

Using Afrocentrism to explore African Values in selected short stories prescribed for grade 10 English First Additional Language learners in South Africa.

BY:

Thuthukani Dlamini

212527964

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Supervisor: Mr Eugene Marais

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Declaration

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Abstract

Literature and culture have an interlinked relationship, and therefore literature texts have a fundamental role to play in ensuring that these work harmoniously. If we agree that culture is the social programming of the mind, then literature as an educational tool should accommodate the majority of African learners in South African classrooms. To achieve this nationally aspired decolonised approach to education, centralising African Values in prescribed literature should be prioritised in South African classrooms. Therefore, this study aimed to explore the presence and representation of these African Values in prescribed literature, particularly short stories. The Afrocentric paradigm was used in this study with a qualitative approach. Two short stories were purposively sampled and selected on the basis of their affiliation to an African context and the authors' Afrocentric background. The data from these short stories were generated using a Textual Analysis, with specific focus on the Short story's Characterization, setting, plot and theme. Afrocentrism was also used as a conceptual underpinning for the study and a method to analyse the data. The analysis was completed using Reviere's (2011) Afrocentric canons. The findings of the study revealed that African Values were consistently present in these Short stories and were represented in different components of the story. However, the study recommended that literature teachers and learners need to be actively conscious of the existence of these Afrocentric values and their purpose in literature analyse and the South African classroom.

Keywords

African Values, Decolonisation, Prescribed Literature, Afrocentrism, Short Stories

Acronyms

EFAL: English First Additional Language

FET: Further Education and Training

CAPS: Curriculum and Assessment Policy Statement

KZN: Kwa-Zulu Natal

DBE: Department of Basic Education

ANC: African National Congress

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Dedication

“It is clear that we must find an African solution to our problems, and that this can only be found in African unity. Divided we are weak: united, Africa is the greatest force for good in the world..” - Kwame Nkrumah

This study is dedicated to all of Africa and the scars she carries. May these efforts nourish the continued liberation of her people.

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Chapter 1:

Introduction to the study

1.1 Introduction

Literature in Africa, whether in the form of stories or folk tales, has been a fundamental educational tool for many centuries, making it a key concept in educating future African generations about African culture and societal systems. After colonization, Africa lost its narrative voice to tell its own histories and interpret its own literature. Formal education, including prescribed literature in high schools, therefore has a tendency of applying Eurocentric values and attitudes in teaching and analyzing literature. This creates a cultural misidentification in the majority of African learners who are enrolled in the formal schooling system and deprives them of a meaningful and culturally relevant educational experience. This dissertation aims to explore the presence and representation of African values in prescribed literature.

This chapter introduces the study and provides a brief rationale and purpose. It will also look at research objectives and the key questions involved. Finally, the chapter will provide an overview of the research process and an outline of the structure of the dissertation.

1.2 Motivation, Rationale and background to the study

The rationale for this study is based on both personal and professional motivation. As a middle class Black South African student in high school who did English as a First Additional Language, I found it hard to reclaim my cultural identity. It did not occur to me how prescribed literature channeled my misidentification. My educational experience, especially in literature, was seemingly absent of African scholarship and did not do enough to promote Authentic African Values.

As a trained English teacher in the Further Education and Training (FET) phase, the researcher has noticed that black African students find it hard to resonate with the literature that is taught. If Dei (2000) defines education as the “varied options, strategies, and ways through which people come to learn, know, and understand their world and act within it” (p.112), it becomes clear why colonial prescribed literature interpretations would have no cultural relevance to

African learners and their lived experiences. The actual text might have aspects they could relate to, but the way African learners are made to understand literature text is a frustrating meaningless process that they do not enjoy doing. The future of decolonized education lies in analyzing prescribed literature meaningfully to center the experience on the realities of African learners. Thus far, the policy statement (DBE, 2011) has not made clear its position on decolonized literature and its prescription policy. This has made it difficult for teachers and learners to understand, and be aware of, Afrocentric principles in the literature they use. It is my contention that the literature being taught in South African High Schools does contain elements of an Afrocentric nature but teachers have not been capacitated to facilitate literary interpretations from an Afrocentric perspective. For this reason, Dei (2004) warns that the threat of Western dominance over what constitutes valid knowledge in schools, in addition to marketing knowledge and culture, should call for greater concern among scholars and activists dedicated to the transformation of Indigenous Afrocentric education.

For this study I will look at the following text; *Sounding Wings* (Gray & Finn) and discuss the Afrocentric values found in select short stories from this anthology.

1.3 Purpose of the study

The South African national call for decolonization is greater now more than ever (Haile, 2012), and education, particularly language studies, should be the catalyst leading such a call. During the 2014/15 academic year, South African Higher educational institutions experienced political unrest due to issues of colonized education, amongst others. This event highlighted the poverty of Afrocentric approaches in Higher and basic Education. This is why English as a subject in the South African curriculum oftentimes surreptitiously perpetuates and favors Eurocentric cultural ideologies (Zulu, 2006) via prescribed text rather than authentic African Values that will serve the cultural enrichment of the African mind. The role of English Language studies and is to assess the Afrocentric principles in our literature praxis without taking away from the talents and geniuses of those who have written in, and for, English, French and Portuguese (Wa Thiong'o, 1994). Therefore, the purpose of this study was to explore the presence of African values in two prescribed short stories for grade 10 English First Additional Language learners.

1.4 Overview of Key studies related to Afrocentrism and Literature.

This study was informed by various research literatures, but the following research literatures elaborate the contextual base of this research study:

Asante (1991) and Mazama (2001) were critical studies that helped define Afrocentrism, a concept that underpinned the crux of this research. Asante (1991), who is commonly accredited as the father of Afrocentrism, defines it as a frame of reference wherein African phenomena are viewed in the perspective of African people (p.171). This means that African people analyze and interpret their own realities from African perspectives. As a research approach and paradigm, Mazama (2001) describes it as an establishment of a disciplinary matrix generated by a particular kind of metaphysical principles and characterized by a specific conceptual apparatus, methodology and set of principles that are inspired and denoted from the truths and perspectives of African people (p. 394). This understanding of Afrocentrism has been used in this research study to form its paradigm, methodology and a critical concept used to explore prescribed literature.

This understanding of Afrocentrism revealed the need to question prescribed literature on its compliance to Afrocentric principles and education. Giddings (2001) investigated the possibilities of infusing Afrocentric content in the American curriculum. This was done to curb socio-economic factors that faced African American learners in school. The study found that the missing Afrocentric approach in the American curriculum created a wealth of these problems for African American learners, who often felt educationally frustrated because the curriculum and its content made no effort to accommodate them. Amongst some of the goals for an infused Afrocentric curriculum, Giddings (2001) found that an Afrocentric curriculum provided students of African descent with educational instructions that uses techniques that are in accord with their learning styles and helps build a positive self-image. Amongst others, Asante (1990) found that in Afrocentric educational settings, teachers do not marginalize African students by making them question their own self-worth because their peoples' stories are seldom understood from their African perspectives. By seeing themselves as the subject rather than the object of education, especially in literature, African students come to see themselves as not merely foreigner seekers of knowledge, but integral participants of it.

Much of these studies, and others, are discussed in detail in the following literature review chapter.

1.5 Research Objectives and Questions.

The Objective in this research study is to:

- 1) Explore the presence of Afrocentric values in grade 10 English FAL selected short stories.
- 2) Understand how these Afrocentric values are represented in grade 10 English FAL selected short stories.

This dissertation seeks to address the following questions:

- 1) What African Values are represented in grade 10 English FAL selected short stories?
- 2) How are African Values represented in grade 10 English FAL selected short stories?

1.6 Overview of this study

This study sought to explore the existence of Afrocentric values in literature prescribed for English First Additional Language at the grade 10 level of schooling in South Africa. In order to answer the research questions indicated above, the study employed Reviere's (2011) Afrocentric canons and the study was guided by the Afrocentric paradigm. *Sounding Wings* (Gray & Finn), a short story anthology was selected as the prescribed text in the researcher's district. Convenience sampling was used to select two short stories, *Mamlambo* (Bheki Maseko) and *The Dube train* (Can Themba) because of the authors' affiliation to Afrocentric principles. To generate the data, the study used a universal approach to Textual Analysis to identify the characterization, setting, plot and themes of the short stories.

Key concepts underpinning this study are:

- UKweli
- Kujitoa
- Ujamaa
- uHaki
- Utulivu These concepts are fully elucidated in Chapter three where the methodology and the paradigm is discussed and the contexts and links to these important key words are given.

This research study did not require any gatekeeping approval as it did not generate data from human subjects.

1.7 Delimitations

The study has only used 2 out of 15 short stories from the mentioned anthology, and therefore does not consider African Values that could be found in other short stories. The study cannot therefore prove if African Values exist in authors who do not affiliate to Afrocentric principles.

Furthermore, the study does not consider the perceptions and attitudes of teachers and learners who are engaged with African Values in literature, and therefore cannot confirm their experiences with these texts.

1.8 Organization of the dissertation

This dissertation is organized in the following 5 chapters to explore the research questions and objective:

- Chapter 1 highlights the introduction of the research study. This includes the rationale and motivation for the study, its purpose and a restatement of the research questions and objectives.
- Chapter 2 offers a review of relevant academic literature pertaining to the research topic. This is organized to provide a historic background of literature and a logical argument for the importance of African Values.
- Chapter 3 focuses on the methodology that has been employed to conduct this study. It describes the conceptual framework for this study and includes the research approach. Much discussion is given for choice of sampling, data collection and analysis methods. Finally, the chapter tabulates the approach used to explore the research question.
- Chapter 4 presents an analysis of Data generated from the textual analysis that was conducted.
- Chapter 5 concludes the research study by discussing the main findings of the research. This is accompanied by methodological and professional implications for the research. The chapter concludes by discussing its limitations and providing ideas for future research.

1.9 Conclusion

This chapter has discussed the purpose and elements that motivated the study, and in doing so, shown why a study of this kind is important in the South African English curriculum sphere. This chapter has also shown key literature debates surrounding this topic, and from that created the research questions and objectives that are addressed in this study. This chapter has also given an overview of the research process and provided delimitations that were present in the research. Lastly, the chapter has discussed the navigation and organization of the research study.

Chapter 2:

Review of Literature

2.1 Introduction

To argue the role that literature plays in our educational lives is to argue the role of education in its nature (Short, 2012). This understanding comes from historic and modern teaching techniques where the learners consume the narrative of the teacher. The same is applicable in the case of studying literature, where the words of other people allow us to reflect on the consequences and possibilities of their experiences (Cairney, 2011). This is displayed in how we have the ability to feel tragedy in our own lives, and similarly feel tragedy for fictional characters in books. In so doing, books inform our reactions and the emotions we reciprocate to others and their situations. They become our first experience with hatred, death, disease, isolation, war, and divorce and so on (Cairney, 2011). As children, we cannot experience all of life's events, so literature gives us the opportunity to do so without experiencing it first-hand, and serves us with a better understanding of our world and ourselves. The above assessment shows the fundamental role that literature plays in informing learners, therefore creating a need to critically explore the method/theory in which this 'informing' is done.

2.2 The case for culture in Education

If, according to Hofstede (1991), culture is the collective programming of the mind, then the literature texts that are responsible for this programming should be called to question regarding their compliance to promoting a fully functional African Identity. Aziza's (2001) definition of culture refers to the totality of the pattern of behaviour of a particular group of people. "It includes everything that makes them distinct from any other group of people for instance, their greeting habits, dressing, social norms and taboos, food, songs and dance patterns, rites of passages from birth, through marriage to death, traditional occupations, religious as well as philosophical beliefs (Aziza, 2001. p31). This definition speaks to the extent at which culture is responsible for the informing of people, and therefore an Africanised education approach should be at the centre of African people. Knowledge of self, cultural acceptance and heritage play a fundamental role in self growth and therefore should align with educational needs and aims. From colonial times, Africa as a continent and as a people have been denied this privilege

and caused a stagnant growth in education, self-realization and acceptance. Given the nature of man as a cultural animal (Isiguzo, 2005), man is able to make representations of his cultural identity through symbols in the form of art, language and myth. It is through literature that many find the map to self-discovery. Nebbou (2013) stresses the vital importance of culture and literature to represent African histories as being central and necessary in nation building in the independent, post-colonial era. An honest journey into nation building should involve a negotiation about reclaiming and reviving useful values lost during colonial times. This is because the nation that is being rebuilt must, by all means, consider its majority stakeholders and their social requirements. The revision of this post-colonial era involves the reclamation of precolonial values, forms of histories, cultures, and the construction of new national identities that are based on specific local knowledge and values. Society will influence both the themes and subject matter of its representative literary types and also profoundly affect their formal development (Nzimiro, 1990), therefore making it the prime task of literature to serve the mandate of the people. Sivanandan (1990) claims that culturalism education, when performed right, renews a sense of pride in an individual's background giving them the confidence and power to opt out of the Eurocentric world (p.125). Msila (2016) concurs with this when stating that "African philosophy of education is a form of human activity which creates space for people to engage deliberately with one another about their traditions and practices and interrogate critically the African experience in the world" (p.57). Therefore, the task of prescribed literature remains clear, recollecting African Values so that contemporary African society can introspect their long lost identities and more especially their educational needs. Given the nature of misidentification present in young African people (Asante, M.2009), literature texts must rethink the way they 'program' the African child. Ngugi wa Thiongo (1986) argues that literature in culture is an image-forming agent in a child's mind, and therefore, the ability to confront the world creatively lies on how much this literature corresponds with our actual realities (pg. 159).

Current creative writing works show that African works have far been a reflective mirror image of the realities of the oppressor. Smith (1940) has described the uses of literature as an educative device in traditional African societies, which is not only used to amuse and express feelings, but also to teach ideal forms of behavior and morality. Olney extends this when saying that in a subsequent act, it exercises a necessary awareness of cultural assumptions in literature that set the tone for how we should act and conduct ourselves in an ever-changing world that continues to reject African behaviors (Olney, 2015). Modern prescribed literature has not done

enough to consider its correspondence with the realities of learners, therefore serving them limited cultural benefit while denying them the opportunity to confront the world creatively and with local relevance. Common argument on this matter justifies that this is done to expose and educate learners about foreign cultures and experiences (Jones, 2014). Nonetheless, more attention should be paid to its relevance on African realities. Some of the challenges in doing this have been the interference of globalization (Zack-Williams, A. 2002), so it is important that Government and media institutions assess their roles in this transformation. If we agree that culture is the complete capture and programming of the mind (Hofstede, 1991), then everything, including literature in education, should work around culture, making this the prime mandate of literature. Higgs's (2012) argument that "African identity, to all intents and purposes, became an inverted mirror of Western Eurocentric identity" (p.161) highlights the damage done by literature and its implication to the African child. Almost all knowledge has cultural relevance and must be examined for its particular focus (Owusu-Ansah, 2013). Learners assimilate to the values that are portrayed by themes and fictional characters present in the literature they are exposed to. Lemelle (1993) further adds that "there is no point in finding out who I am if I do not know what to do with that knowledge. For knowing who I am does not by itself confer on me the ability to do what is socially necessary. Furthermore, to seek one's identity in seclusion is to become inbreeding, self-righteous, and, to an extent, inhumane. It keeps one from finding the universality inherent in the human condition" (p.104). This is why Shiva (2018) links the creation of knowledge to the surrounding environment when stating that Indigenous people (the knowers) are creators of indigenous knowledge; they give it discourse and meaning based on, and relating to, their experiences in interactions with their environment (the known) over time" (p.36). Literature in Education cannot only tell us who we are, but in a sense, should show us who we are, and at the moment, Africa needs to rediscover itself.

