari and Silas lost their jobs due to the relocation of companies to other countries leading to Gari resorting to the comfort in alcohol and being violent to his wife Onai. In addition, hospital departments faced challenges which were caused by critical shortages and frequent high-risk incidents.

Tagwira's text represents a society faced by death and pain, particularly violent death, to such a degree that the work of mourning is meaningless. The operation produced situations in which the normal practices and processes of mourning became impossible. The situation removed the burying of the dead with dignity. The mourning or grieving process is interrupted by the political incidents, the 'Operation Murambatsvina.' *The Uncertainty of Hope* furthermore depicts the meaning of death and pain which was transformed to satisfy political and monetary needs as some characters seized this opportunity of the economic and political chaos to take advantage of others.

The text represents evidence of betrayal of the masses by the black leaders. The attainment of independence has not brought about social, political and economic improvement. Tagwira depicts that the newly elected black leaders' political decisions in turn caused emotional and physical pain to everyone as people lived in poverty. There were a few employment opportunities, and the system turned good people into criminals as it was a struggle to survive, and there was a high crime rate. Hospitals could not provide drugs to patients for emergency situations. Children dropped out of school to look after their younger siblings as their parents died of AIDS and those who graduated with aspirations and certificates couldn't secure jobs.

NoViolet Bulawayo's text represents the economic, social, and historical chaos that occurred in Zimbabwe under Mugabe's rule and the leftovers of British white colonists and their presence within Zimbabwe. One of

the themes depicted in NoViolet Bulawayo's text is politics and how it affects the real people of Zimbabwe and that what is being experienced by the children and specifically the narrator Darling is traumatic.

Similar to Tagwira's text, Bulawayo's text also depicts the traumatic experiences of the Zimbabweans during the chaotic Operation Murambatsvina. Bulawayo depicts the massive trauma caused by the bulldozers on the residents of Paradise in general and on the narrator Darling specifically. Characters like Darling suffer from nightmares that keep her awake all night in fear that the bulldozers would return. Bulawayo demonstrates that the destroying of houses caused shock and anger, and that though the aim of the operation was to restore order and eliminate poverty the campaign resulted in massive environmental destruction and more poverty. Those who protested against the carrying of the operation suffered as the officers resorted to violence.

The text highlights evidence of psychological instability and it destroyed everyone's well-being. This monstrous operation devastated both women and children psychologically and emotionally, and left them homeless and vulnerable. Everyone was affected by the operation, men, women and children. The children appeared lost and confused as they did not understand what was happening to them.

In addition, the text depicts death as a result of political actions. The operation resulted in the death of a small baby who was crushed to death in their own home under the relentless shovels of bulldozers thus resulting in extreme pain of the mother. This reveals that death was part of their daily lives. The text also depicts the death of a young man who was killed as a result of his involvement in political affairs of those seeking for change and how the mourners are affected and traumatised by these experiences. The people of Paradise encounter trauma hence they mourn not only the loss of Bornfree, but the writer also further enlightens the pain and anger of Bornfree's mother, MaDube, who later suffers from madness after they had killed her son.

Moreover, the text depicts a nation whose dreams are shattered by the fact that they believed that change was coming right after the voting and the change never came. They waited and waited, but then the waiting did not end and the change did not happen but they came and killed Bornfree who was fighting for change.

Redi Tlhabi's text provides an account of the traumatic events of the 'Jacob Zuma Rape Case.' It also provides an opportunity to interrogate concepts such as justice, equality and fairness, which the law may not always serve. The political aspect in this text is viewed through the empowered president against the marginalised during the 'Zuma Rape Case' and during exile, which as a result has in actual fact evolved the meaning of death and pain.

The text provides an insight of the trauma experienced by rape victims and by those who lay charges of rape against those who have political power and influence. Fezekile was appropriated by a man, her father's friend, who used his power, authority and proximity to a vulnerable young woman. Kwezi did not just experience the pain of the acts of rape, but she was haunted, humiliated, abandoned, oppressed, abused, shamed and victimised and portrayed as a liar during and after the trial all in the name of a powerful man wanting to become president.

Tlhabi highlights an over-use of power for political and personal benefits, as Zuma used his control and political status to ensure that Kwezi was threatened and incremented. She was treated appallingly during the trial. A mob had been organised to threaten her as exemplified by the burning of her picture outside the court, and those who supported her were outnumbered publicly. Fezekile was demoralised and frightened as she was also questioned about how she acquired HIV, and the advocate used the fact that she did not know who infected her to imply that it was a punishment for having unprotected sex and contracting the virus thus leading to profound humiliation. This indicates how the involvement of power can destroy lives.

