



**NAMIBIA UNIVERSITY
OF SCIENCE AND TECHNOLOGY**

Faculty of Commerce, Human Sciences and Education

Department of Communication and Languages

**Investigating Othering in *Because Pula Means Rain, A Beautiful Place to
Die* and *A Cowrie of Hope***

By

**Lupahla Xolani Cecil
218031211**

**In partial fulfilment of the Master of English and Applied Linguistics
Degree**

**Supervisor
Professor Max Mhene**

Date

25 DECEMBER 2024

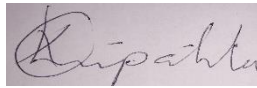
Abstract

This thesis offers an in-depth analysis of Othering of people living with albinism, inclusive of blacks, men and women in *Because Pula Means Rain* by Jenny Robson, *A Beautiful Place to Die* by Malla Nunn and *A Cowrie of Hope* by Binwell Sinyangwe. These three texts were selected using purposive sampling because they are related to the subject of Othering which is being analysed in this thesis. The characters in the novels frequently experienced Othering in their communities. Thus, the novels were found to be suitable to be used in this study. The post-colonial theory was used to analyse the subject of Othering of people living with albinism. The qualitative literary design was used to interpret the Othering of people living with albinism. Qualitative content analysis was used to interpret the findings of the study. The study revealed that patriarchy is the main reason why women are othered in African communities and the most powerful tool that can be used to empower women and transform their lives is education. The study also revealed that people living with albinism are othered in African communities because of the traditional African beliefs that uphold that people with albinism are born as a result of a curse or a punishment from God. And then finally, the study revealed that blacks are othered by the white people because the whites believe that they are more superior than the black people. Unfortunately, due to the effects of colonialism, blacks tend to abide by what the whites have made them to believe about themselves (blacks). In a nutshell, the study realised that Othering of other people in the society is a primitive and barbaric act that should be stopped because this act affects the socio-economic lives of those who are othered. To add on to that, it should be noted that the world has transformed into a global village, and, therefore, it is absurd to find that there are some people who are made to live outside the mainstream of the society which bars them from getting the same opportunities that are enjoyed by those who are living in the mainstream of the society. Surely, for this world to be a better place, there should be inclusivity of everyone in everything, regardless of the person's race, sex, religion, skin colour and other socially constructed discriminators.

Declaration

I, Xolani Cecil Lupahla, hereby declare that the work contained in the thesis, entitled *Investigating Othering in Because Pula Means Rain, A Beautiful Place to Die and A Cowrie of Hope* is my original work and that I have not previously in its entirety or in part submitted it at any university or other higher education institution for the awards of a degree.

Signature:

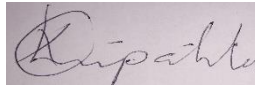
A handwritten signature in black ink, appearing to read 'Xolani Lupahla', enclosed within a rectangular box.

Date: 29 October 2023

Retention of Use

I, Xolani Cecil Lupahla, being a candidate for the Master of English and Applied Linguistics, accept the requirements of the Namibia University of Science and Technology relating to the retention and use of theses deposited in the Library. In terms of these conditions, I agree that the original of my thesis deposited in the library will be accessible for purposes of study and research, in accordance with the normal conditions established by the Librarian for the care, loan or reproduction of theses.

Signature:



Date: 29 October 2023

Acknowledgements

With God, everything is possible! I would like to extend my gratitude to the Almighty God who kept me healthy throughout the period of writing this thesis. I would also like to wholeheartedly appreciate my supervisor, Professor Max Mhene, for his patience, guidance, encouragement and most importantly for showing faith in my abilities. I would like to also extend my gratitude to Professor Sarala Krishnamurthy for starting this thesis with me. Her wisdom is greatly appreciated!

Dedication

This thesis is dedicated to my late loving and caring grandmother Elita “MaNdex” Lupahla, my father, and my mother Dr Nhlanhla Lupahla and Darlitha Lupahla and my son, Nqobile Enock Lupahla.

Approval Forms

The undersigned certify that they have read and recommended to the Namibia University of Science and Technology, for acceptance, as a dissertation entitled: *Investigating Othering in Because Pula Means Rain, A Beautiful Place to Die and A Cowrie of Hope* submitted in partial fulfilment of the Master of English and Applied Linguistics Degree.

Supervisor:

A handwritten signature in black ink, appearing to read 'A. Shene'.

Date: 03 June 2024

Table of Contents

Abstract.....	ii
Declaration.....	iii
Retention of Use	iv
Acknowledgements	v
Dedication	vi
Approval Forms	vii
Chapter One: Introduction	1
1.1 Introduction.....	1
1. 2 Background of the study	1
1.4 Objectives of the research	6
1.5 Significance of the study.....	6
1.6 Delimitation of the study	6
1.7 Limitations of the proposed research.....	6
1.8 Definition of terms	7
1.9 Thesis outline.....	8
1.10 Chapter Summary	8
Chapter Two: Literature Review and Theoretical Framework	9
2.1 Introduction.....	9
2.2 Literature Review	9
2.2.1 How the othered are depicted in the selected texts	9
2.2.2 The oppression that people face as a result of Othering in selected texts.....	31
2.2.3 Whether the selected works challenge or propagate inequalities caused by Othering in communities depicted in the selected texts	55
2.3 Theoretical framework.....	62
2.4 Research gaps	64
2.5 Chapter Summary	65
Chapter Three: Research Methodology.....	66
3.1 Introduction.....	66
3.2 Research paradigm	66
3.3 Research approach	66
3.4 Research design	66
3.5 Data analysis.....	68
3.6 Ethical considerations.....	69
3.7 Chapter Summary	70

Chapter Four: Major Findings and Discussions	71
4.1 Introduction	71
4.1.1 Summary of <i>Because Pula Means Rain</i> (2000)	71
4.1.2 Summary of <i>A Beautiful Place to Die</i> (2008)	77
4.1.3 Summary of <i>A Cowrie of Hope</i> (2000)	80
4.2 How the Othered are depicted in the selected texts	81
4.3 The oppression that people face as a result of Othering in the selected texts	87
4.4 Whether the selected works challenge or propagate inequalities caused by Othering in communities depicted in the selected texts	91
4.5 Chapter Summary	95
Chapter Five: Conclusions and Recommendations	96
5.1 Introduction	96
5.2 Conclusion	96
5.2.1 How the "Othered" are depicted in the selected texts	96
5.2.2 The oppression that people face as a result of Othering in selected texts	99
5.2.3 Whether the selected works challenge or propagate inequalities caused by Othering in communities depicted in the selected texts	100
5.3 Recommendations	102
5.4 Chapter Summary	103
References	104

Chapter One: Introduction

1.1 Introduction

This chapter serves as an introduction to the study. The chapter discusses the orientation of the study, statement of the problem, significance of the study, limitations of the study and the organisation of the study.

1. 2 Background of the study

Othering is a term which is used to refer to how colonisers alienated their colonial subjects. The term Othering was used to represent and define the colonised as lesser human or inferior to their European colonisers. This term was used to discuss the negative perceptions and ideas that the colonialists had about the colonised. However, the word is now used for multifaceted issues that are related to pushing a certain group of people to the margin based on sex, race, religion, nationality, tribe, profession and many other categories of discrimination. In the context of the present study, Othering was investigated in three dimensions, that is (i) Othering of people living with albinism, (ii) Othering of people by race and (iii) Othering of women.

Albinism is a congenital condition characterised in humans by the partial or complete absence of pigment in the skin, hair and eyes. Albinism is associated with a number of vision defects such as photophobia, nystagmus, and amblyopia. Lack of skin pigmentation makes for more susceptibility to sunburn and skin cancers. According to the National Organisation for Albinism and Hypopigmentation (NOAH) (2021), albinism disturbs the production of melanin, the pigment that colours the skin, hair and eyes. It is a condition for life, but it does not get worse over time. Owing to this, their skin is not the same as the skin of other people either black or white. For that reason, people with albinism face discrimination from all corners of the world because of their skin. Currently, there are over 200 organisations and associations all over the world that help people with albinism. So, frequently, in some nations, the majority of people with albinism succumb to skin cancer when they reach the age of 30 or 40 (NOAH, 2021). Skin cancer can be surely preventable when people with albinism enjoy their right to health. This can be done if they get access to regular health checks, sunscreen, sunglasses and sun-protective clothing. In so many countries, these life-saving means are unavailable or inaccessible to them. As a result, in the realm of development measures, people with albinism

have been and are among those “left furthest behind.” Consequently, they must be targeted for human rights interventions in the manner envisioned by the Sustainable Development Goals.

According to NHS (2020), persons with albinism face numerous forms of discrimination all over the world. Albinism is still overwhelmingly misconstrued, socially and medically. The physical appearance of people with albinism is frequently the object of inaccurate beliefs and myths influenced by superstition, which foster their marginalisation and social exclusion. This, therefore, lays the foundation for various forms of stigma and discrimination. In some communities, erroneous beliefs and myths, profoundly influenced by superstition, put the security and lives of people with albinism at relentless risk. These beliefs and myths are centuries old and are present in cultural attitudes and practices around the world. In 2013, The United Nations Human Rights Council (UNHRC) adopted a resolution advocating for the prevention of attacks and discrimination against people with albinism. Furthermore, in response to the call from civil society organisations advocating to consider people with albinism as a specific group with particular needs that require special attention, the Council created the mandate of the Independent Expert (IE) on the enjoyment of human rights by persons with albinism. While it has been reported that globally people with albinism face discrimination and stigma, information on cases of physical attacks against people with albinism is primarily existing in many countries in Africa.

According the United Nations (2021), people with albinism face many extreme forms of discrimination and violence in those regions, where the mainstream of the general population is relatively dark-skinned. In this case, a greater degree of contrast in pigmentation often gives rise to a greater degree of discrimination. That seems to be the case in some sub-Saharan African countries where albinism is shrouded in myths and dangerous erroneous beliefs. The figures on violations against persons with albinism are telling. There have been hundreds of cases of attacks and killings of persons with albinism reported in 28 countries in Sub-Saharan Africa in the past decade. The attacks have numerous root causes including ignorance, longstanding stigma, poverty and most abhorrently, harmful practices originating from the manifestation of beliefs in witchcraft. The startling reality is that these atrocious practices continue even today.

The manner in which discrimination faced by people with albinism manifests itself and its severity varies from region to region. In the first world countries, including North America,

Europe and Australia, discrimination often involves name-calling, persistent teasing and bullying of children with albinism. Little information is available from other regions such as Asia, South America and the Pacific. Nevertheless, numerous reports point out that in China and other Asian countries, children with albinism face abandonment and rejection by their families. In Tanzania, some 75 albinos were reportedly killed between 2000 and 2016. Considering the fact that the lives of people with albinism are always at risk, it is amazing that to date there are a few if not zero critical studies about people with albinism and their experiences in different communities.

Gender issues are worldwide issues, therefore they should not be ignored. Since around the 14th century, particular attention has been focused on women's issues due to the fact that women are othered in different ways in different communities. The major four world conferences to discuss women's issues have been held since 1975. In 1975 the first world conference was held in Mexico. The year 1975 to 1985 was subsequently declared the United Nations Decade for the Advancement of Women. The second conference was held in Copenhagen in 1980. In 1985, the third world conference was held in Nairobi to Review and Appraise the Achievements of the United Nations Decade for Women. The fourth conference was held in 1995 in Beijing, China. Many commitments were made on women's issues.

Nonetheless, the four major world conferences have never been the only platforms to address gender issues. For instance, gender parity issues are also part of the United Nations Millennium Development Goals. Goal 3 specifically, targets to “Promote Gender Equality and Empower Women”. In Africa, several governments continue to make frantic efforts to endorse advocacy for gender issues in many ways. African governments have shown commitment to address gender issues through participation in global and regional conferences including, the Nairobi, Arusha and Addis Ababa conferences (1985, 2003 and 2016 respectively). Declarations after declarations have been made for instance, the Addis Ababa Summit in 2016 was declared the African Year of Human Rights and the Rights of Women. The 2016 Declaration followed the 2015 Declaration of The Year For Women's Empowerment and Development.

Crowder-Meyer et al. (2015) found that gender role stereotyping is still present and produces negative connotations and consequences for women. This is in line with Weitzman's (1972) findings that there is a lot of stereotyping in children's literature which is caused by Othering. In Nigeria, Begum (2010) found that female writers seek to delineate an empowered black

woman through the rejection and confrontation of chauvinist gender-stereotyped roles set by the patriarchal society modelled on the colonisation of women.

Since the 14th century, there has been global advocacy for positive perceptions of women as a way to oppose and fight against Othering that exists against them. From 1365 to 1437, Christine de Pizan challenged male supremacy and the negative portrayal of female characters in art. Around the 17th century Alphra Behin called for women to redefine their identity through writing. Simone de Beauvoir stated that women were treated as second-class citizens in society. She blamed male authors for depicting female characters negatively. In 2009, Shira Tarrant argued that a number of male writers are contributing to the success of feminism.

Othering of black-skinned people is also one of the main social ills that we have in our present-day societies. So many black people in Africa and in Europe are still othered by their Western counterparts. It should be noted that the Othering of black people is not a thing of yesterday, but it comes all the way from the time of the slave trade where black people were traded by the Europeans so that they could be slaves. Globally, so many events have occurred that justified that the blacks were othered by the Europeans.

In 1863, approximately 120 black people were killed in Manhattan when white people were protesting against draft laws in light of the Civil War. In 1866, about 46 blacks were killed and others were left injured by the white police in Memphis. During the Opelousas Massacre in 1868, the Knights of the White Camelia murdered hundreds of black Americans. During the Clinton Massacre, 50 black civilians were killed by a white mob during a rally that the blacks hosted for their elections. During the Tulsa Race Massacre over 200 unarmed black civilians were killed as white attackers bombed and burnt their homes.

George Lee, Malcolm X, Fred Hampton and Martin Luther King are the most famous black prominent activists who fought and advocated for the equality and freedom of black people in terms of their socio-economic and political lives. Unfortunately, the activists had to pay with their lives for being actively against black people's oppression. Consequently, they were assassinated for reasons which are aligned to their activism against black people's oppression.

In Africa, particularly in South Africa and Namibia, blacks were chained by their white counterparts during the apartheid era. Laws were specifically formulated to make the blacks

suffer. For example, in both countries, black people were forced to go around carrying passbooks which restricted their travelling and where they were supposed to work. Blacks were employed as unskilled labourers in the farms and mines of the whites and they were paid little or no wages. Black women were sexually abused and impregnated by the white colonisers and left alone to raise children on their own without the support of their fathers. The education system was biased in the sense that the whites were given quality education as compared to the black people's curriculum. All social institutions were unfair in the sense that the whites were always offered better services as compared to the blacks. It should be taken into account that all this happened because of Othering that exists in our communities. Othering is a way of negating another person's individual humanity and, consequently, those who have been othered are seen as less worthy of dignity and respect. It is, therefore, against this background that the present study focused on investigating Othering in *Because Pula Means Rain, A Beautiful Place to Die* and *A Cowrie of Hope*.

1.3 Statement of the problem

People living with albinism, Africans (and other formally colonised people), and women face Othering each and every day of their lives. As a result, these people are left out of the mainstream of the socio-economic and political organisation of their communities. Due to Othering, these people face oppression, discrimination and abuse in their societies. After so many dialogues about people living with albinism, Africans (and other formally colonised people) and women, the question that remains unanswered is whether literature should present people living with albinism, Africans and women as people who are voiceless, myopic and cannot stand up for their rights or they should present them as people who can stand up for their rights and fight for their empowerment and emancipation. On the same note, the question that we need to answer is that is it good to hold on to the subjective myths about people living with albinism, Africans (and other formally colonised people) and women such that we keep them as an othered group in African communities or we need to integrate with them and living them peacefully regardless of their skin colour (people living with albinism and African) and sex (women). African literature texts are the best sources to answer these questions because the texts advocate for certain aspects of life. Thus, it is against this problem that this study investigated Othering in *Because Pula Means Rain, A Beautiful Place to Die* and *A Cowrie of Hope*.

1.4 Objectives of the research

The main aim of the study is to:

Investigate Othering in *Because Pula Means Rain*, *A Beautiful Place to Die* and *A Cowrie of Hope*.

The sub-objectives of the study are to:

- a. Explore how the "Othered" are depicted in the selected texts
- b. Investigate the oppression that people face as a result of Othering in the selected texts
- c. Investigate whether the selected works challenge or propagate inequalities caused by Othering in communities depicted in the selected text

1.5 Significance of the study

This study is significant because it advocates against Othering in our communities. The study recommended how people should try and accommodate each other in different communities despite their differences. This study is also significant because it seeks to promote unity and equality within communities. The study advocates for the empowerment and emancipation of people who are "othered" such that they won't be discriminated against in their communities.

1.6 Delimitation of the study

This study was time-bound, and the study only focussed on three novels namely *Because Pula Means Rain* (2000), *A Beautiful Place to Die* (2008) and *A Cowrie of Hope* (2000) by Jenny Robson, Malla Nunn and Binwell Sinyangwe, respectively.

1.7 Limitations of the proposed research

One of the main limitations of the research was time in the sense that the research had to meet the due dates as prescribed by the Namibia University of Science and Technology (NUST). The study only focused on three texts which might not reflect as much information as it would if the study were focused on more than three texts

1.8 Definition of terms

According to Egbeto and Richmond (2021), albinism is a genetic condition that decreases the production of melanin, resulting in a fair skin complexion, light eyes and hair, and increased susceptibility to various skin and eye conditions.

Othering in the context of research is the term used to communicate instances of perpetuating prejudice, discrimination, and injustice either through deliberate or ignorant means. Othering can also be regarded as the construction and identification of the self or in-group and the other or out-group in mutual, unequal opposition by attributing relative inferiority and/or radical alien-ness to the other/out-group.

Oppression is a situation in which people are governed in an unfair and cruel way and prevented from having opportunities and freedom (McIntosh, 2013).

Racial discrimination is treating a person or particular group of people differently, especially in a worse way than the way in which you treat other people, because of their skin colour (McIntosh, 2013).

Patriarchy is a primitive social organisation in which authority is exercised by a male head of the family, extending this power even to distant relatives of the same lineage (The Royal Academy of the Spanish Language Dictionary)

Postcolonial literary theory is a school of thought that acknowledges and critically examines the political, economic, social, and historical impact of European colonisation through literature. This theory addresses the role literature plays in challenging and perpetuating cultural imperialism, taking into consideration the power struggle between the historically colonising powers and the countries and communities that have been historically colonised.

1.9 Thesis outline

This study is made up of five chapters which are subdivided into titles and subtitles. Chapter One contains the introduction, orientation, statement of the problem, significance and limitation of the study. Chapter Two reviews literature on the Othering of people living with albinism, black people and women. Chapter Three offers the research methodology used in the study. Chapter Four discusses the depiction of people living with albinism in *Because Pula Means Rain* (2000), blacks in *A Beautiful Place to Die* (2008) and women in *A Cowrie of Hope* (2000). Chapter Five concludes the study and offers recommendations.

1.10 Chapter Summary

This chapter discusses the background of study and the problem statement of the study. This chapter also presents the objectives of the study. The significance of the study was also discussed in this chapter. This chapter also states the limitations and delimitations of the study. Key terms were also defined in this chapter. Finally, this chapter presents the thesis outline.

Chapter Two: Literature Review and Theoretical Framework

2.1 Introduction

It is very significant for the research to review literature which is in line with the Othering of people living with albinism, as well as the Othering of black people and Othering of women. Therefore, the researcher interacted with different types of literature to identify the gaps in the literature as far as the Othering of people living with albinism, black people and women are concerned. This study unremittingly reviews information received from other researchers by scrutinising any relevant information on the subject of Othering. The literature review followed the lens of the following sub-objectives:

- a. Explore how the "Othered" are depicted in the selected texts
- b. Investigate the oppression that people face as a result of Othering in selected texts
- c. Investigate whether the selected works challenge or propagate inequalities caused by Othering in communities depicted in the selected texts

2.2 Literature Review

2.2.1 How the othered are depicted in the selected texts

Albinism is a medical condition that arises from a recessive genetic mutation that causes the deficiency or absence of pigment known as melanin (Baker et al., 2010). Misconceptions surrounding the genetic condition of albinism persist in many parts of sub-Saharan Africa, including Zimbabwe. Stigmatisation and discrimination as the major effects of the misconceptions in the lives of children living with albinism. Many people are carriers of the recessive gene that results in giving birth to a child with albinism. It is not a curse. In this regard, such myths and misconceptions of albinism have led to discrimination and stigma, which in turn spur abuse and violations against the rights of persons with albinism. Tigere (2016) and Pollock (2010) assert that discrimination infringes on the fundamental rights and basic freedoms of human beings. Children living with albinism are violated from social, economic and political freedoms. Explicitly, the Human Rights Council (2013, p. 6) revealed the various forms of discrimination and abuse of persons with albinism to include social stigma and derogatory name-calling, gender-based sexual violence, killings and harvesting of body parts, a lack of appropriate medical attention, and discrimination from employment and education. Thus, the challenges faced by children with albinism in Zimbabwe are premised on both structural and direct violence (Galtung 1999; Public Health Project Africa 2012).

Although some studies, such as that conducted by Phatoli et al. (2015), have found that while some of the persons with albinism acceded to negative stereotypes, others coped well, despite these adversities. However, owing to the persistence of the misconceptions about this condition in the rural communities of Zimbabwe, Public Health Project Africa (2012) and Machoko (2013) established that the protection of people living with albinism was being gradually eroded. In southern Africa and Zimbabwe, these misconceptions include the idea that sexual intimacy with a person living with albinism will cure HIV infection or AIDS and that albinism is a result of witchcraft. The beliefs that albinism is a curse from God or ancestral spirits and that people living with albinism are not human beings, but unfinished creatures, have a profound impact on the socio-economic lives of people with albinism. Baker et al. (2010) argue that these misconceptions affect family life and interfere with access to education, employment and marriage. Albinism is more noticeable among black people than white people, and, therefore, perhaps results in more stigmas in African communities.

Lund (2014) and the WHO (2017) showed that the impact of albinism is more noticeable in rural communities than in urban areas because of various socio-economic factors, such as poverty and cultural and religious beliefs. There is growing evidence of discrimination and stigmatisation faced by people living with albinism in Zimbabwe. According to Baker (2012), albinism is subjected to a plethora of challenges that interfere with socio-economic and livelihood development. Baker argues that traditional beliefs relating to the conception of a child with albinism as punishment for misdemeanour and the notion of the intermediary position of the people living with albinism between the real world and the spirit world, run alongside the stereotypes of albinism, which include a fear that albinism is contagious and the belief that people with this condition are mentally handicapped. Chinenye and Odigie (2010) revealed that in recent years, a new set of beliefs has emerged, generated in response to the current issues in sub-Saharan Africa. The belief that sex with people with albinism is a cure for HIV/AIDS is one of the most disturbing. In the same vein, Cimpric (2010) highlight the sale of body parts, specifically genitalia, from people with albinism. Malone (2009) indicates that in Tanzania and Burundi, people living with albinism are hunted like animals and killed for different reasons such as the harvesting of body parts for ritual purposes. Furthermore, Ntinda (2008) adds that people living with albinism are believed to have a short life span and do not die, but simply vanish.

Traditional African myths and beliefs behind the birth of an albino have made African communities believe that a child who is born an albino is a punishment from God to his or her parents. Due to the fact that all African societies are patriarchal, usually the blame of the punished is attached to the mother of the child who is habitually accused of infidelity and as a result of her infidelity she was punished by a child who is a person with albinism. This is the case with Hanson's novel *Takadini* (1997) which presents Makwati, Sekai's husband who is a father to Takadini the albino, as a man who is deeply rooted in the traditional African beliefs such that he denounces his son who is an albino and believes his wife was sleeping around and thus he says: "Tell me, woman, were you sharing your mat with some other man? And is this the punishment" (p. 22).

This is a clear indication that he was not convinced that Takadini was his child and thus he denounced him and he is ready to lose him because the African tradition (of the time) expected him to be killed. It is against this background that Sekai, Takadini's mother runs away from the village to seek refuge in another village far away so as to protect the life of her discriminated child. The name 'Takadini,' poses the question: "What have we done," in light of "the rejected and forlorn who are trying to find meaning to their lives" in the form of Takadini and his mother Sekai. Before reading the text, the reader is introduced to the multifaceted challenges the novel intends to address. The reader is confronted with a seemingly rhetorical question to which Hanson then takes the responsibility of responding. The focus is on the import that Takadini is an advocate for the acceptance of marginalized groups such as women and albinos. Indeed, the novel educates the readers about the awareness of the challenges women and albinos experience in an African patriarchal society and the extent to which they fight to fix their problems. It should be noted that in Sekai's and Takadini's efforts to fix their problems, they were never totally tolerated until Shingai, the daughter of Nhariswa eloped with Takadini and gave birth to a normal child.

There are so many different schools of thought that play a pivotal role in the depiction of people living with albinism. The first common one is that people living with albinism are born as a form of a curse from God. For this reason, their skin pigment is not supposed to be similar to other normal black people's skin. Thus, Gappah says:

She is not like any other black woman. She is a 'murungudunhu,' "a black woman who is imbued with the whiteness of murungu (white woman), and therefore of privilege," but a privilege "of dunhu

(nothing), of ridicule and fakery, a ghastly whiteness” (Gappah, 2015, p. 10). Memory is a woman with albinism, “the condition that makes [her] black but not black, white but not white. (Gappah, 2015, p. 5)

This “*white skin*” that she is given is a sign that as she is born as a result of a curse it must be clear to everyone that she is “different” from other people. It should be noted that it is against this reason that people living with albinism were never and are still not accepted in most African communities because people still hold on to the myth that people living with albinism are born as a result of a curse. In real essence, no one wants a curse in life, so most people in African communities resent people living with albinism because they are depicted as people who bring a curse to their families. Gappah further states that:

And then I was born, with no darkness in my skin, with no pigment, an albino, murungu-dunhu, with my ghastly whiteness. My mother believed that I had been cursed inside her womb. (Gappah, 2015, p. 251)

Another myth that is widely held by African communities regarding people living with albinism is that they are immortal. It is believed that people living with albinism do not die, but they just disappear. There is a wealth of indigenous African knowledge on disability, which unfortunately remains unexplored (Devlieger, 2010). Unfortunately, African literature also supports this labelling that people living with albinism get from people in their societies. This is corroborated by Mitchell and Snyder (2000) who postulates that, for a long time, such a portrayal presented ‘[d]isability [...] as a restrictive pattern of characterization that usually sacrificed the humanity of protagonists and villains alike’ (p. 17). Due to these beliefs that people have about people living with albinism, people living with albinism lack love from their communities. In Vandermerwe’s *Zebra Crossing*, Chipso desires to be loved and be loved unfortunately she does not get this, but she is used by her brother and friends to merely fulfil the domestic chores that are expected to be fulfilled by women.

To further convey that, in some communities, people living with albinism are mistakenly considered evil. For this reason, they are pushed to the margins in their communities because people are afraid to be in contact with evil in the form of albinos. It is against this reason that, in Gappah’s *The Book of Memory* (2015), Memory works tirelessly to prove her innocence through writing as an act of remembrance and witnessing, pulling us readers away from the prejudices she is sometimes subjected to as a person with albinism towards her complex family and personal story and its intricate bearings on the character herself.

Europeans portray Orientals as barbaric, instinctive, brute, exotic others and uncivilized. According to Tyson (2006), Africans are regarded as savages and exotic others. They are portrayed as devilish, diabolic and infernal and for this reason they are associated with inferiority and in the context of exotic other they are allied to primitivism. Former colonialists define a self-image of Europe and Africa. They describe that European culture and identity is superior and African culture and identity is inferior. In Wole Soyinka's *The Lion and The Jewel* (1962), Lakunle who represents the Western culture considers the African culture of paying the bride price as barbaric because he feels like it is like buying a cow in the market. For this reason, he does not pay the bride price for Sidi who later marries Baroka who represents the African culture. Baroka pays the bride price for Sidi.