2.3 The role and implications of African Cultural Values in literature

Literature and culture are seemingly dependent on each other (short, 2012), and therefore literature texts have a fundamental role to play in ensuring these work harmoniously. Culture tells us who we are, what we must do and how we ought to do it, and its values are a micro reflection of this. Therefore literature must create individuals in terms of their culture and reshape society in terms of that creation. Sivanandan (1990) states that becoming and doing

belong to the same continuum. Therefore, to abstract our culture from literature and its social milieu in order to give it coherence is to lose out on its vitality (p89). For the promotion of the call for decolonization (Haile, 2012), textbooks must reroute from the tendency of feeding the African mind with Eurocentric education that serves no purpose for his cultural reality and identity. One example of this is how Chivaura (2006) warns that “the difference between African and European world views is the relationship between the material and the spiritual, Africans see them as compatible while Europeans seem them as separate entities. Contributions made by Africa and her people to history and civilization are conspicuously missing from texts books for formal education and generally remain unknown to many (Ngara, 2007). The gap left in Africanized literature makes it challenging to tell the rest of the world about Africa’s contribution in an honest authentic African way. The problem with solving African issues, especially educational, is therefore obvious.” Upon pondering such a realization, it becomes clear that African issues such as education should be approached from an African viewpoint. According to Asante (1991), the hallowed concepts and methods within Western thought are inadequate to explain all of the ways of knowing because ‘universality can only be dreamed about when we have “slept” on the truth based on specific cultural experiences’ (p.168). The stagnant pace at which these Africa problems are approached through African viewpoints can be attributed to African scholars and government because it is not yet universally clear whether such a viewpoint concretely exists. If there is a consensus functional viewpoint of this nature, then not enough is being done to promote the agenda. Omolewa (2007) and Nikiema (2009) agree that a more Africanized functional viewpoint towards education would produce a complete individual, a lifelong learner who is cultured, respectful, integrated, sensitive and responsive to the needs of the family and neighbors, because, according to Fajana (1978), it inculcates attitudes and values capable of integrating the individual into the wider society. In the absence of Eurocentric educational conventions pre-15th century, traditional education has provided Africa’s tribal people with practical solutions to problems of economic systems, political theories and fluctuating climate. Omolewa (2007) notes how the Maasai pastoralists of Northern Tanzania traditionally know where to find water, and green shrubs that can be fed to young calves, even during long periods of droughts. This is because the major goal of African education is to solve the social and political problems facing the community.

Ngugi Wa Thiong’o (1986) argues that language has a dual character: it is both a means of communication and a carrier of culture. This means that literature will usually marry culture, with language being the driving force, and certain patterns, attitudes and knowledge will

emerge. There is a gradual accumulation of values that happen, and in time will start to inform future generations of what is right and wrong, beautiful and ugly etc. Hoggart (1974) also states that literature demands both from the writer and from the reader a gift of empathy, the ability to slip imaginatively into circumstances and conditions of life beyond their immediate milieu. Current prescribed high school literature continues to mislead the current generation with issues of culture and representation and it continues to make decolonization a stagnant unachievable idea (Haile, 2012). If this continues to be the case, learning for the colonized child becomes a cerebral activity and not an emotionally felt experience. Isiguzo (2005) shows us that in the process of discovering our story, we restore those parts of ourselves that have been scattered, hidden, suppressed, denied, distorted, forbidden, and we come to understand that stories heal. African novelist Ekwensi (2000) argues that literature should reveal and assert the psychology of the African. Ngugi Wa Thiong'o (1986) continues to argue that there is often no relationship between the worlds in European literature and that of the African child's immediate home and community life. Whereas African literature conventions continue to be a reservoir of inexhaustible wisdom where Africans learn about their origins, history, culture and religion, about the meaning and reality of life, about morals, norms and survival techniques of life. This divorce of sensibility is reinforced through the teaching of art, history, music, literature etc where bourgeoisie Eurocentrism is always the centre of the universe. This is seen in Riesman's (1999) observation that literacy and written literature are potent factors in the shift from tradition-direction to inner-direction in the education of the individual and in the shaping of individual attitudes and values. Sarpong (2002) recognizes that African culture values that human interaction occurs in the midst of others and seeks both individual and collective harmony as the primary task in the process of becoming a true person (p.112). African Values can essentially have a significant impact upon the way African people view their identity, specifically considering the African people as centred, located, oriented and grounded. Therefore this shows that in the African educational environment, acquisition of cultural knowledge and values is a group activity that is community orientated, making the survival of the group dependent on harmony through interdependence and interconnectedness (Mkhabela, 2005; Sarpong, 2002). A Shona proverb, *Mudzimu weshiri uri mudendere* (A bird's soul is in its nest) highlights the need for such African Values to be present in its people's education and literature.

2.4 The state of South African Literature

The earliest types of formal literature in South Africa were produced by colonial writers whose attitude towards indigenous South Africans was outright hostile and misinformed. This is evident in adventure type stories where the valiant European adventurer was romanticized while the native African was reduced to either the enemy or a mere slave. Rider Haggard, a typical example of such writers, wrote many mythical stories in which the colonial gentleman enslaves and tries to “correct” the lost African slave. In the early 1880, Olive Schreiner publishes *The story of an African farm* which is generally considered as the founding text of South African literature. Even though it depicts rural South African life with authenticity and impudence, it has been criticized for its silence with regards to the black African presence in South Africa, but is still nonetheless considered a key text in the formation of a truly South African voice.

At the end of the 1880's, Douglas Blackburn, a British journalist who came to South Africa during the Anglo Boer war starts writing stories that denounce British colonial attitudes as well as exposing Boer corruption. This becomes the first time that any South African text or writer challenges the oppressive Eurocentric system. Blackburn's work became an important contribution to South African literature and its style of ironic humor to question the system. After the formation of the union in 1910, black educated intellectuals united to form what was known as the African National Congress in which most writers of that time adhered to its ideals. One example of this is Sol Thekiso Plaatjie, who becomes the first African writer to publish a novel called *Mhudi* which followed the story of the Tswana peoples' war encounter with the Zulu king Shaka and their earliest encounters with white settlers moving into the interior. This historic moment become the first time where an African writer is able to tell the African story for the African people. This novel captured Africans as heroic and agents of their own proud heritage and history.

In the 1930's, Thomas Mofolo follows suite when he reinvents the legend of Shaka as a mythical king with mystical abilities and an all-powerful presence. This piece played an instrumental role in African historical literature and identity, as it reserved the image of King Shaka at the status of any other valiant powerful European monarchy that existed. Shortly after that, black writers started reverting to a Eurocentric style of writing including the like of Herbert Dhlomo who wrote plays that consisted of the hero-villain-romanticize structure. The 1940's saw an influx of a generation of mission-educated writers who formed the first black

literary newspaper, *The Bantu World*. Peter Abrahams, an important voice of mixed raced descendent also started writing in the 1940s. His work, *Mine boy*, told a story of rural people in a depressed urban environment, a theme that would be later referred to as the 'Jim comes to jo'burg' phenomenon. *Cry the beloved country*, which is possibly the most famous literature to come out of South Africa was published in 1948. It gave its author Alan Paton international recognition and spearheaded the campaign of racial inequality that was going on in South African to a larger British audience.

The 1950s saw the rise of the African National Congress and its alliance partners administer full blown defiance campaigns that would go on to inspire the literature of that time and future generations. Issues of racial segregation would go on to dominate literature themes because of the confidence that the ANC gave the people. This gave South African literature a new generation of black writers talking about the conditions of their lives in their own voices, one that had a distinctive style and stamp. Such examples of this is the popular Drum Magazine which acted as a forum and discussion haven for African people. It depicted a vibrant urban black culture for the first time, a world of jazz, shebeen living and resistance education. The 1960s declared a state of emergency in the country and forced many prolific black writers into exile, amongst those was Alex la Guma, a Marxist ANC leader whose work exposed the dreadful conditions of Apartheid South Africa. That century also saw the publication of Albert Luthuli's *Let my people go* which carried out autobiographical traditions evident in black writing till date.

In the 1970s, South Africa experienced a literary revival of black voices that had been silenced by repression. With the development of Black Consciousness and the student revolt of 1976, literature became the vehicle to promote anti-apartheid ideals of the popular movements through poems, plays and black publications. The freedom charter was created in the 1980s to unite the voices of Africans everywhere and to articulate their needs and desire for a free South Africa. This document would go on to impact the country through literature and its role in the constitution today. Freedom writers such as Lesego Rampolokeng came into prominence during this period to formulate the congress of South African writers. He used a vibrant mix of rap-styled poetry and township idioms and displayed no loyalty to any figure of authority. The collapse of Apartheid in the 1990s was predicted to be the fall of Black writers because many Eurocentric critics argued that the identity of South African writing rests on the shoulders of hardships in oppression. While there was no post-apartheid renaissance, there were many important writers who dealt with and who are dealing with South Africa in the 1990s, and

processing its past, which is still in many ways with us today. These early years of post-apartheid were characterized by a new form of writing which literary critic, Stephane Serge Ibinga, describes as 'honeymoon literature' or 'the literature of celebration'. This title is far from suiting because many writers were under the impression that issues of oppression and racism would soon come to an end with prominent politicians like Nelson Mandela coining terms like 'the Rainbow Nation' and 'a democratic South Africa'. Mark Behr was one prominent, compelling and controversial author who rose to fame during this era. His first novel, *the smell of apples*, tells of white South Africans who were brainwashed by the apartheid system. In a great misfortune, Behr admitted to being a spy for the Apartheid police whilst being a student activist, which further gave a graphic illustration of the divided loyalties felt by many people in that period.

This unfortunate eye-opener was the birth of Pan Africanism in South Africa and its literature, a school of thought that believed in the social and intellectual liberation of Africans by Africans, for Africans. Post liberation literature of the democratic 2000s has shifted from the representation of racial division to that of class differences, reflecting the new social fabric. In fact, writers have become interested in class relationships rather than race since the government's black empowerment policy began to help black people join the elite circle of the white bourgeoisie, while the poor comprise both races even though blacks still largely dominate this group. Also, a common feature in post-apartheid literature is a concern with nation building projects. Various authors have explored the possibilities of re-assessing past identities in order to construct a new national identity based on a transcultural perspective (sahistory).

A trip down South African Literature memory lane shows us that literature in the country has always reflected the atmosphere of the community and the fabric of society. Therefore current literature should support the call for decolonized and Afrocentric literature to answer the call of this generation. In a commentary essay on the state of Literature in South Africa, Ndebele (1994) notes that the state of literature mirrors in a very fundamental way the larger historical imbalances in the country, and that lasting answers to some of our literary problems are to be found in the manner in which the larger struggle for liberation is finally resolved. Afrocentrism provides such a resolution for the liberation of African people in South Africa. Its prime mandate is to reimage Africans as agents of their own destinies. Emerson (1965) once pitifully remarked that "the trouble with the most brilliant people is that things don't happen to them. They happen to other people, and then they discuss what has happened" (p.24). Ndebele (1994) continues to observe how this scenario plays itself out in the context of South Africa. World-

renowned writers tend to be white people who write about what has happened to “others”. The result has been a literature of what we have done to others, how it has affected them, and how it may have affected us. This precise observation exposes how, throughout time, South African literature has been missing an authentic voice to tell the story, any story, from an African perspective. This authentic voice that has been missing should take the form of Afrocentric literature, regardless of who tells the story. This kind of literature will emerge from a society that perceives itself as history’s primary agent in the South African context (Ndebele, 1994). He concludes that at a certain point in history, South African literature became a “white” South African writing expressing a limited range of concerns within a particular set of historical circumstances. He defines this as a literature that was concerned with what happened to “others”, produced by writers who were existentially unable to experience what “others” went through, citing the likes of J.M Coetzee, Nadine Gordimer, Andre Brink, Alan Paton, Charles Bosman, many who were celebrated as architects of ‘South African literature’ as we identify it today (Ndebele, 1994). This reality represents both the limitation of that literature and the absence of it to be heard in an authentic Afrocentric voice.

2.5 Understanding Afrocentrism and its place in literature

Curriculum planners must recognize that Afrocentrism is interdisciplinary and should be incorporated into all areas of learning (Oliver, 1998), including literature. Attempts at interpretive frameworks used to study African phenomena have focused on cultural notions derived from social science disciplines and have therefore concluded that Africana people are innately culturally, politically, and economically inadequate and deficient (Pellerin, 2012). She further argues that normative social science approaches lack a culturally appropriate and realistic interpretation of Africana realities and researchers who use them do not take into consideration the historical, social, or contemporary experiences of Africana people (Pellerin, 2012). Besides the fact that the curriculum has sidelined Afrocentric approaches to education, the few attempts have been instituted inaccurately. Asante’s (1987) concept of Afrocentrism gives an alternative theory for literature to culturally inform African minds. The concept originated from the works Asante (1990, 1991) and Kemet (1990) as a way to convey the profound need for African people to relocate themselves historically, socially, politically and philosophically (Mkhabela, 2005). The theory initially stems from the school of African world view, which includes wholeness, community and harmony which are deeply embedded in

cultural values, a catalyst of any African school of thought. Asante (1990) defines this perspective as the most complete philosophical totalization of the African being-at-the-center of his or her own experience (p.122). This concept has even gained large popularity in America, the Caribbean and Africa because it recognizes the gross histories of African people and acts as a remedy for the way African people ought to rethink about themselves. Afrocentrism cultivates a spirit of pride and victory as opposed to dwelling on oppression; hence, it gains relevance from people outside the continent. It contends that our main problem as African people is our usually unconscious adoption of the western worldview and how we have let it invade our lives as normal, natural and ideally infinite (Mazama, 2001).

Historically, Africa's mood in the face of Europe has indeed been passive, and, in so far as it is still prepared to learn from Europe, will continue to be so (Diop, 1971). Therefore, Afrocentric methodologies must operate as valid and reliable research aimed towards the freeing of African people's thoughts and realities. Critics of the movement including Lemelle (1993) have added that this is a valid argument, but not necessarily new concept. He goes on to cite the scholarship of African centeredness to the works of Pan – Africanism in the late 70s, and sees Asante (1990) revert to the most prevalent Eurocentric strain of philosophy: idealism (p.96). What remains evident is that Colonized countries, including South Africa, have paid little attention to the damage caused by western influence in Education. Particularly in English and literature, the world has come to accept a universal view of its structures and functions, making it increasingly hard to Africanize literature.

Notwithstanding the difficulties, one approach to achieving is Asante's (2007) characteristic of an Afrocentric project as a thorough commitment to a new African narrative. This entails creating a new corrected history of African people throughout the world. This is not to say that all who reject the need for an Afrocentric notion in literature are racists or naïve, but rather that their failure to appreciate its context and objectives suggests their seduction by the structural elements of a hierarchal society that fails to recognize African agency (Asante, 2011). As a literary inquiry, Reviere (2001) postulates that Afrocentricity not only generates new orientations towards interpreting data but ultimately employs an inquiry that is fruitful and liberating for African people. The key here is 'epistemological centredness', which involves placing Africans as self-willed agents instead of objects of investigation (Mazama, 2001). Such an inquiry procedure will provide an anchor for understanding social phenomena of African people. More so, Afrocentrism rests on the assertion of African experiences for African people and giving back the victorious consciousness of Africanism (Nantambu, 1996). Its thoughts

resonate with literature because it uses culture, shared perceptions, attitudes and pre-dispositions that allow Africans to organize experiences and knowledge in a certain way (Asante, 1990). Accordingly, Semmes (1981) contends that Afrocentricity within literature must steer clear of similar dogmatic distinctions, by dichotomizing and ranking reality, but should recognize the reciprocity or interaction of the material and spiritual, of actions and ideas, of observed reality and the interpretation of that reality. Adapting such a theory as a method of inquiring literature would make it a serious business that all literature truly is, reaching out to the people for whom it is meant to serve, and enhancing a true culture of the African people that would not rely on slogans and propaganda, nor on patronage of doubtful intentions. In effect, Afrocentricity emerges as a methodology of inquiring literature that consciously operates within African ways of knowing and existence and results in the implementation of principles, methods, concepts and ideas that are derived from our own African cultural experiences (Mazama, 2001).