Tlhabi, moreover, reveals that Zuma portrayed himself as a victim. He and his supporters claimed that Fezekile had been set up as a honey trap to scupper his political aspirations. Zuma did not entertain the thought that he may have acted wrongly, unethically or immorally, hence using politics to take accountability, but the text outlines that Zuma exercised power over Fezekile and justice was denied towards her. And even though the powerful have won, encouraged and empowered by politics, the text portrays that they have been unmasked and everyone has seen their true colours and everyone is no longer afraid to stare down at them.

Given what Fezekile had gone through, one may conclude that she might have at one point contemplated committing suicide one way or the other as the trial caused a lot of damage to her health. As a result, she was later taken to a private psychiatric hospital to see a psychologist and psychiatrist and she was put on anti-depressants. Dealing with a trial full of manipulation, lies and abuse of power, injustice, inequality and unfairness led to Kwezi's depressive state and her health deteriorated further and this resulted in her death.

The analysis found that Kwezi was robbed of her dreams, her future, and died unrecognised, and she died with all the hurt and all the disappointments caused by her very own people and by the law that was supposed to protect her. The text is a further demonstration of the vulnerable that there is no shame in speaking out, even against the powerful members of society. The text demonstrates that Fezekile fought for herself, even when it was clear that she would lose the case. Moreover, the text outlines that Fezekile did not just fight for herself

- she fought for everyone else –for every woman who had been too afraid to speak up about being raped or abused.

The text also accounts for how death leads to the trauma of those left behind. Beauty, Fezekile’s mother was left shattered and she suffered tremendous pain, not only because of the death of her daughter but also from her own struggles during and after exile, and how she had to deal with finding out that her daughter had been raped several times as a child and then her HIV diagnosis and then the trial. Beauty too endured harassment and banishment during and after the trial and after they returned to South Africa after their second exile. Beauty is also left with pain, as it is painful to lose a child. Therefore, Kwezi is a representation of how the focus is rather on politics and death and pain. However, not much attention has been paid on the mental health of citizens, such as Fezekile or her mother Beauty. The accused was rather interested in becoming president than paying attention to the pain or mental health that may be caused towards the victim. In that case, political power has transformed the meaning of death to fulfil political agendas.

5.2.2. Examine how death and pain are commercialised in the three selected texts

The economic challenges and the political instability in Zimbabwe during the 1998-2008 affected citizens negatively. There were limited employment opportunities, hence people did what they could to make money in order for them to eat and survive. Valerie Tagwira’s text depicts the commercialisation of death and pain, in particular the female body through prostitution. Women such as Sheila and Gloria are forced into prostitution, thereby, making them vulnerable to HIV and AIDS.

Valerie Tagwira’s text depicts that the economic instability of the country is to be blamed for forcing people into corners of desperation, as Melody remains in a relationship with Chanda, a married man, who provides for her and pays her university fees. This is an indication that the country’s economy dictates individual choices as many women are facing difficult choices.

Tagwira’s text is a portrayal of the mismanagement and allocation of funds by the Mugabe government which resulted in the deterioration of the country’s health sector. Hospital standards worsened, and those who got hospitalised were fined with high hospital bills that they could not afford. The government had run out of money even to buy HIV drugs. Those who were sick were left to die without any provision of medication. This indicates that the newly elected government policies and decisions worsened the country’s socio-economic standards.

Valerie Tagwira's text illustrates the abuse of power for personal gains as those who were entrusted with power abuse it for personal benefits. The text depicts police members who are cruel and corrupt. Most officials such as the character Boora and Commissioner Nzou wanted to be paid bribes and they expected payments in return for carrying out their normal duties. This is an indication that those who were entrusted with power with high positions to serve the public instead used the power to manipulate others for their own personal gains and to disadvantage others. The irony depicted in the text is that those entrusted to keep order, peace and provide security and safety to the public turn out to be shameless thieves, meaning that the society's custodians were not worthy of their roles, hence commercialising pain.