Africans are considered savages by their white counterparts. This is clearly shown in Wole Soyinka's play *Death and King's Horseman*, when Simon Pilkings the District officer stops Elsin from killing himself, as he was supposed to, in the sense of fulfilling the expectations of the society that the King's horseman must die (be buried together with the King). Pilkings regards this tradition as a tradition of the savages. By blocking Elsin from performing what the tradition expected him to do (killing himself), it is believed that all the chaos in the community is caused by Elsin who did not kill himself. British imperialism the Church and the colonial government exploit the otherness of the African people (their presumed racial and cultural inferiority) to subjugate them and effect changes in their traditional society which precipitate the disintegration of that society. For this reason, Westerners always view the culture or the tradition of the blacks as the tradition of savages.

In the novel *Heart of Darkness* (1899), internal otherness in pre-colonial society is discussed. This domestic otherness is emphasized by strange paradoxes inherent in the old order. The society is pronounced by some critics as having an enlightened democracy as good as classical Athenian democracy. Nonetheless, these idealised descriptions of the so-called democratic state are disproved by its conspicuous prejudice and other social defects such as its rigidly stratified, social structure where an oligarchic council of elders is oppressed, exploited and discriminated against many groups in society. These groups included twins, women, albinos and so-called "effeminate" men who, because of their otherness, were considered socially substandard and were downgraded to the side-lines of society. These marginalized, voiceless elements were collectively and derogatively designated the "Efulefu" or the worthless and subjugated members of society.

Otherness which is associated with racism and class differences in both novels *Heart of Darkness* (HD) and *Things Fall Apart* (TFA), is also shown as a weapon of imperialism and has all the time featured conspicuously in imperialist discourse because it is a cardinal cornerstone of imperialist ideology. In TFA, the internal otherness of the pre-colonial society is class-based rather than racist in nature. However, it is important to point out that Otherness, whether internal or external, is predicated on racial and cultural prejudice, and on the domination of the weaker group by the stronger one. In this context, the blacks are regarded as the weaker group and the whites are regarded as the superior.

Fredric T. Cooper also came up with an analysis of the racial aspects of HD. In his essay, "*The Sustained Effort and Some Recent Novels*", Cooper puts up racist thoughts which strengthen Achebe's contention that HD brings up racist attitudes:

The heart of blackness . . . pictures the whole disintegration of the White man's moral stamina, the promiscuity of the African jungle, the loss of dignity and courage and self-respect through daily contact with native men and native women. (310-311)

These remarks clearly reflect the racist, pro-imperialist Victorian climate of the day such that the blacks are degraded and belittled by their white counterparts. It should be noted that African societies are construed as promiscuous by the whites who regard themselves as the hybrid group in the world which does not have to mix or be in contact with the so-called uncultured and uncivilised black race.

It should be noted that Africans are portrayed as people who cannot make sound decisions about their lives unless they are influenced or advised by the whites to do so. This is evident in Tsitsi Dangarembga's *Nervous Conditions* (1988), Babamukuru, one of the male main characters, has lost part of himself and his identity because of the white missionaries' cultural education. As if that is not enough, it should be noted that, regardless of all his efforts to remain African, he still becomes a tool of colonialism which works to benefit the whites. This initially materialised as a result of the aspects of power and race such that the white missionaries' power enabled them to choose which black person could get profits out of life and they were also able to select the way in which the black person could benefit out of life. Secondly, it should be taken into account that culture played a huge role in making white colonialists influence the decision-making of the blacks. For instance, Babamukuru received a dose of teaching about

Western culture and religion, and unfortunately, this made him adopt and internalise the Western colonialist values at the expense of the local African values that he turned his back on.

On the same note, Babamukuru is depicted as a colonised subject, powerless and disposable, the victim of social inequality and dependent on pleasing his master to preserve his access to economic power. This is what triggers his brutality at home. At home he is in charge: he is the dominator, his word is the law, and anyone who does not obey him in every way is a traitor, an evil thing: “Anyone who defies my authority is an evil thing in this house, bent on destroying what I have made” (p. 169). It should be noted that in the African context, a real man is a man who stands up on his own and works to sustain himself and his entire family. Unfortunately, this is not the case with Babamukuru, who is only a “real man” when he is at home frustrating his family with his behaviour of being a dictator. When he is outside the house he is belittled and degraded by his white masters. He is also presented as a bootlicker who prefers making his white master happy at the expense of his family. Apart from that he is presented as someone who is suffering from an identity crisis because as a real man from the African tradition, he was not supposed to adopt the white men’s culture at the expense of his African roots, norms and values. Thus, from a postcolonial analysis point of view, it should be noted that as much as Babamukuru is presented as a colonised subject, powerless and disposable, the victim of social inequality and dependent on pleasing his master to preserve his access to economic power, it should be taken into account that this comes as a result of Othering that existed in the African societies. Black were side-lined and as a result, they were forced to belittle themselves so as to fit with the mainstream of the society.

Additionally, African literature texts have undoubtedly revealed that Africans are depicted as people who are forever negative and pessimistic about life in general. Scholars suggest that this comes as a result of the inferiority complex that they face as a result of Othering that they experienced from the white people who were their colonial masters. This proclamation is corroborated through MaShingayi a female character in Tsitsi Dangarembga’s *Nervous Conditions* (1988) who is not hopeful about the future of her daughters as she does not believe in a better future for them. Due to Othering and the inferiority complex that Africans experience, MaShingayi and the women she knows who live in the same community as they have been unfortunately subjugated to the two twin evils namely gender and the colour of their skin; which were used by the white colonialist to suppress the rights and freedom of the blacks. Due to this subjugation, they are deprived of the platform for them to speak about their grievances. According to Gayatri Spivak, MaShingayi and the women of her community have

become the 'subalterns.' "In the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow" (Spivak, 2007, p. 83). Spivak (2007), is of the view that female colonial subjects are twice as subjugated due to the fact that they are firstly subjugated due to their colour by colonialism that has turned every native into the 'other', and secondly as a result of gender, since the philosophical edifice of gender keeps the male dominant. This points towards the fact that the female subaltern is even doubly suppressed than the male, and has a greater struggle and calamity to be heard.

On the same note, through indoctrination that comes with the teachings of the white imperialist, MaShingayi has been forced to conceptualise and adopt the cultural idea that men are the heads of the family and for that reason, important things like education and freedom of thought is theirs alone. Thus, the death of her firstborn son, and at the time the only son, not only hurts him but also disheartens her and it makes her lose all hope for the future of her family. The docility of African women is depicted when she (MaShingayi) is not in support of Tambu's wish to educate herself, as she believes that it will only lay a foundation for future disappointment. As a brainwashed African woman, she firmly believes that Tambu's future is to marry and be the property of her husband. This is what has been the status quo of the African tradition and it has been further deepened by the coming of the white imperialist and missionaries who also uphold the same ideology that women are supposed to be married and become the property of their husbands and hence, MaShingayi cannot imagine it otherwise. Clearly, MaShingayi exposes her attitude towards education and gender when she tells Tambu that she: "... did want him [Nhamo] to be educated" (Dangarembga, 1988, p. 53), and when Babamukuru secures Lucia by giving her a job at the mission, she cries: "'That is why they say education is life' ... 'Aren't we all benefiting from Babamukuru's education?'" (Dangarembga, 1988, p. 161). But she fights tooth and nail against Tambu getting an education, and when Tambu attempts to be industrious so that she earns enough money to pay for her school fees she (Tambu) protests about her mother not being supportive: "She began to prepare me for disappointment ... To prepare me she began to discourage me. 'And do you think you are so different, so much better than the rest of us? Accept your lot and enjoy what you can of it. There is nothing else to be done'" (Dangarembga, 1988, p. 20). She loves her daughter, but unfortunately, she is blinded by her belief in 'the cultural norm.'

To reconnoitre the concept of Othering, Ifemelu writes a blog post called “Understanding America for the Non-American Black: American Tribalism.” In this blog, Ifemelu investigates what she terms the four tribes in America: class, ideology, region and race (Adichie, 2013a 184). In the blog post, Ifemelu elucidates how the American society is built paying particular attention to the four tribes who live in it and how these four tribes are imperative if an individual intends to learn and understand the American culture. First, class. Pretty easy. Rich folk and poor folk. Second, ideology. Liberals and conservatives. It is significant to note that apart from each side believing that the other is evil, these four tribes are always parallel sides regarding political issues. Within this social stratification of American society, intermarriages are discouraged as they are considered taboo, but in rare circumstances, if they happen, they are regarded as remarkable. Third, region. The North and the South. The two sides fought a civil war and tough stains from that war remain. Lastly, race. There is a racial hierarchy in America which keeps the Whites on top, particularly the White Anglo-Saxon Protestants, who are also known as the WASP, while black Americans are always situated at the bottom of the ladder of the racial hierarchy, and what’s in the middle depends on time and place. Americans assume that everyone will get their tribalism, but in reality, it takes a while to figure it all out (Adichie, 2013).

Ifemelu enlightens on the impacts of the Civil War between the South and the North, as well as the political dissimilarities between the Democrats and the Republicans, as far as the division and stratification of American society is concerned. People inside these sections traverse in diverse ways, such that an African American male might be considered in a different way in the South than he might be considered in the North. Hence, the WASP, as Ifemelu terms it, is above others in the hierarchy because of his or her skin colour, religion and other Western signifiers. It should be noted that being on top of this hierarchy comes with socio-economic and political benefits which the “Other” particularly those with black skin do not enjoy.

From Ifemelu’s blog post, it is justified that the concept of this hierarchical sequence is not universal, but instead primarily a part of the Western culture and how they have chosen to identify themselves. Undoubtedly, as it also becomes apparent in Ifemelu’s interactions with the African American blacks, it is not of everybody’s choosing. But still, the Americans identify themselves through these factors, which are difficult to comprehend in Ifemelu’s mind, since her home country from a cultural and historical point of view has developed and been structured differently than the US. The junctures that construct hierarchies and subjugations in America are exceedingly reliant on Collins and Bilge’s core idea of social, as well as cultural,

context, due to the fact that the dissimilarities of these factors are different from America and Nigeria. A postcolonial intertwined with the intersectional analysis is consequently fundamental to comprehend not only the dissimilarities between the two but also the primary factors so as to know the reason why the dissimilarities exist. Ifemelu's blog post also articulates that almost all Western cultures have gross predetermination and belief that their culture is not only superior to other cultures, but it is also universal, undeniable and for all intents and purposes better than other cultures for example Ifemelu's African culture. Subsequently, it becomes vividly clear that due to the fact that they know that Ifemelu is of African origin, they conclude that the general welfare and livelihood in Nigeria are lacking.

In the novel, others are able to identify the difference between them and her; and in the entire novel it becomes crystal clear that through interactions with blacks who are African Americans Ifemelu's very own classification as non-American black is not only used by her, but it's something that she implements herself. She is unfortunately imperilled to this classification in the entire novel, but there are three unconnected occurrences that predominantly disclose this. Ifemelu, at some juncture in the novel, decides to abandon an event her second boyfriend in America, the African American Blaine, organises which is in relation to a case of discrimination based on race. In her own point of view, she had no reason whatsoever to be present in the event due to the fact that she neither had an interest in the subject nor she cared about it the same way her boyfriend Blaine did. Thus, instead of attending Blaine's event, she went for a luncheon with her acquaintances. Blaine gets furious with her, because of her action as she was not acquainted with the significance of the event, not only for him but for others like him: "You know, it's not just about writing a blog, you have to live like you believe it. That blog is a game that you don't really take seriously, it's like choosing an interesting elective evening class to complete your credits" (Adichie, 2013). She realised through his voice that his tone presented a subtle accusation, not just about her laziness, her absence of zeal and conviction, but also about her Africanness; she was not adequately angry because she was African, but not African American.

Thus, it was not only because of the fact that she did not attend his event but also because, according to Blaine, Ifemelu is unable to recognise the predicaments he has experienced as an African American black in America because she is Nigerian. Additionally, the notion of cultural history becomes apparent in the predicaments Ifemelu experiences in America, as she is unable to realise the challenges other African Americans have been exposed to the same extent as her boyfriend wants her to. Instead, the concept of her citizenry, and her cultural and

historical legacy crisscross within her and play a paramount role in influencing her perceptions and actions in a way, which does not show a relation with how others of the similar skin colour view things in America. As a result, and regardless of Ifemelu's efforts to implement and integrate herself into American society and writing her blog about grievances that are experienced by both African American blacks and non-American blacks in the US, she cannot appropriately blend in into the society, due to the fact that her cultural view of race is dissimilar because to her citizenry. This shows a relationship with Ang's proclamation that race is viewed in a different way from country to country, from nation to nation. Despite the fact that people have the same colour of skin ideas and reactions to certain circumstances may vary as a result of having significantly varying historical and cultural influences from their ethnic groups. At this point, it should not go unnoticed that Ifemelu and other people with black skin like her are discriminated against and alienated from the mainstream of American society to the extent that they do not enjoy some privileges that are enjoyed by the whites living in America.

At one point, Ifemelu postulates the following statement: "I came from a country where race was not an issue; I did not think of myself as black and I only became black when I came to America." Therefore, the perception of race affects every part of Ifemelu's life in America, and the sympathy African American blacks expect of her due to her skin colour is lacking, due to these different perceptions of race. This negatively impacts her relationship with Blaine, and their meagreness in recognising each other's individual cultural perspectives changes into what Taylor pronounced as cultural misrecognition. Taylor is of the view that this misrecognition can have undesirable repercussions on them as people who are in a relationship. Due to this cultural misrecognition, it becomes extremely challenging for them to communicate freely with one another and it is one of the factors that led to their eventual break-up. In this case, it should be noted that as a result of Othering that exists in communities, some relations end up coming to their demise as people will fail to be compatible with each other simply because of race.

To further convey, the aforementioned example is also another instance of how Adichie's own experiences in America shine through in her novel and her depiction of Ifemelu. In the interview, Adichie explains the importance and meaning of the novel's title, *Americanah*. She puts up that she too only identified herself as black when she arrived in America: "... and race is something I discovered in America, because, when I was in Nigeria I did not think of myself as black, and then I went to the US and I became black" (Adichie, 2015). It is vividly clear that Adichie's own thoughts, feelings, and what she went through when she was in America are mirrored in the character of Ifemelu, and how Adichie too was influenced by cultural and

historical aspects regarding the concept of race since she had not previously regarded the importance of having a particular skin colour before.

Another instance where classification becomes unmistakable is in association with the rules of tribal hierarchy in America, where Ifemelu experiences some form of alienation and prejudices due to race, class and gender. Ifemelu is working as a nanny, which is regarded as a black people's job for a white middle-class family in America when a carpet cleaner rings the door to provide his services. His first reaction to Ifemelu is unfriendly, which Ifemelu is certain that it is because of her race:

... he thought she was a homeowner, and she was not what he had expected to see in this grand stone house with the white pillars. ... It didn't matter to him how much money I had. As far as he was concerned I did not fit as the owner of that stately house because of the way I looked. In America's public discourse, "Blacks" as a whole are often lumped with "Poor Whites." Not Poor Blacks and Poor Whites. But Blacks and Poor Whites. A curious thing indeed. (Adichie: 2013, p. 166)

The carpet cleaner is not only unfriendly to Ifemelu, but he is also unsympathetic and hostile because of his preconceived idea that Ifemelu as a black woman cannot be able to afford to own and live in a house that she lives in. The carpet cleaner views Ifemelu as a young black woman in a middle-class house and her appearance in terms of skin colour, age, gender, and class does not meet his ideal woman who is an African American. Ifemelu points out that the issue of race is radical in America to the extent that due to the fact that the carpet cleaner himself is a poor white man who cannot afford to live in the house where Ifemelu works in then Ifemelu must not also live in such a house because she is a black woman. It should be therefore noted that this difference, which was also another case of classification, is only prejudice that is in the West and especially in America, due to the four tribes and the cultural, historical, and social implications that follow these notions in the country. Hence, Ifemelu is exposed to discrimination because of her skin colour in America, which she had never come across in Nigeria before.

Another instance of classification is projected through the utilisation of a certain vocabulary which can play a role in affecting and creating radical reactions from certain people, where others might not even regard the vocabulary as discriminating or wrong. At some point, while Ifemelu was in class at the University of Philadelphia, his classmates deliberate on a historical representation in films and the word, 'nigger,' is bleeped out of the film. As a result of this word, a heated discussion about the word blows up in the classroom. This discussion is based on the four black students' dissimilar understandings of the word, as two of the black students

are non-American black, and they consequently do not have a similar comprehension of the word as the other black students:

I [Ifemelu] don't think it's always hurtful. I think it depends on the intent and also on who is using it." A girl next to her, face flushing bright red, burst out, "No! The word is the same for whoever says it." "That is nonsense." The firm voice again. A voice unafraid. "If my mother hits me with a stick and a stranger hits me with a stick, it's not the same thing." "I agree it's different when African Americans say it, but I don't think it should be used in films, because that way people who shouldn't use it can use it and hurt other people's feelings," a light-skinned African American girl said... (2013a 138)

Clearly, from this example, it is obvious that these students have different perceptions of the word "nigga" and the cultural and historical feelings that are associated with the word. During the discussion, two non-American blacks are communicating their puzzlement as to why the word should not be utilised because in their opinions the word has its place in certain historical contexts. On the other side of the coin, the African American students and the teacher all concur that the word communicates certain discriminating and derogatory images, which are at all costs not supposed to be used in a conversation regardless of the participant's points of view or intentions. In their own view, the word has been used to an undesirable extent that it should be forbidden. During the discussion, the female students are the ones who express their thoughts and contempt for the word. It should be noted that if one pays particular attention to Bell Hooks' perspective on cinema and the depiction of black people, particularly black females, it can be utilised to elucidate the African American females' response to the word.

Hooks is of the opinion that through cinematic utilisation they, as black American females, were confined to a single-dimensional image of themselves, where a word such as nigga was utilised by white filmmakers to depict the African Americans as the 'Other.' As a result, the revulsion the African Americans show in the university class is centred around the historical discrimination and injustice, which they have been exposed to and subjected to in American society. On the other hand, since Ifemelu and her fellow non-American black classmates have not experienced and been exposed to this discrimination, they, as African females, have different feelings about the word and can as an alternative use it in a historical context without being affected by it the same way it affects the African American students. The classifications and categories the word categorised some people in, people who in America were sold into slavery and had been called 'nigga' as a technique to discriminate and oppress, had a deleterious influence on the African Americans' self-images and identities. The perception of race was viewed and experienced in a different way based on the junctures of gender and ethnic

group as well as its historical and cultural context, which explicates why Ifemelu's response to the perception of racial insults was not the same as her classmates.

It is important to note that when blacks experience this form of discrimination, they find ways to fit in the mainstream of society by assimilating and imitating the culture of their white counter at the expense of their own culture. This was the case with Ifemelu who was in pursuit of assimilation into American society. She does not only attempt to comprehend and participate in the American culture, but she also changes herself to fit into the American norm. While she was in Nigeria, she made fun of others who did some acts to try and fit in within the Western culture, but she does a number of things which are similar to them so that she can also become an Americanah. In the aforementioned interview, Adichie explains the word Americanah as follows:

... A person who is going to the US and comes back to Nigeria and suddenly has all of these affectations and pretends not to understand Nigerian languages, speaks with an American accent and that kind of thing. (Adichie: 2015, p. 38).

Regardless of the fact that Ifemelu and her associates in Nigeria want to travel to the West and explore countries like America and England, they still expect Nigerians to maintain their Nigerian roots and not become completely changed by Western culture. However, as indicated above, when Ifemelu arrives in the US and sees the American culture first-hand, she is exposed to the effects of becoming an Americanah and she commences to practice the American behaviours she laughed at as a young girl.

The concept of the accent is important to how people regard Ifemelu in the US, and Adichie addresses the significance of the accent a number of times. At some point, back home in Nigeria, Ifemelu and her friends laughed at a girl who journeyed to America and lost some of her Nigerian accent when she spoke English: "... a girl in the form below them, who had come back from a short trip to America with odd affectations, pretending she no longer understood Yoruba, adding a slurred r to every English word she spoke" (Adichie: 2013, p. 44). Therefore, they were making her laughing stock due to the fact that she was attempting to imitate Americans and, while trying to do that, she abandoned some aspects of the Nigerian cultural heritage which includes the native tribal language of Yoruba.

Ifemelu's own society (Nigerian society) is significantly dissimilarly hierarchically built than the American one which she experiences and feels the need and desire to fit into. Fitting in this society had to be done strategically by for example changing her accent so that other people

could consider her seriously. Initially, Ifemelu does this simply to make it easier for people in America to comprehend her since she does not wish to be looked down upon by Americans. For instance, when Ifemelu enrolls at the University of Philadelphia and people talk to her slowly due to her being a foreigner: "... she [Ifemelu] realised that Christina Tomas [the registrar at the university] was speaking like that because of her, her foreign accent, and she felt for a moment like a small child, lazy-limbed and drooling" There are two imperative aspects to this quote.

Firstly, in relation to the critique Appiah has of the multicultural West and its lack of proper recognition of blacks and their cultural backgrounds, this is an example of an American person, who does not recognise and does not want to understand Ifemelu's cultural origin. Despite the fact that Ifemelu has been speaking English for the rest of her life and she is better at English than her own tribal language of Igbo, Tomas, the registrar, still communicates to Ifemelu as if she is slow or different, simply because of her colour of skin and citizenry. When Ifemelu makes it clear to her that she understands and speaks English proficiently, she (Tomas, the registrar) responds by giving her (Ifemelu) some kind of condescending smile and a dismissive answer which is a vivid sign that she had no intention whatsoever to learn about Ifemelu's cultural background. This example shows a relationship between Appiah's criticism of the West and their unwillingness to comprehend and teach themselves about foreign cultures.

Secondly, Tomas's response to Ifemelu also shows a relationship with Taylor's notion of identity through dialogue, where Ifemelu faces this negativity directed at her accent and in turn, she tries to escape this by changing it to sound more American. This is a result of the notion of identity being formed through interactions with people, and in America Ifemelu's skin colour, nationality and appearance make Tomas conclude that Ifemelu is unable to communicate with her. Due to this negative reaction, Ifemelu as a result, decides to abandon part of her cultural identity so that she can try and fit into the American culture and its cultural norms that it involves. After a couple of years, after Ifemelu started living in America, she all of a sudden understands what these changes to her accent have done to her concept of self. Ifemelu at some point, after a telephonic conversation with a telemarketer, asks herself about the reason for changing her accent and why it had been important to her. She remained confused and irritated after the telemarketer pointed out that she sounded American regardless of the fact that she had explained to him about her country of origin. Realising this change in her accent and saying to the telemarketer she feels the shame of abandoning her culture at this point she started questioning herself: "Why was it a compliment and an accomplishment to sound American?"

It should be noted that this happens as a result of experiencing being “Othered” and as a result of the inferiority complex that people with black skin experience when they are living with white people. Due to the inferiority complex, the blacks have been indoctrinated that they are supposed to be the ones who learn the Western culture and not the Westerns learning the African culture. Our world today forces the blacks to be the ones who learn the Western culture and unfortunately, those who do not learn the Western culture will face challenges that come together with being Othered. It should be noted that it is a compliment and an accomplishment to sound American because it gives the possibility of fitting in, but it also leaves negative feelings behind just like in Ifemelu first shrunk like a small, defeated animal when talking to Tomas the registrar and then after talking to the telemarketer she felt a vast, echoing space because she had taken on, for too long, a pitch of voice and a way of being that was not hers – being American.

Fanon (1952) writes that the black woman specifically feels so inferior that she aspires to win admittance into the white world. Here, Fanon posits that the Black woman acts similarly to the Black man in that they both desire to be closer to the ascribed superiority of the White man. For the Black woman, Fanon adds another layer to their desire to be closer to the White world; specifically, he means that the Black woman desires to become Whiter and join their world, not just become more similar. A good example which corroborates Fanon’s assertion is Ifemelu who also changed her hair so that she can fit in the American society. In the entire novel, the issue regarding her hair becomes the most significant thing as it has a role that it plays in her identity and in how people judge her. The first instance regarding her hair and its importance in America is revealed through the problems Ifemelu faces with getting a higher-paying job in communications. Just like other African black girls and women, her hair is braided, unfortunately, her career counsellor who is a caramel-skinned African American tells Ifemelu to change the hairstyle to something different that will make her fit in within the American society: “When she told Ruth about the interview in Baltimore, Ruth said, “My only advice? Lose the braids and straighten your hair. Nobody says this kind of stuff but it matters. We want you to get that job. With this incident, it becomes clear that in America braided and natural African hair is regarded as unprofessional whereas, straight hair is regarded as professional. Thus it becomes evident that there is a hierarchical dissimilarity of hair, where black women have to change their hair to appear more white by straightening it, otherwise, they will not be considered as serious in the job market or at the workplace. Subsequently, when she gets her

hair chemically straightened she clarifies it to her first boyfriend in the US, the white American Curt, as follows:

My full and cool hair would work if I were interviewing to be a backup singer in a jazz band, but I need to look professional for this interview, and professional means straight is best but if it's going to be curly then it has to be the white kind of curly, loose curls or, at worst, spiral curls but never kinky. (2013a 204)

Her white boyfriend, Curt, is from a middle-class family thus, the issue of hair has never been an issue for him as a white male when searching for a higher-paid job. Due to these challenges that his girlfriend Ifemelu goes through because of her hair, Curt gets both confused and angry because of what black women like his girlfriend have to go through in America. It is important to note that due to her Nigeria background, she had never considered the issue of her hair before due to the fact that in Nigeria everyone around her is black and they all have similar hair, so having a braid is something regarded as normal in Nigeria which is unfortunately the opposite of what is happening in America. On the same note, it becomes apparent that the issue of race has a cultural role that it plays in America which is different in Nigeria and again it is evident that the issue of race has a direct link with the instance of social justice which is connected to the intersections of cultural and racial dissimilarities. It is also important to note that through the issue of hair, Ifemelu faces challenges and her cultural identity is damaged. She struggles with recognising and appreciating her looks after the chemical straightening has taken place: "She did not recognize herself. She left the salon almost mournfully; while the hairdresser had flat-ironed the ends, the smell of burning, of something organic dying which should not have died, had made her feel a sense of loss" (Adichie: 2013, p. 203)

The idea of a particular organic thing dying could be seen as a metaphor for her cultural identity dying as well, or at least a portion of what forms her identity. She is devastated and thus she cries for the loss and the changes she has been forced into making so as to meet the American societal expectations. Also, this has a direct connection to Taylor's view of identity and how lack of recognition can undesirably affect a person, where the oppression of cultural recognition can lead to negative repercussions. Thus, in this context, Ifemelu considers herself as the 'other' paralleled to the white norm, which silently regulates right from wrong. It is important to note that Adichie gives us an image that it was wrong for Ifemelu to go against her African cultural heritage. This is evident in the sense that when Ifemelu uses the chemical to treat her hair so that she will fit in with the expectations of American society, her hair starts falling off. Ifemelu only finds peace after she finds a community of black women who appreciate natural black hair and thus, she finally feels at home again.

The setting of the hair salon is another example that reveals how the theme of hair is of great significance in the novel. It is the offset for the novel's plot and the discussions that happen in the hair salon demonstrate the intersections of diverse nationalities, races, classes, and cultures in one small room, and how these dynamics influence the individual's outlook on life in a different way. The salon's spatial placement is in the town of Trenton, but Ifemelu herself lives in another town, Princeton. It is interesting to note that, historically, the two towns had unending feuds, but then in the novel, the two towns demonstrate the economic and racial differences that are between them. It is interesting to note how Adichie juxtaposes the two towns to make the readers identify the differences between these towns. Trenton has numerous hair salons for black women with natural hair whereas Ifemelu comes from a university town Princetown, where the bulk of the citizens are light-skinned and have somewhat straight natural hair. This juxtaposition is a clear demonstration of the dissimilarity between the two towns regarding race, nationality and class. The hair salon's underprivileged conditions additionally elucidate the dissimilarity between Ifemelu and the hairdressers, where the room is hot, stuffy, somewhat dirty, and stuffed full of things and people, which makes the room appear even smaller (2013a 10).