For the purpose of the research, Afrocentrism is used interchangeable as both a paradigm that suites the nature of the study and a methodology for uncovering values and African scholarship present in high school literature. It is therefore important and pertinent to revisit such values to show how African knowledge not only preserves the past but can also be vital through its enduring processes to ensure a sustainable future for the African people (Omolewu, 2007).

2.6 A working model for African Values in literature

Unlike European literature conventions, which over time have become established and literary instituted, African values are more abstract and challenging to find in literature corpus. Notwithstanding, Kunene (1982) once advocated for a free flow convention for Africanized literature. He stated that the idea of integrating the writer's vision within a broad social experience becomes a normal and natural process that does not require rules for its application, both the philosophical and literary worlds fuse to produce a discipline that aims at affirming the social purpose of all expression of human life (p.16). Africanism in literature exists and has meaning primarily in the context of a recognizable corpus of texts and works by Africans, situated in relation to a global experience that embraces both a precolonial and modern frame of reference (Irele, 2001). It is a mechanism for an entire people, who have always placed literature at the center of their learning experiences, to regard their place in the world. It is an affirmation of faith in one's cultural ideals (Ojaide, 1992). African worldview in literature and

education includes wholeness, community participation and unity and harmony which are deeply embedded in cultural values (Sarpong, 2002). African knowledge, and its methods of acquisition in literature have a practical, collective and social or interpersonal slant. Mpofu (2002) and Nsamenang (2006) show us that African conceptions of intelligence, for example, emphasize the practical, interpersonal and social domains of functioning and are quite different from the cognitive 'academic' intelligence that dominates Western concepts of the construct. This is why Ottenberg (1996) observed how literature participated in the everyday lives of African communities which is how they came to know the rights and duties of the individual, the values, beliefs and norms of the community, the sanctions and etiquette of social behavior, and in the same way they acquired a knowledge of the material repertoire of the culture. He further argues that cultural content and cultural behavior were transmitted to the individual by deliberate induction into social literature (Ottenberg, 1996). This made literature the cornerstone of value transmission because foreign ideas were inaccessible to the individual, they could only inquire the world through their own circumscribed perspective, a perspective that worked for the community, its relevant people. Emeagwali (2003) notes that African literature conventions are looked down upon because it is mainly people-centered and not easily 'measurable' (p.133) which makes it easy for people to mistake it as simplistic when judged in accordance to systematic European literature conventions. Some western scholars have denoted African literature convention for not changing to suite economic, environmental, global and social forces and therefore feel its acceptance must be subject to critical observation and analysis. This critique does not consider the history of Africa and its people, who did not get a chance to evolve, change and develop their cultural values to suite education, politics or anything of 21st century worth. However, limitation notwithstanding, Tanyanyiwa & Chikwanha (2011) believe that before the advent of Western methods of literature inquiry African knowledge and literature methods have successfully guided its peoples in all spheres of functioning, including the spiritual, social, educational, agricultural, political and economic. This shows that the versatile ability of African literature conventions to cognitively and socially develop learners has not been insufficient, it has just been underutilized.

In an attempt to provide a workable literary structure for Africanism, one may employ the three-level scheme founded by Irele (1981). She notes that the first level is ordinary communication with a purely denotative use of language, used for simple command and statements in literature. Second to that is the forms of orality associated with rhetoric use of language. These are not necessarily reserved for special situations but are ever-present in

traditional African literature discourse through proverbs and aphorisms, which generally channel communication in African cultures and provide a formulaic framework speech acts, discourse modes and the structure of thought. She justifies this with a Yoruba metaphor that says Owe l'esin oro (proverbs are the horses of discourse), proving that if words get lost, the use of proverbs is a critical tool in searching them out. They can be prognostic and can challenge assumptions in order to inspire further reflection. They serve as a warning in all areas of human activities while they also praise, criticize, advice and teach (Fasokun, 2005). The last level is the strictly literary level, which is concerned with and is reserved for the purely imaginative use of language in literature. More so, specific literature values are recognizable in the school of Afrocentrism, namely; *Ukweli*, *utulivu*, *uhaki*, *ujamaa* and *kujitoa* (Asante, 1991; Reviere, 2001; Van Wyk, 2014), which will be used as a tool for inquiry in this research. All 5 terms have been derived from Swahili and they relate to an African method of enquiry and the tools used for it. These canons have been used in many African enquiry fields and disciplines such as science, education, agriculture, technology and indigenous knowledge education etc. These canons mandate that literature should consider the political, Ideological, social and cultural beliefs and motives of all stakeholders. It goes beyond the question of what is learnt, by whom, and how quickly it is learnt, but rather it focuses on questions of how knowledge being disseminated is structured and applied in particular to bring understanding to cultural relevance. Florian & Hawkins (2011) note that the canons search for layers of cultural subtext beyond what is actually revealed in the literature.

The first canon, *uKweli*, translate to “the truth or fact, that which is authentic to the people”. This refers to the ‘groundedness’ of literary processes and practices in the experiences of the community it serves (Van Wyk, 2014). She further argues that the experiences of community members, therefore should become the ultimate authority in determining what should be derived from the literature and how it should be taught (p.293). This means that the standards for establishing the literary needs of the community must be determined by the real life experiences of the community members, that which is real and true to them. *UKweli* raises the issue of the subjectivity of the truth (Van Wyk, 2014). In its universality, Afrocentrism does not believe that the ‘truth’, as experienced by other members, has more validity than that experienced by another so there is no monopoly on the truth but rather an inclusion of all relevant truths. *Utulivu*, the second canon, derives from the spirit of serenity, tranquility and harmony, values that have been treasured and are functional in African societies from times immemorial. In the context of this study, *Utulivu* requires that literature should actively avoid

creating, exaggerating or sustaining senseless divisions between or within communities, but should instead strive to create and promote harmony and peaceful relations amongst members of the community. A cardinal point for understanding the African view of humankind is the belief that “I am, because we are; and since we are, therefore I am” (Mbiti, 1979). Social cohesiveness is very important to Africans because they believe that “the earliest act of civilization was the establishment of a cooperative, interactive, human community (Kunene, 1982). This places a greater responsibility on literature to the broader society and especially to those who are intended as the victims of disharmony (Van Wyk, 2014). It investigates literature for its role in providing peaceful resolutions and teaching healthy problem solving skills. Historic and contemporary Eurocentric trends in literature have often opted to leave resolutions unattended with little consideration for communal methods citing literary creativity as the reason for this. *Uhaki* implies that literature be fair, mindful and empathetic to the community it serves. Its application deals with the process of literature justice, meaning that the literature cannot ignore the historical and social context in interpreting and reacting to the community it serves. It also mandates that the literature not cause any harm to any of its stakeholders (Van Wyk, 2014). *Ujamaa*, the fourth cannon, translate to the spirit of brotherhood and collective advancement. It also gained large popularity in Tanzania as a socio-economic policy after its independence from Britain. In the context of literature, it deals with the rejection of separating knowledge accumulation from its community owners and literature creators. It presumes that literature is the well from which knowledge springs (Van Wyk, 2014). The final cannon of *Kujitoa*, the harnessing of devotion and commitment, requires that literature emphasize careful consideration of how knowledge is structured and generated over the need for dispassion (Van Wyk, 2014). She further states that this will reveal the hidden assumption that is embedded in literature (p.293) and address how knowledge is being structured and used. It should devote itself to making communities aware that knowledge is inextricably bound into its social and political context. These educational values are collected and interpreted from Swahili and they capture the nature of learning in an African setting. The contributors making a distinction between education, the process of imparting valuable lessons to children to impact the community, and schooling, a dislocated training process (Shockley & Frederick, 2012). As per definition, African knowledge systems are advocates of education. Marrying the above mentioned literacy process and these literature values creates a complete view of analyzing literature with an Afrocentric Approach.

2.7 Conclusion

This chapter has highlighted the crucial role played by culture in African education, and therefore demonstrated the need for an Africanized method of understanding literature. After reviewing the state of South African literature, this chapter explored the role of African Values in literature and education, and how Afrocentrism can be a viable tool to integrate culture and literature.

Chapter 3:

Research design and Methodology

3.1 Introduction

This chapter will explain the methodology and design used to conduct this study. It will display the strategies, instruments, data collection, as well as the analysis methods while discussing the stages of the research process and validity of the study. Afrocentrism will be utilised interchangeably as a paradigm, concept, methodology and a focal reference point for the study. As a methodological frame, Afrocentricity serves as a foundation for exploratory, explanatory and descriptive research. These research approaches are basic modes of inquiry that function within the realms of Afrocentricity when used to investigate African phenomena.

3.2 Research Problem

As an English teacher teaching FAL literature, it has come to my attention that the literature we prescribe and teach to the majority of African learners in the education system bares no cultural relevance to their lives, experiences and realities. It becomes increasingly difficult to relate the events in the literature with the realities of the community because the learners do not share the same cultural experiences with those of the prescribed literature. As a past learner of High School literature, I have found that the literature I studied has played a large role in my cultural misidentification and the way I understand the world. Emanating from this, this study aims to explore the presence of Afrocentric values in prescribed Literature.

3.3 Research Questions

From the above mentioned research problem, the following questions were formulated:

- 1) What African Values are represented in grade 10 English FAL selected short stories?
- 2) How are African Values represented in grade 10 English FAL selected short stories?

3.4 Research Paradigm and conceptual framework

Thomas Kuhn (1962), a scientist who first used the term paradigm described it as a research culture with a set of beliefs, values, and assumptions that a community of researchers have in

common regarding the nature and conduct of research. Therefore, a paradigm implies a pattern, structure, framework and systems of scientific and academic ideas, values and assumptions (Lodwick & Dunlop, 1992). Aside from this universally accepted idea of a paradigm, Bangura (2012) makes a critical evaluation by noting that calling a thing by its precise name is the beginning of understanding, because it is key to the procedures that allows the mind to grasp reality and its many relationships. He exemplifies this by noting that, for instance, it could make a great difference if an illness was caused by an evil spirit or by bacteria (Bangura, 2012. P.104). The concept of both *bacteria* and *evil spirits* are part and parcel of a system of concepts in which there is a connection to a world of different understandings. This highlights that as opposed to being agents of meaning, concepts can also be bearers of meaning. Consequently, concepts are arbitrary. This makes “naming” a process that gives the “namer” great power (Bangura, 2012). Therefore, the process of naming and defining paradigms has given much power to those who have, for many years, participated in constructing them. In the creation of such concepts and paradigms, there has been a deliberate absence of placing African ideals at the centre of any analysis that involves African culture and behaviour (Diop, 1974). The above definitions of the paradigm show a need for social and intellectual unity amongst people who share a certain space and time. From this understanding, this study infers that universally accepted paradigms in academia are conceptualised to subconsciously suite a Eurocentric agenda to understanding the universe. It also contends that the application and imposition of Eurocentric theories of social science and human behaviour, especially to explain the behaviour and ethos of African people, are implicitly oppressive (Schiele, 1996).

In an effort to best explore the phenomenon presented in this study, I will use Afrocentrism as both a workable concept and an independent paradigm. Inspired by the many works of pan-Africanist authors before him, Asante (1990) constructed the Afrocentric paradigm. In its totality, and employment in this study, the Afrocentric paradigm seeks 3 main objectives; (1) to promote an alternative social science paradigm more reflective of the cultural and political reality of African people, (2) it seeks to dispel the negative distortions about people of African ancestry and their body of knowledge, and (3) seek to promote a worldview that will facilitate human and societal transformation toward spiritual, moral, and humanistic ends (Schiele, 1996). A much broader conception of this paradigm can be deduced from African scholars who built on and created definitive variations of the paradigm. One such example is Keto (1989) who defined the African-centred perspective as an approach that rests on the premise that it is valid to position Africa as a geographical, cultural and intellectual starting base in the

study of people of African descent. Nobles (1985) attempted to capture the definition of this concept to best suit the universal understanding of a paradigm. He notes that Afrocentrism is an interchangeable term representing the concept which categorizes quality of thought and practice which is rooted in the cultural image and interest of African people and which represents and reflects the life experiences, histories and traditions of African people as the centre of analysis (p. 112). Proving so, German immigrant Franz Boas, after an expedition to Africa in 1904, argued that the situation in which Africans found themselves in ought not to be used as a basis for making universal judgements about blacks. This was after he noted the inaccuracies of the approaches many of the Eurocentric scholars had been using to understand African situations. Instead, he believed studying African civilisations in their own right would provide accurate information, and possibly strengthen the morale and self-realisation of African people (Heskovitz, 1990). Observations of this kind show the longstanding and ongoing scarcity of African participation in conceptualising the study and creation of their body of knowledge and the world around them. To redress this and create a purpose-driven foundation for Afrocentric scholarship and enquiry, Reviere (2011) has advanced two fundamental principles to Asante's (1987) Afrocentric concept, *Ma'at* and *Nommo*. The quest for justice, truth, and harmony (*Ma'at*) is one of the main purposes for the Afrocentric paradigm. This refers to the research exercise itself, in harmony with the researcher, being used as a tool in the pursuit for truth and justice (Reviere, 2011).

This study has validated this with the amount of advocacy present in the research and the writing up of this study. The researcher, in fulfilling the mandate of the paradigm, has continuously acted as an agent for researchable truth and justice. It must be noted that this should not be mistaken for a politically radical approach. Unlike the predominant Eurocentric ideal, the researcher, from an Afrocentric standpoint, is not viewed as an objective, detached observer but as an observer shaped by a particular cultural, autobiographical and political standpoint (Schiele, 1996). Asante (1990) noted the following three characteristics of an Afrocentric researcher: (1) hold themselves responsible for uncovering hidden, subtle bigoted theories that may be embedded in current methodologies, (2) work to legitimize the centrality of African ideals and values as a valid frame of reference for enquires and examining data, and (3) maintain inquiry rooted in a strict interpretation of place. Therefore, the ultimate goal of *Ma'at* is that of helping to create a fairer and just society through African truth (Reviere, 2011). *Nommo*, which translates to "the productive word", describes the creation and analysis of knowledge as a vehicle for improvement in human relations (Reveire, 2011). The following

five critical conceptual framework that will be used to embody this study, emanating from the Afrocentric paradigm, have been chosen to encompass the idea of *Nommo*.