The analysis revealed that death and pain are commercialised as death is used as a form of generating income for businesses, especially that the funeral industry has been irrevocably changed by the economic and political instability. Everything that had to do with funerals had become a potential money-spinner whereby enterprising and entrepreneurs had discovered that it was possible to make huge profits from others' misery as the number of deaths were on an increase as a result of the operation and the HIV and AIDS pandemic. The focus was rather on profit while the meaning of death and pain was neglected, hence leading to the commercialisation of death and pain.

The text is also a representation of the commercialisation of the female body through human trafficking. John uses his power for personal gain and he embarked on a new business that he established as a lucrative business that involved smuggling girls and women across the border as the poor were struggling to cross into South Africa which was the only solution from the poverty-ridden Zimbabwe. These women end up in brothels, on the streets or in badly paid domestic services hence the text outlines how characters use their power to exploit others for monetary benefits. Therefore, the death and pain represented in the selected novels are closely intertwined with politics and commercialisation in particular of the female body.

We Need New Names, similar to *The Uncertainty of Hope*, represents a nation that has been ravaged by the deadly virus of HIV. The text reveals the government's lack of appropriating funds to healthcare which had also resulted in Zimbabwe suffering from the AIDS pandemic that the narrator refers to as 'The Sickness.' The text depicts that death was part of their daily lives in the Paradise society as one of the girls killed herself as a result of the sickness.

There is evidence of betrayal of the masses by the newly elected black leaders. Gayigusu similar to Hondo, Onai's neighbour in *The Uncertainty of Hope*, too had fought the war for the liberation of the country. He feels betrayed by the government after their homes are destroyed. The text depicts that characters such as

Gayigusu have voted for the black leaders and put them in power but the leaders turn on them like snakes by demolishing their homes through the operation. The inhabitants feel disappointed by those who destroyed their land and properties, since they were supposed to stand by their side against the white colonizers and not the opposite. Some claimed that it was better when the white government stole from them than their own black people whom they have voted into power.

In addition, Bulawayo highlights how the people of Paradise live in poverty and face starvation. They live under miserable living conditions as a result of the changing economic system. In this shantytown, Darling and her friends are all deprived of their basic needs such as food and shelter and they become the most vulnerable victims of such a so-called dirt-removing operation.

Hence, Bulawayo's text highlights various reasons that led to migration and the emotional confusion that causes one to leave their own country, but even though most of them left their motherland in hope to go to better places, which would give them a better life, they still faced obstacles in other countries. Therefore, the text also depicts that migration is traumatic. Darling leaves her economically weak homeland of Zimbabwe and enters another country America, which was in an economic downfall where immigrants faced racism, xenophobia and the difficulties of securing financial stability.

The text depicts the commercialisation and pain in particular of the female body through rape. NoViolet Bulawayo uses the character of Chipso to depict how pain is commercialised through the female body, who is raped and forced into adulthood. In addition, Darling witnesses a traumatic situation of sexual abuse at church by the prophet, and this is an act of abuse of power by Chipso's grandfather and the prophet as they use their power to sexually abuse the vulnerable women, thereby exploiting their bodies to satisfy their sexual desires. Bulawayo also displays the commercialisation of the female body through prostitution, whereby two black girls provide sexual favours to the Chinese workers in order for the said girls to be able to eat and survive hence the Chinese exploit the black girls' bodies. They exploit them because they are powerful and they are resourceful hence they sell their bodies to them for money. It can also be concluded that they take advantage of them because they were poor, vulnerable and only wanted to survive.

Additionally, the text portrays how the tragic political, social and economic situation in the country pushed those citizens to do anything in order to get out of the country and what they did in order to acquire papers in the countries they moved to. As the narrator narrates, 'how hard it was to get to America-harder than crawling through the anus of a needle'. They begged, despaired, lied, grovelled, promised, charmed, bribed and did anything for visas and passports to get them out of the country.

Redi Tlahabi's text depicts pain through the betrayal of the masses by the black leaders. Fezekile and her mother lived in the KwaMashu Township for the poor and working class, but other few families of high-ranking ANC officials and former MK commanders lived a suburban life with access to good schools and quality jobs. Former ANC and MK leaders went on and took up senior positions in the new civil service. However, those who kept their old township homes did so by choice. But Fezekile and Beauty had remained stuck in the township despite Judson's seniority. The masses are betrayed by the black leaders because they hoped for better living conditions after independence, rather than a life of deprivation and poverty.