Interestingly, Ifemelu all of a sudden is a happy lady living a better life full of freedom which women in the saloon did not achieve by immigrating to America. Ifemelu's life in America is initially depicted as a life full of misery as she is categorised as the lowest on the hierarchical cultural ladder in the US, however, in the salon this precipitously changes. The women are all immigrants from different decolonised countries in Africa, but because Ifemelu is from Nigeria, she had a better opportunity in life than the other women because of her educational opportunities in Nigeria and consequently, she gets easier access to a Green Card. Her (Ifemelu) former boss's sister Lauren articulates that Ifemelu has better chances of living a better life in America because being from Nigeria and having immigrated to the US, is privileged compared to immigrants from other countries who did not have the same educational opportunities Ifemelu had because she is from Nigeria.

At this point in time, Ifemelu was experiencing it for the first time that she was privileged since she was always compared to others who had more than her – which are obviously the whites or the African Americans. This justifies the significance of the context when attempting to analyse and understand people's opinions, and why this should be considered in a postcolonial theory analysis. The concepts of race, age, nationality, and class are complicated in and of themselves, and they abandonment of contextualisation makes them even more perplexing. It

becomes evident that the lives of the women in the salon are different. In comparison with the other women in the salon, Ifemelu is privileged as she has the free will to select her own path in her own life. The news that Ifemelu is going back to Nigeria comes as a shock to the women in the salon. These women are in shock because they are still hopeful and have an American dream that this will be fine for them one day, even if they are working as hairdressers. Unfortunately, this is the same dream that Ifelemu had as a young girl, but as she matures to be an old lady and experiences the real American lifestyle, she realises that she can never truly feel free and home in America. The cultural dissimilarities between the two countries, especially in connection with the concepts of race, gender and class, are too complicated for Ifemelu to deal with, and she has a tough time trying to adapt and be integrated into the American culture. Despite the fact that the people around her warn her about the challenges she might face while trying to acclimatise with the situation in Nigeria when she goes back, she is determined to go back to the Nigeria she has imagined for herself in her times of struggle in America.

In a patriarchal traditional African society, women's opinions are rendered invalid and irrelevant - whether they agree or not, they are obliged to marry men they do not know and for whom do not have feelings. As Blay (2014) postulates, "African women are also portrayed as incapable of making their own decisions in life and that men have to make decisions for them. Mara and her sister are not allowed to make choices as regards marriage partners and as a result, these men chosen for them treat them with disrespect" (p. 112). On the same note, it is weird and unfair that girls under age are pushed into marriage as a reparation for their dictatorial parents' misdeeds or debts. In Achebe's *Things Fall Apart*, a fresh virgin girl (young woman) from the village Mbaino is forced to marry Ogbuefi Udo, a male character, to take the position of his executed wife. The innocent girl from Mbaino is equated to a product traded without consent; her opinion is as good as useless and invalid. This is a vivid picture of how women are "Othered," thus leading to their oppression in African society.

In the African context, the juxtaposition of women and girls versus men and boys is relatively simple if one takes the African tradition and patriarchy into consideration. Without a doubt, women have been vastly considered as useless and inferior beings by their male counterparts. In society, they are subjected to humiliation, oppression, discrimination and other forms of oppression that are imposed on them by men. It is on this background that, in Darko's *Beyond the Horizon* women are portrayed as people who are submissive, naïve and inferior to men. The men in this novel symbolised by Akobi and Osey take advantage of the docility, naivety

and inferiority complex of Mara and Vivian to thrash and exploit them easily. In real essence, both men use Mara and Vivian as sex objects to accumulate riches without commission for the exploited women. The utterance made by Mara, when her cruel husband informs her of her impending flight to Germany substantiates the statement that the African woman is regarded as unassuming, submissive, naïve and with an inferiority complex. Her utterance goes like this:

‘Akobi,’ I said dreamily, ‘whatever you say I am sure is the right thing. What you decide on I am sure is the right thing. I am sure Akobi.’ And it was like I was in the middle of a dream, being made love to by Don Juan. There was nothing Akobi would have said at that moment that I wouldn’t have done. His word at that moment was holy. And not even the Pope could have thwarted me. If Akobi had suddenly suggested that I allowed myself to be beheaded, that cutting my head off at that moment was the right thing to do, I would readily and gladly have given in still gone hopping headless, singing hallelujah unto him. So taken in was I by him (Darko, 1995, p. 36).

An evident example of women’s downgrading to the level of inferiority or worse still their social exclusion from decision-making in phallocentric communities is also evident in Achebe’s *Things Fall Apart* (1958) on the occasion of the general meeting aiming to decide on the stance Umuofians should take up regarding the neighbouring village Mbaino where somebody has dared to murder a daughter from Umuofia:

In the morning, the market-place was full. There must have been about ten thousand men (emphasis mine) there, all talking in low voices [...]. Many others spoke, and at the end it was decided to follow the normal course of action. An ultimatum was immediately dispatched to Mbaino asking them to choose between war on the one hand, and on the other the offer of a young man and a virgin as compensation. (Achebe 2008, p. 9).

It is evident enough that the abovementioned meeting is of utmost significance for the survival of the people of Umuofia since all of them, including women, are equally and severally accountable for the decisions they will have to make. However, the male sexists disregard women or play down their attendance at the meeting.

In most novels of the early period, for instance, novels written before 1970, the hero is almost inevitably a male member of the African intelligentsia - Camara in *The African Child* (1953), Waiyaki in *The River Between* (1965), Obi in *No Longer at Ease* (1960), Odili in *A Man of the People* (1966) and so on. For example, in the famous Ngugi's novel *The River Between*, a young girl, Muthoni, stands firm to oppose the predispositions and short-sightedness of her divided society and tries to reunite traditional Gikuyu values and Christian beliefs, such a character is partially introduced so as to foreshadow what will happen to the hero of the story, Waiyaki, who later speaks of unity between the two hostile parties. It is on this background that it is clear that woman are regarded as inferior whereas their male counterparts are regarded as superior.

From a postcolonial point of view, one can deduce that the novel has an element of Othering which comes as a result of colonialism and patriarchy that exists in Gukuyu and this is clearly shown by the fact that the female characters like Muthoni are victims of colonialism and the African society's patriarchal system. Othering in the novel comes as a result of the whites and blacks having differences about their religions. Due to the fact that the whites had infiltrated the two villages of Makuyu and Kamenno, the people of Makuyu had adopted the Christian religion whereas the people of Kamenno remained deeply rooted in their traditional cultural beliefs. Muthoni becomes a victim of Othering because she is disowned and chased away from the family by her father who had adopted Christianity and denounced the African tradition and her (Muthoni) act, of getting circumcised is regarded as taboo by the Christians thus her father alienates her from his family because she was construed as unclean. From this point of view, the women in the Gikuyu community are revealed as having very little agency, specifically when they are young. The decisions regarding their bodies, for example being circumcised or getting pregnant, are controlled by men and do not consist of women's personal preferences or identities.

As a result of Othering, women are depicted as people who are cold-hearted. In most communities, women are side-lined at the expense of their male counterparts. Historically, women's main responsibility was to give birth, cook, take care of children and all the other domestics chores whereas men were supposed to fend for their families as a result they were the ones who were given the privilege to attain some form of education so that they will be able to get a job which will make them able to fend for their families. This was the case in Tsitsi Dangarembga's *Nervous Conditions* (1988). Tambudzai, shortened as Tambu, was depicted as a cruel and heartless person when the death of her brother did not bring her grief, but it gave her joy as it opened gates for her to attain an education. This is evident in the opening stages of the novel when Tambu says: "I was not sorry when my brother died. Nor am I apologising for my callousness, as you may define it, my lack of feeling" (Dangarembga, 1988, p. 1). Tambudzai tells her story about how the death of her older brother paved the way for her access to education and civilisation. In other words, due to the patriarchal society where Tambu lives, she is Othered such that she is blocked from getting any form of education because his brother is the one who is supposed to get an education because he is a man. Tambu is wise enough to realise that she is being oppressed and deprived of her rights because her family wants to fulfil the societal expectations of sending a man to school at the expense of the girl. Thus, Tambu develops a hatred for her brother as she views him as the stumbling block that bars her from

attaining an education. Therefore, when the brother dies she does not mourn his death because his death had the potential to lay a foundation for her empowerment.

This is also the case with Martha in Dangarembga's *She No Longer Weeps* (1987). In the climax of the play, due to the oppression that she battles, Martha kills Freddy and she is neither remorseful nor apologetic about it. The question that remains unanswered is whether Martha has “killed” patriarchy or a fellow victim of patriarchy in the person of Freddy. The novel vividly shows that despite the fact that there is a global movement to try and eradicate gender oppression of women and girls which comes as a result of Othering, women's rights are endlessly contravened by their male counterparts. According to Winkler (1993), “Women in a male-prominent society are thus like a linguistic minority in a culture whose public actions are all conducted in the majority language.” (p. 585). The novel reveals how patriarchal oppression promotes Othering and discrimination against women. Martha the protagonist and feminist persona is permeated with self-assertiveness, self-definition and determination and disregards patriarchal values and beliefs which contrive to degrade her female gender. She confidently opposes being wrapped in the maelstrom of patriarchy in a culture which valorises male sexual strength as social potency. As a result, she renounces her womanliness and is able to emancipate and empower herself educationally and economically thus contributing meaningfully to economic growth and making informed decisions about her personal life. Thus, it should be noted that Othering is a social ill that can influence people to end up making wrong decisions like murdering someone because they will be sick and tired of being victims of Othering.

In Tsitsi Dangarembga's *Nervous Conditions* (1988), the main theme of the novel is postcolonialism, the weight of womanhood, and the oppression of women in a patriarchal society. Furthermore, it questions how these different women, whether they be: poor, rich, uneducated, or highly educated women, can find a common ground to stand on to find a way to lift the burdens of womanhood, colour, and poverty off their shoulders. The women in the novel are not only colonised, but they are also subordinate to men: first, they belong to their fathers and then to their husbands. Girls are not valued the same as their brothers, since they move away after marriage and belong to their husbands after that. Many Zimbabwean women of today consider their submission to be cultural and normal, and the fact that they sweat in the fields working hard to provide food for the family, while the man is out drinking, is something they have learned to accept as the norm: The irony is that ‘culture’, the common conceptual antithesis to ‘nature’ is here ‘naturalized’ so that socially fabricated cultural norms and

practices are conjured into inevitable even sacred structures beyond human intervention: ideology (patriarchy) becomes culture becomes nature.

The woman who does not follow the rules in the novel is Lucia, MaShingayi's sister. She has a reputation for being a loose woman: sleeping with whomever she wants and doing whatever she wants. Lucia is unlike the other women in the novel: she is a rebel. She is hot-headed and independent, although her independence relies on her being able to stay with her family. Her father is only too happy to send her away to help her sister, and she can stay at the homestead as long as Jeremiah and Babamukuru allow it. When Babamukuru and his patriarchal council have a meeting to decide about Lucia's future, she insists that Maiguru and the other women in the kitchen stand by her: that they all be supportive of a sisterhood. This did not happen though, since Maiguru was emotionally detached from Lucia, and did not think that it was worth going against her husband for her. Tambu comments on this incident as a moment of pivotal importance. The women needed to broaden their minds, to see themselves as women: sisters, not divided by their different origins, status or family relations. Instead, they saw the reflections they had been taught to recognise as self, and they were too afraid to recognise that these images, which set them apart, were just myths: "... frightening to acknowledge that generations of threat and assault and neglect had battered these myths into the extreme..." (Dangarembga, 1988, p. 140). Instead of standing together as one, as a sisterhood of women, they retreated to their 'known' image of self and "... pretending while they did that actually they were advancing, had, in fact, initiated an offensive, when really, for each one of them, it was a last solitary, hopeless defence of the security of their illusions" (Dangarembga, 1988, p. 140). Hence, there is no uprising of the sisterhood. There is no feeling of powerful togetherness: the women are divided into their roles and each has to face her burdens alone. This is the result of patriarchy and its cultural norms.

2.2.2 The oppression that people face as a result of Othering in selected texts

People across the globe have different beliefs about people living with albinism. Unfortunately, some of these beliefs have made people living with albinism face oppression in the communities. These supposed beliefs are echoed in some of the prevalent superstitions about albinism in Africa. For the most part, they place the lives of those with albinism in peril. For example, Cruz-Inigo et al. (2011) are of the view that:

Throughout Africa, an indeterminate number of individuals with albinism, especially children, have been the victims of brutal attacks and murder in the name of witchcraft, superstition, and wealth [...] the atrocities committed against albinos has received widespread attention because of various crimes reported, such as infanticide, kidnapping, amputations, and decapitations, committed for purposes of supplying highly valued body parts used for amulets, which are then sold in underground witchcraft markets.” (p. 79)

This has reached such an extent that the United Nations issued a statement claiming that people with albinism in Malawi are at risk of ‘total extinction’ (Karimi, 2016). Thus, it is clear that people living with albinism are living in fear of their lives and they are oppressed in their communities.

Mark Sherry (2004) postulates that Disability Studies challenges universalising norms that marginalise those who don’t conform to hegemonic normalcy. For example, people living with albinism are human beings just like anyone else, but because of their condition, they experience high levels of discrimination, violence and intolerance (p. 769). Memory, in Gappah’s *The Book of Memory* (2015) is marginalised because of her skin colour. She is also marginalised by the already marginalised in the sense that even in prison, due to the colour of her skin, she is marginalised by other inmates. It should be noted that Gappah’s representation of a marginalised albino reconfigures the marginal by means of voicing their experiences and presenting them as capable of agency and existence in their own right.

Jansen van Vuuren (2014) in the essay, *Negotiating a New Cultural Space: Aspects of Fantasy in Contemporary South African Youth Literature* reveals that Emmanuel suffered from being discriminated against and treated like an outcast. This is evident in the novel *Because Pula Means Rain* (2000) by Jenny Robson when Emmanuel comes home and finds a red car parked outside his grandmother’s house. This car is owned by a young man called Sindiso who stays in the same village as Emmanuel. Sindiso is about to embark on a journey to Gaborone to see his girlfriend and for this reason, he asks Emmanuel to accompany him so that he might not be bored in the long journey to the capital. Sindiso’s request is first met by some form of rejection from Emmanuel’s grandmother who was protective and never wanted them to drive around at night particularly not close to Kotsi Corner which is a red spot and is regarded as a cursed corner in their vicinity because numerous people have lost their lives on that spot due to car accidents. With this form of rejection from Emmanuel’s grandmother, Emmanuel is forced to beg his grandmother so that he can go with Sindiso. Undoubtedly, it is obvious to the readers that Emmanuel feels somewhat confined and ostracised in the rural village, and he desperately

desires to move away from his village confinement. In his view, an escape from his village to anywhere, in this case to the city, would automatically bring some form of acceptance to him by the general public. He thinks that moving away will make him more tolerated than he is in the village, but unfortunately, his thinking is the opposite of what really happens in reality. Even in the city, Emmanuel has to face the same discrimination and form of being othered by society because he is a person with albinism.

Initially, readers do not realise the main reason why Emmanuel is pushing so much to be permitted to go with Sindiso to the capital Gaborone. However, as we continue reading the text, we understand that Emmanuel is a young Setswana boy living with albinism, a *leswafe* (to use the Setswana word). People living with albinism face so much discrimination not only in Botswana but in the entire continent of Africa and this happens as a result of the traditional African cultural beliefs. Nowadays, we comprehend that albinism is a genetic disorder that results from the non-existence of melanin in the skin, hair and eyes. It should be noted that despite the understanding of this phenomenon, most African cultures regard albinism as a curse or a sign of witchcraft in the family, and countless albino babies are killed at birth. The mother of the baby is habitually accused of being promiscuous, particularly in the sense of having sex with numerous white men, and her child who is an albino is seen as a punishment for her infidelity, while others say that it is because the mother drank alcohol during her pregnancy (Nduru, 2006). Emmanuel articulates stories which were said about him behind his back, for example, the story that an albino does not bathe the same way other people bathe, but instead their skin peels off like a snake. The other story is that an albino does not die, but they simply goes out into the desert and dissolve into dust. Emmanuel is tormented by his friends at school, and they refer to him as a “white monkey.” Emmanuel states that “it is a name that makes [him] tremble with anger and shame” (Robson, 2000, p. 19) and he “can feel the coldness rise up inside [his] chest, even on the hottest October day” (Robson, 2000, p. 24). Emmanuel’s albinism is an interesting subject of racial liminality, and Robson utilises the complexity of Emmanuel’s skin colour to question issues of Othering of people with albinism in our African communities.

Emmanuel’s “not fitting in” is a more personal and despairing situation, but his albinism also works metaphorically in the novel. His white and black skin acts as a metonym and representation of a racially-charged society. According to Robson (2000), the main reason that pushes Emmanuel to desire to go to the city with Sindiso is to try and eradicate the “circle of loneliness” around him. He states that maybe while he is in the midst of many people in the

city, his circle of empty dead space might be crashed into nothing. This is the main conflict of the novel: Emmanuel is a black Setswana living with albinism. Consequently, he is not accepted by the people of his community due to the 'whiteness' of his skin that comes as a result of albinism. Emmanuel appears not to be black and at the same time he is not white, therefore, from his colonised position of segregation, he looks for various techniques of dealing with his twofold rejection.

European colonisation is embodied by the character of Mrs Turner, a British woman who arrives at Emmanuel's village to start her bookshop business. Mrs Turner prays for Emmanuel as a way of trying to help him with his albinism condition that makes him different from others. Emmanuel denotes the prayer plaque as the "God-grant picture" and it is utilised by the author as the main motif in the novel. The prayer on the plaque is the renowned Christian prayer that reads: "God, grant me the serenity to accept the things I cannot change; the courage to change the things I can; and wisdom to know the difference." The "God-grant picture" symbolises the philosophy of coming to a place of acceptance, which Emmanuel requires to do so that he can be in a position of accepting his condition.

As readers, we come to realise the issue of the "God-grant picture" when Emmanuel discovers it broke and lying under a blanket. Emmanuel then recounts in remembrance how he broke the plaque off the wall in fury when his grandmother had forced him to read it the night before during an argument. Emmanuel swiftly takes the broken plaque back under the shelf where it stays until the very end of the novel – because he says he "does not want to remind himself of the terrible moment when he desired to pick up a shard of glass and stab it into his flesh due to the fact that his flesh was not normal like the flesh of other people." (Robson: 2000, p. 87). Emmanuel frequently reflects on the words of this prayer throughout the entire novel and he utilises the prayer as an encouragement to attempt to transform his skin. Emmanuel's slow comprehension of this prayer presents his character growth in the text, but while it gives him some hope in handling the matter about his difference, it does not assist him in realising his own identity. The inadequate usefulness of the Eurocentric motif in a traditional African setting displays the slippage of its ideas.

Ultimately, Emmanuel's grandmother changes her mind and permits Emmanuel to accompany Sindiso, thus Emmanuel, for the first time in his life, is on his way to the capital Gaborone. Unfortunately, the trip to the capital is catastrophic. On their arrival in Gaborone, Sindiso needs to purchase a gift for his girlfriend, Gracie. It should be noted that when Sindiso is busy trying

to buy the gift for his girlfriend, Emmanuel goes to a bookshop owned by Mrs Turner and in an effort to “try and fit in” and close the circle of loneliness that he is experiencing, he sits next to a young white boy who was enjoying reading a book while he was sitting on the floor. Emmanuel asks the white boy whether the book is interesting and in a moment of intertextual mastermind, Robson makes the book in question the well-known children’s picture book, *Where the Wild Things Are* (1963) by Maurice Sendak which is pronounced by Emmanuel as “a book about strange monsters on a desert island, except in the pictures the monsters looked funny, not frightening. And I was feeling so good” (Robson, 2000, p. 38). Emmanuel continued and asked the boy, “No one can ever be scared of monsters like that, can they?” (Robson, 2000:38). The little boy, in fright, screams when he sees Emmanuel, the albino sitting next to him and the boy sprints out of bookshop frightened and grossly shocked. Emmanuel starts to appreciate the fact that he will always be different and regardless of the fact that he changes location, he will still be regarded as a “monster.”

As a result of finding Gracie with another man, Sindiso and Emmanuel drive back to the village and out of anger and feeling rejected, Sindiso drives recklessly. Emmanuel attempts to calm Sindiso with the words of the “God-grant picture” since, as a matter of fact, Emmanuel knows negation far more than Sindiso. Sindiso, on the other hand, is only worried about the mechanisms he will use to get back his girlfriend. Emmanuel suddenly becomes very afraid as they approach the curse of the village, the Kotsi Corner, he recalls all the atrocious accidents that have transpired there and he relates about the day when he had to watch his best friend succumb because of a car accident in which he was involved. A similar incident happens to them when they find a goat in the road, and Sindiso fails to control the car and Emmanuel is thrown out of the car. Emmanuel lies down and is bleeding on the hill of Kotsi Corner. At that moment, that imaginary occupies the narrative for the first time. Emmanuel visualises the ghost of his best friend Masego, who is the only friend who had accepted and tolerated him the way he was. It is important to note that even if the text brings some form of disturbance to the reader by the unexpected imposition of the fantastic into the novel, Emmanuel does not appear to be amazed at all by the unforeseen appearance of Masego, but he is just joyful to see her: “Still, another sound was reaching me now. A voice shrill and high through the moonlight. More real than the slope stretching towards the skyline. And so very familiar...” (Robson, 2000, p. 62). Emmanuel also says that “at that moment it seemed right and natural that Masego should be with me, breaking through the barriers of her spirit realm and into mine” (Robson, 2000, p. 63).

Masego communicates to Emmanuel that she is unable to cross over into the light and that she is trapped between two worlds – the real world and the supernatural, spiritual realm of the ancestors. Just like Emmanuel, Masego is also trapped in an in-between, liminal space. She informs Emmanuel, “When the other people come here, the Light opens up wide for them. But when I try to get in it closes up. And I have to stay in the darkness. All by myself” (Robson, 2000, p. 66). Emmanuel attempts to calm the weeping spirit of six-year-old Masego with the first line of the “God-grant picture”: “God, grant me the serenity to accept the things I cannot change” (Robson, 2000, p. 67), but then Masego fumes due to the fact that Emmanuel is speaking English to her. She insists that he must know that she does not understand him when he communicates with her in English. This illustrates the first “negative issue” of the “God-grant picture.”

As a Western motif in the local context of Emmanuel, the prayer fails to give Emmanuel the resolution for which he is longing. Masego informs him that she has been chasing the goats into the road to cause the accidents as she cannot pass into the light but she is trapped in a spiritual realm between two worlds, where a child is persistently in tears. She asks Emmanuel to assist her look for the child and calm the child to stop crying. She states that the child “...cries and he cries. On and on. But when I look for him, I cannot find him. I want to pick him up and rock him so that he will stop. ...It is the baby who makes me chase the goats onto the road...it is the only time he stops crying, for just a little while” (Robson, 2000, p. 69).

Emmanuel is salvaged, to Masego’s anguish, and is transferred to the hospital with a broken leg. He discovers that one of his friends and schoolmates, Keshia, is also admitted to the same hospital after a failed attempt to commit suicide. Keshia’s mother is of Setswana origin and her father is German. Keshia is holding on to her father’s promise that he will make means for her to visit Germany, but unfortunately, this does not happen. Instead, Keshia’s father’s wife who is German writes her a letter telling her that she must stop writing and sending letters to her father because her father already has a family in Germany. Emmanuel tries to comfort her with the second line of the “God-grant picture”: “God, grant me the courage to change the things I can...” (Robson, 2000, p. 81). Instead of Keshia calming down she becomes angry and annoyed with Emmanuel and informs him that he does not comprehend due to the fact that he is nothing but a “freak” (Robson, 2000, p. 81). Emmanuel, nonetheless, has a personal moment of sudden and great revelation and realises that he does not desire the “serenity” presented by the prayer, but merely wishes that he could change and not be an albino anymore because it made him experience an unending series of being othered in the community where he lived in.

Emmanuel then tries to pay particular attention to the second line of the “God-grant picture,” “grant me the courage to change the things I can.” When he arrives at the village, he focuses on attempting to transform his white skin. He initially attempts to visit Mama Jay, the local witch of the village, but she declines to assist him. He then tries his luck when he goes to an evangelical church service, where Brother John prays for him and he falls over under the “power of the Spirit,” but, to Emmanuel’s distress, prayer does not change from being a person with albinism. When he wakes up in the morning, he realises that he is still an albino and that nothing has changed. In Emmanuel’s scenario, the traditional culture and the colonial ideology are both as good and useless because somehow they do not help him but at the same time from a different angle, they fuel the whole saga of him being othered in the society. Lastly, he decides to visit Ngaka, the sangoma of his village. She offers him traditional medicine to apply on his skin before he sleeps at night and again, and unfortunately, this does not change his skin condition. The next morning, he wakes up with his skin burning because of the traditional medicine that he was given by the sangoma. As a result, this brings him more depression and heart break and he goes to the top of the hill which is located by Kotsi Corner where he finds the skeleton of the little child which has been exposed to the rain.

Emmanuel witnessed the death of his best friend Masego, and thereafter, he was completely dismayed by dead things. Emmanuel still desires to assist his friend Masego who is trapped and is unable to cross into the light, and he recognises that the skeleton that he is seeing is of the child that has been crying and distressing Masego. Emmanuel has been told the history of his village by RrePitlo, one of the oldest villagers, who has also suffered some form of Othering from the community due to the fact that he had an aunt who got crazy at some point. RrePitlo has informed him that his village started one night when some of the villagers wanted to run away from their preceding chief and his callous son. They ran away during the night, and RrePitlo’s aunt carried her baby with her. The chief’s men came to kill the villagers who had attempted to run away. The baby was giving her problems and in an effort to make the baby quiet, RrePitlo’s ancestor held the baby firmly to her. Without realising it, she suffocated her child. Due to the fear of the anger of the baby’s grandparents and family, the mother buried the child’s body under the rocks and escaped.

Emmanuel collects the bones of the little baby and buries them under RrePitlo’s chair, as it is Setswana tradition that a baby be buried under the floor of the family’s home so that he or she can be in contact with the family in the afterlife. Emmanuel accomplishes his frightening mission, at much personal cost, knowing that he has to free Masego so that she can pass into

the light. Unconsciously, Emmanuel has also broken the curse of Kotsi Corner, thus, the following Christmas and New Year did not experience any form of road accident in that corner. Throughout this slow comprehension of the Eurocentric “God-grant picture,” and the local oral history of his village, Emmanuel successfully breaks the atrocious curse of Kotsi Corner, which has intimidated his neighbourhood. By understanding the combination of the two opposing belief systems, Emmanuel opens up a third space of identity where he can come to terms with the whiteness of his albino skin. By burying the baby’s bones, Emmanuel is able to find value for himself, despite the fact that other villagers are unable to realise this. According to Jung (1940), in his argument of the ‘process of individuation’, he states that “for us, the integration of the personality waits upon the challenge which, willingly or unwillingly, we offer to ourselves”. It is by Emmanuel’s accomplishment of his personal task which is the burial of the child’s bones that Emmanuel ‘comes of age’ and discovers his place within a society that has othered him because of his skin condition.

Attebery (1992) is of the view that *Because Pula Means Rain* (2000) can be considered a postmodern novel, as it typically permits for a “blurring of distinction”, not only between what is real and what is unreal but also between what is truth and false. Emmanuel experiences something like a “nervous condition.” He is not willing to let down his very earnest Christian grandmother by being inquisitive about her beliefs. Undeniably, Emmanuel himself has faith in the power of the “God-grant picture,” and it is noteworthy that even his name is from the Christian tradition – Emmanuel is the name given to Jesus by the angels, and means “God with us.” It should however be noted that Emmanuel also has faith in the power of the oral tradition and the African tradition customs that his village abide by. Consequently, he visits the sangoma or witchdoctor of his village in an effort to make his skin ‘normal.’ Additionally, it is only through burying the baby under the floor of the family home as the African tradition demands that can stop the curse of the accidents at the Kotsi Corner.