A number of assertions have been used to link the phenomenon researched with the paradigm mentioned above. The researcher believes that a majority of learners in South Africa, to whom the researched text is prescribed, identify as African. A study conducted by Gustafsson (2016) found that of the children aged 7-18 enrolled in South African schools, 83% of them are Africans. Given that majority of Africans enrol in the South African schooling system, little effort has been made to gear the curriculum to an Afro-friendly state. Justification of this is that learners are expected to compete at an international level in these globalised times. This is why many of our curriculum models have been imported from abroad. Of the 83% African enrolment, only 42% will complete schooling (Gustafsson, 2016). Many factors contribute to this alarming rate, but this study believes that the Eurocentric state of the South African curriculum plays a major role in this. This is highlighted in the low dropout rate of their European counterparts. The curriculum has further gone on to divide English as a subject to 'home language' and 'first additional language'. Common justification of this lies in a strategy to "ease" the load for second language speakers. In a seminar presented by Prinsloo (2011), he noted that "the country has to work out a better dispensation for its many learners with an African language as the language they know best on entering school, in which they achieve basic literacy, but who are forced by a range of curriculum circumstance to make an early switch to a different teaching language". To minimise the scope of focus, this study has not indulged on the debate of language and teaching medium of instruction, but finds the segregation of the English curriculum an important area of study. The researched text is prescribed for English First Additional language, which a majority of African learners are doing, and therefore the concepts used to research the phenomenon has focused on this. The prioritization of African people's customs, histories, injustices, motifs, culture, values and conceptualization is the rubric by which the application of an Afrocentric methodology operates (Modupe, 2003). It serves as an empirical method rooted in the active agency of the African people (Pellerin, 2012).

Upon the following premise, the five Afrocentric conceptual cannons have been used to suite the paradigm prerequisites, the nature of the research and its questions and the demographics displayed above.

Afrocentric methodologies constitute a development of research whereby African scholarship is culturally asserted (Asante, 1998). Upon this basis, the study has found a direct coloration to African Values and the five Afrocentric conceptual cannons it will use to research the text. In effect, these cannons emerge as a methodology that consciously operates within African ways of knowing and existence and results in the implementation of principles, methods, concepts, and ideas that are derived from African cultural experiences (Mazama, 2001). These cannons have been widely used in studying data relating to Afrocentrism in areas of policy, art, law, leadership, psychology, agriculture etc, but given the gap identified, this study has employed them in analysing prescribed school literature. Reviere (1996) who first theorised these cannons, noted them from Asante's (1990) basic principles of Afrocentric research. She proposed that in Afrocentric inquiry and knowledge claims be evaluated and generated in terms of these values which have been identified as valid representation of all African communities (Reviere, 1996). She decided to name these five canons with Swahili translations to avoid confusion between the precise definitions employed in the study and the general meanings of these terms, and to a lesser extent because Swahili comes closest to being a universal African language (Reviere, 1996). These have been validated by Afrocentric writers such as van Wyk (2014) to research inclusive classrooms, Tillman (2006) in researching African-American teaching perspectives, Mitchell's (2012) Alternative Africology and Akua (2017) in researching policy life in Florida, just to name a few. Any inquiry must satisfy these canons to be legitimate. These canons necessitate a more comprehensive approach that goes beyond questions of what is learnt and how quickly it is learnt to consider questions of how the knowledge being disseminated is structured and applied (Van Wyk, 2014). In their application to literature, Afrocentric canons investigate the cultural fairness of the learning process for African learners. As postulated by Reviere (1996) and other scholars, the five Afrocentric canons are conceptually defined as follow:

Ukweli

Ukweli, the first Afrocentric canon which translates to truth, is defined as the groundedness of research in the experiences of the community being researched (Reviere, 1996. 2011). The lived experiences of the community members become the ultimate authority in determining what is true and therefore is the final arbiter of the validity of knowledge about their lives. This canon rests on the assertion that African communities have long been sacred keepers, developers and givers of their own communal knowledge. Banks (1992) further confirms that the mind of the intelligent scientist is not a well from which springs theory and method, whole

and well formed, rather it is from the actual and aspired interests of a community of people that a program of action emerges to serve and sustain their survival and welfare (p.270). African knowledge is created solely for the basis of progressing the society. Therefore, the search for truth is not lost or misinterpreted because it is always for the good of the society. *Ukweli* is important in any enquiry because it provides a context in which to present the experiences and wisdom of the community (Collins, 1990). Van Wyk (2014) in his application of the canons through inclusive classrooms defined *ukweli* as the “advancement of the truth in our praxis” (pg. 100). This requires the researcher to establish whether the conclusions that they reach are representative of only their position or whether they represent a consensus of the researched and other opinions (Mitchell, 2012). *Ukweli* ensures that the African community remain the rightful owners of knowledge pertaining to them. In the search for truth, the researchers’ objectivity cannot be guaranteed as he/she becomes part of or identifies with the researched community. The outcomes of the research will not be biased in any sense because the researcher is working with borrowed knowledge owned in particular by the community under investigation.

Kujitoa

The second canon, which translates to ‘creating harmony for the sake of peace and respect’, requires that the researcher emphasize consideration of how knowledge is structured and used over the need for dispassion and objectivity (Reviere, 1996. 2011). Van Wyk (2014) notes how this canon empowers the participant to analyse and interpret the structure and use of text and other discourses, and to reveal the hidden assumptions embedded in such. This means the literature process requires a sufficiently comprehensive approach that addresses questions of how knowledge is being structured and used. All knowledge is inextricably bound to social and political context, and therefore making the participant of the knowledge process explicitly aware of this creates harmony and respect for the process. The Afrocentric position is that an emphasis on objectivity and dispassion results in methodological considerations taking precedence over those of how knowledge is constructed. Researchers who claim to be objective describe an approach that is elitist and control-centralized, with criticism limited to experts rather than those whose experiences are being described (Cherryholmes, 1988). *Kujitoa* sees the subjectivity of the community being valid and important to the knowledge that is being produced, which can only improve the intellectual output.

Ujamaa

The third canon, which translates to community, requires the researcher to reject the researcher/subject separation to foster the recognition, participation and maintenance of the community (Reviere, 1996) and not presume to be, as Banks (1990) describes it, ‘the well from which knowledge springs, whole and well-formed’. This requires that knowledge and its dissemination be informed by the actual and aspired interests of the community it serves. Van Wyk (2014) believes that such knowledge should reveal the members’ affiliation to the community and the assumptions they hold to such knowledge. The ultimate authority, as defined by Afrocentrism, must be the experiences of the community members.

Uhaki

Uhaki, the search for justice, requires the knowledge process that is fair and just to all participants, especially to the community in which the knowledge is in relation to. It mandates that all aspects of the knowledge production process fit with, and contribute to, the community’s search for social justice and that its applications be mindful of the welfare of all its members (Reviere, 1996). The application of Uhaki mandates that one cannot ignore the historical and social context when interpreting knowledge because including such fast-tracks the search for social justice. A people who know who they are and where they come from can make better informed decisions on where they are going.

Utulivu

According to Reveire (1996), this canon requires that knowledge actively avoid creating exaggerating, or sustaining divisions between or within communities, but strive for harmony between and within groups. The application of Afrocentrism allows for there to be *Utulivu*. This is because scrutiny of common Eurocentric ways of researching reveal how theories have often served the interest of the ruling party, leaving the lower classes, often Africans, in dismay and disharmony. Asante (1990) argues that “old guards gate-keep their territory” (p.25) through maintaining control of definitions of what constitutes good research and who has the right to conduct research. Therefore, this canon is a measure of nation-building through creating a sense of unity in knowledge building instead of creating barriers.

The purpose of these canons is to help the study develop a psychological location for African people through the prescribed text. To do this, these canons will explore the motifs, rituals, signs and symbols that capacitate African people in literature. Its second purpose is to identify

the subject place of African ideas and beliefs in prescribed literature, which will establish a defence of African cultural elements in literature analysis and prescription and safeguard an un-African interpretation of African values. These canons will help the study to contextualize African realities in literature from African social-historical experiences and characterise a commitment to building a new African narrative of literature analysis- one that will promote culturally centred African historiographies, literatures, educational development and nation-building orientations (cited from Asante, 2007). Therefore, these canons will provide a scientific anchor to understanding the social phenomena for African people.

3.5 Research Approach and style

The decision to choose a specific methodological approach and style should be based on its suitability to answer the research questions (Bryman, 1988). In this case, I have chosen to use a qualitative approach because it lends itself to exploring a phenomenon of this nature. Denzin & Lincoln (1998) assert that qualitative research emphasizes the process of discovering how social meaning is constructed, and this is applicable because the study aims to explore African Values in prescribed literature and how this is socially constructed. Most of the meaning in the study will be conceptually attained, and this is why Berg (2001) believes that qualitative research refers to the meanings, concepts, definitions, characteristics, metaphors, symbols, and descriptions of things. Qualitative research focuses on capturing, through word descriptions instead of numbers, the meanings people assign to their experiences and realities, instead of merely categorising data that the researcher predetermines (Creswell, 2009; Check & Schutt, 2012). This kind of approach, therefore, encourages subjectivity and is in line with the Afrocentric paradigm as it focuses on valuing the knowledge of the African people in African spaces with African concerns.

In retrospect, the Afrocentric research approach and style is also employed in this methodology. In effect, Afrocentricity emerges as a methodology that consciously operates with African ways of knowing and existence, and results in the implementation of principles, methods, concepts, and ideas that are derived from African cultural experiences (Mazama, 2001). Asante (1991) contends that the utilization of Afrocentric approaches must involve the placement of African cultures, histories, experiences, and perceptions as the central axis that reorganizes our frame of reference so that African people become the centre of analysis and synthesis (p.39). He further identifies five basic characteristics of an Afrocentric project which this study has attempted to amplify: 1) interest in psychological location, 2) commitment to

finding the African subject place, 3) defence of African cultural elements, 4) commitment to lexical refinement and 5) commitment to a new African narrative (Asante, 2007. p.44). As a methodological approach, Afrocentricity serves as a foundation for exploratory, explanatory and descriptive research. Pellerin (2011) & Babbie (2010) note that these research approaches are basic modes of inquiry that function within the realm of Afrocentricity when used to investigate African phenomenon. This study has used an exploratory approach because it is seeking to understand and explore African values in prescribed high school literature. Employing an Afrocentric methodology in exploratory research involves investigating African phenomenon for the purpose of developing a culturally accurate understanding of African realities (Babbie, 2010). This study has tried to use accurate African Values to explore whether they are present in African people's educational realities and contexts. Babbie (2010) also notes that this type of research is initially conducted to examine a specific aspect of the African community and serve as preliminary data collection (p.153). In supposition, the study has used a qualitative Afrocentric approach to the study.

On the basis that the nature of the study is an exploration of literature, the selected research style for this study is a Textual analysis. According to McKee (2001), when we perform textual analysis on a text, we make an educated guess at some of the most likely interpretations that might be made of that text (p.1). For a working definition of text, McKee (2001) notes that whenever we produce an interpretation of something's meaning, we treat it as a text. A text is something that we make meaning from. As a research style, textual analysis, also referred to as content analysis, is a way for researchers to gather information about how other human beings make sense of the world (McKee, 2001). It is for those researchers who want to use text and content to understand the ways in which members of various cultures and subcultures make sense of who they are, and of how they fit into the world in which they live. By understanding the variety of ways in which it is possible to interpret reality, we also understand our own cultures better because we can start to see the limitations and advantages of our own sense-making practices (Fairclough, 2003). In this case, textual analysis was employed to understand the reality of the amount of African Values present in prescribed literature and how it is represented. For this purpose, textual analysis in this study has attempted to understand the likely interpretation that should culturally apply to those who consume them, in this case the majority of African learners in the English FAL sector studying prescribed literature. Notably so, different cultures make sense of the world in very different ways and textual analysis helps us establish and judge those different ways of making sense of the world. This study has used

the post-structural approach to understanding sense making in textual analysis. According to Fairclough (2003), this approach believes that all cultures do indeed make sense of the world differently; and it is impossible to say that one is right and one is wrong, therefore people from different cultures experience reality differently (p121). Upon the above premise, this study has used a textual analysis that will expropriate data suitable for African scholarship. Also on the same note it must be understood that certain literary tools of analysis are common for all cultures and a literature textual analysis is a universal educational experience. Therefore, in an effort to shy away from betraying the agenda of the Afrocentric paradigm, the textual analysis method is understood as a culturally universal device of analysing literature and will be used in the study with an Afrocentric qualification.

3.6 Sampling

The quality of a piece of research stands and falls not only on the appropriateness of the methodology and instrumentation but also on the suitability of the sampling strategy that has been used (Morrison, Manion & Cohen 1993). Questions of sampling arise directly out of the issue of defining the population on which the research will focus. In the Afrocentric paradigm, the researcher must determine a population and sample size that represents the African phenomenon being explored, and does not reduce the agency of those participating in the study (Pellerin, 2012). According to Asante (2007) the Afrocentric objective has always been to create space for conscious human beings who are, by virtue of their centeredness, committed to sanity (p.34). This is the key to re-orientating and re-centering Africans so that the person acts as an agent rather than as a victim. This means that Afrocentric sampling is not only sensitive to the psychological will of the sample, but also views the sample as a deliberately chosen centred group with a valid role to play in their enquiry. Afrocentric sampling is not only done to a sample, but by a member of the sample, for the good of the sample. It is equally as important that the sample size must be inclusive of all parties involved and cannot neglect any portion of the population.

Sample strategy

Purposive sampling has been used to conduct this study. Teddlie & Yu (2007) noted that purposive sampling is used mainly to represent a broader spectrum of a population as closely as possible. The idea behind the Afrocentric paradigm is to purposefully select a marginalised sample that will best help the researcher explore the phenomenon. This is why in purposive

sampling the researcher picks out a sample that has the particular characteristics to explore the research problem (Cohen et al., 2011).

Although generally associated with qualitative research, purposive sampling was adopted in this case to explore African Values found in English FAL prescribed short stories. English FAL was purposively chosen because it is the division of English that is offered in most predominantly African schools and would therefore be able to represent a majority of the African population being explored. The researcher, who according to Afrocentric principles is an active part and parcel of the research process, is an English FAL teacher and therefore can act as a viable resource pack regarding the historical, demographical, social and political context of the sample. The short story anthology selected, *Sounding Wings* (Gray & Finn), was purposefully chosen because of its availability to the researcher, it has most of the short stories that are prescribed in the specified grade and is the most commonly used anthology in the district. The selected anthology is prescribed to Grade 10 FAL learners, specifically because this is the tunnel grade in Secondary schooling where learners are introduced to the FET phase and they start to explore complex themes in literature.

Sampling size

Sounding Wings (Gray & Finn, 2007) was the only anthology used in the study. It was used because the anthology is compiled from South African writers writing South African stories, and therefore was viable to centrally locate the theme of the study. This anthology is the most commonly prescribed for grade 10 FAL learners and was able to represent a majority of the population being explored. Citing from its summary and descriptions, the compilations has centralised an African theme that can illuminate the phenomenon being explored:

Sounding wings shows a South Africa of hope and resistance without being obviously political or moralistic. The characters in the stories 'sound their wings' and prove that the human spirit can rise above bigotry and injustice. All of the stories interrogate South Africa- it's past, present and future and reveal a cri de Coeur in adversity. Some of the stories have an abundance of humour, some are straight-forward, others convoluted; some are dismal, others mordant; some attempt to portray things as they are, others try to show what things could be. Throughout this anthology, the leading players are all hunters; all seekers of the truth. All suffer, but all endeavour to transcend, to sound their wings in their search for themselves in Africa.." (Gray & Finn, 2007. P1).

Based on this description by the compilers, the stories in the anthology have a rich South African context and have assisted the exploration of African values in them.