Fezekile's body was commercialised through rape as a child in exile by the comrades that she trusted to protect her. She was raped at the age of five, twelve and thirteen. It is further revealed that the ANC's movement dealt with these incidents but they covered it up instead. Justice had not prevailed for Fezekile even as a little girl due to political cover ups and the involvement of powerful comrades. This is ironic given the fact that they abused Fezekile, whom they needed to protect not only as a vulnerable little girl but also as a child of their fellow comrade, hence the betrayal of the powerless by the powerful for political and monetary needs.

Although *Kwezi* portrays more of Fezekile's rape story, it also accounts for the various traumatic rape events of other women by powerful man who are the ANC comrades. Most women and children endured sexual violence during the fight against apartheid. The female body is further commercialised as woman's bodies were used as a warzone. There was also a high incidence of transactional sex, where young women who had left their homes to join the struggle were promised scholarships, food and clothes in exchange for sexual favours. These were acts of men who manipulated and altered the rules for their political and personal benefits.

Therefore, the analysis moreover found that this text does not only represent an account of rape charges against Jacob Zuma, but it also serves as a weapon to fight for all the women who had been raped and remained silent, women who could not speak out about what had happened to them in the ANC camps. To those women who endured rape as an act of political violence and never laid a complaint to the police, which was seen as absurd given that the police were also perpetrators of horrific sexual violence against women.

What made this issue difficult to resolve was that these acts were perpetrated by senior commanders. Though some ANC leaders were made aware of these abuses, they defended themselves and made it seem like a strategy by opposition parties to score cheap political points. It seemed that it was far more important to ensure that the opposition did not prevail than to address this scourge and ensure justice for the many survivors.

Therefore, the pain and deaths of many women remained unacknowledged and unspoken, the ANC leaders did not act but they made it seem as a strategy by the opposition parties to score cheap political points and this indicates that pain is politicised and the female body is commercialised as a result of these political assaults. There was no accountability for these actions, and those in power thwarted such.

When Fezekile laid a charge of rape against Jacob Zuma on the 6th of December 2006, the text makes it evident that Fezekile stood no chance in a patriarchal trial. She was pressured to deny that she had laid the charges, they tried to have Fezekile invalidated and most incidents were used to depict her as unreliable and a liar. Zuma also used his friends to try and buy Fezekile and her mother off in order for them to withdraw the charges. Jacob Zuma used his position and power to manipulate the trial.

Hence, the rape trial case is a depiction of power being the hallmark of this incident. Zuma was seen as an authoritative and powerful person, and that he had all these public positions means that Fezekile was not on the same level as him. It shows power and how it is experienced by those who do not have it. It is also a sign of abuse of power and what he was willing to do to escape accountability.

This also reveals Zuma's entitlement and ego by claiming that their sex was consensual which still indicates him exercising poisonous power and demonstrating limitless greed and disregard for Fezekile's dignity. Therefore, this text does not only account for the traumatic experiences of rape, but *Kwezi* is also a symbol of politics, as it is representation of the difficult fight against political and patriarchal power and against Zuma. This led to her taking a different name thereby signifying and testifying to the physical and mental cruelty inflicted upon her.

5.2.3. Explore survival techniques used by the characters in the three selected novels

Tagwira's text highlights that in spite of all the hardships that the characters face in *The Uncertainty of Hope*, she does not allow their life situations to reduce them to becoming helpless people. The lives of the unemployed women such as Onai are difficult, but they continue to fight endlessly, even when they are disempowered and have little or no means with which to make their lives better. They laugh and make fun of the critical situations that they find themselves in. This is evidence that despite the challenges that they faced, they still managed to laugh and they were determined to reach their determination.

Valerie Tagwira shows that friendships are vital in our daily lives hence, Onai, and Katy's friendship is one that is worth to be emulated. They needed each other in surviving the various hardships that they were facing. The text outlines that they would be lost without each other as friends. It is through the assistance of her open-

mindful friend, Katy which Onai finally decides to leave her abusive husband Gari therefore, creating meaningful friendship is one of the survival techniques used by characters for them to survive hardships.

Tagwira further depicts Fari, who chooses joy and laughter during moments of difficulties. This occurs when he had spent a day in a queue for cooking oil, and though he had returned home empty handed, he was joyful and full of laughter. Tagwira indicates an act of positivity despite the adversity of poverty.