It is significantly important to note that both Christianity which is the worldview of his grandmother and Mrs Turner and the traditional African beliefs and customs of Emmanuel’s neighbourhood give him an opportunity to “close the circle of emptiness” (Robson, 2000, p. 26) around him and end his problem of being othered and segregated. It is only when Emmanuel intentionally makes a synthesis of the colonising structures of power in his life that he is capable of discovering his place within his society. It is only from the re-negotiated third space that is made possible by the existence of the liminal fantasy in the novel that Emmanuel is in a position to make peace with the condition of his skin colour.

We, therefore, read of Emmanuel dealing with his dual rejection, through the subversive merits of liminal fantasy, so as to be able to make a synthesis of Eurocentrism and Afrocentrism. Emmanuel's mission is a personal, inner journey of discovery. Emmanuel is able to find a place for himself within society once he makes peace and accepts the condition of his skin colour. Emmanuel interferes in the discussion of his grandmother and her friends while they were having a conversation about Christianity and traditional African beliefs. Emmanuel argues that Christianity and traditional African beliefs should be used concurrently because both of them have some element of being true. He believes that there is enough room in his society for people to accommodate both cultures. Jenny Robson was born and raised in Cape Town, but she now lives in a small diamond mining town in Botswana, where she teaches music. As Jenny Robson is a white woman, her character as a white narrating about a young black albino boy from a traditional Setswana society requires to be scrutinised. It needs to be verified whether she is just another person trying to view Emmanuel with an Other's eyes, or whether she has the ability and self-reflexivity to speak with conviction on Emmanuel's behalf.

Bradford (2007) is of the view that "representation does not work as a simple operation whereby an author delivers the truth of others but incorporates advocacy and judgements and acts of valuing as well as information" (p. 71). Bradford further argues that "non-Indigenous writers must be aware of the privileges they enjoy due to the fact that they are part of the majority cultures, and most importantly the subject positions they create for Indigenous and non-Indigenous readers" (p. 71-72). It should be noted that Robson combines advocacy and judgements in her depiction of Emmanuel and in narrating his story. From another angle, she is advocating that people must tolerate and understand the other's beliefs the multifaceted systems and structures of their culture and from another angle, she can be viewed as a little too "preachy." As a white woman, she can be viewed as someone speaking from outside which is reflected in her postmodern ideal of acceptance and multiculturalism. Xie (2000) puts up that

Every time consciousness breaks with its past, it renews itself through identifying with an "other's" thought. To speak from an other's thought is to redefine and re-narrativised the world. The critical mind's recent turn to postcolonialism aims to rethink, recuperate and reconstruct racial, ethnic, and cultural others that have been repressed, misrepresented, omitted, stereotyped, and violated by the imperial West. (p. 1)

Robson is a skilled emigrant in Botswana, but she has been domiciled in a remote town in Botswana for a number of years now. It may be maintained that she is not an absolutely non-indigenous speaker in that she can talk with authority due to the fact that she is very acquainted

with the culture of the Setswana society. Jenkins (2012) points out that texts written in English by black authors about black children have genuineness to their depictions which whites, under whatsoever circumstances, have not yet been objective enough to be able to achieve. White authors can also deal with the themes and issues raised by black authors, “but they take a risk in doing so” (Jenkins, 2012, p. 156). Robson is mindful of this risk but handles it effectively due to the self-reflexive nature of her novel.

The oppression that Emmanuel experiences as a result of Othering is not only loneliness but also being alienated and segregated in his community because of his colour of skin. He is not accepted and excluded from his community due to his condition of living with albinism. Unfortunately, he experiences continuous harassment and humiliation. In his community, no one has befriended him except for Keshia, and Emmanuel validates her acceptance of his company because she is always looking down, so she does not have to look at his unpleasant skin and abnormal teeth and mouth. The blind girl Pearl is her only girlfriend, who cannot see his appearance.

However, her parents brought the relationship to an end when they realised who she was spending time with. Emmanuel is always looking for someone “to break the circle of emptiness around [him]” (Robson, 2000, p. 26). He truly misses his friend, “my poor lost Masego” as he calls her (Robson, 2000, p. 26), who was probably the only true friend he ever had. When Sindiso asks Emmanuel to go with him into the city, Emmanuel jumps at the chance to leave the lonely space of his rural community, and experience what he thinks will be the crush of the city; he hopes that “maybe in Gaborone I would feel the way I had felt with Masego. Maybe among all those people my circle of empty dead space would be squeezed to nothing” (Robson, 2000, p. 6).

When Emmanuel does arrive in the city, his hopes are not realised. The city offers him further alienation. He is still ostracised and he is still different, too different to fit into his black community. When he tries to talk to a young boy in a bookshop, the boy bursts into tears and starts screaming when he sees Emmanuel’s face. The loneliness of the rural community is contrasted with the alienation of the city space for Emmanuel. Emmanuel, as many teenagers do, simply longs for a space where he can fit in, a space where he can belong. He longs for an open space and says “But why can’t it be that both these things are true? In such a wide and open land, spread out under such a wide and open sky, surely there is space enough for both versions?

In the play *Sizwe Banzi is Dead* (1976), it is revealed to us the audience that blacks were oppressed by the whites during the apartheid era. This is justified by the fact that blacks like Style were forced to work at the Ford factory without protective clothes. Additionally, blacks were forced to work for low wages, which is regarded as one of the reasons why Style had to leave the Ford factory and open up his own photo studio. It should be noted that leaving black people to work without protective clothes was a sign that they were not valued and could be replaced at any time even if they got injured. Giving black people low wages was a form of oppression which deprived them of economic freedom and it also affected their families one way or the other. Due to the fact that Styles and others were black, they did not deserve to get more money and thus they were financially oppressed by the white employers at the Ford Company.

The oppression of blacks in the play *Sizwe Banzi is Dead* (1976) cannot be hidden in the sense that black people are oppressed by the pass law. It was during this era when the black majority in South Africa suffered oppression, dehumanisation, debasement, frustration, and psychological depression. Black people were forced to forever carry passbooks wherever they went. These passbooks were a symbol of oppression. The colonialists used these passbooks as a way of controlling the black people's movements. The passbooks stated the place where a person live and where he must work. Sizwe Banzi is barred from his home village. Lewis Nkosi says in his book, *Home and Exile and Other Selections* (1983), "The total effects of the Apartheid laws in South Africa is to make it almost illegal to live. Before you are through reading about what the black is not allowed to do, you begin to wonder if there is anything he is permitted to do" (Nkosi, 1983, p. 107). The influx control (for the control of the movement of blacks into major towns), bars Sizwe from the opportunity to get a job. Racism has certified the Blackman an alien in his own fatherland. Being born in South Africa does not give him easy access to all necessities as a citizen. Buntu at some point says, "If I tell you the trouble I had before I could get the right stamp in my book, even though I was born in this area! The trouble I had before I could get a decent job ... born in this area! The trouble I had to get this two-roomed house...born in this area ((Fugard, Kani & Ntshona: 1972, p. 26).

The fact that Sizwe is deprived of his freedom makes him a miserable man. Buntu is apprehensive of the dilemma of the oppressed blacks; they till the soil, mine the gold and mineral deposits, do all the menial jobs and can only be happy when they are dead. When his passbook reads King Williams town, it automatically means that he is not only not getting a job, but it also means that he is not supposed to be there as his passbook indicates that his

presence there is illegal. The permit that he has permits him to be there for only three days. This was a way in which the apartheid regime castrated black South African men in such a way that these men were willing to work and feed their families, but because the regime was keen to control their movement and oppress them it barred them from doing them as they please in as far as their movement and getting jobs is concerned. The unavailability of jobs in his home town forces him to stay with Buntu even though he knows that according to the law what he was doing was wrong. Buntu opens up to him and tells him about the possible negative repercussions that may happen to him as he has opted not to abide by the law of the apartheid regime. One evening in their drunk state after they had gone to spend time at a nearby bar, they come across a dead man who has a passbook with all the essential information like name, address, identification number and the workers permit. With no other choice, Sizwe is forced to take the dead man's passbook and he puts his (Sizwe) photograph thus transforming himself into the dead man. Sizwe dies and resurrects as Robert Zwelinzima who soon gets a job and takes a "snapshot" to send to his wife, Nowetu, in King Williams town. It is against this background that one has to notice that the apartheid regime was radically oppressive to the extent that it forced the blacks to go out of their cultural norms and beliefs so that they could survive. Africans in general, respect the dead and doing what Sizwe did is considered taboo in the African culture. However, Sizwe's actions were because of the oppression that they were facing under the oppressive rule of the apartheid regime.

On the same note, in Ngugi's *Weep not Child* (1964), blacks are not only oppressed by their British colonial master but unfortunately, they are also oppressed and exploited by their own kith and kin who happen to be elevated by the white colonialists such as Jacobo who participates in the callous exploitation of African farmers, bars other black farmers from becoming rich like him and gave Howlands advice on how to get hard work from African workers for unfair wages. It should be noted that these economically exploited blacks deprived of their land did not even possess free entry during the discharge of their duties into white territories. This is the extreme way of alienation of blacks in their own land. Again, it is evident that the white colonialists used their missionary education system to indoctrinate the blacks and blind them from gaining socio-economic freedom which the whites were enjoying in Kenya. This is justified by the fact that Njoroge had a Pan-African vision before attaining missionary education such that he wanted to attain education and improve the livelihood of not only his family but also his society at large. Unfortunately, his sense of justice was twisted by the principles of missionary education. He viewed the oppressed and exploited Kenyans as

those children of Israel whom he read about in the Bible. He is unfortunately brainwashed to believe in the brotherhood of the Whites and the blacks which actually benefits the whites and grossly oppresses the blacks. This education made him not look upon the Whites who occupied their lands as his enemies. Njoroge's subjugated mind makes him unable to fight for the lands occupied by the colonisers. He, like Waiyaki, in Ngugi's *The River Between* (1965), had put too much faith in education as a weapon against the exploiters but in the process, he himself became the exploiter. In *Weep Not Child* (1964), Ngugi wa Thiong'o massively dichotomises numerous forms of exploitation that beleaguered colonial-era Kenya. By intertwining personal experiences and historical context into the narrative, Ngugi creates a clear picture of economic, social, and cultural exploitation. The characters' life experiences reflect the broader tribulations of the African people against white colonial oppressors.

In *A Rainbow on the Paper Sky* (1989), a little girl, Khethiwe, goes on a journey towards the city of Durban where she develops consciousness of social injustice – opposing which will be part of her political struggle later in her life. On her journey, she realises the outrageous differences in people's lives in Durban. The heroine identifies three main social dichotomies based on racial, class and gender grounds, highlighting three types of discrimination. The attitude of people in the streets clearly shows the different lives people are living. Khethiwe realises that white people men, women and their children walk with authority and confidence. On the other hand, black people walk the streets of the city with their shoulders braced, slowly and with heavy steps showing dismay, depression, unhappiness and their tribulations of life written all over their faces. With Khethiwe's observation, it is vividly clear that there is an institutionalised power relation between the two races which undoubtedly depicts blacks as the subjects of their white colonial masters who possess much authority. The narrator juxtaposes the two parallel sides of the city of Durban. From the narrator's juxtaposition, it is clear that there is a gross dichotomy in the socio-economic life of the people living in Durban.

Khethiwe was able to identify that every aspect of life in the city of Durban, either economically, socially or politically was structured by the schemes of racial segregation. This is evident in the sense that the blacks were deprived of some life privileges and oppressed in such a way that the ugly and unpleasant ears of the society belonged to the blacks, but the whites owned wealth and even beautiful homes and businesses. Local institutions like banks, hospitals, shops and schools were structured such that whites were benefitting more than the blacks as they were served differently. Blacks were forced to get unpleasant services from these

institutions. The little girl Khethiwe thus discovered that there was extreme racial and class discrimination in the city which was presented by Langa as presented in the following passage:

The city was full of contrasts: the indescribably ugly Durban Station building; then, the heart-wrenching beauty of the brown front of the new post office. The flowers and the fountains, the spray that caught the colours of the rainbow. She saw all this, Khethiwe, and marvelled. But still – there was this thing which snagged at the base of her throat which told her that she would never, on pain of death, be welcome in, or wish to be part of, the inner circles of this marvel. It was as if she were watching delicacies behind plate glass, so near yet so far, so poisoned. (Langa, 1989, p. 11)

Langa uses two symbolic buildings to juxtapose and vividly express the inequalities between people in the same city. On the one hand, the unappealing image of Durban station exhibits the government's failure or resistance to upgrade and revive the social conditions of blacks who are the main people who use public transport. At the same time, the publicity of the breathtaking image of the new post office evinces the privilege of the white-inhabited area, where infrastructures are continuously refurbished. Surely, the whites in Durban were in the land of milk and honey while the blacks were drowning in poverty.

To further convey that, Khethiwe's political awareness is incited by the condition of black women who experience a double dose of oppression from the apartheid regime and black men's sexist attitudes. Regardless of the fact that she is immature, Khethiwe shows sympathy for Clara, her aunt's acquaintance, whose anguish-filled life is associated with the death of her future husband who succumbs to an illness in detention, when prison warders barred him from going to seek for treatment at the hospital. The narrator's description of Khethiwe's discomfort when Clara notifies her that she stays "in the white man's backyard" (Langa, 1989, p. 11) where she takes care of their children indicates the author's denunciation of black women's harsh enslavement during the apartheid era. The depiction of Clara's relationship with her white boss brings back memories of the association between master and slave. For, historical accounts make it public that slaves were always separated from their families to stay with the slaveholder. The narrator uses this picture to reveal the extent to which black women's rights were abused during the apartheid era.

The author juxtaposes the struggle for the recognition of black people's rights to the resistance against social disparities. Khethiwe's idea of establishing a clinic in the rural area in order to bring medical assistance to both villagers and freedom fighters on the battlefield highlights the heroine's dynamism and determination in tackling both racial and class oppression. Khethiwe articulates her strong determination to fight against the political and economic oppression of

her people in a discussion with her father regarding the warfare strategies of the Movement. She agrees with him that their “job is to turn all the plans of Pretoria into ashes, their dreams into nightmares” (Langa, 1989, p. 125); then she concludes that “all we have to do is to keep the fires of resistance burning – all the time. Isn’t that what causes people to regard us as insufferably arrogant?” (Langa, 1989, p. 125). Langa’s heroine acknowledges that the price of freedom requires sacrifice. However, she vows to work for the benefit of the needy.

The description of powerful female characters as actors in the fight against the oppressive rule of the colonialists in Langa’s narrative can be equated to Ngugi wa Thiong’o’s idealisation of Kenyan women’s involvement in breaking down socio-political oppressive structures. Both Langa and Ngugi demonstrate women’s moral integrity and sense of sacrifice as the two authors’ female characters fight to eradicate racial and class discrimination. In Ngugi’s texts and *African History: Narrating the Nation* (1999) James Ogude studies Ngugi’s representation of women and notices that the Kenyan writer allocates a double political mission to his female protagonists, who oppose colonial forces and class exploitation. Ogude postulates that:

For Ngugi, there is no borderline between personal morality and political engagement. It is one’s involvement in the political struggle for justice and equality. No other struggles exist outside class war. This logically leads to an ideological absolutism in which other forms of democratic struggles are repressed in favour of rigid class parameters as the only litmus test for change within society. No democratic spaces exist for women outside class struggle. (Ogude, 1999, p. 123)

Ogude attaches Ngugi’s allegorical depiction of female characters as heroes of the struggle for Kenyan national liberation to the author’s recognition of the political leadership roles played by women to fight both colonial and class oppression. Boehmer also acknowledges that Ngugi’s feminisation of characters in the national liberation movement is associated with the author’s effort to “seek to identify the liberation of African women with his resistance to all forms of oppression” (Boehmer, 2005, p. 43). In the context of this study, it should be noted that it is this colonial and class oppression that black people were faced with that even today in post-independent African countries, black people are still economically, socially and politically disadvantaged because of some structure of colonialism that were not destroyed even after independence.

Black economic exploitation is one of the leading forms of oppression that blacks are opposed to because one way or the other economic oppression has a direct negative effect on their lives. In the text *Tenderness of Blood* (1987) by Mandla Langa, Nomakhwezi adheres to the ideology of the resistance movement despite the fact that her father is the Minister of Agriculture in

Matanzima's Government. Her father is a key figure who wants to maintain the status quo of the apartheid system due to the fact that it gives him some socio-economic privileges. Nomakhwezi is totally opposed to her father's greedy and oppressive ideologies and thus she takes a stand to oppose the oppressive regime of the apartheid. As a black person, and regardless of the fact that she is the daughter of a minister, she is observant enough to realise that blacks are "Othered" in the community where she lives and thus she takes a decision that she will fight against all forms of oppression so that she can free her people. In doing that, she anticipates imitating the actions of the great and charismatic heroes of the war of liberation. To clearly show that she is against imperialism, colonialism and the oppression of black people, she revolts against her father by rejecting all gifts and privileges offered to her by her father because she believes that her father is a sell-out who has sold his people and turned against them by joining the current government which is considering the blacks as the "Other" and thus depriving them of their socio-economic and political rights. Nomakhwezi is revealed as someone who cannot tolerate any form of social injustice and as a result, she blames her father for being corrupt and suggests that his corruption has led to the suffering of other blacks living in their community.

In N'guessan's (2021) article, *Aspects of Female Struggles in Binwell Sinyangwe's A Cowrie of Hope*, Nasula is a village widow who could have lived an unspecified short life if she had not chosen to oppose her in-laws and even the well-known rooted patriarchal system. The Zambian society, which is the setting of Sinyangwe's text, is known for the culture of registering the widow and her children on the list of goods to inherit. In this regard, Zambia gives the impression that they use ancient capitalist legislation which aims at propagating women as private properties of males. The oppression of women is based on the historical status of women as private property, and their unequal relationship to men in the institution of family, but when it comes to the turn of Nasula to be inherited, she refuses and she has to face serious consequences due to her refusal. Nasula's rebellious nature which thwarts her from thoughtlessly and stupidly accepting things is witnessed at the death of her husband. All the efforts by her in-laws to force her to get married to her late husband's brother can be apprehended in the frame of Zambian customs. According to these customs, when "an elderly woman becomes a widow, the status accorded to her late husband is assumed by another man, probably a senior male relative of the deceased" (Taylor, 2006, p. 114). This is a practice that has been practised from generation to generation and is accepted by everybody. Due to Othering of women that exists in the Zambian society, women are subordinate to men. Nasula

denounces this custom and challenges her in-laws who want to force her into being inherited by his late husband's brother. She frees herself from societal expectations and she believes that education is the only thing that can bring about her freedom and not marriage or men.

Actually, the untimely death of her parents and subsequent precocious orphanage with poverty as her identity and food will turn her into an intentional target in the hands of Winelo Chiswebe, a rather raw and thoughtless husband. In place of giving her shelter, and comfort and assisting her to forget the untimely death of her parents, her marriage with Winelo lays a background for more sorrow and humiliation. Her husband habitually openly abuses her and even treats her as an adulterous person who is ready to get anything from the more offering man, while, in actual fact, Nasula is a truthful and loyal woman who does not prioritise material possessions as it is the case with the woman of her generation. Since the society in Zambia is characterised by the Othering of women, it should be noted that women's rights are a luxury that men cannot give to their wives that they regard as sheer objects of collection and decoration. Nasula's refusal to marry makes her escape being with a serial Casanova, in the form of Isaki who is a great sower of sexually transmitted diseases.

In a patriarchal society which is dominated by the Othering of women, Nasula's action of refusing to conform to societal expectation gave her some sort of freedom as she had. The refusal to get married to Isaki could have opened a window on Nasula's freedom because it enabled her to break away from the societal venomous traditions and male chauvinism. However, she had to pay a heavy price for her action, because it is habitual in a patriarchal society that if anyone opposes the African tradition that individual will definitely face dire consequences for his or her actions. Thus, Nasula was not immune to that and the socio-economic status of her in-laws made them so unpredictable and despotic that they could not permit a peasant like Nasula who is drowning in poverty to spoil their reputation. Therefore, their reaction to Nasula was excessively harsh and they demonstrated their cruel powers by accusing her of being responsible for the death of their son Winelo, even if there was enough evidence that he had been shot by the police. The novel reads:

How they turn against her. Blamed her for the death of the husband. People of the world, how could anyone blame her for the death of a man who had been shot by policemen while he was stealing. How they took away everything from her except what was on her body. How they threw her out of the house and sold it, leaving her to spend nights at the bus station with her child before she found money for her travel and returned to the village." (Sinyangwe, 2000, pp. 9-10)

Instead of blaming their son for his misdeeds, they twist the narrative and say that Winelo was stealing so that he could meet the unrealistic demands of his wife Nasula. Their cruelty goes to the extent that they fabricate a story to defame Nasula's character by calling her a prostitute who gave birth to a bastard child Sula, who does not have the right to benefit from any cent which was left by her father and consequently, they become ruthless and disinherit Sula and her mother. With this scenario, it is evident enough that women are oppressed in society as a result of Othering that exists in our communities and in this case this Othering is based on the pre-context that women are a weaker sex and they deserve to be side-lined in the society.

On the same note, it should be taken into account that because of Othering that exists in the society as a result of patriarchy, Nasula's rebellious nature turns out to be the source of her current difficulties. However, it should also be noted that her refusal to marry Isaki plays an imperative role in protecting her from being infected with HIV/AIDS which eventually destroys her in-laws. Her negation to get married to Isaki questions the very foundation of community, particularly patriarchy, a system of disparity where men are dominant and their dominance victimises women. According to Aguessy (2014), "Patriarchy is a pervasive social system through which men deny women all rights to social properties and politics. Therefore, men use their authoritative position to keep women under domination and the inferiority state" (p. 75). Nasula's fortitude to firmly oppose Isaki gives her the characteristics of a resilient and revolutionary woman. She single-handedly dismantled the oppression that women face as a result of tradition and by so doing she opened to emancipation (Aguessy, 2014, p. 76). From this point of view, Nasula's spirited nature reveals that gender oppression will be overcome eventually because women also need the same socio-economic benefits that men are enjoying because of patriarchy which eventually leads to the Othering of women.

Nasula's determination and firmness which enable her to destroy the reputation of her in-laws means that at some point she somehow breaks the backbone of patriarchy. On this basis, one can presume that Sinyangwe's ideology of dismantling the Othering of women in society needs female solidarity. That partially elucidates why as the feminist struggle revolutionary, Nasula is over and over again assisted by Nalukwi who stands as a temporary parent who scrutinises the entire city and mobilises villagers to act as Nasula's relatives during Winelo's funerals. Additionally, "without her and her tenacity and strength, Nasula would have been harangued to her own death by the Chiswebe family over the death of Winelo Chiswebe" (Sinyangwe, 2000, p. 43). When later on Nasula and Sula are chased away like rotten fishes Nalukwi utilises

her contacts to discover Nasula piece work that offers her the necessary money for her bus fare to Senga Hill. This highlights the existence of a perfect female team spirit in struggles.

Furthermore, Nasula's rejection to get wedded to Isaki is one way or another an oblique political project to reorganise social conventions that alienate and degrade women to the extent of losing their identity. Indeed, Sinyangwe does not go to the extent of covering the entire history of women's rights defilement; however, he attracts the attention of his readers to the plight of women under a corrupt patriarchal society which advocates for the Othering of women and this plays a significant role of revealing how some communities are still behind in terms of considering the subject of women rights. He excellently removes the frontier, between fiction and reality to the extent that "the characters are described to the extent that they appear so real and act in accordance with what happens in our society" (Cosmas, 2012, p. 48). Considering this society as setting to the text, the Sinyangwe places responsibility for the present "state of the nation" on the traditional leaders and on numerous gross defects of leadership, and he draws attention to the plight as well as the failures of citizenship and to personal and familial relationships (Gagiano, 2015, p. 88). This notion is to some extent stressed by Taylor when he postulates that even if women and men have different roles as well as a number of shared roles and responsibilities as coequals, in the mainstream of contexts women are but a mirror image, a somewhat ineffective likeness of their male counterparts. Thus, all facets of life in Africa and even the world at large are generally difficult and unfair for women than they are to their male parts (Taylor, 2006, p. 111). The author is thus encouraging the veneration of women's rights. As such, he empowers some women who escalate the struggle for women's rights by informing Nasula and other women experiencing the same quandary about the importance of getting educated. For this reason, Sinyangwe's *A Cowrie of Hope* (2000) is an advocacy against Othering and oppression of women and it is an advocacy for basic woman rights. In short, the natural poverty and hardships Nasula lives cannot be detached from the Zambian social and economic authenticities. Imperatively, her life predicaments enable her to learn that education is important and that attaining education inevitably brings freedom and happiness. For this reason, she engages in unending battles to make sure that her daughter Sula gets the needed education for one to serve free from the bondage of Othering that is perpetuated by patriarchy.

In N'guessan's (2018) article, *Aspects of Female Struggles in Binwell Sinyangwe's A Cowrie of Hope* reveals that Nasula is forced to go into a struggle to try and divert her daughter Sula from facing the life challenges presented to her by fate. Nasula was assured and convinced that women, without attaining any form of education, become miserable and helpless beings to their male counterparts and for this reason, she decides to avoid this unpleasant narrative and open her own way to unending freedom and happiness by investing in her daughter Sula's education. It should be noted that this decision is a noble one however, it is unavoidable like the obstacles along the way especially considering the fact that she is living in a community which is characterised by the Othering of women. Nasula's struggle to sail through these obstacles is manifold and can be interpreted as a system to free and empower women. Nasula makes a sacrifice which can be equated to a self-sacrifice in trying to do whatever it takes for her daughter Sula to go to school. This is justified by the fact that when she sends Sula to primary school, she is obliged to deny herself what can make her life to be regarded as tasteful. In a society where women are passionate and prioritise material things, Nasula prioritises not having clothes but rugs and she affirms that she will only enjoy life when Sula is done with school and that her education will bring benefits to the family. Sending Sula is a long-term task that must not end or be cut short before Sula's education starts benefiting the family because her education is perceived as a tool that will bring them out of poverty. Nasula's idea of education as the undisputable key to freedom, happiness and a better life is evident as it is revealed in the novel:

She understood the importance of education and wanted her daughter to go far with her schooling. She understood the unfairness of the life of a woman and craved for emancipation, freedom and independence in the life of her daughter. Emancipation, freedom and independence from men."... "What she had seen and heard and gone through along their pathways, had awakened her to the indignities and injustices of a woman who could only put her life in the hands of a man, and to the possibility of a good education given to a woman independence and freedom. (Sinyangwe, 2000, pp. 5-6)

Unfortunately, even if Nasula is going through struggles to send her daughter to school, her daughter, Sula is subjected to mockery due to the fact that she is the only child showing the characteristics of coming from a poverty-stricken family. Apart from her clothing and poor-quality food, "her school bag is a gaudy affair made of old, different coloured materials which Nasula had sewn together in desperation and it was the source of much laughter and scorn." (Sinyangwe: 2000, p. 73-74). When Nasula learns of the mockery, she gets so ashamed and shocked. She breaks down into tears like a mournful widow. Thus, apart from material sacrifices, Nasula has to experience psychological violence. This suffering intensifies when

Sula's outstanding results are out and she must leave her home village for the city in order to register for Grade 10.

Nasula is hyperopia and highly proactive despite the fact that she is an illiterate woman. For her to be able to send Sula to St Theresa Girls Secondary School after primary school, she ventures into agriculture. She initially works for other people. Her hard work appears to be unproductive as every farmer receives a poor harvest due to the extraordinary drought as a pretext to evade paying her. In real essence, the era of the context of the novel is during the nineties when money has become a hen's teeth (Aguessy, 2014, p. 74) honesty is a social vice and even weak people change and become vultures to prey on weaker ones. Exhausted with this slavery that she put herself into, Nasula starts her own farm. Unfortunately, due to her poor background, she cannot qualify for a legal loan granted by the fertilizer. She subsequently negotiates with Pupila, a usurer who borrows from the fertilizer and lends her two pockets of fertilizer and on credit "half of a small-size pocket of seed maize" on the condition that she gives back "five and a half bags of maize altogether (Sinyangwe, 2000, p. 39). Unluckily, the nineties and their tons of droughts and eventually farmers were prone to poor agricultural harvests. Therefore, Nasula's labouring does not yield the expected outcome. Instead of harvesting eleven bags, she harvests only six bags of poor-quality grain and the callous Pupila takes five and half bags, leaving her with only half a bag. Regardless of the loss she goes to Pupila again for a similar deal. Unluckily, the deal results in nothing. While going through these obstacles, Nasula remains focused about making it a point that her daughter Sula gets educated. She gets more firm on her idea of getting her daughter educated due to the encounter with some educated ladies who advocate for girls' education and women's rights.