From the available 23 short stories in the anthology, only 2 short stories were selected for exploration in the study, namely; *Mamlambo* (Bheki Maseko, 1992) and *The Dube train* (Can Themba). As mentioned above, all the short stories in the anthology were written by South African writers, but only 6 were written by black South African writers. Black South African writers were chosen because of their heritage and cultural contexts, which was anticipated to resonate with the theme of the study and the Afrocentric paradigm. From the 6 black South African writers, only 2 were selected because of the African themes present in the stories and to contain the scope of the study. The compilers also mention the following:

“South African literature in English can boast an abundance of good short stories, as this collection amply testifies. With over twenty stories, the collection gives voice to some previously ‘unsung’ writers while at the same time presenting a core of stories from established writers..” (Gray & Finn, 2007. P1).

Notably so, in accordance with Afrocentric principles, black South African writers and stories were selected so African phenomena would be explored by Africans, through Africans, for Africans, constantly placing the ideals of African people as a valid central totality point of research and enquiry.

3.7 Data Collection and analysis strategy

Data Collection

To collect data, a universally understood literature textual analysis (see Fennings, 1980) was used in the study. The 2 sampled short stories were read and reread to identify the following elements of the short stories:

- Plot

The plot is the planned, logical series of events having a beginning, middle and end. Usually, a short story will have one plot so it can be read in one sitting. For this study, the plot was studied to understand how the author arranges events to develop the basic idea.

- Setting

The setting was understood as the Time and Location where each of the short stories took place. For some short stories, the setting is very important, while for others, it is not. When the study examined how the setting contributed to the short stories it considered the geographical location, historical period, weather conditions, social conditions and the author's attempt at accurately recording the emotive atmosphere of the time.

- Characterisation

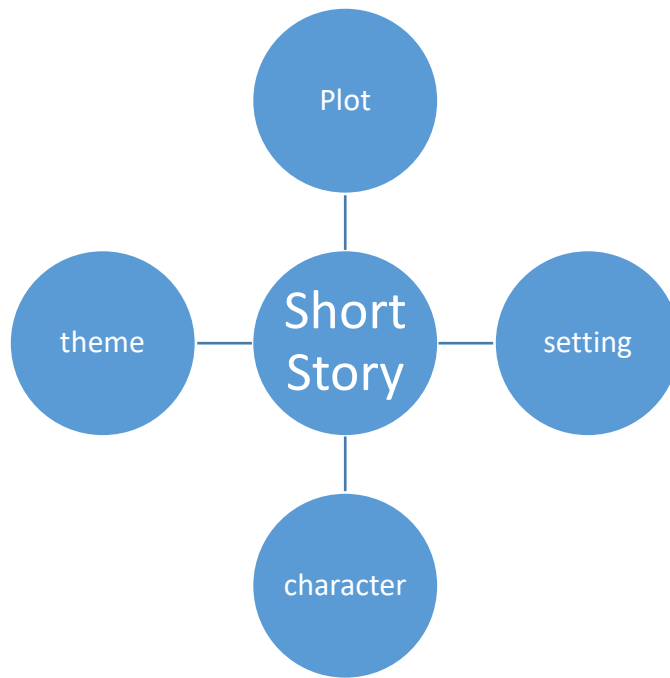
The characters were understood to be the beings that lived and thought in the short story to keep the action going. The study looked at who these characters were their relationship and connection to each other, their world views, their ideas about themselves and others and the way they grew, changed and developed to influence the story.

- Theme

The study also focused on the central message and the moral of each Short story to understand the underlying message. This was done to understand the author's views on human nature. Some thematic elements were found in the title of the short story and others were found in various figures of speech such as symbolism, irony and metaphors.

Provided below is a visual representation of how the data was generated, and the relationship that the data has with each other.

Figure 1. Visual representation of data collection strategy



Data Analysis

The central element in an Afrocentric research project is the selection of methods that address African phenomenon holistically and not unidimensional. This entails a deliberate and conscious approach, on the part of the researcher, to systematically study African people from their own standpoint. Thus, one research method may not adequately address the subject under investigation. In this same light, the Afrocentric social scientist is charged with the task of creating new research methods that are rooted in African people's histories, cultures, and experiences (Pellerin, 2012). To analyse the generated data, the study used the 5 Afrocentric canons postulated by Reviere (1996). The canons are described and used below to suite the research questions of the study and they have been reflected to accommodate a literature analysis. The study has used this Afrocentric approach because it generates knowledge from a perspective that uses Africa, its cultural values and the societal contribution of Africa as its reference points. It seeks to counteract a Eurocentric model of analysis, one based solely on the perspective of white males with contradictory realities to those of Africans. Jarvis (1992) argues that an Afrocentric approach provides learners with an opportunity to study concepts, history, literature and the world from an African-centred perspective. He further advocates that this would heighten self-esteem and self-confidence among African learners, and consequently improve their educational experience and achievement. A fundamental advantage of this approach, one that will be illuminated throughout these canons, is that they are intimately integrated with the social, cultural, political and historical life of the African people. Relating

from their close relationship, the study has used these canons as the sought out Africa values that are questioned in the research problem. The study found that some of the canons presented repetition in their overall understanding and are therefore defined and used as follows:

- ***Ukweli***

This canon which translate as truth, was defined as the groundedness of the literature in the experience of the community being explored. The lived experiences of the community members become the ultimate authority in determining what is true and they therefore are the final arbiter of the validity of knowledge about their lives. In each of the short stories, the value of *Ukweli* was explored to understand the characters existence and how true its representation was to the experience of the community in the short story. The value of *uKweli* also looked at the truthfulness of the setting and its dimensions. It sought out whether the settings in the story was valid for the experiences that the characters went through. The study also questioned whether there was enough *ukweli* in the characters experiences by investigating the plot of the short stories. It looked at whether the plot offer enough space and dimension for the characters to go through truthful experiences. The theme of each short story was studied to explore whether it was relevant to the particular setting of the story and whether it was the truth held by the community in the story. Most importantly, the study explored whether the truth of reality and experience was present between the literature and the consumers of the literature. Was there enough community truth in the story for the reading community to validate as *uKweli*?

- ***Kujitua and utulivu***

These canons were used to explore the creation of harmony in the Short stories for the sake of peace and respect. The study looked at whether the characters actions towards themselves, the people around them and the community at large created or emphasised harmony building in the story. *Kujitua* was also explored in the characters development to see whether this growth happened to establish harmony in the community. The setting was also explored to see whether *kujitua* was present at the time in which the story was set. The study also looked at whether the setting allowed the plot to have

harmony, and if the conflict was resolved in a way that was harmonious to the community. The theme was studied to look for any hidden inaccurate assumptions embedded in the story that present the community in a false, inharmonious disrespectful manner. The study also looked at whether the depiction of the African community in the short story created a harmonious relationship with the reader.

- ***Ujamma***

The third canon, which translate to community, requires that the literature reject separation to foster the recognition, participation and maintenance of the community. The spirit of Ubuntu was widely explored in this canon. Ubuntu is an important ideal in African communality and the two cannot be understood apart from each other. It translates to ‘Humanness or Humanity’ and rests on the assertion that “a person is only a person through other people (Ramose, 2002) meaning that we only validate our humanness through the humanity of others around us. Its main principles is the basic respect and compassion for others (Louw, 2000) and is therefore closely interlinked with this theme because it prescribes how we should relate with each other in the spirit of ‘otherness’. The characters were studied in depth to understand their affiliation to the community that they are represented in. The settings of the stories were explored to understand the identity of the community they represented. It looked to see how influential the community’s identity was to the story and how the setting emphasised that. The plot was used to ascertain whether the events in the story have consideration to the aspired interest of the community and whether the theme represented the social issues of the community at that time.

- ***Uhaki***

The value of *uhaki* is defined as the search for justice. The exploration of *Uhaki* mandates that one cannot ignore the historical and social context when interpreting literature. This canon was used to understand whether the characters change, growth, social and historical context was inspired by a search for African justice. The setting was reviewed to see whether it justly portrayed the oppression and injustices of that particular community. The representation of struggle and justices was also reviewed in

the events of the plot and the theme was judged mainly on its prioritization of the African Struggle for justice and fairness.

As noted above, the study found a clear correlation between aforementioned Afrocentric canons and the African Values sought after in the research. The study also tried to explore how these values were related between the literature and the consumer of the literature. The study will try and highlight the relationship between the African values in the literature and the reality and experience of the African community consuming the literature. A majority of this understanding comes from the researcher's experience as an English FAL teacher of literature given that the Afrocentric paradigm mandates that the researcher has prior knowledge of the African community and its experiences. Provided below is a tabulated depiction of how the data was analysed.

Table 1: Summary of the Methodology applied in this study.

	<i>uKweli</i>	<i>Kujitoa & Utulivu</i>	<i>uJamaa</i>	<i>uHaki</i>
Plot	Did the events in the plot offer the characters enough space to experience a truthful reality?	Was the rising conflict resolved in a manner that promoted harmony in the represented community?	Do the events in the story consider the aspired interest of the community?	Do the events in the story actively represent a search for justice? Does that particular justice serve the interest of the community?
Setting	What are the dimensions of the setting? Is this true for the community that is being represented in the story?	Was there any harmony during the time in which the story was set? How is this displayed?	Does the setting accurately portray the identity of the community in the short story?	Does the setting take into consideration the injustices and oppression of the community?
Characterisation	How true are the characters representation regarding the community they are in? How is this truth validated in the characters representation?	Did the characters actions towards themselves and the people around them create harmony in the community they are represented in?	What are the characters affiliation to the community they are represented in?	Does the character's growth and development highlight the search for communal justice?
Theme	Was the theme truthful to the setting? Was the theme explored an accurate depiction of what the community holds as truth?	What are the hidden inaccurate assumptions that present the community in a false inharmonious manner?	Does the theme represent the current social issues facing the community?	Do the themes in the short story prioritize the search for justice and fairness in the African community?

3.8 Trustworthiness and ethical consideration

In order to prove trustworthiness, my subjectivity has been established but measures have been put in place for my bias to not influence the findings of the research and that my research tools will measure accurately what they are supposed to measure (Holloway & Wheeler, 1996). This is also because the Afrocentric paradigm allows the researcher and his intuition to be a viable part of the research (Asante, 1998). The paradigm also requires that all accounts be substantiated if they are to prove credibility. The data generated will represent actual realities of the populace because the literature selected was sampled from a Curriculum and Assessment Policy Statement (CAPS) approved and prescribed textbook that is used by a majority of the researched population. Analysis of this research was done from an Afrocentric viewpoint, which enables most of the marginalised and previously disadvantaged community to find a voice in the research and depict their actual realities from an African standpoint. Conclusions have only been drawn from the data generated and analysed to ensure validity of the research.

Credibility

Yin (2011) recognises the importance of incorporating correct operational measures for the concepts being studied to ensure credibility in the study. This means that the specific procedures employed, such as the line of questioning pursued in the data gathering sessions and the methods of data analysis, should be derived, where possible, from those that have been successfully utilised in previous comparable projects (Shenton, 2004). By ensuring that the study is kept purely Afrocentric, in content and research methodology, the study has proved credible. Terms and methods often used in the Afrocentric study have also been used in this study. In doing so, the study has explored exactly what it has set out to study.

Transferability

This is concerned with the extent to which a study could be recreated and the findings applied to other to other situations. Ultimately, the results of a qualitative study must be understood within the context of the particular characteristics of the organisation or organisations and, perhaps, geographical area in which the fieldwork was carried out (Shenton, 2004). In order to assess the extent to which findings may be true of people in other settings, similar projects employing the same methods but conducted in different environments could well be of great value (Gomm, Hammersley & Foster, 2000). For this particular study, the findings may not be repopulated in another population because their interpretation of “Africanism” will be different, social factors will be different, policies might not be the same and the sample may

change in different places. This is to say that the research cannot be conducted in England because there may be a limited number of Africans and the study will prove to be irrelevant.

Dependability

A more suitable way to prove dependability in qualitative research, as argued by Seale (1999), is to show the audience as much as possible the procedures that have led to certain findings. This will help to determine what will affect a results change in the future if the study was repopulated. The above argued case will make it difficult to repopulate the data in future. Times may change in the future and the call for decolonization will not be as loud and relevant as it is today. Given the African-led department officials of the country, the prescribed literature might change in the future and the sampling will not be the same. To engage the audience with the procedures used to arrive at conclusions, the study will use critical textual analysis and follow all its rigorous protocol to analyse the findings.

Ethical consideration

The study was a textual analysis of publicly available literature, therefore no issues of ethical clearance were considered and the Ethical Clearance Certificate confirms this. The research has however, endeavoured to refrain from any interpretation, which may be construed as pejorative or dismissive of any individual or community.

3.9 Conclusion

In this Chapter, the research problem and the research questions were revisited to lay a context for chosen methodology. A textual analysis was explained as the research design. Extensive discussion was undertaken to explain and differentiate Afrocentrism and its functions as both a paradigm and a conceptual framework. Convenience sampling was discussed and applied to the selected 2 short stories in the study. Data was collected using a textual analysis that looked at the characters, setting, plot and themes of the selected short stories. Figure 1 has been illustrated to represent this. This data was analysed using Reviere's (2011) Afrocentric canons and a tabulated summary was given of how the data was analysed. Finally, the chapter looked at issues of trustworthiness by assessing credibility, transferability dependability and confirmability in the study. Ethical consideration issues were also consolidated.

Chapter 4:

Discussion of Finding

4.1 Introduction

This chapter focuses on the prominent themes that the data provided. This will be done by giving a brief description of the author's biography for each of the short stories, a summary of the short story and an exploration of the African Values and how they were represented in each of the short stories. In Afrocentric research, the researcher's intuition, historical knowledge and affiliation to the African culture is a valid instrument of research (Asante, 1999) and has been used in this study to make certain assertions about African culture and the study of African people. The following short stories have been reviewed:

- *Mamlambo* – Bheki Maseko
- *The Dube Train* – Can Themba

From each of these short stories the following themes/concepts were extracted:

4.2 Story A: *Mamlambo* – Bheki Maseko

4.2.1 Author's Biography

Bheki Maseko was a famous South African Short story writer who was born in rural Newcastle Kwa-Zulu Natal (KZN) in 1951. He later moved to Johannesburg with his father who searched for work in the mines. It is there that Bheki attended school in Soweto and later worked as a bus driver and later a laboratory assistant. After moving from rural KZN, where apartheid structures were not as rife as they were in the townships and the city of Johannesburg, Bheki became aware of some of the social ills that faced African people and this inspired him to write Short stories depicting the realities of the Oppressed African majority in South Africa. His stories first appeared in *staffrider* in the early 1980s and were collected as *Mamlambo and other stories* (1991; with an introduction by Njabulo Ndebele). These stories explore aspects of daily life for black South Africans in the 1970s and 1980s. This study found that Bheki Maseko was suitable the role of an Author who could best display African Values because of his affiliation and pride with African people and culture and as a prominent Afrocentrist because his work dealt with the plight of African people.

4.2.2 Summary of the Short story

This Short story talks about Sophia Zikode, the protagonist, and her misfortune with Dark Magic. After migrating for work to Johannesburg, she falls hopelessly in love with a married man, Elias, who soon abruptly breaks up with her. After struggling with love, she meets a foreign man, Jonas, who she falls in love with again. Due to her developed insecurities, Sophia decides to visit a Traditional doctor for a potion that will help her keep Jonas forever. Instead the traditional doctor gives her a concoction which turns into a fortune snake while she is asleep with Jonas. She decides to visit another spiritual seer to get rid of the evil fortune snake and he advises her that the only ultimatum is to pass it on to any naïve person she meets in public. Skeptical to do this, Sophia embarks on an eventful journey to try and pass the snake to someone else, which she later does on a busy train station platform to the mother of her ex-boyfriend, Elias. In the end Sophia leaves with her current boyfriend to Malawi to live happily on a farm while the evil fortune snake ends up with her ex-boyfriend after he took it from his mother.