Another survival technique used by characters in the text is solidarity and the spirit of togetherness and Ubuntu among characters. Those whose homes were destroyed as part of 'Operation Murambatsvina' received assistance from those whose homes were still standing. This is also seen through mourners who gathered to attend Hondo's funeral to offer their support during the difficult times hence practising the spirit of Ubuntu. Henceforth, Tagwira highlights that individuals need support from other people during difficult times. This helps to ease the stress and it allows them to make sense of all the changes and disruptions. Therefore, the text reveals that characters draw strength and build resilience from having others to lean on.

Tagwira portrays Onai as someone who is full of hope and determination. When her stall is destroyed, she finds other ways to sell her vegetables. She found different ways of experiencing purpose and meaning. Tagwira's text is a representation that her characters did not limit themselves despite their circumstances. Furthermore, Tagwira uses John to represent an act of hope and determination by vowing to pay for her daughter's university fees no matter what. This shows that John was determined to make sacrifices to ensure that his daughter completes her university. Tagwira indicates that despite the country's situation of poverty and economic crisis, one should still believe in the power of an education and the vital role it plays in order for one to make it in life.

Apart from that, Tagwira uses this opportunity to represent the vital role played by parents in our daily lives and through life struggles. The writer uses this as one of the survival techniques employed by Onai after losing her husband and her home as she decides to find comfort and advice from her mother. This also proves that no matter how painful it is to lose a loved one through death, life must go on without them. Hence Onai finds ways of coping with the death of her husband, and discovering ways to move on with her children.

The central message in the novel is about hope, determination, positivity and living a purposeful life inspired by resilience. This is all enshrined in Onai's long and tortuous journey in life. The novel teaches that it is possible to survive, instead of playing victims from what life throws at us by applying resilient mechanisms that lead to bettering one's life.

Bulawayo' text suggests that life should go on despite the challenges presented to the characters. Characters had dreams and they had hope for a better life. The people of Paradise had hope, and as such, they cast their votes in the hope that change would come. Darling and her friends hoped to leave their country and find a better life elsewhere. Though Darling and her friends were poor, they were happy, hence another resilient technique is friendship. Darling spends most of her time playing different games with her childhood friends. The children use the playing of different games as a survival technique in that they had to create their own happiness despite the circumstances that they are in. The children decide on the games according to the actual real-life situations happening in their daily lives.

After Darling's father goes to South Africa for the sake of working and ends up leaving his wife and daughter without any form of support, his behaviour leaves an enormous impact on Darling. However, she still cherishes his existence and tries not to forget him by looking for him in the faces of the Budapest men, in the faces of her friends' fathers.

Darling finds herself going through traumatic experiences of racism upon moving to America since she could not bear the disrespectful and humiliating treatments by the Americans. The blacks who migrated to other countries found comfort in socialising with the blacks from other different countries. They found joy in spending time together listening to music and preparing meals from their home countries. They make themselves feel like they were home, they surrounded themselves with each other, enjoying every aspect of being African.

Lastly, where there is trauma there is resilience, and as such *Kwezi-The Remarkable Story of Fezekile Ntsukela Kuzwayo* provides an account of how despite the challenges that Fezekile faced in her story she still bounced back from the adversity. Tlhabi describes that Fezekile was one who was familiar with proclivity for romance and her desire to make life beautiful and mystical from that which is ordinary. She felt deeply and had words to describe, quite richly, everything she thought and felt, hence, Fezekile kept a diary, where she wrote about almost anything. Keeping a diary and writing about anything about her feelings is one of the survival techniques used by Fezekile to survive her hardships.

In addition, Fezekile was very open about her trauma from her childhood rapes. She spoke openly about it, and every time she spoke about it she was sad. She allowed herself to be sad and she would become philosophical about those gloomy chapters in her life. Moreover, Fezekile went for therapy, which helped her to get better with the hallucinations and nightmares that she had experienced after her father's death and her sessions with the psychologist continued further into her adulthood.

Fezekile had a magnetic personality and an adventurous spirit. She is portrayed as strong, optimistic and determined. Fezekile loved taking a warm bath as this always relaxed her and helped her to feel calm and confident, which was another technique during the trial. She was passionate about music and the arts. She loved to dance and sing; she spent many afternoons and evenings attending local festivals and poetry evenings. She would perform in front of an audience her now-famous poem 'I Am Khanga.' Performing lifted her soul and made it soar and she loved it. Hence she had moments of glory, comfort and validation through music and arts.