The faces and voices of those young women of good education and good jobs in offices who came to Kalingalinga shanty compound, where she lived with Winelo, to talk to the women of the compound about the freedom of women. What they said about the importance of knowing how to read and write and of having a good education, what they said about the rights of a woman, the need for a woman to stand on her own. (Sinyangwe, 2000, p. 8)

Nasula's willpower to educate Sula is a metaphor for education in Africa where women are brought to the fore in matters of education and society perpetuation. This idea is underscored by Aguessy (2014) who is of the view that Sinyangwe, not only is he repositioning women in general and the African woman, especially in her traditional role of ensuring the education of her children, but also is pointing out that a woman is undoubtedly strong pillar of the society. As for Sinyangwe no society, or community can be constructed without women's involvement.

He also indirectly reveals that a woman who will educate society must be, first of all, educated, so that she does not encounter the obstacles encountered by Nasula. A woman is the foundation of the elevation of her community. Actually, this is exactly what Nasula has comprehended when she participates in the pursuit of Sula's education. As the saying goes, 'to educate a girl is to educate a whole nation.' Thus, it should be noted that Othering women in our societies is one way or another bringing down our communities. It is imperative to involve them in the mainstream of society as their involvement plays a significant role in positively transforming our societies.

After being unsuccessful in money by working on the farms of other villagers and by investing in her own farm, Nasula opts to resort to her in-laws who live in Mangano, a rural village. On the condition of her necessitousness she is unable to afford boarding a car so she has no option, but to walk there. Walking there is not that easy and it appears to be a sacrifice as the novel reads:

The woman walked. She walked and walked, along a meandering footpath. Grains of sand in size and colour brought to her mind the sight and smell of roasted finger millet. The forest on both sides was dense, full of virginity, and a still silence as uncanny as that of the land of the dead. In the ghostly womb of untampered nature, the woman walked the distance to Mangano. Alone, unescorted by man. Nasula was courage. (Sinyangwe, 2000, p. 14).

It is interesting to note that during her walk, the forest is too dense and it is characteristic of virgin land. This signifies the future of Sula that regardless of the hardships of the moment, her future is like a virgin page and it is her mother, Nasula, who must therefore endeavour to write in the best future. After an exhausting and seemingly unending trip, she arrives at Mangano where she has engagements with despair.

Upon her arrival at Mangano, she notices that her efforts are hopeless. She is shocked by the sudden change in the life of her in-laws. People who were at some point in life so powerful and well-off are so poverty-stricken that they are restricted by life to be sheer commoners who are starving. In addition, the family is ravaged by AIDS and poverty so extensive that all its members, including their dogs, are degraded to plain fleshless bones. Unfortunately, Nasula had to walk all the distance to go back home with nothing from her in-laws. Nevertheless, in Sinyangwe's will, she had to succeed in her goal of sending her child to school by meeting her friend, Nalukwi, whom she met on her return, from her in-laws. Nalikwi becomes the mastermind of everything after her friend Nasula narrates to her the predicament that she is facing. Nalukwi pushes her friend to go to Lusaka and sell her only bag of beans so that she

can send Sula to school. Nalukwi shows her heroism as a friend by giving her friend a plan that will enable her to take her daughter to school. As such, Sula's fate which has momentarily gone beyond the control of her mother is brought under control. In short, Nasula tries her best to send Sula to school but due to the fact that she is living in a patriarchal society which is dominated by Othering of women, her way to freedom is not easy at all. Her trip to Lusaka proposed by her friend Nalukwi will threaten her with the urban thieves over whom she will have an unparalleled triumph.

Nasula finds herself in Lusaka with her bag of beans because of the challenge that she is facing which is to raise enough money for her daughter Sula's school fees. Nasula is at some point betrayed by fate as her only source of hope, the bag of beans is stolen from her by the city robbers who disguise themselves as rich people by wearing suits which would deceive the public that they are good people while in real essence they will be wolves in sheep skins. After losing her bag of beans she is advised to go back home but her determination as a mother forces her to remain in the city and look for the robber whom she eventually finds and triumphs over.

Instead of embracing defeat and merely letting her dream of sending her child to school die a slow death because of a white-collar hooligan like Gode, Nasula comes back to Lusaka to participate in the final encounter, even if it must lead to bloodshed or sending her to her grave. This boldness goes with some unimaginable sacrifices. She will face serious hunger and unwanted fasting. Her determination pushes her to face all the thieves and robbers by sleeping in the open, using cardboard as her bed and mattress. Despite staying for a week without bathing she is determined and resilient in her search for the robber. Through the joint efforts of her Gods and ancestors, she unsystematically meets Gode, the exact criminal who has crushed all her attempts to send her daughter to school. She asks him to either pay for her bag of beans or give them back. Gode's response that he has never seen her before and therefore he owes her nothing evokes pain in her heart. The combination of scornfulness and rudeness in his attitude is as excruciating as it is insulting. It revokes anger in Nasula and gives her courage instead of weakening her. With this anger and courage, she gets involved in a physical fight with Gode. The novel reads:

You will not go anywhere until you give my bag of beans or the money for it, she cried out. Then gripped by a sudden fit of madness, she stepped forward and threw herself at the man, grabbing both lapels of his jacket in her hands and burying her head in his belly and perfume. 'Give me my bag of beans or the money for it! Or you will have to kill me here and now. (Sinyangwe, 2000, p. 125)

The unexpected confrontation makes Gode stumble backwards and lean against his car. Hurt in his male pride and frustrated in his manhood, Gode reacts with some kind of extraordinary violence which displays that on top of being a white-collar hooligan, he is no choirboy. He has no respect for human rights and much less respect for women that he looks down on as second-class human beings. He opts to give this village woman, Nasula, a severe punishment because of attacking him. Thus, we read that:

Swiftly, his hand big and strong, he pushed against her chest with the fingers touching the lower part of her neck in a warm, moistened curve. Pushing her backwards with heavy, violent force, she felt herself crash to the ground with a dull thud. (Sinyangwe, 2000, p. 126).

Owing to this violence displayed by Gode, Nasula falls to the ground in a faint. She is invigorated by a last strength motivated by her decision to stop Gode from benefiting from her sweat and toil and unquestionably compromising Sula's education. Nasula's life is in jeopardy when Gode starts driving despite her efforts of trying to stop him. Luckily, due to Nasula's courage, she cannot let anybody, get away with such criminality, especially if it is tarnishing her dream of sending her daughter to school so that her education can transform their lives. As a result, she uses her last strength to take a life-threatening risk as she holds the handle of the car while Gode is driving and the car door opens which therefore attracts the attention of the public including a policeman who eventually stops Gode from driving away. Gode and Nasula, together with the policeman drive to the police station so that they can settle the issue and on their arrival, it appears that fate seems to defeat Nasula due to the fact that the policeman (a man) who is handling their case is a corrupt individual who enjoys the degradation and alienation of women in the society. In real essence, he is "some living symbol of a shameful disease" (Sinyangwe, 2000, p. 138). This policeman erases the letter "e" at the end of Gode's name and makes him appear as a "God" as he receives money from bribery from him. This policeman is a shameless officer because regardless of the fact that Gode's misdeeds and dirty track record of doing the wrong things are well known at the police station he decides to free him in exchange for the bribery that he is given and at the expense of Nasula's dream of sending her daughter to school. Gode, who grossly fabricates a falsified account of events is freed by his coconspirator, the policeman, the latter stating that Nasula is but a sheer liar who has no proof of what she is accusing him about. This whole scene, especially the part about realising that the police officer who handled her case is corrupt because of accepting a bribe from Gode, evokes the hidden wild behaviour of Nasula, and she is forced to report the matter to the Head of the Police Station so that the matter can be settled by a rather honest police officer. The boss

who is sick and tired of his agent's disgraceful and discrediting behaviour orders him to his office and after a short-lived discussion, he gives a directive that he must go and bring back Gode to the police station.

In front of the police boss, Samson, Gode admits he has taken and not paid for Nasula's bag of beans. Using a commanding voice, Samson summons Gode to pay more than the initial price of the beans, for damages. In addition, he sends Gode to prison and he suspends the corrupt and shameless policeman. The incarceration of Gode and the suspension of the awful policeman foretell the suppression of the plague of society. Eventually, after a struggle which was prolonged by the vices of patriarchy and the Othering of women, Nasula triumphed. Nasula's triumph is the symbolic conquest of all the women who quietly suffer from the injustices of patriarchy. By boundlessly struggling for her rights as a woman, she questions the very foundations of a society that does not care about girls' education, fearing they would contend and bypass men when their rights are at stake. The frequency of reality witnessed in Sinyangwe's novel is a sign that by writing Sula's future, Nasula by the same token writes the future of all the suffering and illiterate women of her generation. The serious stumbling block she experiences is, therefore, the essential sacrifices for the birth of a new society certainly purified of the vices of Othering and patriarchy. It is important to note that Sinyangwe 'precisely exemplifies the real world, with all its socioeconomic injustices and ideological contradictions, and encourages readers to see the calamitous truths regarding material/historical reality, for whether or not authors intend it they are bound to represent socioeconomic inequities and ideological contradictions if they accurately represent the real world (Tyson, 2006).

2.2.3 Whether the selected works challenge or propagate inequalities caused by Othering in communities depicted in the selected texts

The novel *The Book of Memory* (2015) is an advocacy against Othering of people living with albinism. It should be noted that Gappah was challenging the inequalities which are caused by the Othering of people living with albinism. The tone that is used by the author in the novel is biased towards supporting Memory. The author cleverly uses words that make the reader sympathise with the protagonist Memory. It should be noted that Gappah is trying to show the readers that regardless of skin colour, one can reach the highest level of education he or she can wish to attain such as Memory who acquired enough education which some people living with albinism do not usually attain.

Linda Alcoff (1991) in her article, “*The Problem of Speaking for Others*” postulates that those speaking for others must be conscious of the power relations embodied in discursive practices and must cross-examine the positions from which they speak”, that they should take responsibility for what they say, and that they should “examine the possible or actual impacts of the words on the discursive and material context. In the case of Robson, in her novel *Because Pula Means Rain*, it should be noted that she is “cognizant of the power relations” inherent in the conflict of fantasy fiction. Eagleton’s interrogation of “the immemorial affiliation between speaker and audience remains unquestionably significant to postcolonial theory, a working explanation of which should certainly foreground the variance between those who have the privilege of speaking, and those who have access to hearing.” Wright (2002) is of the view that:

...invoking an ethical obligation on the part of the intellectual to speak for, but also to, those whose consciousness lags behind whatever Hegelian discourse of utopian progress is being espoused. There is plenty of worthy rhetoric to support such a position, most of it centring on the idea of giving a voice to the voiceless Other, and nearly all of it is to be found within texts which would be considered exemplary of postcolonial theory. (p. 69)

Most scholars argue that Robson’s audience is people who are adolescents, however, despite the audience that she is targeting, it should be noted that Robson does not propagate the inequalities that come as a result of Othering, but she is challenging the issue of Othering in communities thus we realise that the moral message of the text is to conscientise people to be more tolerant and accept others regardless of their differences. Bradford et al. (2011) contend that children’s literature is “a field of cultural production extremely reactive to social transformation and to global politics, and significantly involved in influencing the values of children and young people” (p. 187).

According to Nikolajeva (1996), children’s literature plays an imperative role of being more didactic, and performs a socialising function. Consequently, children’s literature must be discernible by a prevalent commitment to social practice, and especially to representing or cross-examining those social practices considered worthy of preservation, cultivation, or augmentation, and those considered to be in need of reconceiving and redeeming. It should be taken into account that in the case of Robson, she upholds the moralistic attribute of literature for adolescents, and the message depicted in her text is that one of multiculturalism and acceptance; and she regards these qualities “worthy of preservation, cultivation and augmentation.” Here, her didacticism is positive. As Jenkins (2012) suggests, Robson shows a

“willingness to discover novel paradigms of human relations in Southern Africa. Thus, in her novel *Because Pula Means Rain*, she rubbishes the Othering of people living with albinism and advocates for the acceptance of Emmanuel within the community regardless of the fact that he is a person with albinism.

Furthermore, it should be noted that despite being white, Robson may be permitted to speak for the Other. This is validated because of the nature of Emmanuel’s Othering. Emmanuel is regarded as white because of his skin condition while in reality he is a black boy - thus, he is a white boy in a black community, similarly to Robson who is a white woman in a black community – this distinct space of double rejection permits Robson to talk with some power on the subject as she herself might have faced some alienation due to her race. We can also realise that the Tswana culture has worked on Robson; her story rubbishes the ideology denoted by the “God-grant picture” as absolutely correct as she pin-points its slippage in the rural society in which she lives. Robson’s narrative is so convincing due to the fact that it has an element of truth which is undeniable because of the fact that it is connected to the setting of the novel. Her familiarity with the rural life of Botswana is evident in the vivid description that she notably and consistently describes through the novel.

The setting of the novel plays an essential role in the presentation of the message that Robson conveys to her audience. According to Stephens (2012), cognitive mapping is the process by which the everyday life of the individual is experienced in connection to larger conditions of existence that the individual may find impossible to conceptualise. In a cognitively mapped space, the space becomes the mental model of spatial connections and the space acts as a stage for narrative events. Spivak, puts it that in a postcolonial context, the voice of the Other or subaltern might continuously already be mediated, whether it is through language, race or the positionality of the writer of the novel. In this context, the story of Emmanuel as a young black boy living with albinism is already mediated by Robson as author, but it is then mediated again by the audience in the South African context. This does not essentially mean that the message of the text loses its validity.

After carefully reading both novels *Things Fall Apart* and *Heart of Darkness* and similar works by the same authors, I suggest that the concepts of Otherness and Imperialism as revealed in these two novels were decidedly detrimental to the interests of the subjugated Africans. Additionally, I would contend that the occurrence of a humiliating internal otherness in the pre-colonial Igbo communities which barred opportunities for the advancement of its ordinary

citizens was as detrimental to its continued existence and viability as were the policies and activities of the Church and Colonial government. In this regard, it can be presumed that Otherness is revealed in *Things Fall Apart*, but Achebe does not glorify it - he is revealing it so that it can be suppressed. This is different from Conrad whose main intention is to glorify Othering and clearly juxtapose the so called superiority of the whites and the inferiority of the blacks. While Conrad clearly sees benefits in British imperialism in particular, Achebe, in some respects, sees things differently. As far as he is concerned, the suppression or denigration of African culture, the destruction of the traditional political and judicial institutions of the Igbo state, and their replacement by alien systems were great disasters for Africans.

The struggle against the new imperial dictatorship is highlighted in *Things Fall Apart* in the strenuous struggles of the protagonist, Okonkwo to preserve the culture, independence, and territorial integrity of the pre-colonial Igbo nation-state. Conrad's *Heart of Darkness* is brimming with abundant examples of Europeans' pretences to cultural and racial superiority. These pretensions, together with condescending paternalism, have always been prominent characteristics of the imperial narrative. A scrupulous reading of *Things Fall Apart* and *Heart of Darkness* should permit the reader to comprehend imperative insights into the historical and cultural basis of the enduring misperceptions and suspicions that currently characterise African-European relations. If Conrad is detested by Africans and the Black Diaspora for antithetical African humanity and civilization in *Heart of Darkness*, Achebe is applauded for convincingly re-establishing and authenticating them in *Things Fall Apart*.

Wali, in his famous essay, "*The Dead End of African Literature*" (1963) express the fact that African art and criticism are subordinated to European standards. As far as he is concerned, *Things Fall Apart* is not authentically African since Achebe uses English. Writing in English is viewed as a sign of "colonial oppression," however, some critics have argued that writing in English was a way of passing the message to a lot of people so that they get to know the truth about Africans and not distorted information.

Thomas Moser in *Joseph Conrad: Achievement and Decline* (1957) argues that "going to the African jungle seems to Marlow like travelling back into one's own primitive past; into the world of one's dreams; into the sub-conscious" and Moser also notes that there is a reversal of the usual pattern of imagery in the novella as "darkness means truth, whiteness means falsehood" (p. 47). The reversal of imagery apparently underscores the hypocrisy of imperialism - one of the salient themes of the novella.

Ndebele in his prominent essay, *"Redefining Relevance"* (1991), points out that South African authors must free themselves from apartheid discourse so as to give South African literature a more universal aesthetic dimension by not only concentrating on the depiction of the 'spectacular' and the 'sensational'. Ndebele argues that:

The greatest challenge of the South African revolution is in the search for ways of thinking, ways of perception, that will help to break down the closed epistemological structures of South African oppression ... The challenge is to free the entire social imagination of the oppressed from laws of perception that have characterised apartheid society. (Ndebele, 1991, p. 65)

Langa's post-apartheid novel gives emphasis to the new political demands of his society. The writer appears to be predominantly fascinated by the depiction of women's resistance against other forms of socio-political oppression. Even though he still concerns himself to some extent with women's political struggle against the former political institution, Langa does so with less keenness as compared to his texts published under apartheid. On the context of this study, it should be noted that African women are rising up to partake in politics because they are tired of the way the oppressive regime is treating them and for this reason they are fighting head on so as to free and empower themselves. It is an unfortunate event that the effects of colonialism goes as far as affecting the landscape of important social sciences like literature, but it is clear that authors like Langa are trying their best not to propagate the inequalities in communities through their writing that why they are not only writing texts that talk about fight colonialism, but there are writing text that also talk about women empowerment and their movements to resist and fight colonial oppression.

Langa draws attention to women's participation in socio-political transformation. He represents Zodwa, the heroine, as the perfect political female leader of contemporary times. Her succession to the chieftaincy position of Baba Joshua point out the beginning and rise of a new generation of political leaders, including female characters. The author empowers Zodwa politically so as to underscore the significance of permitting women to take political leadership positions. Langa appears to put forward that women's political empowerment can be a worthwhile alternative in the search for good male African leadership. In essence, the depiction of Zodwa exposes the writer's faith in female African political figures due to the fact that the latter can demonstrate undoubtable willpower to encourage social development and to attain democracy. Zodwa's political vision displays her prioritisation of the needs of the people rather than demonstrating the brittle and demanding ego of countless male leaders, as the character tries to explain:

There is nothing here, people are poor ... but in this poverty I have come across demonstrations of great generosity. As Africans, especially now that we have our own government, we have to be generous without being foolish. We have to strive for peace and democracy.” (Langa 2000, p. 354)

Through his consideration for women’s political leadership, Langa aims to encourage democratic values in the transformation of society. He advocates for the total termination of patriarchal structures in the political sphere because, as in *Gendering World Politics: Issues and Approaches in the Post-Cold War Era*, Tickner, articulates that: “new democracies are not always friendly toward women” (Tickner, 2001, p. 7). Langa’s standpoint seems to validate Cherry Clayton’s opinion regarding the veneration of individual rights of women in the newly democratised South Africa due to the fact that Clayton has faith in the respect of particular rights and specific freedoms as an assurance for sustainable peace in a post-struggle environment. Again, it is clear that Langa’s text is diminishing the issue of Othering by being an advocacy against the oppression of not only black women, but the entire populace of black people.

Langa’s portrayal of the changing political environment forefronts both the liberation of women and the encouragement of socio-economic development of the so called grassroots section of the population. Langa places Zodwa, the heroine, in the leadership position and trusts her with the important mission of dealing with poverty and eradicating patriarchy. Zodwa has an intricate political obligation which Nozizwe defines as follows:

If anything goes wrong here, if people do not get running water and electricity, if the gangsters still victimise women – can you honestly say then that you did right by not giving your father’s people – no your people – a fighting chance? Will you hold your head high when you didn’t take a chance and helped build schools, so that our children’s children are also equipped to the face the New World? Life ... can only be lived when people take a chance to weave miracles out of nothing.” (Langa, 2000, p. 222)

Women’s political activism in Langa’s post-apartheid text splits from the struggle for the redefinition of the politics of race to take a new form of political resistance, thus foregrounding the change of socio-economic structures. Thus, again, Langa proves that he is one of the authors who does not propagate Othering which is a strong force that leads to the oppressing and subjugation of black people.

As stipulated by Gagiano (2018), in her article *Parallel Novelistic Tributes to Maternal Love as Political Force: Literature and/as Social Recognition* it should be noted that authors appear to be both challenging and propagating inequalities caused by Othering. In Sinyangwe’s *A Cowrie of Hope* (2000), the text ends on a small triumph of enormous importance as the mother

through unflagging bravery retrieves stolen money (in the form of beans) required for her daughter's further education. Nasula, the mother depicted in the Zambian novel, gets the strength of non-compliance from her motherhood and the pursuing bravery that brings out her suppressed heroism and capacity for prophetic insight. It should be noted that the terms "heroism" and "prophetic insight" require to be cautiously contextualised. Nasula's small but hard-won conquest does not and will not change the general, cynical structures at family and state levels of her society. It should be noted that Sinyangwe's novel enables Nasula to be in conflict with societal injustices and to gain growing insight into serious issues affecting her society. In this regard, it becomes clear that, regardless of the generally known fact that women are othered in most communities around the world, Sinyangwe presents Nasula as a warrior who fights against all odds of being othered and alienated and her fight is worth it as she ends up managing to send her daughter to school. Despite Nasula's triumph in her fight, her win only benefits her daughter and not a large population of women in her society where women are being othered. In this case, it is crystal clear that to some extent, *A Cowrie of Hope* (2000), does not challenge the issue of Othering that is existing in the society, but instead it reveals that those who are ready to fight might win like Nasula, but those who are not ready to fight will always experience the challenges that come with being othered in the society.

Gagiano (2018) postulates that Nasula's realisations and acts do not bring about huge changes, but they affect lives and escalate social knowledge within the text and robustly convey these impressions beyond the text, both shockingly and inspirationally, to the readers. In this scenario, the message from the text reaches into the public sphere, thus reviving the social and moral awareness of realities that ought to shock us, but to which we tend to become accustomed and eventually oblivious.

Nasula's defensive maternal love sparks an uncontrollable will power and courage. Without a doubt, Sinyangwe strikingly utilises an extended intermittent image of fire and flame to signify Nasula's burning hope for her child's future. "Her soul had eyes that saw far and a fire that burned deep" (p. 5). Elsewhere we read: "Nasula was courage. Days had inured her to many things and turned her into hardwood" (14). These practical images impeccably fit the healthy, weathered robustness of Nasula's personality. Within her countryside poverty and the emptiness of unwarranted subsistence, Sula her daughter is the one thing of enormous value, the "cowrie" of the title: "a great gift from the gods... to wear round one's neck for inspiration and, above all, hope" (p. 72).

Sinyangwe at this point challenges the inequalities that are caused by Othering in the depicted communities by giving Nasula the power to rise up and fight for what is right for her child. This is vividly corroborated by the scene when Nasula starts her return journey from Nairobi on the bus after the theft of her beans, the narrator evokes her as assaulted by “dangerous thoughts in the caverns of her being” (p. 97). In the wonderfully surreal passage depicting Nasula’s spontaneous decision to return to Lusaka and wrest her rightful payment from the powerful, predatory criminal who took her produce, Nasula prays: “spirits of the dead, help me, I know of no other way than to bury my heart in this heat without fire” (108). Nasula is propelled by “a power she could not overcome, which was from a bleeding heart” (p. 122). Nasula’s home remains, at the end of the text as at the beginning, “a metaphor of poverty. But it felt good being there” (p. 147). Sinyangwe’s novel ends with the statement: “There was life in the bus and [Nasula] was part of that life” (p. 147). Thus, from this angle and against all odds, the author challenges social inequality by opting to empower Nasula so that she opposes the existing culture that promotes the Othering of women which makes women to experience socio-economic challenges.

2.3 Theoretical framework

This study analysed three texts namely *Because Pula Means Rain* (2000) by Jenny Robson, *A Beautiful Place to Die* (2008) by Malla Nunn and *A Cowrie of Hope* (2000) by Binwell Sinyangwe. These texts were analysed through the use of the postcolonial literary theory. According to Culler (1997), literary theories are used not only to enrich and deepen the understanding of the research work but also to assist in demonstrating a new approach to literature analysis. The use of this literary theory played a cardinal role as it attempts to reveal the underlying element of prejudice in the chosen literary work. The main function of the postcolonial theory is to account for the social, cultural and political effects of colonialism on colonised people. The postcolonial theory analyses literary texts from the perspective of the culture of colonised countries (Said, 1978). In his *Orientalism*, Said explains that the third world is created as an exotic other by the Europeans and the exploitation by Europeans is justified by them. Said's theory of postcolonialism is primarily grounded on what he regards as a fabricated image of the Orient or the East that has been falsified by Western explorers, poets, novelists, philosophers, political theorists, economists, and imperial administrators since Napoleon's occupation of Egypt in 1798. He believes that the consequences of colonialism are still persisting in the form of chaos, coups, corruption, civil wars, and bloodshed, which

permeate many ex-colonies. The powerful colonizer has imposed a language and a culture, whereas those of the Oriental peoples have been ignored or distorted.

Moore-Gilbert (1997) proffers that Said's Orientalism is the pioneer of postcolonial theory. Bhabha explains that postcolonial work started with Orientalism and Spivak describes it as the basis of postcolonial theory. Orientalism is a Western discourse about the Orient convincing natives of their inferiority. Postcolonial theory is a body of thought primarily concerned with accounting for the political, aesthetic, economic, historical, and social impact of European colonial rule around the world in the 18th through the 20th century. Postcolonial theory takes many different shapes and interventions, but all share a fundamental claim: that the world we inhabit is impossible to understand except in relationship to the history of imperialism and colonial rule. Through the postcolonial theory, salient issues like Othering, hybridity, identity, patriarchy, racism and resistance can be explored. Thus, the postcolonial literary theory fits to be the theory that underpins the analysis of this study.

Loomba (2005) gives an overall sense of the field and the theoretical relationships between colonialism and Post-colonialism. Bhabha is of the notion that all senses of nationhood are narrativized. Then he goes on to identify a relationship of antagonism and ambivalence between colonisers and the colonised. This study is comprised of only his momentous ideas: Homogenous identity, mimicry, interstice, hybridity and liminality reflected in his literary work. Bhabha is of the assertion that we should not only view colonialism as straightforward oppression, domination and violence, but also as a phase of multifaceted and diverse cultural contact and interaction. His writings combines resources from literary and cultural theory to the study of colonial archives. This perception can be stated as 'the one who does not do as I do, the one whose body colour, size, facial features- is not like mine,' according to Gomez Mueller. The other could be inferior, subordinated, and excluded from society because the concepts of 'we' are 'they' are created, which is known to be the phenomenon of 'ergo.' Nevertheless, the inferiority is not always related with 'other' in some instances, it might be that the 'other' is superior and more privileged than the 'self.' However, feelings of lack of trust and empathy with the 'other' who is unacquainted is an impulsive attitude evolving from the notion of the alterity of 'others' assumptions and stereotypes about the others arise due to language barriers and dissimilarities in standards of civilisations. The construction of the other is required to comprehend oneself, according to Sartre. He upholds that the 'other' is the 'crucial mediator between myself and me,' 'I need the "Other" in order to realise fully all the structures of being.' Additionally, Hegel suggests that self-consciousness sees the other as both self and other.