4.2.3 African Values and their representation in the Short Story

All the Afrocentric canons were studied in this short study to find the African Values that were present in the story and how they were represented. The following themes were noted:

4.2.3.1 *Ukweli*

Characterization

The first character we meet in the short story is Sophia Zikode, who is noted as the protagonist. *Ukweli* is represented in her characterization by the physical description that the author gives us of her. She is painted as a beautiful young black-skinned African woman with an emphasis of her body features. Most African women have elevated bodily features similar to how Sophia is represented. Given her biography of an immigrant young lady who went to Johannesburg for work, this physical description of her is accurate. Young women who immigrated to Johannesburg came from rural areas where natural untouched beauty is a norm. It is only when these women are integrated into the city life that they start tampering with their natural beauty. Historically, an example of this could be that of Sarah Baartman later known as “Hotentot Venus, in a study conducted by Hobson (2018). Baartman was taken from South Africa to Europe to be paraded in museums and public spaces because her natural African beauty was misunderstood. Therefore, Hobson (2018) found that racial and sexual objectification, as

compared to natural perception of beauty, makes up a significant amount of a black woman's experience. This is how Sophia Zikode is described:

Sophia Zikode was a young, ebony faced, beautiful woman with a beautiful body; neither slim nor fat. She worked in a Johannesburg suburb and lived in the servant's quarters attached to the white family's house.

Sophia's character continues to embody truth in its representation because the author portrays her as a naïve rural girl. This is an accurate and truthful depiction of a rural migrant African young girl in the city. Her lack of romantic knowledge is due to the fact that where she comes from, a rural African society, there are cultural procedures and practices put in place for romantic relationships to happen. This is the kind of naivety and conduct you would find from a character like Sophia in Johannesburg. In a rural African setting, one which Sophia migrated from, women often dedicate themselves for emotional servitude to the men they are married to. The true reality of African women in romantic situations is accurately represented in Sophia's character.

Before coming to work in the golden city Sophia had never had a steady boyfriend. But one man remained her lover for longer than the others. His name was Elias Malina from Ermelo. He was the first man she met in Johannesburg and the only man she truly loved. So besotted was she with this man that she readily discarded any possessions or habits that Elias disliked.

Elias was the first man that Sophia loved when she got to Johannesburg. Although he is married and has children back home, he still becomes romantically involved with Sophia. For the community that Elias is in, he is represented truthfully. In a study conducted by Patel & Mavunga (2016) about the historic absenteeism of fatherhood in South Africa, they found that "an unemployed father who is unable to provide for his family tends to feel emasculated and unable to fully assume the role of a father and a husband" (p.29). This is why migrant men left to go find work in the city of Johannesburg and often found girlfriends there. This is largely due to the stress and pressure of the work they did and the loneliness they had in the city. In some cases, these men eventually forgot about home and their families and started new lives and identities with the girlfriends they found in Johannesburg. Although there is *ukweli* in the way Elias is represented in the community he is in, the actions of such men was not an accepted reality in the African community. This is why these men told their city girlfriends about their families back home and kept their city lives private and confidential from their families,

families who saw these men as ethical hardworking providers who left the village to find prosperity for the good of the community. This is why, presumably after a conscious realization, or because Sophia was getting to clingy, Elias decides to end their relationship abruptly. Therefore because of the social conditions that migrant men found themselves in, there is *ukweli* in the representation of Elias's character but this is not the truth that is held by the greater African community.

Elias was a married man who loved his wife and children who stayed at Ermelo. Sophia was aware that her lover had a family but this did not matter to her. One day Sophia and Elias had a quarrel. Elias got up and walked out on her. A few days went by. A week. Sophia could bear it no longer. She phoned his place of employment and asked to speak to him. A friend came to the phone and told the distraught woman that Elias had had enough of her. She never heard from him again..

The physical and personal description of Jonas, Sophia's second lover is represented truthfully and accurately for the community he is portrayed in. Foreigners who immigrate to South Africa usually do so to find work or seek refugee from war-stricken African countries. Therefore they have a much higher tolerance level than native South Africans because they have encountered harder atrocities in their home countries. Also, there has always been a lingering xenophobic atmosphere in South Africa which has caused foreigners to act in a more subdued manner when living in the country. Morris (1998) suggests that hostility towards foreigners is related to limited resources such as housing, education health care and employment. He further notes how foreigners in South Africa are conscious of this, and do the best to avoid resource conflict with Native South African citizens (Morris, 1998). Physically, a stereotype that South Africans hold is that African foreigners have a much larger physical build than South Africans due to the labor they perform in their own downtrodden African countries. As such, Jonas is described below.

Jonas was a tall, well-built Malawian. He was considerate and responsible. And this set him apart from the other men.

Another character that has *ukweli* in his physical representation is the taxi driver that drives Sophia to the bus terminal. Initially this character appears to be helping Sophia with her luggage but he soon becomes an irritation when he persist on investigating what she has in her suitcase. Taxi drivers are known in the community for their defiant attitude and their lack of respect and compassion. This is evident in the way they talk, walk, dress and their overall conduct.

His worn out cap was tipped at an angle. His hands were stuck deep in his khaki coat pocket. With his eyebrow arched he smiled at Sophia coolly. The man's arrogance angered her even more..

Elias's mother, the old lady that Sophia met at the platform, seems an accurate representation of the community that she is depicted. In their old age, African elderly possess a sense of innocent naivety in which they are overly understanding, friendly, sensitive and gullible to the deceptions of city life.

'Greetings, Gogo' said Sophia, her smiles producing dimples. She put the case down carefully. 'Greetings, my child' said the old woman, regarding this lovely young lady as a symbol of a respectable makoti. The conversion was very easy with this friendly old woman. As they spoke more and more people spilled on the platform. Then Sophia made her decision.

The value of *uKweli* showed in the way that characters in the short story are represented and their realities accurate to that of the community they represented. *uKweli* varied among the characters' representation, but there was a deliberate effort by the author to represent the characters in accordance to the community's truth. More so, this attempt at accurate representation helps the English FAL learner who is African, to identify with the experiences of the characters and it validates his own identity and the identity of the community that he comes from.

Setting

The story is set around Johannesburg during the apartheid era. This truth is validated by the fact that Sophia lives in the servant's quarter with the white family she works for, an accurate reality to many black South African women of that time. Often times, these women would have to leave their rural homestead or townships and immigrate to the city to find work, which in most cases would be working as a domestic worker for a white family. The domestic worker industry in the Apartheid era employed 18% of all women, and 80% of domestic workers were women, with poorly educated black South Africans making up the vast majority of these women (Dinkleman & Ranchod, 2012). This is validated by Sophia's isolation in the short story because they don't make mention of her close family, a family we can assume she has left back at home.

She worked in Johannesburg suburb and lived in the servant's quarters attached to the white family's house. Before coming to work in the golden city, Sophia had never had a steady boyfriend.

Ukweli in the setting is represented by the constant reference to Johannesburg as the ‘golden city’. This reference truthfully entails the socio-economical setting of Apartheid and colonial Johannesburg. When gold was discovered in this region, African men were economically and politically forced to leave their rural homesteads and go and provide cheap labor for white mine owners in the city. As they lived under unfamiliar settings, these men were forced to change their cultural lifestyles in the city. Most of them indulged in substance abuse, crime and abandoned their families back home to either start new families in the city or have other romantic relationships. This is evident in the way Elias starts a romantic relationship with Sophia even though he knows that he has a wife and children back home.

His name was Elias Malina from Ermelo. He was the first man she met in Johannesburg and the only man she truly loved. Elias was a married man and loved his wife and children who stayed in Ermelo.

The value of *uKweli* is found in most dimensions of the setting. This *uKweli* was true for the community that is being represented in the story. The author makes a deliberate attempt throughout the short story to keep the representation of the setting, its time and place, truthful to what that community should be.

Plot

The first conflict in the plot is when Sophia and Elias have an altercation and Elias walks out on Sophia and she never sees him again. When she tries to call his place of employment, a friend of Elias tells Sophia that Elias has had enough of her. This event portrays a truthfulness for both characters, their situations and the way they both handled it. As a rural immigrant who is isolated from her family without a companion in the city, Sophia would have been desperate to get Elias back. She continues to prove her naivety in dealing with the fast pace of city life when she stays fixated on Elias. Her inexperience with love makes her think that this is the only man she will ever love. Elias on the other hand, who has spent more time in Johannesburg, does not find it difficult to dispose of Sophia. This is because he has nothing to lose, he’ll always have a family waiting for him back home and he can easily find another rural girl in Johannesburg to take advantage of. In this case, the value of *uKweli* is shown in the way that both characters deal with the break up using the prior histories of their settings and the knowledge of functioning in the big city.

One day Sophia and Elias had a quarrel. Elias got up and walked out on her. A few days went by. A week. Sophia could bear it no longer. She phoned his place of employment and asked to speak to him. A

friend came to the phone and told the distraught woman that Elias had had enough of her. She never heard from him again.

An important part of the plot is when Sophia decides to visit a traditional doctor so she can get a potion that will help her keep her new lover, Jonas, forever. What is true in this event is that Sophia is now mentally damaged with insecurities from her romantic experiences with her past lover, Elias. This is true because most African women have dealt with traumatic experiences regarding African men and the way they treat them. Some of these women include the housewives that men leave behind to go and work in the city. They are often left to look after many children when these men do not come back or send money home. When these men eventually return after losing their jobs, they infect these housewives with sexual diseases they contracted from their promiscuous city lives. Also, the women that these men find in the city are used and abused by these men as objects to ease the pressure of city life. Kalichman (1998) found that among the factors known to contribute to rural women's risk of HIV infection are their sexual relationships with men who themselves have high risk histories for HIV. She further notes that these women lack power in these relationships and are at risk for multiple forms of abuse, including coercion into unwanted sexual experiences that place them at the risk of HIV (Kalichman, 1998). Therefore what is communally true in this part of the plot is the trauma and insecurity that Sophia is going through. Burman (1990) argues that the control of women by men was central to the structure and functioning of African homesteads (cited from Levin & Penn-Kekana, 2002). However, what is not culturally validated as the truth is the use of dark magic for any purpose. In the African community, dark magic is often forbidden for any purpose because the repercussions are not easy to deal with and they often affect the whole community. Women who often enlist the service of this dark magic do so in confidentiality because this practice is discouraged in the African culture. The clash of the ukweli in this event is that Sophia's situation justifies the use of dark magic because of the harsh emotional and romantic reality of many African women, but the cultural truth of the African community strictly prohibits it.

Since her love affair with Elias Sophia never really loved another man. All she wanted now was a husband she could be loyal to. But she could not find one. Until Jonas came into her life. Jonas was a tall, well-built Malawian man. He was considerate and responsible. And this set him apart from the other men. For the first time in her life a thought came to her mind. She must consult a traditional doctor for help. She wanted to keep Jonas forever..

There is eventually no uKweli in the way that the second traditional doctor wants Sophia to discard of the fortune snake, Mamlambo. After she acquires the fortune snake from Bab'Majola, she consults a second traditional doctor for advice on how to discard the snake. This doctor makes her aware of the curse of the snake; why the other traditional doctor gave it to her and how she should dispose of it. He gives Sophia an empty suitcase, puts a traditional concoction in it and advises her to lure the snake inside the suitcase. After that she must go to a busy place and give the snake to any unsuspecting gullible person she comes across. This part of the plot lacks uKweli because in the introduction the writer gives background knowledge of the fortune snake and how it can be disposed of in a way that does not affect anyone else.

Getting rid of the fortune snake is not an easy task after one has had enough of it. A beast must be slaughtered. Then the entire carcass must be enfolded with the skin and thrown away. This is done in the presence of an indigenous doctor who performs the necessary rituals..

'The choice is yours my girl. You either keep it or you get rid of it. The sooner the better because if you don't it will be with you wherever you go. It is your snake now. The witchdoctor was tired of it so he transferred to you. You are duty-bound to transfer it to someone else or keep it.' the traditional doctor took a large suitcase from the wardrobe. He sprinkled some muthi into the empty case and burnt it. 'Take this case to your room and the snake will roll itself into the case. After you have captured it, go to a busy place and hand it to someone..'

The old woman who eventually ends up with the snake is seen at the train terminal waiting for her son to return from getting her pension and food for her journey back home. This is an important representation of uKweli in the short story because it depicts an authentic African value where children excel in taking care of their parents in their elderly years (Aboderin, 2017).

Every second month she collected her pension. The taxi then dropped them on the platform and her son went to buy food for the train journey home. This ritual had been going on for years. Today though, her son was unusually long in coming back.

Theme

A theme that was depicted with uKweli in the short story is that of the belief in the supernatural and the effects of African Dark Magic. This was truthful in the African community because they have a close relationship with the supernatural world. This is why Sophia and Jonas do

not doubt or question the existence of the power of the evil fortune snake that has been given to her, but in fact she does her best to get rid of it. This is because the African community has a strict separation between Spirituality and dark magic. The former works for the good of the community and the latter works for the selfish desires of an individual and to the detriment of the community. The truth of this theme is laid bare in the introduction of the short story where the writer tells us how this snake works and its effect on the community.

4.2.3.2 Kujitoa and Utulivu

Characterization

The first character in the short story that creates disharmony in the community is Elias and Sophia and their promiscuous relationship. Elias makes it clear that he is married and he loves his family back home. His relationship with Sophia creates disharmony because it puts his family in emotional jeopardy. The progression of the African community depends on functional families, and this relationship is a recipe for a future dysfunctional family. Sophia also had knowledge of Jonas's family but she still continues a relationship with a married man. By taking the emotional attention of this man, she is denying Jonas's children a father and his wife of a husband. This disharmony is evident in the way that the relationship ends. It was not built on African values and therefore it ends abruptly and without honor. In the African community, when a man engages in other romantic relationship he declares this openly to his family, the elders and both women so that the correct processes can be done in order to create harmony in the family and between the two women. Zondi (2007) defines African polygamy as a practice that allows a man to have as many wives as he can pay for. Impoverished African families found marriage as an escape from poverty and therefore allowed their daughters to marry wealthy men who already had wives (Zondi, 2007). Culturally, the man will first inform the first wife that he has seen another sister wife that he would like to marry and add to the family. The first wife must first see her and approve that she is worthy of marrying into the family. When all families have been informed, the union will be formalized. After that the man must build another home for the new wife, away from the homestead of the first wife, so they do not fight with each other. The man must then equally provide for both of them and be able to divide his time equally so none of them feel neglected.

Elias was a married man and loved his wife and children who stayed in Ermelo. Sophia was aware that her lover had a family but this did not matter to her.

Bab'Majola, the traditional doctor that Sophia went to for help showed disharmony in his relations with Sophia. The distraught woman goes to him to get a love potion that will help her keep her new man, Jonas, forever. She does this because she has been unlucky in love and she now has insecurities of men leaving her. Bab'Majola invites her to his consultation room and gives her a potion that later turns into an evil fortune snake. The understanding is that he was tired of this snake because it requires a lot of work and sacrificing so he cunningly transferred it to the helpless Sophia. Bab'Majola is a street sweeper which means the snake has given him misfortune because he is tired of its sacrifice. By giving the snake to Sophia instead of performing a ritual to get rid of the snake, Bab'Majola creates disharmony in the community by unleashing an Evil snake to an innocent helpless girl in need of help.