Fezekile believed in happiness and joy. She believed that when she was happy and joyful it would boost her immunity, and that happiness and energy have an effect on health, hence she was determined to work towards attaining full happiness. Fezekile was a believer in the power of the universe, a believer that every good deed will be rewarded by another good deed and all she had to do to 'fix' her life was to be happy, honest and generous.

Fezekile received support from various people, especially her mother. There was a very strong relationship between Fezekile and her mother. There was a deep sense of compassion that they felt for each other. They both stuck together during and after the trial. Beauty would never quit life and leave her mother to fend for herself. After the death of her daughter, Beauty too used writing as a form of pouring out her pain. She wrote some poetry, and continued to let her pain pour from a pen to a paper.

Fezekile had made various friends along the way and most of them helped her through her struggles and they supported her and her mother endlessly. Kimmy Msibi was Fezekile's best friend and one she regarded as a sister. Kimmy was the first person that Fezekile told about the rape and she advised her to go to the hospital. She held her hand from day one and she never left her side. Shaun Mellors was the instrumental tool in securing Fezekile's and Beauty's passage to the Netherlands. Shaun and Fezekile formed a solid friendship since the early days of the trial, and Shaun had got up in court and put some beads in Fezekile's neck that she wore every day. Fezekile saw the beads as a source of comfort and protection.

In Amsterdam, Shaun helped Fezekile to start the new life that she wanted. It was hard in some respects but she was positive, and she always had many plans. They had a lot of support and made friends while in Amsterdam, which was when Beauty became active in a local church and took up sewing to keep herself busy. She formed companionships with Teresa who later helped Fezekile to find a job as a librarian at a small school. Teresa and her husband Marc supported her. Fezekile had a lot of fun with Teresa, Marc and some friends as they often went on picnics and road trips.

Allan Mapundi was another supportive friend that Fezekile made along the way. They spent a lot of time together, taking long walks and drives. She would dance and sing. It was beautiful and Fezekile knew that she could count on Allan, whereas she and Allan talked about Zuma and the trial and everything else. This is an indication that Fezekile had a wide network of friends who were there with her in her darkest hour, who picked her up and supported her constantly over many years. There were people who loved her, and loved her dearly, and they supported her efforts and celebrated her life, hence Fezekile was a fighter and she had hope.

5.3. Recommendations

This study recommends that:

5.3.1. There should be more studies analysing the politicising and commercialising of death and pain in texts written by African authors using different theories not covered in this study in order to equip various individuals with knowledge on how death and pain are transformed in the 21st century.

5.3.2. The text *Kwezi- The Remarkable Story of Fezekile Ntsukela Kuzwayo* should be studied further using any relevant literary theory to add to the body of literature and to enhance knowledge on the 'overuse' of power for political reasons.

5.3.3. Various Namibian texts should be studied to understand how death and pain are politicised and commercialised in the Namibian context to assist society in understanding how they can be politicized and commercialized.

5.4 Conclusion

This study concludes that the three texts depict that the death and pain represented in the selected novels are closely intertwined with politics and commercialisation. The politicisation of death and pain in the three selected texts is portrayed through character deaths and pain amidst the political and economic turmoil in the three selected texts. Death and pain are subsumed in the larger political and economic environments and they are also commercialised through the female body in particular. The three texts outline that death and pain are transformed to satisfy political and monetary needs. *The Uncertainty of Hope* and *We Need New Names*, reflect the death of loved ones and the pain that they endure because of political decisions by those in power during the implementation of 'Operation 'Murambatsvina' that involved the destruction of people's houses, thereby leaving them homeless with unexplainable pain that they had to endure.

Whilst, *Kwezi- The Remarkable Story of Fezekile Ntsukela Kuzwayo* depicts the manipulation and 'overuse' of power for political reasons, viewed through the empowered president against the marginalised during the

'Zuma Rape Case' which as a result has essentially evolved the meaning of death and pain. In addition, the three texts outline the betrayal of the marginalised by the new black leaders. The irony in all the three selected texts is that the systems that replaced the colonial rule continue to recommend repressive and brutal tactics on the common people. Henceforth, the marginalised masses feel betrayed by the black leaders because they hoped for better living conditions after independence rather than a life of deprivation and poverty. Therefore, the study revealed how death and pain are subsumed in the political and economic tumultuous environments in South Africa and Zimbabwe as presented in the three texts. However, despite all the challenges that characters in these texts undergo, they employ various survival techniques in order to be resilient from their adversities.

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