The word ‘Othering’ denotes to the “set of dynamics, processes, and structures that bring about marginality and unending disparity across any full range of human dissimilarities based on group identities.” Othering may perhaps depend on numerous factors including religion, race, gender, class and disabilities. It consist of subtleties that comprise arrays of inequality and marginality. There are different forms of Othering. These can differ from group-based Othering to individual-based Othering. Again, there is what is referred to as ‘crude Othering’ versus ‘sophisticated Othering,’ where the necessity of undesirability based on self-other identification is the differentiating factor in both whereas, crude Othering adopts an unwanted characteristic of the other. In sophisticated Othering, however, this undesirability of the other is really important but is developed from the Other from the other argument. However, both forms of Othering assume an ‘out-of-group’ element of the other and an ‘inside group’ characteristic of the self. For instance, the crude form of Othering is when orientalist and sexists distinguish the West to be sensible, and for that reason, they are superior, and respectively connected with the male gender, whereas the East, is not sensible, for that reason they are inferior, connected with the female gender. In this case, the negative characteristic of illogicality is accredited unswervingly to the other. It is not coming from a conclusion of self. On the other side of the coin, sophisticated Othering is when, for instance, a monotheist regards an atheist to be immoral due to the fact that the former believes that atheism is immoral. Monotheists recognise their group as those who believe in God, compared to the other extreme, who do not believe in God. It is a form of self-consciousness that is created based on self-other identification due to the fact that religion is related to morality, the monotheist identifies the atheist to be immoral. In this case, the undesirable feature of amorality comes from the argument that amorality comes from atheism, not as a direct characteristic of atheism, like in crude Othering. With these examples and expressions of Othering, it should be noted that this study is underpinned by the postcolonial theory as it is a suitable theory to analyse texts following the Othering of people living with albinism, Othering which comes as a form of racism from the historical aspect of colonialism and the Othering of women.

2.4 Research gaps

The researcher noted that there has not been much ground that has been covered in terms of researching issues related to albinism as far as literature is concerned. Therefore, the present study is simultaneously an advocacy against Othering and it seeks to fill the gap that exists as far as research on albinism is concerned.

Postcolonial theory has influenced the way we read texts, the way we understand national and transnational histories, and the way we understand the political implications of our own knowledge as scholars. Despite frequent critiques from outside the field (as well as from within it), postcolonial theory remains one of the key forms of critical humanistic interrogation in both academia and in the world.

2.5 Chapter Summary

The works reviewed in this chapter were sourced from various sources. The sources gave us perceptions of the work that has been done in the literature regarding the Othering of people living with albinism, black people and women. The lack of knowledge in some African communities leads to a lot of stereotypes regarding people living with albinism. This eventually leads to the abuse and discrimination of these people. Blacks are degraded and at the same time indoctrinated by the whites that they are inferior human beings. Whites portray themselves as superior and, therefore, they have to bring civilisation amongst the black people. Patriarchy is one of the driving causes for the Othering and oppression of women in African societies.

Chapter Three: Research Methodology

3.1 Introduction

This chapter discusses the methodologies used in this chapter.

3.2 Research paradigm

The study used the interpretivism philosophy. Interpretivism is a research philosophy that assumes reality is subjective and socially constructed. It's based on the idea that people's perceptions and experiences shape their reality, which can differ from person to person. The adoption of interpretivism plays an imperative role in qualitative research because it enables researchers to examine cross-cultural differences literary studies. This research paradigm is suitable for this study because primary data generated via interpretivism studies might be associated with a high level of validity because data in such studies tends to be trustworthy and honest.

3.3 Research approach

The study used the exploratory research design. The exploratory research approach is a methodology approach that investigates research questions that have not previously been studied in depth. The study used the exploratory research approach so as to gain initial insights and a broad overview of the Othering of people living with albinism, women and blacks. The exploratory research approach enabled the researcher to conducting a comprehensive review of existing literature to identify gaps in knowledge. Exploratory research approach is used when researching a new or understudied area, exploring emerging trends, or trying to identify key variables to focus on in future research. Thus, this approach was suitable for this study as the study was focusing on Othering of people living with albinism, women and blacks which are common topics in literature which still needs to be researched in depth.

3.4 Research design

The study was based on a qualitative design. Therefore, the approach followed the following steps: a) data collection, b) data analysis, data interpretation and validation. A qualitative research design was used in this study. A simple definition is tough to come up with and many authors have attempted to define qualitative design - nevertheless, many have failed. According to Masson (2002), the following are examples of qualitative research design features:

To begin with, qualitative research is interpretive. This indicates that the qualitative research design is focused on social world comprehension, experience, and interpretation. Secondly, qualitative data collection methods "are both adaptable and sensitive to the social context in which data are produced" (Masson, 2002, p. 3). This is in contrast to quantitative research's rigid and standardised techniques which are devised for each study. Finally, qualitative data analysis approaches are founded on reasons and explanations that try to comprehend the complex and detailed character of the social environment in a specific setting.

The "qualitative method to research is concerned with subjective assessment of attitudes, beliefs, and behaviour" (Kothari (2004, p. 5). From this definition, it is clear that a qualitative research design was the most suitable research design for the present study because one of its characteristics is that it is interpretive in nature. The present study sought to "*Investigate Othering in Because Pula Means Rain (2000) by Jenny Robson, A Beautiful Place to Die (2008) by Malla Nunn and A Cowrie of Hope (2000) by Binwell Sinyangwe*". The insights were gained through examining Othering in various story scenarios. These were delineated and then interpreted. The qualitative research design was suitable for this study because it has methods that are not rigid, for instance, the content analysis which can be employed to examine literature and draw interpretations and classic descriptions of people to come up with a well-informed conclusion in as far as the Othering of people living with albinism, blacks (Africans) and women is concerned.

For one to comprehend the significance of qualitative research, it is cardinal to analyse Masson's (2002, p. 1) synthesis of qualitative research below:

Through qualitative research, we can explore a wide array of dimensions of the social world, including the texture and weave of everyday life, the understanding, experiences and imaginings of our research participants, the ways that social processes, institutions, discourses or relationships work, and the significance of meanings that they generate. We can do all this qualitatively by using methodologies that celebrate richness, depth, nuance, context, multidimensionality and complexity rather than being embarrassed or inconvenienced by them.

This quotation vividly exposes the significance and relevance of qualitative research in studies that contain the difficulties of social life such as literature. In literature, we come across many fiction or non-fiction characters interacting with other characters in forms of real-life situations. This infers that the present study was interpretive and it relied on the richness of descriptive language employed in the text. The comprehension of such language enriched the study. The design also placed the subject of the study within a context. In this regard, the study quarantined

the three novels and their respective authors, but it detect how the three writers present the subject of Othering.

Flick (2011, p. 13) is of the view that qualitative research has limitations and these are highlighted below:

Guiding principles of research and planning have been used for the following purposes: to clearly isolate causes and effects, to properly operationalise theoretical relations, to measure and quantify phenomena, to create research designs allowing for the generalisation of findings and effects to create the generalisation of findings and to formulate general laws.

The subject of generalisability, the quantification of phenomena and the creation of general laws are more appropriate to natural sciences as compared to social sciences. Social sciences are grossly focused on the explanation of a phenomenon in a given context. Because qualitative research is more concerned with explanations and analysis, it has the advantage of depth over quantitative methods. Consequently, a qualitative approach was employed as the study sought to investigate Othering in the selected texts. The study used the postcolonial literary theory to interpret and analyse the three novels.

This study was a desk study of the three novels. Literature on illustrations Othering and the postcolonial literary theory were used in the study. The study employed content and thematic analysis to arrive at possible interpretations of the text.

3.5 Data analysis

Data analysis is the process of systematically applying statistical and logical techniques to describe, illustrate, condense, recap and evaluate data. Content and thematic data analysis were used in this study. These two were used so that an in depth analysis of the text can be achieved. Kothari (2004, p. 116) states that “content analysis consists of analysing the contents of documentary materials such as books, magazines, newspapers, and the contents of all other verbal materials which can be either spoken or printed.” Content analysis often uses a more deductive approach with pre-defined categories to code data, while thematic analysis is typically inductive, allowing themes to emerge organically from the data. Content analysis focuses on systematically categorizing and counting occurrences of specific elements within a text, and thus, it is fit to analysis the frequencies of the Othering of women in the African

context. Thematic analysis is the tool of choice for those aiming to break new ground thus, it fits well in analysing data regarding the Othering on people living with albinism and the Othering of blacks. According to Bhatthercherjee (2012), content analysis involves sampling of the population, breaking down the data into smaller units, naming the units according to themes and finally the actual data analysis according to the themes is done. Even though content analysis has limitations as the available data are the in-text form only, it is relevant for this study as the study analyses written novels.

In order to apply content and thematic analysis to this study, the three primary novels *A Cowrie of Hope* by Binwell Sinyangwe, *A Beautiful Place to Die* Malla Nunn and *Because Pula Means Rain* by Jenny Robson were sampled using purposive sampling. Then, the content was broken down using the research objectives of the study and themes derived from the research topic. *Because Pula Means Rain* was studied to investigate Othering in people living with albinism *A Cowrie of Hope* was studied to investigate Othering of women and *A Beautiful Place to Die* was studied to investigate Othering of blacks. Using the postcolonial theory, data were analysed in such a way that there is Othering in the three novels. Finally, a critical examination of how Binwell Sinyangwe wants women, Malla Nunn wants blacks and Jenny Robson wants people living with albinism to be treated was done.

3.6 Ethical considerations

De Vos et al. (2010, p. 57) remind researchers to adhere to certain principles of ethics. “Ethics is a set of moral principles which are suggested by an individual or a group, is widely accepted, and which offers rules and behavioural expectations about the most correct conduct towards experimental subjects and respondents....” (De Vos et al., 2010, p.57). The study was a desktop research, therefore no human participation was involved.

The study is highly valid because the results correspond to the real properties, characteristics and variations in the physical or social world. Research reliability is the degree to which the research method produces stable and consistent results. The research is reliable due to the fact that some literature or research produced before also shows the same results regarding the subject of Othering.

3.7 Chapter Summary

This chapter discusses the methodologies that were used in this study. This chapter highlighted that the research paradigm used is the interpretivism philosophy and the research approach used is the exploratory research design. The chapter also discuss about the qualitative research design. Ethical considerations and the data analysis method used is discussed.

Chapter Four: Major Findings and Discussions

4.1 Introduction

This chapter analyses Othering in *Because Pula Means Rain* (2000) by Jenny Robson, *A Beautiful Place to Die* (2008) by Malla Nunn and *A Cowrie of Hope* (2000) by Binwell Sinyangwe. Summaries of the three novels and their analysis are given. This chapter breaks down the themes of each novel to analyse issues which are raised regarding the Othering of women, the Othering of black people (Africans) as well as the Othering of people living with albinism. This chapter scrutinises how women, black people and people living with albinism are depicted by integrating the objectives of the study. The objectives of the study are:

The main objective of the study is to:

Investigate Othering in *Because Pula Means Rain*, *A Beautiful Place to Die* and *A Cowrie of Hope*.

The sub-objectives of the study are to:

- d. Explore how the "Othered" are depicted in the selected texts
- e. Investigate the oppression that people face as a result of Othering in selected texts
- f. Assess whether the selected works challenge or propagate inequalities caused by Othering in communities depicted in the selected texts

4.1.1 Summary of *Because Pula Means Rain* (2000)

In *Because Pula Means Rain* (2000) we read of the protagonist, Emmanuel, walking home on a sun-scorching August day. He is walking home from the shop with the warm Spar bread he has bought for his grandmother tucked under his shirt. As the wind blows, we are introduced to the very real world in which Emmanuel lives. Emmanuel opens the narrative by saying:

“I always liked the August wind. It blows across the Village from the smart houses of Kedia Heights, down the single tar road where it flings litter up into the air, then on along the dry riverbed towards the huts of Ward Twelve, past Motsumi Bar where Masego’s father drinks too much now. And it sighs round the curve of Cemetery Hill, skimming the dusty sand between the goats and the thorn trees towards Kotsi Corner” (Robson: 2000, p.1).

When Emmanuel reaches home, Sindiso, a young man from his village, is parking his red car outside his grandmother's house. Sindiso has come to ask if Emanuel can accompany him to the capital, Gaborone. Sindiso intends to visit his girlfriend and his excuse for taking Emmanuel with him is that he wants company on the long drive. Emmanuel's grandmother is at first sceptical as she does not want them driving in the dark, especially not around Kotsi Corner – a dangerous corner on the road close to the village, where many people have lost their lives in car accidents – it is the curse of this small town. Emmanuel begs his grandmother to let him go.

Initially, we do not comprehend Emmanuel's need to be permitted to accompany Sindiso on his trip to Gaborone. However, as the text progresses, we discover that Emmanuel is a young Setswana boy with albinism (a *leswafe*, to use the Setswana word). In traditional African cultures across the African continent, there is gross discrimination against people with albinism. Nowadays, we understand that albinism is a genetic condition that results in a lack of melanin in the skin, hair and eyes. However, most African cultures view albinism as a curse or a sign of witchcraft in the family, and many albino babies are drowned at birth. The mother of the baby is often accused of sleeping around with white men, and her albino baby is seen as a punishment for her sins, while others say it is because the mother drank alcohol during her pregnancy (Nduru, 2006). Emmanuel relates some of the stories that are whispered about him behind his back – that albinos do not wash like normal people, but their skin flakes off like a snake's; and that albinos do not die, but simply go out into the desert and crumble into dust. Emmanuel is tormented by his friends at school, who call him "white monkey" (p. 19). Emmanuel says that "it is a name that makes [him] tremble with anger and shame" (p. 19) and he "can feel the coldness rise up inside [his] chest, even on the hottest October day" (p. 24).

Emmanuel desperately wants to travel to the city with Sindiso so that he can close the "circle of loneliness" (p. 33) around him. He says that "maybe among all those people my circle of empty dead space would be squeezed to nothing" (p. 6). This is the central conflict of the text: Emmanuel is a black Setswana with white skin. Consequently, he is ostracised by his local community because of his "whiteness." He is neither black nor white, and as a result, of his colonised position of isolation, he interrogates different ways of dealing with his double negation.

European colonisation is depicted through the figure of Mrs Turner, a British woman who comes to their village to open up a bookstore. Mrs Turner gives Emmanuel a small prayer plaque in an attempt to help him deal with his differences. “The words on this picture will help Emmanuel, I am sure,” Mrs Turner tells Emmanuel’s grandmother, “It will be hard for him as he grows bigger, you know. Children can be so cruel” (p. 7). Emmanuel refers to the prayer plaque as “the ‘God-grant’ picture” and it becomes a central motif in the text. The prayer on the plaque is the common Christian prayer that reads: “God, grant me the serenity to accept the things I cannot change; the courage to change the things I can; and wisdom to know the difference.”

We are first introduced to the God-grant picture when Emmanuel finds it smashed and lying under a blanket. Emmanuel and his grandmother had a confrontation the previous night, and Emmanuel broke the plaque when his grandmother forced him to read it. Emmanuel swiftly puts the broken plaque back under the shelf – where it stays until the very end of the novel – because he says he “did not want to remember the one terrible, terrible moment when I longed to pick up a shard of glass and stab it into my flesh because my flesh was so wrong” (p. 8). Emmanuel frequently remembers the words of this prayer throughout the text, and he later utilises the prayer as a way of attempting to change his skin. Emmanuel’s continuing understanding of this prayer charts his character growth throughout the novel, but even though it gives him some hope in dealing with his differences, it does not assist him in discovering his own identity.

Ultimately, Emmanuel’s grandmother gives in and permits him to travel with Sindiso, so Emmanuel finds himself on his way to Gaborone for the first time. Unfortunately, his trip is a disaster. When they get to Gaborone, Sindiso wants to purchase a gift for his girlfriend, Gracie. While he is doing this, Emmanuel enters a bookstore – a place where he feels comfortable due to the influence of Mrs Turner. In an attempt to close the “circle of loneliness” around him, Emmanuel sits on the floor next to a young white boy and asks if he is enjoying the book he is reading. In a moment of intertextual genius, Robson makes the book in question the well-known children’s picture book, *Where the Wild Things Are* (1963) by Maurice Sendak. Emmanuel pronounces it as “a book about strange monsters on a desert island, except in the pictures the monsters looked funny, not frightening. And I was feeling so good” (p. 38). Emmanuel asks the boy: “No one can ever be scared of monsters like that, can they?” (p. 38). The little boy, instead, screams as a result of fear of seeing an albino Emmanuel, and Emmanuel

goes out of the bookstore shocked and deeply shaken. He starts to realise that he will forever be different, regardless of the place where he is – he is the “monster.”

Emmanuel also begins to take into account the value of material things in this lifetime. The title, *Because Pula Means Rain* (2000), is taken from the text. Sindiso is irritated about the expensive price of petrol, and Emmanuel explains to the reader that the Botswana currency is called Pula, “because Pula means rain and rain is precious here. More precious than the diamonds they dig up at the Mine” (p. 21). Emmanuel comprehends that, in his dry, desert context, water is a life-giving force, and it is much more valuable than diamonds or money.

On their arrival (Emmanuel and Sindiso) at Gracie’s house, they find her with another man. Infuriated by this and feeling rejected, Sindiso instantaneously decides to go back to the village. He is fuming and is driving irresponsibly, and Emmanuel attempts to calm Sindiso with the words of the God-grant picture; after all, Emmanuel knows rejection very well, but Sindiso can only think of how he is going to win Gracie back. As they approach the dangerous Kotsi Corner, Emmanuel develops panic. He recollects all the atrocious accidents that happened there and remembers the day he watched his best friend, Masego, die in a car accident. As they approach the corner there is a goat in the road, Sindiso loses control of the car and Emmanuel is flung from the vehicle.

It is as if Emmanuel lies bleeding on the hill of Kotsi Corner fantasy captures the narrative for the first time. Emmanuel visualises the ghost of his friend, Masego – the only real friend he has ever had. While the reader is distressed by the abrupt interruption of the fantasy into the text, Emmanuel does not seem at all surprised by the unforeseen appearance of his friend – he is just happy to see her: “Still, another sound was reaching me now. A voice shrill and high through the moonlight. More real than the slope stretching towards the skyline. And so very familiar ...” (p. 62; emphasis added). Emmanuel also says that “at that moment it seemed right and natural that Masego should be with me, breaking through the barriers of her spirit realm and into mine” (p. 63).

Masego communicates to Emmanuel that she is unable to cross over into the light and that she is trapped between two worlds – the real world and the supernatural, spiritual realm of the ancestors. Masego is, thus, again trapped in between, liminal space like Emmanuel. She informs Emmanuel: “When the other people come here, the Light opens up wide for them. But

when I try to get in it closes up. And I have to stay in the darkness. All by myself” (p. 66). Emmanuel attempts to comfort the weeping spirit of six-year-old Masego with the first line of the God-grant picture: “God, grant me the serenity to accept the things I cannot change” (p. 67), but Masego only gets irritated with him for speaking English to her. She says that he should know that she does not understand him when he speaks Sekgowa, “that English,” to her. This shows the first “slippage” of the God-grant picture. As a Western motif in the local context of Emmanuel, the prayer is powerless to give Emmanuel the resolution he is looking for. Masego tells him she has been chasing the goats into the road to cause accidents, as she is incapable of passing into the light. Instead, she is trapped in a spiritual realm between two worlds, where a baby is persistently crying. She begs Emmanuel to assist her in looking for the baby so that they can stop the baby from crying. Masego states that the baby “cries and he cries. On and on. But when I look for him, I cannot find him. I want to pick him up and rock him so that he will stop. ... It is the baby who makes me chase the goats onto the road ... it is the only time he stops crying, for just a little while” (p. 69).

Emmanuel is saved and Masego is disappointed about it. Emmanuel is taken to hospital with a broken leg. During his stay at the hospital, he discovers that his friend from school, Keshia, has also been hospitalised because she tried to kill herself. Keshia has a German father and a Setswana mother. Before Keshia’s father left to go back to Germany, he told her he would send for her one day so that she could come and live with him in Germany – this is the hope Keshia has been clinging to all her life. In due course, Keshia gets a letter from her father’s German wife, informing her that they already have a family and that she must not write to her father again. Thus, the Eurocentric, colonising world has once again failed the local community. Emmanuel attempts to comfort Keshia with the second line of the God-grant picture: “God, grant me the courage to change the things I can ...” (p. 81). Keshia gets irritated with Emmanuel and tells him he does not understand because he is nothing but a “freak” (p. 81). Emmanuel, nonetheless, experiences a personal epiphany and realises that he does not want the “serenity” offered by the prayer, but that he simply wishes to not be a person with albinism anymore.

Emmanuel then tries to pay attention on the second line of the God-grant picture: “Grant me the courage to change the things I can.” When he goes back to the village, he is adamant to try and change his white skin. His first attempt is to try and see Mama Jay, the local witch of the village, but unfortunately, she turns him down. He then went to attend a church service at the evangelical church, where Brother John prays for him and he falls over under the power of the

Spirit (p. 92), but, to Emmanuel's distress, prayer does not work for him and his skin remains the same - he is still a person with albinism. Finally, he decides to visit the Ngaka, the sangoma of his village. She gives him *muti* to apply on his skin before he goes to bed, but again Emmanuel gets disappointed because his skin does not change but to make matters worse when he wakes up in the morning, his skin is burning. In his desperation and despair, he runs out into the rain and onto the hill by Kotsi Corner. Here, in his moment of deepest despair, he discovers the small skeleton of a baby that the rain has exposed.

To Emanuel's despair, both Western Christianity and African traditional rituals have failed him. He is still caught in his place of double negation, and Emmanuel now begins to understand that neither the old, traditional ways of his people, nor the new ways of his devoutly Christian grandmother are going to change his skin so that he can be accepted in the society. Consequently, Emmanuel begins to form a synthesis of the two belief systems to create his own unique "third space." Ever since Emmanuel watched his best friend Masego die, he has been totally revolted by dead things. Yet, he still wishes to help the poor Masego, who cannot cross into the light, and he discovers that this skeleton is the baby that has been crying and distressing his friend. Emmanuel has been told the history of his village by Rre Pitlo, one of the village elders, who has also been alienated by the community due to the fact that he had an aunt who went mad. Rre Pitlo informs him that his village was founded one night when some of the villagers tried to run away from their former chief and his ruthless son. They ran away during the night, and Rre Pitlo's aunt carried her baby with her. The chief's men came to kill the villagers who had tried to escape. The baby was fussing and, in an effort to silence the child, Rre Pitlo's ancestor held the infant tightly to her bosom. Without realising it, she suffocated her baby. Fearing the wrath of the baby's grandparents and family, the mother buried the baby's body under the rocks and ran away.

Emmanuel sees it fit to take the bones of the little baby and bury them under Rre Pitlo's chair, as it is culturally accepted in Setswana that a baby must be buried under the floor of the family home so that he/she can be part of the family in the afterlife. After burying the baby's skeleton, he declaims Psalm 23. Emmanuel accomplishes his frightening task at great personal sacrifice, realising that he has to free Masego so that she can pass into the light. It is also important to note that, Emmanuel's action of burying the baby's skeleton played an imperative role in breaking the curse of Kotsi Corner. The accidents stopped happening at that part of the road.

Through his slow comprehension of both the Eurocentric God-grant picture and the local oral history of his village, Emmanuel successfully breaks the atrocious curse of Kotsi Corner, which has caused so much harm to his community. By forming a synthesis of two contending belief systems, Emmanuel opens up a third space of identity where he can come to terms with the whiteness of his albino skin. Through his burial of the baby's bones, Emmanuel manages to find value for himself, even if the rest of his village does not realise this. According to Jung (1940) in his discourse on the process of individuation, "[f]or us, the integration of the personality waits upon the challenge which, willingly or unwillingly, we offer to ourselves" (p.34). It is through Emmanuel's completion of his challenge – the burial of the baby's bones – that he 'comes of age' and finds his place within a society that has rejected him because of his otherness.

Jenny Robson's *Because Pula Means Rain* (2000) is a purely painful story, about a young Tswana boy living with albinism in a small village in Botswana. His ostracised by his rural community ostracises and everyone shuns him as a result of his phobia of becoming like him – which is construed as a fate worse than death!

4.1.2 Summary of *A Beautiful Place to Die* (2008)

In the novel *A Beautiful Place to Die* (2008), Malla Nunn combines a compelling plot with a thoughtful and complex portrayal of a fascinating period of history, illustrating the human desires that drive us all, regardless of race, colour or creed. *A Beautiful Place to Die* (2008) is a terrific page-turning debut, clever and multi-layered in its portrayal of the people and landscape of apartheid South Africa.

Detective Sergeant Emmanuel Cooper is sent to investigate the murder of a white policeman Captain Pretorius in the racially divided town of Jacob's Rest, in the North-East of South Africa close to the Mozambique border. Captain Pretorius, an Afrikaner and father of five strapping boys, has been found dead by a river and there is no immediate black suspect to be found. The Zulu constable Samuel Shabalala helps the Detective Sergeant but it is a difficult task for him. The dead captain and he were brought up together so, naturally, there is some kind of bond between them. Set in 1952, just after the institution of new apartheid laws, the story is mired in racial complexity. Nunn explores the deep layers of tension stewing among the black,

coloured and Afrikaner residents, adding to the pot Jews, Englishmen and Dutchmen as further complicating factors to blur the line between the oppressed and the oppressors.

The Immorality Act placed a huge burden on the shoulders of the people of South Africa while law enforcement was desperate to locate and convict Communists. It forbade sexual congress between blacks and coloureds and white people. In the days predating DNA identification, it would take more than the colour of a person's skin to decide if anyone was guilty of that crime but while the blacks and coloureds were permitted a "little wife," the same privilege was not, lawfully, permitted a member of the white race, especially if the woman were of a different race. Detective Cooper steals our hearts from the first and has us desperate for his triumph until the very last page. His intelligence, dry sense of humour, trustworthiness and upright morals assure us that his path is the right one. On his side is Shabalala, the native policeman and childhood friend of the murdered Captain Willem Pretorius, who exposes the reader to Zulu history and customs, adding richness to the story. Nunn is clearly very familiar with her subject, making for a novel that is equally as informative as it is riveting and controversial. Another sympathetic character is the old Jewish doctor Daniel Zweigman, enigmatic yet ultimately genuine. He, too, offers us a glimpse inside another world, with bitter tastes of his former life of abuse under the Nazi regime.

Nunn's villains are as fully developed as her protagonists. Piet and Dickie, sent from the Security Branch of the National Party to override Cooper's authority on the murder investigation, aren't strong or smart enough to thwart Cooper's efforts toward righteousness, but they certainly give him a run for his money. As Emmanuel digs deeper into Pretorius's double life, he must also stay one step ahead of the dead man's thuggish sons and Security Branch officers' intent on pinning the murder on black political activists. The Captain's hefty, muscular sons, too, wield physical dominance over Cooper, throwing many obstacles in his path. The novel's intricately woven plot leaves no leaf unturned, so that the conclusion is believable and narratively satisfying, unlike many mystery stories in which the reader must suppress the urge to shout at the author about suspects left untried or threads left unfollowed. The ease with which Nunn ties in other cultures, including languages, solidifies the realistic nature of the book in a positive way. The foray into Mozambique provides particularly vibrant images of the scenery and inhabitants, and mouth-watering descriptions of the food.

When Detective Emmanuel Cooper, an Englishman, begins investigating the murder, his mission is pre-empted by the powerful police Security Branch, who are dedicated to their campaign to flush out black communist radicals. But Detective Cooper isn't interested in political expediency and has never been one for making friends. He may be modest, but he radiates intelligence and certainly won't be getting on his knees before those in power. Instead, he strikes out on his own, following a trail of clues that lead him to uncover a shocking forbidden love and the imperfect life of Captain Pretorius, a man whose relationships with the black and coloured residents of the town he ruled were more complicated and more human than anyone could have imagined.

The local police, Afrikaner members of the Security Branch, do not wish to cede authority to the Englishman Cooper so they attempt to sideline him by insisting he investigate a past case, one that seems to them to have nothing to do with the current murder investigation. Of course, the best-laid plans of heavyweight bullies tend to gang away and the detective sergeant determines that the case is multi-layered and certainly connected to the murder. Before too long, Cooper discovers valuable, albeit unofficial yet expert, assistance from someone who would rather not brag about his expertise. This is an extremely powerful tale. The author has a gift for the language as well as for plotting. I must say that I never saw the punch in the plot approaching me with bare knuckles. I suppose people brighter than I (of whom there is no shortage) might have seen it coming but it certainly took me by surprise.