One morning Sophia set off to see Bab'Majola. He was a street cleaner. The man listened sympathetically to her problem while he swept rubbish out of a gutter. He told her to return to him at 4pm that afternoon. Sophia was there on time. Bab'Majola gave her a smelly, sticky concoction in a bottle. He advised her to rub her whole body with it before her boyfriend called on her and put it underneath a pillow when they went to sleep.

The way in which Jonas conducts himself creates harmony in the community. Firstly, he is described as a considerate and responsible man which sets him apart from other men. This is evident in the way he reacts to what Sophia has done to him. After discovering the snake when they were sleeping, Sophia confesses to Jonas that she consulted a traditional doctor to keep him forever. Instead of reacting furiously and leaving Sophia, Jonas stays with her and supports her in her efforts to get rid of the snake. When this is done, Jonas eventually takes Sophia back to his homeland in Malawi where they live happily ever after. His actions create harmony because he restores Sophia's hope in men.

'My father wants me back in Malawi because he can no longer handle the farm by himself'. 'Then you are leaving me?' Sophia moaned in despair. 'No' Jonas smiled, 'I want you to come with me.'

A subliminally noted character in the Short story is Sheila, a close friend of Sophia's who lives in the compound next door. Her actions in the Short story highlight the value of harmony. Her actions accurately show how the African community depend on each other in times of despair, described by Mangena (2016) as the spirit of humanness, Ubuntu. Part of the African value of

Kujitoo & Utulivu is the enhancement of the spirit of Ubuntu. After Sophia and Jonas discover the snake in their room they jump out and run to Shiela's room. She accepts them and she comforts Sophia. Ubuntu is seen in the way she continuously helps them and continues to support Sophia to get rid of the snake. This creates harmony because the event does not blow up into a big incident in the community because of Shiela's assistance.

They ran to a neighbor's house and knocked on the door of the servant's compound. Sophia's friend Sheila opened up. Quickly they told Sheila what had happened. She gave them both some clothes for the sake of warmth and decency. Sheila's own boyfriend had left a coat in her room and she gave this to Jonas. Then the threesome went back to Sophia's room.

Sophia and Jonas decided to visit a traditional doctor for advice. They chose a man who lived a few streets away. Sheila accompanied them..

Setting

The story is set in Apartheid Johannesburg. The disharmony of the time and place is shown in the place that Sophia and Sheila live in. As mentioned previously, Sophia lives in the servant's compound of the white family's house that she works for. The disharmony of this time is that African workers were lawfully segregated from the elite white that they worked for. Black African people were legally and economically disqualified from acquiring residence in suburban and city locations. These migrant workers had to settle with little rooms that were built for them behind white's houses (Crankshaw, 2008). Also, black Africans were not allowed to work in prominent jobs so many of them had to settle for mine or domestic jobs. This disharmony was the reality of many African people working in the city.

She worked in Johannesburg suburb and lived in the servant's quarters attached to the white family's house.

While Sophia was walking late at night to go and catch a taxi that will leave her at the train station, a police patrol car drove by slowly and stopped her. They tell her that they do not want to see her around here when they come back. In her thought, Sophia tells us that the police could be patrolling the area because of the crime rate but in fact they are policing the restriction African people in a suburban area. In Apartheid suburbia, African people were not allowed to roam the streets at night. If they worked in the vicinity, they either had to leave before the sun set or have a document that permitted them to be there at night. The disharmony of this time made it impossible for African people to interact or feel liberated in their land. This was done

strategically by the Apartheid government to keep track of African people and minimise the contact they had with white people (Dubow, 1995).

A few police cars patrolled the affluent suburb. Probably because of the high rate of 'house breaking' she thought to herself. There were two policemen in the van. 'What are you doing here?' he demanded. 'I'm waiting for a taxi' said Sophia. 'I'm going to the station'. She was surprised that her voice sounded so steady. 'We don't want to find you here when we come back,' warned the policeman eyeing the suitcase. The van pulled away slowly.

Plot

The first act that symbolises the value of harmony in the plot is Sophia's reaction upon discovering the snake under her pillow when she was sleeping with Jonas. It would be expected that she lies and pretends that she does not know how the snake got there in order to hide her shameful actions. Instead she creates harmony between herself and Jonas by admitting and confessing to him that she went to a traditional doctor for a spell that would keep him for ever. This harmony helps the situation become easier to solve the problem because she admitted it and they know about it. This also creates a sense of trust in their relationship. If she had not told him, she would have tried other means to hide her action which would have in turn created more problems in their relationship and disharmony for the community.

Sophia could no longer keep her secret. Still shaking she turned to Jonas. She told him about the potion she had received from Bab'Majola and how she had smeared it on her body before he arrived that night.

The way in which the traditional doctor advises Sophia to get rid of the snake continues to destabilise the community. The doctor advises her to capture the snake and give it to any unsuspecting person she will meet in a busy place. Sophia knows the havoc and the fear that the snake has created in her own life, it is therefore unfair for that to be transferred to someone else. Instead of the traditional doctor performing a ritual that will destroy the snake forever, he advocates for the snake to be passed on and continue to create havoc in the life of the community. If this snake had been destroyed for good, harmony would have been restored because it will not affect anyone again. In the introduction of the short story, we are made aware of more suitable ways to get rid of the fortune snake that will not affect the rest of the community.

‘Transfer it to someone else?’ Sophia saw no sense in this. ‘Can’t we simply throw it into the river?’ ‘That is not an option, either you transfer it or you keep it! Do you want me to help you or not?’

An interesting part of the plot is Sophia’s relations with the taxi driver. She meets him when she takes his taxi to town. The taxi driver is sceptical at first of the suitcase that Sophia is carrying. He keeps on insisting that he wants to help her with it, even though she is refusing because she knows its contents. When they arrive at the station, the driver does not want to leave Sophia alone because of his suspicion. He follows her all the way and creates a public scene in an effort to expose and humiliate her. The taxi driver’s constant efforts to bicker with Sophia and get her in trouble does not show a sense of harmony. In the African community, any women, especially those in despair and in need of help, are given much attention so they can be assisted instead of shaming them. The perspective of an outsider, such as a man, can be enhanced when the aim is to understand what people “privilege” or value: how meanings and practices support or hinder ways African women and girls are coping within cultural ways of conversing about pertinent issues (Maposa, Muriuki, Moss & Kpebo, 2016). This shows how African men continuously make an effort to understand and sympathise with the safety and vulnerability of African women.

‘Hey you girl! Where do you think you are going?’ it was the voice of the taxi driver. She stopped dead in her tracks but did not turn around. She felt a lump in her throat and tears began to roll down her cheeks. She shook with anger. Suddenly she turned around and screamed at the man. ‘What do you want from me!’ ‘You are running away from something and you are trying to cover your tracks’ said the taxi driver smugly.

Theme

The value of *Kujitoa* and *Utulivu* emanates in the theme for some of the characters and not the others. Harmony, as a theme in the short story, is captured in the way that Sophia’s fate turns out. Throughout the short story we see her struggle with love, loss and the fortune snake which is all settled in the end. She comes to terms with losing Elias and she ends up hating him for all that he has put her through. She leaves for Malawi with the love of her life and she no longer has to deal with the curse of the fortune snake Mamlambo. In a sense, there is harmony in her life.

The plane took off and the crowds waved cheerfully. Sophia felt that it was taking her away from the monster that had terrified her a few weeks ago..

On the other hand, there is no harmony for Elias and the rest of the community. The evil fortune snake would end up with Elias. The old lady that took Sophia's suitcase with the snake was Elias's mother; he was the son that she had been waiting for to return. He returned and took the suitcase with the snake from his mother. This snake will eventually be stuck with him and terrorise his life and the community. There is no harmony here because Elias, even in his selfish act, does not deserve this snake and has done nothing wrong to acquire it. In fact, in an effort to get rid of it, he might also have to transfer it to someone else and the curse will keep rotating in the community.

'Where in one of those houses was mamlambo?' she wondered as the plane took off. She would never know that the evil snake had become the property of Elias..

4.2.3.3 Ujamaa

Characterization

The value of *uJamaa*, which deals with the representation of Ubuntu and affiliation to African community participation, is shown in Sophia's character. Culturally speaking, an ideal African woman is one who is submissive to her man. Culture strictly notes that women have no obligation to submit to a man who has not married her. This is done so men can play leadership roles in African households and this why cultural African weddings have so many procedures. A study conducted in Kwa-Zulu Natal, Varga (1997) found that African married men demonstrated masculinity and social prowess (p.112). Although Sophia shows an affiliation to the African community and the value of *uJamaa*, it is incorrect that she easily submits to Elias, who has not married her but instead is happily married to another woman. The cultural clash of such arrangements that happened in the city is that they often end dismally because the required procedures were not taken into account.

So besotted was she with this man that she readily discarded any possessions or habits that Elias disliked.

A controversial display of *uJamaa* in the short story is the contrasting representation of traditional doctors in the community that is represented and the African community as a whole. One is portrayed as a helper and the other a destroyer, a common occurrence in the African society. Those that help are often referred to as 'inyanga' (power granted from the ancestors) and those that destroy are 'abathakathi' (performers of witchcraft). The first traditional

practitioner we meet is Bab'Majola. He is a street cleaner. Authentic traditional practitioners (inyanga) do not have jobs, their occupation is to consult with the community and help people. They have a staunch belief that the ancestors who sent them will provide for them, therefore they do not work. Healers do not solicit patients. Generally, one becomes known through the good work they do (Flint, 2001). They do not work with dark forces like Mam'lambo, their gift can almost prophet your problems before you approach them. This is the case with the second traditional practitioner that Sophia consults. Firstly they find him situated in his consultation room dealing with people the whole day and secondly he is able to pick up their problem before they say anything, which are the qualities of an authentic traditional practitioner. Bab'Majola on the other hand is introduced as a street cleaner and traditional consulting seems secondary to him. Also, he cannot immediately anticipate Sophia's problem and she has to explain it to him. This is why Bab'Majola gives her the evil fortune snake because he works with dark forces while the second traditional doctor is able to pick it out that there is a dark force that is accompanying Sophia. She asks her to wait outside while he intones to the ancestors, showing the qualities of an authentic traditional doctor. In the representation of both traditional doctors, uJamaa is represented in the way they conduct themselves in their dealings with Sophia.

One morning Sophia set off to see Bab'Majola. He was a street cleaner. The old man listened sympathetically to her problems while he swept rubbish out of the gutter. He told her to return to him at 4pm that afternoon. Sophia was there on time. Bab'Majola gave her a smelly sticky concoction in a bottle. He advised her to rub her whole body before her boyfriend called on her. And to put it underneath a pillow when they slept together.

Sophia and Jonas decided to visit a traditional doctor for advice. They chose a man who lived a few streets away. They knocked, and after waiting awhile, the doctor answered. He opened the door but no sooner had he done this then he slammed it shut again. 'Wait outside,' they heard him say, 'I sense something melancholy'. Then they heard the muffled sounds of the doctor chanting in a strange language. The smell of the burning muti reached their nostrils. The indigenous doctor began to moan as if he were speaking to gods in a faraway land. Finally he opened the door and told them their problem.

Setting

The lack of uJamaa is shown in the introduction of the short story. Much is said about the evil fortune snake but little is said about how taboo this practice is in the African community. Dark magic is not affiliated to the African culture nor is acceptable. The practice of fortune snakes

started occurring when African people lost their wealth during colonisation and they started to live segregated lives. To make ends meet, some African witchdoctors started prescribing these snakes to people for fortune that does not last, which is detrimental to the rest of the community. Earlier African anthropology work dedicated a certain amount of ink to trying to distinguish between witchcraft and sorcery; where the former was a mystical and innate power, and the latter was an evil magic consciously practiced against others, sometimes deploying objects, ‘medicine’ or ‘tool’ (Middleton & Winter, 1963, Harwood 1970). In the community that is represented in the short story, it might be possible to find such things. Life in the city was fast with a mix of different people from different backgrounds. Many people were looking for easy money making techniques and this promoted things like fortune snakes.

Mamlambo is a kind of snake that brings fortune to anyone who accommodates it. One's money multiplies incredibly. This snake is available from traditional doctors who provide instructions regarding its exploitation. Certain necessities are to be sacrificed in order to maintain it. Sometimes, you may have to sacrifice your own children or go without a car or clothes. It all depends on the instructions of the doctor concerned.

After Sophia and Jonas discover the snake in their bedroom, they run out to go and seek assistance from their neighbour Sheila, who was also an African domestic worker. This shows the value of *uJamaa* because the Africa community always relies on each other in times of need. It is socially known in the community that ‘you are because we are’ therefore the problems you go through become my problems in the spirit of Ubuntu and communal living. Sophia does not wake up her white bosses, instead she seeks help from her African sister. The way in which Sheila accommodates Sophia also shows a sense of *uJamaa* because she does not turn her away nor judge her, but instead she listens to her sympathetically and helps her even in the late hours of the night.

They ran to a neighbour's house and knocked on the door of the servant's room there. Sophia's friend Sheila opened up. Her eyes, bleary with sleep, widened when she saw her half-naked friends.

However the absence of *uJamaa* is shown in the reaction of the wider community's reaction to Sophia's misfortune. When the taxi driver starts a scene to embarrass Sophia in the middle of a crowd at the train station, instead of coming to the rescue of a helpless young woman like a communal society should do, they cheer on the event and wait for the demise of Sophia. This is because of the psychological identity of African community of that time. Segregation, Apartheid and oppression taught African people to look out for themselves instead of helping

each other. This is because the system makes it harshly difficult for African people to rescue each other which would usually lead to arrest or punishment from the police. This leads to the idea that each person must mind their own business, cooperate with authority and do the best they can to stay out of trouble, regardless of how unjust it may be. In an account given by Matsinhe (2016) in his book, he shows the psychological dynamic of fear and inferiority when he talks about “the ghostly presence of a past we would rather repress – the weight of nightmares on our collective conscious and subconscious –the dizzying sensation of tilting and spinning that convolutes our surroundings, disorients and distorts our reality perception” (p.17). It became increasingly hard to practise *uJamaa* in a system that punished you for helping each other.

‘She’s a crook!’ he turned to the crowd for approval. ‘Liar’ Sophia screamed. ‘I did not board your taxi and I don’t know you. You followed me when I left the bus rank!’ ‘let her open her case and let’s see what’s inside,’ the man said. The crowd broke into an excited murmur.

Plot

As mentioned before, what drives the first conflict in the plot is Elias’s promiscuity even though he was married, something that happened often during these times. In the context on *uJamaa*, this was not the aspirations of the African community of the time. His reckless actions causes the demise of Sophia’s emotional well-being, puts his family at social risk and throws the whole balance of the African community. Family arrangements in the African community are set up for the progression of the whole community and this is why promiscuity is not an aspiration of the community.

Elias was a married man and loved his wife and children who stayed in Ermelo. Sophia was aware that her lover had a family but this did not matter to her.

Elias’s promiscuity is the cause of the next conflict in the plot. Sophia decides to use dark magic to keep her new man, Jonas, because of the emotional trauma and insecurity that Elias has put her through. She hides this from Jonas because Sophia knows that the use of Dark magic is not taboo in her community, but is also not an aspiration of the African community. Dark magic is known to have a negative effect on the rest of the community and this is why

the community strictly prohibits it. The use of ‘magic’ or African spirituality on the other hand is always for the good of communal living.

For the first time in her life a thought came into her mind. She must consult a traditional doctor for help. She wanted to keep Jonas forever.