Although this novel is gritty and hard-hitting (sometimes literally), there is a seam of dry humour running through which prevents it from becoming too grim. This is most obvious in the characterisation of Hansie Hepple, the teenage white constable whose complete indoctrination in the idea of white supremacy makes him blind to where the evidence is pointing. Yet, according to the absurd race laws, he outranks the black Constable, Shabalala, despite the latter's greater experience and phenomenal observational and tracking skills.

By the book's end, readers find themselves as deeply entwined in the characters' fates as Nunn is herself, and left to ruminate over several weighty debates as the tale weaves in double standards, double lives, emotional betrayal, murder, corruption and sexual deviance that defined an apartheid nation.

4.1.3 Summary of *A Cowrie of Hope* (2000)

The protagonist of the novel *A Cowrie of Hope* (2000) is Belita Bowa, who is frequently named Nasula because in the African context when a woman gives birth to a child she starts being called by the name that shows that she is the mother of which child. In this case, she is called Nasula because she is the mother of Sula her 15-year-old daughter, who has recently passed grade nine and she stood a great chance to go and attend her grade ten to twelve at a better school. Unfortunately for Sula, her mother was drowning in poverty such that she did not even have a single cent to pay for Sula's school fees. Nasula has a tough task to make and she ends up having sleepless nights wondering where she could get the money for her daughter to go to school. She ended up choosing to confront her heartless-in laws who had taken away all the property that she had been left by her late husband Winelo; because she had refused to follow the tradition that she had to marry Isaki the young brother of her late husband Winelo. When she goes there to Mangano, she realises that the family which was once rich and prosperous is now drowning in poverty. Isaki was bedridden with HIV/AIDS and his two wives had died the remaining one showed symptoms that she will soon follow. The journey to Mangano was unsuccessful as she did not get what she wanted for her daughter, but instead, she got to know about the negative transformation that had taken place in her late husband's family. Sula is a quiet and intelligent girl. His mother is an energetic lively and brave woman. Nalukwi a friend of Nasula, comes up with a plan after Nasula tells her about the problem that she is facing. Nalukwi advises Nasula to take the bag of beans and go and sell it in Lusaka so as to get the money to cover all Nasula's expenses as far as Sula's school fees are concerned. Nasula travels to Lusaka, but her only hope, the bag of beans is stolen from her by a cunning and polite city slicker who had acted as if he would buy the bag while he knew that he would not buy it.

Through the help of a stranger, Nasula gets the name of the thief, but she is told not to pursue the man as he is dangerous and she can easily go out of jail because police officers know him. Her first days of the search for the thief were fruitless, but at last, she found him and they had a fight with the man Nasula was defeated, but with her determination, she grabbed the thief's car before he drove off and this attracted the attention of everyone around including a young police officer who insists that they should drive to Lusaka Police Station. On their arrival the case is handed to another police officer who accepts a bribe from the thief and the thief is set free. Nasula's determination lends her to the office of the station commander who asks Nasula

to write a statement which will be used in court. Nasula writes a statement which puts both the thief and the police officer who accepted a bribe in hot water. Through the court, Nasula is given money for the bag of beans plus other amounts of money to compensate for her suffering while she is looking for the thief. She got money which was more than enough for her daughter's school fees. The novel ends with Sula and her mother smiling and waving at each other as Sula is heading to her new school.

4.2 How the Othered are depicted in the selected texts

In the traditional African culture, people living with albinism have always been portrayed negatively because of the colour of their skin. So many stereotypes regarding them clearly show that they are either unwanted in their communities or they are not socially recognised as humans. In the case of Emanuel in *Because Pula Means Rain* (2000), it is clearly shown that he is depicted as an outcast in society who is nonhuman. Consequently, everyone in society does not like him people seem to avoid being with him as they believe that he will bring bad luck to them.

Furthermore, Emmanuel is depicted as a monster. This is clearly substantiated when he enters Mrs Tuner's bookshop and he talks to a child to whom he has sat next. Amazingly, the child screams and declares that Emmanuel is a monster. This declaration comes as a result of Emmanuel's unique skin that the child is not used to. It is important to note that Emmanuel's idea of sitting next to the white boy was a way of trying to "fit in" as he thought that his albino skin was close if not related to the white people's skin. When he is embarrassed by this young white boy, he realises that he will never be accepted in society because of his skin colour. This makes him hate his appearance as it makes him different from other people. Such is the case in present-day societies, most people living with albinism are always alienated in their communities and in most cases they are barred from being part and parcel of the mainstream of the society as a result they do not have socioeconomic benefits like other people.

People living with albinism are portrayed as people who are nonhuman. For this reason, there are many speculations about their lifecycle. They have weird beliefs regarding the way they are born, the way they live their lives and the way they die. Some common beliefs include the fact that, if a person is born as an albino, it means that the person's mother was sleeping with many different means before and during pregnancy. In the case of Emmanuel in *Because Pula Means Rain* (2000), he states that people say a lot of things regarding him, particularly his

schoolmates because of the fact that he is a person with albinism. One of the things that they say is that due to the fact that he is an albino, he is not going to die, but rather he will simply go onto the desert and crumble into dust.

On the same note, Emmanuel further reveals that he is treated unfairly in society and as a result, he regrets having a different colour of skin. People believe that albinos are animals and not humans. This is clearly justified in *Because Pula Means Rain (2000)*, when Emmanuel's schoolmates call him "white-monkey". It is well known that a monkey is an animal that stays in the bush and it is rather not white, but grey, if not black. Emmanuel is then labelled to be a "white-monkey" by his schoolmates because of his colour of skin – albinism. As if that is not enough, some of his schoolmates further justify that he is not human, but an animal by stating that he does not bathe normally like other people, but rather his skin flakes off like a snake's. This is a clear indication that albinos are depicted as animals and not humans.

People living with albinism are frequently regarded as a curse in families. Most people are of the view that if an albino child is born into a family, it will be a punishment from God for their (the parents of the baby) bad actions or behaviour in the community. For this reason, in most communities babies who are albinos are drowned or killed at birth. In the context of *Because Pula Means Rain (2000)* Emmanuel is regarded as a curse and people in his community conclude that he is an albino because his parents were practising witchcraft and for this reason, God is punishing the parents through him. Apart from that, other community members were of the view that Emmanuel's mother was drinking a lot of alcohol when she was pregnant and as a result, she had to give birth to a person with albinism. With all these stereotypes which were given to Emmanuel, it is clear that our communities do not take it well with people who are living with albinism. It should be noted that apart from the colour of skin, people living with albinism are also human beings just like anyone else and they deserve to be treated as such. Marginalising them creates more harm than good to society.

In the case of Emmanuel, it should be taken into account that apart from all the ill-treatment, marginalisation and degradation that he experiences in his community, consciously or unconsciously he becomes a hero in his community and solves a serious problem that the community has experienced and no one has come forth to try and stop the problem. Regardless of Emmanuel's albinism, he is a hero as he manages to solve the issue regarding the curse of the Kotsi Corner. Through his burial of the baby's bones (the baby who was continuously

crying and tormenting Masego his best friend), Emmanuel manages to find value for himself, even if the rest of his village does not realise this. After burying the baby, the severe and frequent accidents no longer occur and the community is free from the curse of the Kotsi corner. This is a clear indication and eye-opener to our communities that even if people have some physical differences from us those people are equally important and they have important roles that they can play in our society. Side-lining them is not the solution to the societal problems that we have, but it fuels division among people. Therefore, it is integral to involve them in whatever we are doing because they too have roles that they can play that can improve our society.

Women are depicted as rebellious people. Sinyangwa employs the theme of poverty in the novel *A Cowrie of Hope* (2000) as a way to reveal the rebellious nature of women. As per the expectation of the African tradition or under normal circumstances of the African tradition setup, Nasula is supposed to marry Isaki the young brother of Winelo so that she does not get affected by poverty and other social evil that attacks a widow. Nasula rebels against the tradition of marrying Isaki and she refuses to conform to the social expectation rather she prefers to perish with her poverty rather than accept a forced marriage and the wealth her dead husband had left her. She would not marry a man as lecherous as Isaki Chiswebe who already had three wives and had divorced the gods knew how many times before. Sinyangwe (2000, p.16). At the end of the day, as readers, we realise that her decision not to marry Isaki was a good one because we read of Isaki being bed ridden after he contracted HIV/AIDS. If Nasula had respected the demands of the society (Winelo's family), she was also going to get in contact with the disease and as a result, she would have failed to empower her daughter by sending her to school.

Sinyangwe portrays women as people who play an indispensable role in nurturing children. From a feminist point of view, Motherism is a maternal form of feminism that sees rural women as performing the necessary task of nurturing society (Nkeelah, 2016). Women play a huge role in feeding, educating, protecting, caring and satisfying all the needs and wants of their children. This is the case with the protagonist, Nasula, who does everything in her strength to satisfy all her daughter's needs regardless of the fact that they are drowning in poverty. Alkali et al. (2013) are of the view that the traditional role of the African woman has fundamentally been that of a matriarch and a social nurturer. Nasula displays her role perfectly as an African traditional woman.

It is important to note that Sinyangwe depicts women as people who are over-dependent on men, particularly their husbands. It is also important to note that, lack of education and poverty is one reason that makes women depend so much on men. If Nasula's daughter had the education, then she would be able to get a career later on and then be able to make her own money and thereby make her own decisions. Due to the fact that Nasula has no life skills or formal education, she is unable to leave her husband even when he humiliates her. Nasula recounts one such event: "when her pride had been injured beyond what she could bear," (Sinyangwe, 2000, p.7) and so she decides to leave. But since she has no money, she asks Winelo for money for the bus fare back to her hometown. But Winelo refuses to give her the money. In such a scenario, it is clear that women can tolerate being devalued and degraded by their male counterparts all because they need to be well taken care of by men because men have the power to work and provide for them.

Without a doubt, Sinyangwe makes it clear that women are oppressed by men especially when the issue of patriarchy is taken into consideration. From a feminist perspective, it should be taken into account that some African traditions oppress women to live their lives to the fullest and to make whatever decision they deem necessary without the interference of men. This is clearly shown in *A Cowrie of Hope* (2000) when Nasula is forced to marry an infidel Isaki, but when she refuses to do so, she is left to live a miserable life when her husband has left something for her and her daughter Sula. As if that is not enough, when she tries to stand up on her own and fight for her family (in this case, her daughter) she is blocked by some corrupt man who robs her and takes away her bag of beans which she wanted to sell and get the money for Sula's school fees. Due to this ill practice of this deceitful man, she is left with nothing (not even the money for her daughter's school fees). As if that is not enough, after the criminal is caught, another male police officer accepts bribe from the criminal to further deepen the pain and misery of Nasula. Binwell Sinyangwe uses the face of African womanism that seeks negotiation between the sexes—males and females, as a way to find solutions to the problems created by men but endured by women. Thus, we finally read of Nasula negotiating with the Station Commander who ended up helping her to get more money than the money she had expected. On this note, it is clear that our society is not friendly at all to women, men oppress women in different ways simply because women are regarded as beings with "finer muscles."

Nasula shows gross resilience throughout the novel. She endures all the challenges and hardships of life so as to manage to take her daughter to school. Several times in the novel her

hope is shattered, but she impressively rises up after every fall to the extent that she ends up getting what she wanted for her daughter - the money for her school fees. In the midst of her challenges, she briefly teams up with her friend Nalukwi who comes up with a plan that she should go and sell the bag of beans in Lusaka. In Lusaka, that's where she met both the devil and God because she met the criminal who stole her bag of beans and then later on she managed to be saved by the Station Commander to get more than the money that she wanted for Sula. It is through her resilience that she gained the courage to go and face her greedy in-laws so that she tries and get money for her daughter. Unfortunately, when she arrives at her in-laws she finds out that they can't help her with anything as tables had also turned for them. They were affected by poverty the same way it had affected Nasula. Her resilience also made her fight and confront the criminal who had stolen her bag of beans while she had been cautioned not to confront him as he was rendered dangerous. It is the same resilience that made her to brave look and find the Station commander and tell him her problems so that she try and get back her bag of beans. The Station Commander eventually helps her. But from a different point of view, it should be noted that Sinyangwe was trying to reveal to his readers that women are dependent on men such that they cannot do anything without looking for help. Thus, Nasula is finally helped by a man so that she gets her money for the bag of beans.

Sula is the only girl in the novel and she is presented as an innocent and intelligent girl. Her intelligence and innocence is vividly shown because she seems not worried about the challenges that she and her mother are going through. Sula goes to the extent of encouraging her mother not to be worried about her secondary school education, especially considering the fact that the means (money) are not available. Her mother (Nasula), tells her about her unsuccessful journey to Mangano she (Sula) comforts her mother by saying "Don't worry, it's all right ... I will not be the first or last person to stop schooling because of lack of money" (Sinyangwe: 2000, p. 56). She feels pity for her mother who is fighting with all her strength to get the money for her school fees. Her mother explains to her that she is failing to make ends meet because she is not educated and her mother promises to do whatever it takes to take Sula to school.

The Othering of blacks by the whites comes with a lot of negative characteristics being attached to the blacks. For example, in Malla Nunn's *A Beautiful Place to Die* (2008), blacks are depicted as people who lack understanding of general if not simple things. This is revealed clearly when Hansie introduces Constable Shabalala to Detective Sergeant Cooper. In his

introduction Hansie says, "Detective Sergeant Cooper, this is Constable Samuel Shabalala."..."Shabalala, this detective has come all the way from Jo'burg to help us find out who killed the captain. You must tell him everything you know like a good man, okay?" Directly to Constable Shabalala, he goes on and says, "The detective is an Englishman."..."You must use English, okay?" - the continuous use of the word "okay" after every statement when talking to Constable Shabalala is some kind of mockery that shows that the author reveals that the whites depicts the blacks as people who lacks understanding of simple and general things and for that reason blacks fails to use common sense. Constable Shabalala can see that Detective Sergeant Cooper is a white person, therefore, it is common sense that he has to use English when speaking to him and he does not need to be reminded that. On the same note, with the experience that Constable Shabalala has in working as a policeman, it is common knowledge, to Constable Shabalala, that when one is giving a statement during an investigation, the person must tell the truth as it is an not lie and he does not need to be reminded that. Unfortunately, and funny enough, Hansie reminds him that as if he is not aware that Shabalala is a policeman who knows that very well. In the twist of events, Nunn also reveals that even though the whites portray the blacks as people lacking understanding of general thing, she reveals that blacks are very intelligent people. She does this successfully when Detective Sergeant Cooper asks Constable Shabalala on what he thinks happened. The answer given by Constable Shabalala leaves Detective Sergeant Cooper satisfied due to the fact that Constable Shabalala excellently analyses the crime scene and comes up a satisfying conclusion of what happened to the Captain. By merely looking at the crime scene, Constable Shabalala says, "The captain was shot here on the blanket, then pulled over the sand to the water. But the killer, he's not strong." While still explaining, Detective Sergeant interferes and asks "How's that?" and Constable Shabalala continues and says "He had to rest many times." Shabalala pointed to the shallow indentations that broke the line as it ran from the blanket to the water and he continues and says, "This is the mark of the captain's boots. Here is where his body was put down. Here was his head." This kind of analysis shows a combination of a higher level of expertise and intelligence from the black Constable Shabalala.

It is also important to note that the blacks are depicted as ill-mannered people and as a result they were barred by their white counterparts to do some normal activities that are done by the whites in the society. This is evident in the novel *A Beautiful Place to Die* (2008) when Detective Sergeant Cooper was interrogating the little brothers Vusi and Butana who are aged

eleven and nine, respectively. During the interrogation one of the boys says “We came when it was just light because Baas Voster doesn’t like us to fish at this place.” The boy’s statement is reinforced by Hansie who states that “Voster says the natives steal the fish.” Normally, it is not a crime for people to fish in rivers, but because Vusi and Butana are young black boys, they are barred from doing so by Voster (a white man). This is a sign that blacks are deprived some of their right simply because they have a black skin. In this case, one may presume that racism cultivates more social inequalities because it alienates the blacks to participate in the mainstream of the society – anything good belongs to the whites and not the blacks. It should be noted that to some extent the poverty of the blacks is caused by being excluded from the socioeconomic events that are happening in their communities. Black people’s poverty is vividly shown in the description of the appearance of the two boys Vusi and Butana. The author says, “The boys had close-shaven heads and enormous brown eyes and their rounded stomachs pushed out their frayed shirt.” This description indicates that the boys had malnutrition which is usually a disease that is associated with hunger and poverty. The description of their shirts as “frayed shirt” reveals that these boys come from poor backgrounds and for this reason, their clothes are frayed. It is important that societies avoid Othering of the blacks so that even the blacks can benefit and live normal lives like their white counterparts.

Blacks are portrayed as primitive and people who are uncivilised. This is again clearly justified during the interrogation of the boys by the Detective Sergeant. During the interrogation of the boys states that, “We came to the policeman’s house and told what we saw.” The Detective then asked Shabalala “What time?” and Shabalala responds “It was past six o’clock in the morning.” Immediately after Shabalala’s responds Hansie interfered and said “They just know what time it is”.... “They don’t need clocks the way we do.” Hansie words are pregnant derogatory connotations directed to the blacks. At this day and age, who can live without taking time into consideration? It appears that Hansie words seem to reflect that blacks are primitive and uncivilised as compared to the whites and for that reason blacks do not care about time as the whites do. Hansie uses this opportunity to belittle the blacks and further deepen the fact that the blacks are an inferior race as compared to the whites.

4.3 The oppression that people face as a result of Othering in the selected texts

In most African communities, people living with albinism are oppressed in the sense that they are stigmatised because of the colour of their skin. It should be noted that this stigmatisation is escalating because of a lack of knowledge about albinism in some African communities. Due to the rooted traditional myths about albinism such as the fact that they are born as a result of the prostitution of their mothers, they are a curse and they do not die we read of Emmanuel being stigmatised in Jenny Robson's *Because Pula Means Rain* (2000). Emmanuel recounts some of the stories that are said about him behind his back – that albinos do not wash like normal people, but their skin flakes off like a snake's; and that albinos do not die, but simply go out into the desert and crumble into dust. Emmanuel is tormented by his friends at school, who call him "white monkey" (p. 19). These beliefs that most African communities hold about people living with albinism are the main reasons why the stigmatisation of people living with albinism does not end.

As a person living with albinism, Emmanuel is not immune from being othered. For this reason, he suffers discrimination in many areas of his life including building relationships and accessing healthcare. This is evident in the text when he had no one to interact with except Masego who was his only friend. After the death of Masego, Emmanuel fails to get another friend who will understand him the same way Masego did. Apart from that, Emmanuel faces discrimination and isolation when he tries to talk to the young boy in the bookshop. Upon seeing that Emmanuel is an albino, the boy screams as he fears the "monster" Emmanuel that is beside him. Due to his albinism, he fails to get the best help that he needs, which is "changing his skin colour." Even though as readers we know that his skin colour cannot be transformed, the author is revealing to his audience that it is his albinism "a curse" that is preventing him from getting the healthcare that he needs even if he goes to traditional doctors who are believed to treat any sickness. His "curse" is so extreme that even if he adopts the Eurocentric way of doing things, his skin still does not change even after being given prayers by Mrs Turner.

People living with albinism experience abuse and psychological problems. Due to their colour of skin, people in our communities call them names which belittles them and makes them lose their confidence. In *Because Pula Means Rain* (2000), Emmanuel is frequently abused by his schoolmates because of the colour of his skin and that eventually affects him psychologically. Apart from that, the lack of knowledge about albinism in communities also makes people living with albinism do weird things to try and transform their skin colour so that they can fit in and

be part of other people. Thus, we read of Emmanuel trying to use the traditional medicine he is given by a traditional doctor to change his skin, but the medicine fails to help him.

Through colonialism, blacks have been indoctrinated by their white counterparts to believe that they are lesser humans and inferior to the white. Blacks have been brainwashed to believe that they only deserve inferior and substandard things and services of life in general. This is evident in the text *A Beautiful Place to Die* (2008) when Detective Sergeant Cooper is looking for a local doctor who can help with checking the body of the Captain, a black woman, Sister Angelina says “Yes, of course. “Dr Kruger is the only proper doctor, that’s correct, Constable. Mr. Zweigman is only for us natives who don’t need such good medicine. For the natives only.” In this context, it is evident that colonialism made the black people believe that they are inferior humans as compared to the whites. In real essence, whether a person is black or white, everyone has the right to have access to quality medical assistance whenever the person needs it. The colour of skin should not determine who qualifies to get quality medical assistance or not. As a result of colonialism, blacks appear to have accepted that they are sidelined by their societies because their societies favour the white race.

Sister Bernadette in *A Beautiful Place to Die* (2008) is the one who initially came up with the name of Mr Zweigman when the Detective Sergeant was looking for a doctor in the area to help with attending to the Captain’s body. When the Detective asks, “Who is Mr Zweigman?,” Hansie is quick to say, “The old Jew.” He continues and says, “He runs a dry goods store down by the bus stop. Kaffirs and coloureds go there.” Stating that Kaffirs and coloureds go there is a clear indication that there is racial segregation which negatively affects the non-whites who are living in South Africa. First of all, the description of the location where Mr Zweigman's store is located and the description of the materials used to build his shops and the other shops around his shops is a clear indication of how non-whites are suffering as a result of racial segregation in South Africa.

The author says,

“Shabalala pointed to a row of shops pressed close together under sheets of rusting corrugated iron. A pitted footpath added to the derelict appearance of the businesses, each with its doors thrown open to the street... After that sat Poppies General Store, which looked in danger of sliding off its wooden foundations and into the vacant lot next door. Across the road, there was a burned-out garage with a

charred petrol pump and piles of blistered tyres. A lanky walnut-coloured man patiently worked his way through the rubble, picking up bricks and pieces of twisted metal and throwing them into a wheelbarrow. A black native woman ambled by with a baby tied to her back, and a mixed-race “coloured” boy pushed a toy car made of wire along the footpath. No English or Afrikaners. They had slipped out of white Africa. “The last one is the old Jew’s place.” Shabalala pointed to Poppies General Store. Emmanuel switched off the engine and put his optimism on ice. A broken-down shop on the wrong side of the color line was no place for a qualified doctor unless he was crazy or had been struck off the medical register. (Nunn, 2008, p. 96).

This description clearly shows that this place is for the non-whites who deserve to live in poor people’s places where they are crowded. Through this description, it is clear that the whites live in a better location than the one described. To add to that, it should be noted that non-whites, particularly blacks, suffer as a result of racism and they face unending degradation thus they are called using ethnic slurs like “*Kaffirs*” which is an insulting word to call a black African.

In Binwell Sinyangwe’s *A Cowrie of Hope* (2000), married women experience oppression at the hands of their in-laws, especially regarding the inheritance of the property which is left by their late husbands. In the case of Nasula, she had all the right to inherit her husband’s property and fortune which he left, but unfortunately, she fails to do so because of the greed of her in-laws and because of the fact that she chooses to oppose the societal expectation that she should be married to her late husband’s brother. It is important to note that her revolt against societal expectations made her try to get her inheritance, but it made her strong enough to fight for her lifelong dream which was to send her daughter Sula to school. It should also be noted that if Sula had married her late husband’s brother, she was going to get sick the same way his late brother’s husband was sick and she was not going to achieve her dream of sending her child to school. Some African societies tend to “Other” women if they do not conform to the oppressive vices that are set for them.

Furthermore, it should be noted that Nasula experienced unending poverty as she was alienated by her in-laws. The Othering of women, especially widows makes them to be poor and it forces them to be destitute together with their children. We read of Nasula and Sula, struggling to make ends meet such that they struggled to get a proper meal per day. Nasula’s poor dressing, her frail appearance and the poor place where she is staying reveal how Othering women can negatively impact the lives of their children. Grabbing away land and forcing Nasula to go back

to her family, which was done by her in-laws, further exacerbates the poverty of Nasula as she could not grow crops and she lived in a decent home with her daughter.

Male chauvinism is another main cause of women's oppression in most African societies. This is validated by the fact that male-dominated societies do not give women the opportunity to bloom, instead, as a result of the African tradition, they bring women down at all costs even if it means being cruel to them. In the case of Nasula, her only hope, the bag of beans, which she intends to sell and get the money to send her daughter to school is stolen by a man, Gode, who is well-known for being a criminal and because of his criminal activities, the community discourages Nasula from pursuing him to regain her bag of being. To add more salt to the wound, a corrupt male police officer engaged with Gode and they both teamed in bringing misery to the miserable widow Nasula. Without Nasula's determination and her "never surrender" spirit, she was not going to be able to get the money for her daughter, but she pursued the issue until Gode was forced to pay her back.

It should be noted that the traditional African societal set-up is oppressive to women in the sense that women are expected to be baby-making machines and after making those babies they are also expected to nurture them. Women are not given a chance to pursue careers that will take them out of poverty and neither are they given a chance to work outside their homesteads for economic gains. For this reason, women are frequently experiencing poverty and their male counterparts are not doing anything to empower women. This was the case with Nasula in *A Cowrie of Hope* (2000), she did not get any chance to get any form of education, and consequently she was over-dependent on her husband. Thus, when her husband died, and her in-laws greedily grabbed all the inheritance from her, she had to suffer together with her daughter.

4.4 Whether the selected works challenge or propagate inequalities caused by Othering in communities depicted in the selected texts

In the novel *A Cowrie of Hope* (2000) by Binwell Sinyagwe, there are some circumstances which show us that the text propagates the inequalities caused by Othering. This is corroborated by the fact that in the marriage institution, women are not given a chance to live independently without the support of their husbands and as a result they suffer a lot once their husband dies, just as what happened to Nasula when her husband Winelo died. Additionally, even after her

husband's death, the alienation continues as she revolts against the societal expectation which of course sought to oppress her and this escalates her poverty status. Even after all the confrontation that Nasula had with her in-laws, even after she had started to find her own way of achieving her dream of sending her daughter to school, the text uses a man, the Head of the Police Station, to save Nasula from the cruelty of another man, Gode, who stole her only hope, the bag of beans which she intended to sell so as to get the money for sending her daughter to school. The text frequently puts men in a position where they are better than women such that if they are not oppressing women, they are helping the women to show that women cannot exist without being aided by men. In addition, women are presented as uneducated people, thus we see Nasula fighting in the entire text so that she can be able to take her child to school as she realised that this could be the only way that can transform their socioeconomic status in the community. This lack of education in women binds them into a syndrome of overreliance on men. In doing so, the text appears to be propagating the inequalities caused by Othering in the communities.

However, it should be noted that the depiction of Nasula in the text reveal that the text challenges the inequalities caused by Othering in the African communities. This is justified by the fact that Nasula is portrayed as a hardworking woman, a nurturer, determined and principled woman, a fighter, and a rebellious and resilient woman. All her characteristics revealed in the text add up and make her a super human being whom she is. With all her characteristics that are presented in the text, she is driven to achieve her dream of sending her daughter to school to get education which her, as a mother, did not get. The text ends with an imagery of Nasula and her child exchanging smiles, when her daughter is inside the bus travelling to school after Nasula triumphed over all the hurdles and barriers that were trying to bar her from achieving her dream of sending Sula to school. The fact that the author chose an ending which depicts Nasula as a heroine who conquered all the vices and forms of oppression thrown at her by the society, is a sign that the texts is challenging the oppression of women that comes as a result of Othering as it fuels the suffering of women and their children.

The text *A Beautiful Place to Die* (2008) propagates the Othering of blacks in African societies. This is justified by the fact that the diction used by the author clearly shows that the blacks are inferior human beings and they are always dehumanised and downgraded by their white counterparts. Ethnic slurs like *Kaffir*, and phrases like *black people footpath* and *black people's shacks* are frequently and unendingly used by the author in the text to show a demarcation

between the blacks and the whites. This grossly reveals that the blacks are treated as lesser human beings compared to the white people. Furthermore, the description of the black people's communities, their houses, their entertainment places and their environment shows that there is racial segregation in African communities and this segregation makes the whites to be rich and to live better lives while the blacks are suffering and drowning in poverty. The author uses white characters in the novel to talk to black characters in a manner to degrade and belittle blacks such that blacks can be presented as primitive, barbaric and uncivilised whereas the whites are very civilised and their duty is to bring civilisation and alleviate primitiveness and barbarism amongst the blacks. With all these instances of the treatment of the blacks by the whites in the text, it appears that the text is propagating the Othering of blacks by their white counterparts.

On the other hand, the text also challenges the Othering of blacks. This is shown vividly by how black characters like Constable Shabalala are presented. Constable Shabalala is presented as a reserved and intelligent police officer. His intelligence is far more than the intelligence of the white police officers and his presence plays a crucial role in the core issue of the text, which is the investigation of Captain Cooper's death. The Detective Sergeant who is responsible for case relies heavily on Constable Shabalala during his investigation which enables him to amass as much information as possible needed for finding the truth on what happened to Captain Cooper. It is also important to note that the text challenges the Othering of the blacks in the sense that it is only after interacting with the black community that Detective Sergeant who is responsible for the case of the Captain's death is able to come out with a clear picture of the bad habits of the Captain that eventually lead to his death. The black community plays a pivotal role in revealing the imperative information which was needed to solve the case of the Captain's death. This shows that blacks are also human beings just like white people and they must not be overlooked and neither should they supposed to be looked down upon as they also have important roles that they play in society.

Jenny Robson's *Because Pula Means Rain* (2000) appears to be propagating the Othering of people living with albinism. In countless incidences in the text Emmanuel is dejected due to the fact that he is othered in the community and for that reason he is not considered as one of the many people in the society. For example, at school, he experiences abuse from his schoolmates and they call him names such as white monkey they also say he does not bathe, but instead, his skin peels off like that of a snake. Emmanuel struggles to create relationships

with people as he is only accepted and tolerated by Masego, but the entire community wants nothing to do with him. Thus, we see him being rejected by a small boy in the bookshop, who screams upon seeing him and considers him a monster because of the colour of his skin. Furthermore, from a critical reader's point of view, he is regarded as someone who has bad luck because of the colour of his skin, thus when he accompanies Sindiso to see his girlfriend, Sindiso is unfortunate to find his girlfriend with another man and it is because of the bad luck that is carried by Emmanuel because of the colour of his skin. The text further propagates the Othering of people living with albinism through Afrocentrism and Eurocentrism in the form of the African tradition and Christianity. Both an African tradition doctor who is a custodian of the African tradition and Mrs Turner who is a Christian, fail to help Emmanuel change the colour of their skin which makes it clear that Emmanuel is unwanted and alienated everywhere, that is the reason why he is even denounced by both the Eurocentric and Afrocentric religion. Under normal circumstances, it is widely believed that at least one of these religions should work for you if you are a human being, but for Emmanuel both prayer and the African traditional medicine did not help him, which shows how unwanted and Othered he is in the community.

On the other side of the coin, Robson's *Because Pula Means Rain (2000)* challenges the Othering of people living with albinism and inequalities that exist in communities as a result of Othering. This is validated by the fact that apart from being abused, alienated, isolated, unwanted and mistreated, Emmanuel is used by the author to break the curse that his community is facing. Emmanuel successfully breaks the curse of the Kotsi Corner where many people of his community have perished through accidents. It is known in his community that whoever drives at night and drives through the Kotsi Corner is going to be involved in a car accident. Therefore, Emmanuel and Sindiso are also not immune to the accident. They are unfortunately involved in the accident, but Emmanuel sees it fit to take the bones of the baby and bury them under Rre Pitlo's chair, as it is culturally accepted in Setswana that a baby must be buried under the floor of the family home so that he/she can be part of the family in the afterlife. After burying the baby's skeleton, he declaims Psalm 23. Emmanuel accomplishes his frightening task at great personal sacrifice by realising that he has to free Masego so that she can pass into the light. Emmanuel's action of burying the baby's skeleton played an imperative role in breaking the curse of the Kotsi Corner. The accidents stopped happening at that part of the road and people's lives were saved. Despite him being an albino he played an indispensable role which eventually led to the end of the accident curse at the Kotsi Corner.

4.5 Chapter Summary

This chapter discusses the how people living with albinism, women and black people are depicted in the communities. The chapter also discusses the different forms of oppression that people experience as a result of being othered in their communities. The chapter also assesses whether the selected text challenges or propagates the inequalities caused by Othering in different African communities.

Chapter Five: Conclusions and Recommendations

5.1 Introduction

The aim of this research was to investigate Othering in *Because Pula Means Rain* (2000), *A Beautiful Place to Die* (2008) and *A Cowrie of Hope* (2000). The study was conducted in line with the growing concern over the Othering of people living with albinism, women and black people. The objectives of the study were as follows, namely to:

- a. Explore how the "Othered" are depicted in the selected texts
- b. Investigate the oppression that people face as a result of Othering in selected texts
- c. Assess whether the selected works challenge or propagate inequalities caused by Othering in communities depicted in the selected texts

The study used the postcolonial theory to analyse the three novels - *Because Pula Means Rain* (2000) advocates for the recognition and acceptance of people living with albinism; *A Beautiful Place to Die* (2008) advocates for the discontinuation of the alienation and dehumanisation of black people; and *A Cowrie of Hope* (2000) advocates for the end of Othering of women which is most perpetuated by male chauvinism and the tradition African beliefs in African societies. The main findings are summarised below.

5.2 Conclusion

5.2.1 How the "Othered" are depicted in the selected texts

People living with albinism are frequently regarded as people who are not from this world simply because of the colour of their skin. Their unique colour of skin makes them to be treated as the Other in most African communities. Lack of knowledge and education about people living with albinism is the main cause why people living with albinism are depicted as the Other. Traditional African belief fuels the negative assumptions and myths regarding people living with albinism. In most African communities people living with albinism are portrayed as a curse to their families which usually comes as a punishment from God for the promiscuity of their mother before, during and after pregnancy. For this reason, they are isolated by their community members and very few people, if not none, are willing to associate with them. This is evident in the case of Emmanuel in *Because Pula Means Rain* (2000). No one is willing to

be his friend except Masego and Sindiso only travels with him to Gaborone simply because Sindiso needed his company for the long drive to the capital.

Whites regard themselves as the superior breed and they regard the blacks as inferior. Such racism has destroyed most communities as blacks are barred or exposed to few opportunities that can improve their livelihood. This is the case in *A Beautiful Place to Die* (2008), black people are locked up in their poor communities which do not offer much for them which can make them climb the ladder of social stratification. Throughout the novel, the only black person who appears to be having a job is Constable Shabalala. It is very important to note that even if he has a job, he is working under close supervision of the white police officers which is a clear indication that blacks are regarded as inferior and they cannot excel in anything without close help or supervision from the whites. On the other hand, we have white characters who are senior detectives, police officers and doctors. All those positions are positions of influence and they automatically give the whites to have a superior status in the community as compared to the blacks. It is important to note that this does not only affect black men, but it also affects black women as well. Thus, we read of black women being “servants of the church” who work for “God,” but in reality, as readers, we know that such positions held by these black women have no economic gains. Thus, it inevitably puts blacks in an inferior position as compared to whites.

It should be noted that the fact that the whites consider themselves as a superior breed to the blacks automatically gives them a social advantage over the blacks. The description of the places where blacks stay and where the blacks operate their business gives a clear picture that blacks are only offered substandard things in society, thus they live in crowded places, which makes them prone to disease, and when they get sick they only have one doctor in the nearby hospital and the “white doctor” is not always there, he only comes after some time as the blacks are people “who do not need medical attention” the same way the white people do. Blacks are drowning in poverty, their roads are not well constructed, they only use dust or gravel roads, the material they use for building their homes is of poor quality and some use shacks as their homes. It is important to note that the author deliberately opts to omit to give a setting where white people live as it was going to expose the socioeconomic demarcation between the blacks and the whites.

Blacks are depicted as people who are uncivilised, barbaric and primitive. For this reason, the whites must bring civilisation to them. Constable Shabalala is repeatedly humiliated by Hansie is a white character used by the author to present blacks as primitive and uncivilised people. Vusi and Butana are barred from fishing simply because “blacks steal fish” to reveal the criminality and barbarism of blacks. All this is done just to belittle the blacks and make them lesser human beings and to glorify whites and make them a better race.

On the other hand, it should also be noted that the author counters the glorification of whites at the expense of blacks by using black characters to solve the complex puzzle of the novel – which is the death of the Captain. The author elevates the blacks by revealing the intelligence of Constable Shabalala. The author also elevates the blacks by revealing to the readers that it was only the blacks who knew the other side of the Captain particularly his bad tendencies of infidelity, and the racial line that he crossed by sleeping around with a black girl which is highlighted that it had an impact towards his death. Whites on their own, with their knowledge and skill, could not find and solve the case of the death of the Captain. It was only after the involvement of not only the Black Constable Shabalala but also the black people’s community that eventually revealed and solved the complicated puzzle regarding the death of the Captain. By so doing, the author revealed that it is blacks are also human beings just like whites and degrading blacks only because of the colour of their skin is not right.

Through Nasula, in Binwell Sinyangwe’s *A Cowrie of Hope* (2000), women are depicted as dependent on men, particularly their husbands. This comes as a result of women not being given a chance to go to school to pursue their careers and being confined by the societal expectations that a woman should only take care of domestic duties. Women are also depicted as fighters, resilient, hardworking and committed to their principles, especially regarding their children. Thus, against all odds, we read of Nasula's fight with all forces which are trying to block her from achieving her dream of sending her daughter to school which she believes will transform their socioeconomic lives when her child is educated. She fights and opposes the societal doctrines which try to trick her into a marriage with her late husband's brother who is a Casanova and who ends up contracting HIV/AIDS because of being a womaniser. She also battles male dominance in society by challenging the corrupt police officer who had accepted a bribe from Gode, the thief who stole her bag of beans. She confronts societal male chauvinism by challenging Gode to bring back her bag of beans which she intends to sell so as to get the money for her daughter’s school fees. She endures suffering like walking long distances,

sleeping at the terminus, hunger and even risking her life at an unsafe place so that she can proceed the next day to try and get money for her daughter's school fees. After all the resentment she got from the community, and after all the battles and suffering that she went through, she finally succeeds and gets the money for her daughter's school fees. With Nasula's narrative, the author is trying to reveal to society how powerful women can be as forces that can bring about socio-economic transformation in our communities. The author is advocating for the end of Othering of women and women's oppression as a result of some traditional cultural practices.

5.2.2 The oppression that people face as a result of Othering in selected texts

People living with albinism experience abuse in their communities in the form of name-calling. Part of this abuse is a result of a lack of knowledge about people living with albinism as a result people start assuming the wrong things about them. This was the case with Emmanuel who was regarded as a person who does not bathe, but rather his skin peels off like the one of a snake – all because he is living with albinism. Apart from that, his schoolmates call him “white monkey” which is a sign that he is abused to the extent that he is not regarded as a human being but rather an animal – a monkey. This abuse makes people living with albinism to lose their confidence and it shames them to the extent that they end up opting to confine themselves in a separate place away from people who will help them. It should be noted that once they separate themselves away from people it makes them lose opportunities which might improve their socioeconomic lives.

Blacks are oppressed by their white counterparts simply because since time immemorial, whites have always considered blacks a people of no value and of no use. This mentality has made blacks suffer racial segregation not only in African communities but globally. Racial segregation has made blacks to be only offered poor, if not substandard facilities to use for their livelihoods be it hospitals, schools, banks, residential areas, roads and other important facilities. Blacks face unending racial discrimination even in opportunities that can transform their lives thus, some jobs are only offered for whites only and not blacks. This has negatively affected many communities because blacks who are capable of doing such jobs are barred from doing so. This was the case in *A Beautiful Place to Die* (2008), even if Constable Shabalala was capable of doing the same job which was done by Detective Sergeant Cooper, he is never given that opportunity simply because he is a black South African. Blacks in the novel stay in

crowded areas which are prone to diseases, but their hospital has only one doctor who is always not at the hospital to attend to patients. It should be noted that racial segregation is a social evil that should be uprooted so that this world can be a better place for both blacks and whites.

Patriarchy is one of the tools which has cemented the prolonged oppression of women in most African communities. Patriarchy favours men and disadvantages women such that men are the ones given a chance to get educated and upgrade themselves so that they get better jobs. Unfortunately, patriarchy fosters women to be submissive and makes them docile such that they are only forced to stay home and focus on domestic chores and other household duties. Nasula is a victim of over-dependency on men and lack of education. If she had been self-sufficient, she could have not experienced all the challenges that she faced when she wanted to send her daughter to school. If she was employed, she was not going to need the inheritance that was forcefully taken away from her by her in-laws. The author twists the narrative of women's docility and submissiveness by portraying Nasula as rebellious to the African traditional norms and values. His resilient character is used to show that women are just as powerful as men - they only need to be given a chance or to be put in a situation that forces them to push the oppressive boundaries of patriarchy. Against all forces of patriarchy, through her resilience and determination, Nasula ends up with a smile on her face when she achieves her dream of sending her daughter to school.

5.2.3 Whether the selected works challenge or propagate inequalities caused by Othering in communities depicted in the selected texts

Very few studies have been made in the literature to investigate the Othering of people living with albinism. In the case of *Because Pula Means Rain* (2000), Jenny Robson appears to be first propagating the Othering of people living with albinism. However, as the text continues, she makes a U-turn and challenges the Othering of people living with albinism. She successfully does this by first showing how Botswana society treats people living with albinism. Emmanuel is an outcast, he is alienated and isolated. No one wants to associate with him because of the colour of his skin which is wildly believed is caused by the infidelity of his mother. He is abused and degraded by his schoolmates as they call him names such as “white monkey” to refer to the colour of his skin. Both religions, Christianity and the African traditional religion denounce him simply because of his unique skin colour. After all this evidence shows that the text was initially propagating the Othering of people living with

albinism, the text takes a turn and challenges the Othering of people living with albinism. This is vividly revealed in the text when Emmanuel is able to solve the curse of his community which unendingly caused accidents at the Kotsi Corner. After solving the curse, Emmanuel saves his community from accidents. People no longer lose their lives at the Kotsi Corner. This was an intelligent way of revealing to the readers that people living with albinism must not and they are not outcasts of society. They are equally important just like anyone else and they also equally save their purpose.

In the text *A Beautiful Place to Die* (2008), it is evident that even if there are instances in which the author shows some glimpse of propagating the inequalities caused by Othering, the author overall challenges the inequalities caused by Othering by solving the problem in the text – which is investigating the cause of death of the Captain. Blacks are of course undermined and degraded by their white counterparts in the text, however, even so, the whites on their own fail to get to the bottom of the story regarding the death of the Captain. Detective Sergeant Cooper fails to come to the bottom of the issue. It is only through the help of the intelligent black policeman, Constable Shabalala that the Detective Sergeant gets some important information which leads to what really happened to the Captain. Through the help of Constable Shabalala and the interaction with the black community Detective Sergeant is able to know what transpired that eventually led to the death of the Captain. Without the help of the blacks, the Detective Sergeant is unable to solve the problem. It is very important to note that the author is revealing to the readers that looking down upon and degrading black people is a societal evil that affects the progress of many communities. Through the text, is revealed that it is important to coexist with each other as there is no race which is more important than the other and coexisting can make the world a better place.

Most African writers whether male or female, have a tendency to write storylines that promote patriarchy, degrade women and promote male chauvinism. However, with the rise of feminism, of late some authors are now portraying women as masculine just like men and these authors' works reveal that women are equally the same as men such that whatever that men can do, a woman can also do it. From a postcolonial theory point of view, women were deprived of a lot of opportunities as a result they became over-dependent on men. It should be noted that *A Cowrie of Hope* (2000) by Binwell Sinyangwe shows that some authors' works propagate and at the same time challenge inequalities caused by Othering. This is validated by the fact that through Nasula's entire journey, the author reveals that Nasula is overdependent on her

husband and Nasula cannot achieve her dream of sending her child to school without the help of men. However, through her friendship with Nalukwi, the author reveals how powerful women can become when they team up. Nalukwi advises Nasula to go to Lusaka and sell her bag of beans and that is the only way she manages to get the money needed for Sula's school fees. The author successfully challenges the inequalities that are caused by Othering by depicting Nasula as a courageous, industrious and resilient woman. It is her courage, industriousness and resilience that enabled her to challenge all forces which eventually made her get the money she needed for her child's school fees. Further, the character makes her thrive in a male-dominated society where women are Othered as a result of patriarchy. Thus, one may presume that *A Cowrie of Hope* (2000), both challenges and propagates the inequalities caused by Othering in African communities.

5.3 Recommendations

The study revealed that in the three texts, *Because Pula Means Rain* (2000), *A Beautiful Place to Die* (2008) and *A Cowrie of Hope* (2000), it is evident that the Othering of people living with albinism, women and blacks is present in our present-day society. The Othering of people living with albinism, women and blacks, affects their socioeconomic lives and their general livelihoods. In line with this, the following recommendations were made:

- More research should be done on the treatment of people living with albinism.
- Communities should be educated about the negative impacts that come as a result of Othering of people living with albinism, blacks and women.
- Thorough investigations should be done on the ongoing change in the portrayal of women in literature.
- Emerging writers must not fuel gender impurities with their writing.
- Emerging writers must not fuel racism with their writing.
- Emerging writers must write about the beauty of coexisting between all races.
- Literature must be a unifying tool which shuns the Othering of other people.

5.4 Chapter Summary

This chapter presents conclusions and recommendations made after the completion on the study. The study concludes that Othering of people living with albinism, women and blacks is a social evil that that should be avoided at costs as it affects the socioeconomic lives of those who are othered. For this world to be a better place, all forms of Othering must be eradicated in our communities.

References

- Achebe, C. (1958). *Things Fall Apart*. William Heinemann.
- Aguessy, Y. C. (2014). A woman's combat for formal education in Binwell Sinyangwe's *A Cowrie of Hope*. *Revue du CAMES, Lettres, Langues et Linguistique, Numéro, 2*, 72-83.
- Alcoff, L. (1991). *The problem of speaking for others*. University of Minnesota Press.
- Ashcroft, B., Griffiths, G., & Tiffin, H. (2013). *Post-colonial studies: The key concepts*. Routledge Taylor and Francis Group.
- Attebery, B. (1992). *Strategies of fantasy*. Indiana University Press.
- Baker, C., Lund, P., Nyathi, R. & Taylor, J. (2010). The myths surrounding people with albinism in South Africa and Zimbabwe. *Journal of African Cultural Studies, 22* (2), 169–81. <https://doi.org/10.1080/13696815.2010.491412>.
- Bhabha, H. (1994). *The location of culture*. Routledge.
- Blay, A., R. (2014). *The image of African women in a patriarchal society: A study of Buchi Emecheta's The Joys of Motherhood and Amma Darko's Beyond the Horizon*. (Kumasi: University of Education Winneba - A thesis In Partial Fulfilment of the Requirements for Award of the Master of Philosophy of English Degree).
- Boehmer, E. (2005). *Colonial and postcolonial literature: Migrant metaphors*. (2nd ed.). Oxford University Press.
- Bradford, C. (2007). *Unsettling narratives: Postcolonial readings of children's literature*. Wilfrid Laurier University Press.
- Chinenye, P., & Odigie, D. (2010). Albino killings in Tanzania: Implications for security. *Peace Studies Journal, 3*(1), 69–75.

- Cimpric, A. (2010). *Children accused of witchcraft: An anthropological study of contemporary practices in Africa*. UNICEF. https://www.unicef.org/wcaro/wcaro_children-accused-of-witchcraft-in-Africa.pdf.
- Conrad, J. (1899). *Heart of Darkness*. Blackwood's Edinburgh Magazine.
- Cosmas, L., C. (2012). *Struggle and Survival in A Cowrie of Hope by Binwell Sinyangwe and The Cardinals by Bessie Head*. (A project work submitted in partial fulfilment for the award of Bachelor of Arts (B.A.) Hons in English Department of English Faculty of Management and Social Science Caritas University Amorji).
- Cruz-Inigo, A. E., Ladizinski, B., & Sethi, A. (2011). Albinism in Africa: Stigma, slaughter and awareness campaigns. *Dermatol Clin*, 29(1), 79-87.
- Crowder-Meyer, M., Shana, K., G., & Trounstone, J. (2015). *Electoral institutions, gender stereotypes, and women's local representation: Politics, groups, and identities*. <http://dx.doi.org/10.1080/21565503.2015.1031803>
- Culler, J. (1997). *Literary theory: A very short introduction*. Oxford University Press.
- Dangarembga, T. (1988). *Nervous Conditions*. Zimbabwe Publishing House.
- Dangarembga, T. (1987). *She No Longer Weeps*. College Press.
- Darko, A. (1995). *Beyond the Horizon*. Heinemann.
- Devlieger, P. (2010). At the interstices of classification: Notes on the category of disability in Sub-Saharan Africa. In S.N. Barnartt (Ed.). *Disability as a fluid state*. Emerald Group.
- De Vos. A. S., Strydom, H. Fouche, C., B. & Delport, C., S., L. (2009). *Research at Grassroots*. (3rd ed.). Van Schaik.
- Diop, C., A. (1989). *The cultural unity of black Africa: Domains of matriarchy and patriarchy in classical antiquity*. Karnak House.

- Egbeto, I., A. & Richmond, J. (2021). *What is Albinism?* Frontiers for Young Minds.
doi:10.3389/frym.2021.570230.
- Flick, U. (2011). *An introduction to qualitative research* (4th ed.). SAGE Publications Ltd.
- Fugard, A., Kani, J., & Ntshona, W. (1976) *Sizwe Bansi is Dead*. Viking Press.
- Gagiano, A. (2015). African authors and the postcolonial present. *Global Colloquies. An International Journal of World Literatures and Cultures*, 1(1), 81-99.
- Gagiano, A. (2018). Parallel novelistic tributes to maternal love as political force: Literature and/ as social recognition. *Global Colloquies. An International Journal of World Literatures and Cultures*, 4(1), 1-10.
- Galtung, J. (1999). *Peace by peaceful means: Peace and conflict, development and civilization*. Sage.
- Gappah, P. (2015). *The Book of Memory*. Faber and Faber.
- Hanson, B. J. (2000). *Takadini*. East African Educational Publishers.
- Human Rights Council. (2013). *Human rights situations that require the council's attention: Reports of the Independent International Commission on Albinism*. Human Rights Commission.
- Jenkins, J. (2012). *English as a Lingua Franca from the classroom to the classroom*.
<https://doi.org/10.1093/elt/ccs040>
- Jung, C. G. (1940). *The integration of personality*. Butler and Tanner.
- Kamangar, F. & Islami, F. (2013). Sampling size calculation for epidemiologic studies: principles and methods. *Archives of Iranian Medicine (AIM)*, 16(5).
- Karimi, F. (2016). *Malawi's albinos at risk of 'total extinction,' U.N. warns*.

CNN<http://edition.cnn.com/2016/04/30/africa/malawi-albinos-face-extinction/>

Kothari, C. (2004). *Research methodology: Methods and techniques*. New Age International (P) Limited Publishers.

Langa, M. (1987). *Tenderness of blood*. Harare. Zimbabwe Publishing.

Langa, M. (1989). *A rainbow on the paper sky*. Kliptown, South Africa. Klipton Books.

Loombo, A. (2005). *Colonialism/postcolonialism: The new critical idiom*. Routledge.

Lund, P. M. (2014). Distribution of oculocutaneous Albinism in Zimbabwe. *Journal of Medical Genetics*, 33(8), 641–44. <http://dx.doi.org/10.1136/jmg.33.8.641>

Macchoko, G. C. (2013). Albinism: A life of ambiguity: A Zimbabwean experience. *African Identities*, 11(3), 318–33. <https://doi.org/10.1080/14725843.2013.838896>

Malone, A. (2009). The Albino tribe butchered to feed a gruesome trade in ‘magical’ body parts. <http://www.dailymail.co.uk/article-12/5949>

Masson, J. (2002). *Qualitative researching* (2nd ed). SAGE Publication Ltd.

McIntosh, C. (2013). *Cambridge Advanced Learner’s Dictionary*. Cambridge University Press.

Mitchell, D. & Snyder, S. (2000). *Narrative prosthesis: Disability and the dependencies of discourse*. University of Michigan Press.

Moore-Gilbert, B. (1997). *Postcolonial theory: Contexts, practices, politics*. Verso.

Moser, T. C. (1957). Joseph Conrad: Achievement and decline. *Conradiana*, 19 (1), 10 – 13. <https://www.jstor.org/stable/24634557>

N'guessan, T. (2018). Aspects of female struggles in Binwell Sinyangwe's *A Cowrie of Hope*.
<https://revuebaobab.net/wp-content/uploads/2023/04/article-5-4.pdf>

National Organization for Albinism and Hypopigmentation (2021). *Statement to the Worldwide Albinism Community*. <https://www.albinism.org/international/>

Ndebele, N. (1991). *Redefining relevance*.
<https://www.njabulondebele.co.za/work/redefining-relevance/>

Nduru, M. (2006). *Albinos also victims of discrimination in Africa*.
<http://www.humanrights-geneva.info/spip.php?article496>

NHS (2020). *Albinism*. <https://www.nhs.uk/conditions/albinism/>

Nikolajeva, M. (1996). *Children's literature comes of Age. Towards a new aesthetic*.
Routledge.

Nkosi, L. (1983). *Home and exile and other selections*. Addison-Wesley Longman Ltd.

Ntinda, R., N. (2008). Customary practices and children with Albinism in Namibia: A Constitutional challenge? *Children's Rights in Namibia* 243–253.
http://www.kas.de/upload/auslandshomepages/namibia/Children_Rights/Children_n.pdf.

Ogude, J. (1999). *Ngugi's texts and African history: Narrating the nation*. Pluto Press.

Phatoli, R., Bila, N. & Ross, E. (2015). Being black in a white skin: Beliefs and stereotypes around Albinism at a South African University. *African Journal of Disability*, 4(1), 22–43. <http://dx.doi.org/10.4102/ajod.v4i1.106>

Pollock, R. (2010). *Tanzania: Albino killings related to ancient tribal beliefs*. Media Global.
<https://allafrica.com/stories/201002120897.html>

Public Health Project Africa. (2012). *Challenges Faced by People Living with Albinism in Africa*. Public Health Projects.

Sherry, M. (2004). Overlaps and contradictions between queer theory and disability studies. *Disability & Society*, 19(7), 769-783.

Soyinka, W. (1962). *The Lion and The Jewel*. Oxford University Press.

Soyinka, W. (1975). *Death and the King's Horseman*. Hill & Wang.

Spivak G. C. (2007). *Can the subaltern be heard?* Political Theory.
<https://journals.sagepub.com/doi/abs/10.1177/030437540703200403>

The Royal Academy of the Spanish Language Dictionary. Retrieved from: dle.rae.es

Tickner, J., A. (2001). *Gendering world politics: Issues and approaches in the post-cold war era*. Columbia University Press.

Tigere, A. (2016). *Weaving hope for our children: Home based care, an entry point for enhancing psychosocial support for children affected by HIV and AIDS*. Regional Psychosocial Support Initiative (REPSSI).

Tylor, S. (2006). *Culture and customs of Zambia*. Greenwood Press.

Tyson, L. (2006). *Critical theory today: A user-friendly guide*. Routledge Tylor & Francis Group.

United Nations (2021). *International Albinism Awareness Day 13 June 2022*.
<https://www.un.org/en/observances/albinism-day>

Vandermerwe, M. (2013). *Zebra Crossing*. Umuzi.

Vuuren, J. (2015). *Negotiating a new cultural space: Aspects of fantasy in contemporary South African youth literature*. <https://repository.up.ac.za/handle/2263/50628>

Wali, O. (1963). *The dead end of African Literature?*

<https://search.worldcat.org/title/The-dead-end-of-African-literature/oclc/870169722>

Winkler, J. J. (1993). *Rape and representation (gender and culture series)*. Columbia University Press.

World Health Organization. (2017). *Update report on the health sector response to HIV/AIDS in Southern Africa*. <https://www.who.int/hiv/pub/progressreports/en/>

Wright, T. (2002). Definitions and frameworks for environmental sustainability in higher education. *International Journal of Sustainability of Higher Education*, 3, 203-220.

Xie, S. (2000). *Rethinking the Identity of Cultural Otherness: the discourse of difference as an unfinished project*. In R. McGillis (Ed), *Voices of the other: Children's literature and the postcolonial context*. Garland.