An African practice that somewhat shows the value of *uJamaa* in the plot is that of the community tribunal system. When the driver is in conflict with Sophia and he suspects her of wrongdoing, he brings her to question in front of the whole community so they can be a judge of the truth. Even though this is not done correctly, but a part of *uJamaa* is letting the community judge and sentence its member using a system that accommodates both parties. In the African community, when people are in conflict they are brought before a board of people consisting of the elderly and the wise. This board then hears both sides of the stories. It then gives a judgement that is not only in accordance with the way of life of the community, but also that will instead of destroying the one party, help the whole community at large. In this case, the taxi driver does not have grounds to bring Sophia in front of a community tribunal and those who are part of it do not seem fit to judge. In his detailed analysis of African Conflict Resolution, Kariuki (2015) states that; “Amongst most African communities, there are frameworks that are in place for the resolution of conflicts and for preventing their escalation into violence, thus threatening the social fabric. Elders provide one of the most important conflict resolution institutions in African societies. Even in countries with no formal state recognition of the institution of elders, it has remained resilient and exists outside the spheres of state influence. In dispute resolution, the institution of elders can be organized in two main ways: the council of elders or a single elder” (p.1). This failure of an African tribunal system leads to the white police, who now have to enforce order and resolve conflicts among African people, solving the problem on their behalf and they do not use the ‘African customs and ways of life’ to give judgement on the situation.

‘Off you go then, before I arrest you for public disturbance’. He waved the man off. Then he turned to Sophia. ‘My child’ the policeman said kindly, ‘go where you are going. This rascal has no business to interfere in your affairs’. Relieved, Sophia picked up her suitcase and thanked the policeman.

Theme

One of the prominent themes in the short story is the role of each character and how their actions affect one another and the rest of the community. The value of *uJamaa* in the theme is shown in each character’s challenge and their quest to fix the mistakes that affect the rest of

the community. The value of *uJamaa* is reflected in how the characters have to face the consequences of their actions because when they do not practise Ubuntu or do things that are outside of the aspiration of the community, they pay dearly for it.

4.2.3.4 *uHaki*

Characterization

The value of *uhaki*, which is the search for historical and social justice, seeks to show the lack of communal justice in the short story. Historical injustice is seen in the naming of the characters. All of the African characters in the short story have European names. This is because African people who worked for white people during Apartheid were stripped of their African ways, and somewhat of their African identities as well. This was done so that their white masters would not have a problem in pronouncing their names. Most African people had the belief that they should name their children with European names so that they can get employment when they grow up. This led to many African people with names that have no relevance to their lives or references to their cultures and communities. To strip African people of their African names was a grave historical injustice that psychologically took away the African identity of these characters and African people.

Sophia, Elias, Jonas, Sheila

Jonas develops into a character that shows the *uHaki* and acts justly at the end. After all that Sophia has put her through, and the spell that she tried to put on him, Jonas could have easily left Sophia. Instead Jonas forgives Sophia and decides to take her with him to his homeland in Malawi. Justice comes because Sophia finally gets what she wants, a loyal man she can love and marry. This creates justice and stability in the rest of the community.

‘My father wants me back in Malawi because he can longer handle the farm on his own.’ ‘Then you are leaving me?’ Sophia moaned in despair. ‘No,’ Jonas smiled. ‘I want you to come with me’.

Setting

The value of *uHaki* is also represented in the introduction of the story. It shows us the historical setting of oppression and poverty that created the need to acquire such dark magic. When African communities have wealth, commodities and land in abundance, there was no need to practice dark fortune magic. Communities lived in support of each other so class, because of

poverty, was not common. Each member had enough to feed himself and his family. Poverty created by oppression has driven African people to practise dark magic that brings fortune through sacrifice. Louwe & Duvenhage (2016) believe that this is because traditional healing in South Africa is not regulated by any legal board and therefore cannot be commercialized. Such practices often create injustice in the community. What must be noted though is that communal justice will catch up to you if you keep to this practice. African spirituality works hand in hand with the value of *uHaki*. This is to say that anyone who disturbs the order of peace in the community using dark magic will pay for it dearly.

Mamlambo is a fortune snake that brings fortune to anyone who accommodates it. One's money multiplies incredible. This snake is available from traditional doctors who provide instructions about its exploitation. Failure to comply with the instructions ends in disaster. It is said that the snake can kill an entire family, starting with the children and leaving its owner for last.

Most of the African characters in the short story are represented as rural immigrants who came to Johannesburg to find work. This shows the value of *uHaki* because it shows the injustices of the past. The Apartheid system made it impossible for African men to feed their families while still living in rural areas. When their livestock and commodities were confiscated by the government, it forced African men to relocate to the city and provide cheap labour to mines and homes of white people.

Before coming to work in the golden city, Sophia had never...

His name was Elias Malina from Ermelo..

When these immigrants were forced to work in the city, they did not live or work under conducive conditions. If they worked in the suburb, they were not allowed to be there until late at night without having documentation that proved that they worked there. This kind of working environment created many social injustices. Workers who worked long hours were forced to travel late at night and early in the morning. This made them easy targets of crime. The state police who were stationed at suburbs and the city made no effort to police crime, but instead they policed the presence and conduct of African people in these places. While Sophia was on her way to the train station late at night, a police patrol car drives up and stops her. We get a sense that the officers are not there to police crime in the area but to police what Sophia is doing there late at night.

There were two policemen in the van. The one in the passenger's seat had already turned down his window when the van stopped. 'What are you doing here so late?' he demanded. 'I am waiting for a taxi,' said Sophia. 'We don't want to find you here when we come back!' warned the policeman.

Plot

Sophia's romantic relationships in the plot show a lack of social justice. Firstly, she knowingly gets involved with a married man who eventually breaks up with her. It becomes hard for the reader to sympathise with her because she enters the relationship knowing well that it is wrong. She later finds a good man who is considerate and loves her. She continues to show no social justice by trying to put this man under a spell that will help her keep this man forever, such injustice can be amounted to broad line witchcraft which she knows is wrong.

Sophia was aware that her lover had a family but this did not matter to her.

For the first time in her life a taught came into her mind. She must consult a traditional doctor for help. She wanted to keep Jonas forever.

The manner in which African people received social services also shows a sense of social injustice. This is seen through the old lady who is sitting at the train platform waiting for her son. This old women had to travel from her rural settlement every second month to the city to come and collect her pension. She would then have to travel back to the rural settlements on a long train journey home. This could have been because the old lady was illiterate and was unaware of more efficient ways to collect her pension. Nonetheless, *uHaki* is highlighted by how her son takes the initiative to help his mother with this process. The most Just aspect in the African community is that after the old have taken care of the young, the young must take care of the old.

Every second month she collected her pension in the city. The taxi then dropped them on the platform and her son went to buy her food for the train journey home. This ritual had been going on for years.

Sophia continues to show a lack of *uHaki* in her conduct. The traditional doctor advised her to give the snake to any unsuspecting person she will meet. Old people are placed on a high pedestal in the African community. The whole community works to preserve, nurture, protect and care for the elders. Therefore Sophia should not have chosen to give the snake to the old lady because this is taking advantage of her elderly caring nature.

The conversation was very easy with this friendly old lady. As they spoke more and more people spilled on the platform. Then Sophia made her decision. 'Gogo will you look after my suitcase while I go to the shop?' 'I won't be long'

Theme

The short story takes us through how fortune favours the brave. Nonetheless, *uHaki* is shown in the theme of the Short in the conclusion of every character. Throughout the story we see the characters do different things to themselves and to the community. *Uhaki* is seen in the way destiny and karma play itself out for each character. Justice is served for all the work that each character does.

4.3 Story B: *The Dube Train* – Can Themba

4.3.1 Author's Biography

Daniel Canodoce Themba was born and raised in Marabastad, near Pretoria in June 1924. He grew up with ambitions of becoming a teacher because of the limited career options available to black people at the time. He completed his teaching diploma and degree in English at the university of Fort Hare. He later moved to Sophiatown, a vibrant township in Johannesburg to seek work. Can Themba had started questioning the unjust system of Apartheid in his university activism and was able to use this knowledge to create a culture of creativity and social defiance in Sophiatown. His early writing was inspired by the spirit of Sophiatown, which led him to win a Short story competition run by the Drum magazine. The name Can Themba would soon be a household name because of the way he could creatively capture the injustices of the system while writing material that related to the lives of the people and created a spirit of defiance in them. He became a journalist for the magazine where he captured the daily life of the people, the police raids, jazz music and the plight of black people in a racially defined society. He dedicated his life to the magazine for 9 years, where the spirit of his beloved 'Sophiatown' was killed during the Apartheid raids of the townships. This left him devastated. He continued writing Short stories and plays that tackled such issues, but later took up a teaching post in Swaziland. The pain of 'Kofifi's' death, the streetwise name Sophiatown was known by, remains etched in the beautiful writings of Themba and his contemporaries, among them Lewis Nkosi, Nat Nakasa, Bloke Modisane and Zeke Mphahlele. Having been declared a statutory

communist and his work banned in his home country, Daniel Canodoce Themba died a broken man in Swaziland in 1968. The researcher found that Can Themba was suitable to portray the values of Afrocentrism because of his affection for the plight of downtrodden African people and his efforts to creatively capture this. African values could be found in his work because of his interest and efforts to explore the normal daily lives of African people.

4.3.2 Summary of the Story

The Short story is set in a train that departs from the Dube station and travels throughout Johannesburg, on a bleak Monday morning. The narrator starts by describing the somber morbid atmosphere in this train and the station. He is sitting next to a big-built man, referred to as the Hulk man. As the train departs, a young girl boards the train. At another station, a young man who has been loitering the tracks, referred to as the tsotsi, boards the train and harasses the young girl through the whole journey. The narrator makes us aware that he does this in the company of adults and men. When he disrespects an old lady who tries to reprimand him, the hulk man who has been quiet finally stands up and fights with the tsotsi.

4.3.3 African Values and their representation in the Short story

All the Afrocentric canons were studied in this Short story to find the African values that were present in the story and how they were represented. The following themes/values were noted:

4.3.3.1 *Ukweli*

Characterization

The first notable character we meet is someone who is referred to as the 'hulk of a man' by the narrator. There is *uKweli* in this character's description because from the overall he is wearing and his use of the train, we can assume that he is a construction worker. The narrator emphasizes his big size because most construction workers are naturally big and strong in size because of the physically demanding work they do. Also, the unfortunate truth is that they do not get paid a lot of wages so they utilize cheap transportation such as trains.

I was sitting opposite a hulk of a man; his hugeness was obtrusive to the sight when you saw him, and to the mind when you looked away. His chin was stubbed with crisp, little black barbs. The neck was thick and corded, and the enormous chest was a live barrel that heaved back and forth. The overall he wore was open almost to the navel, and he seemed to have nothing else underneath. I stared, fascinated, at his large breast with their winkling dark nipples.

The next character we meet is a young girl who boards the train at the next stop. Her character is a true account of township girls. She has a vivaciousness about her, even at her tender age. The truth about her representation is that township girls are raised in hostile environment where they witness gruesome acts at a young age. Interviews conducted with township girls in South Africa by Bhana (2012) show enduring experiences of sexual violence. Fear of boys and men were articulated in relations to boyfriends, male teachers, men in the home and men in the township neighborhood (p.11). They learn such attitudes as a defense mechanism to deal with a function in the harsh environment of the township.

When the train stopped, in stepped in a girl. She must have been a mere child.

Nonetheless, her character lacks *uKweli* in an African society. This is because she is portrayed as having no respect for adults. African children are raised to always respect adults, evening making sacrifices to make sure that adults are accommodated for.

There was that air about her that petrified any grown-ups who might think of asking her for her seat. She sat next to me.

There is also *uKweli* in the way that the tsotsi is depicted. He is shown as vulgar and disrespectful. Often children without warm homes and parental guidance tend to turn out this way. The current African community is not doing enough to integrate these kinds of children into the community and this is why they turn out this way. Before, it was socially known among Africans that the community made an effort to make such children feel loved, to give them hope of a future. Because the African community does not do this anymore, the children who are neglected are the same children who come back to cause trouble for the community and become a delinquency. Therefore, the truth is that a community that does not welcome its lost children will end up fearing them.

He turned around, scowled at the old woman, and with cold calculation cursed her anatomically, twisting his lips to give the word the full measure of its horror. It was like the son of ham finding a word for its awful discovery. It was like an impression that shuddered the throne of God Almighty. It was both defilement and defiance.

Also, there is *uKweli* in the way in which the tsotsi stabs the hulk man and this is a true depiction of his character. Tsotsi's are skilled in violence because of the things they have been through, the brutal acts they have committed and the horrific scenes they have witnessed.

The tsotsi lifted the blade and plunged it obliquely. Like an instinctive, predatory beast, he seemed to know exactly where the vulnerable jugular was and he aimed for it.

Setting

Given the title of the Short story, The Dube Train, we can assume that the story is set in Johannesburg. Also the platforms that the train passes are all found in Johannesburg. What is not clear is the time or era that the story is set in because the issues that are prominent in the short story were prominent in the past and in current times. *Ukweli* in this setting is represented in the way the narrator sees himself and the African majority in the community. He states that on that day, the weather was too cold for him as 'a child of the sun'. This term refers to people of African descent, who see themselves as one with nature, melanin-filled, and who embrace warmth and sunshine.

The morning was too cold for a summer morning, at least, to me, a child of the sun.

During the train ride, the narrator makes an eye-opening observation about the setting. As the train passes the suburbs into the township, he notices the impeaching differences between the two places. His *ukweli* is that the township houses are not built, but rather imposed into nature, an effective imagery that shows the harsh reality of African people living in townships. Such houses are usually shack dwellings and are built with scraps, often too close to each other. These settings become the breeding grounds for many social ills like ill health, crime and teenage pregnancy. The minister of housing in 2004 highlighted the need for government intervention to improve conditions in the informal settlements (Sisulu, 2004). Richards et al (2006) noted how poor access to services and infrastructure created social unrest in township

informal dwellings (p.376). On the contrary, suburbs are much cleaner, well-built and have service delivery and resources at all times. This contradictions between the two places is a truth that African people have been passively living with for many years.

After the drab, chocolate-box houses of the township, monotonously identical row upon row, this gash of man's imposition upon nature never fails to intrigue me.

Plot

What is strange about the conflict between the young girl and the tsotsi who boards the train is the fact that it is clear that they do not know each other. The tsotsi has only seen this young girl around the neighborhood on her way back to school with her friends. Township boys hold this truth that girls somehow belong to them. On virtue of being male, they believe that girls owe them emotional affiliation and somehow feel romantically entitled to them, and should therefore submit on their request. This truth is created by 'social township education' and the misinterpretation of African patriarchy. Often times this unpleasant truth leads to gender based violence, emotional abuse and a rape culture. Townships in South Africa still largely remain poor and black, with violent masculinities regulating sexuality (Selikow, Zulu & Cedra, 2002). This is why Msibi (2011) believes that these masculinities exclusively support and uphold compulsory heterosexuality (p.516).

'Hi, rubberneck!', he clutched at her pear-like breast jutting from her sweater. 'How long did you think you'd duck me? '. She looked around in panic, 'Ah, Au Boetie, I don't even know you'

While the tsotsi continues to terrorizing the young girl, the train stops at Phomolong station where this tsotsi sees his other delinquent friends loitering around. His impulsive conversation with his friends shows that he is fearless and he owns the environment and public space around him. The truth to this is that these kinds of boys have terrorized the community without a repercussion for so long that they are now comfortable doing it knowing that nothing will happen to them.

The tsotsi turned around and looked out of the window on to the platform. He recognized some of his friends there and hailed them.

'O, Zigzagza, it's how there?'

'It's jewish'

'hela, tholo, my ma hears me, I want that ten-n-six!'

'Go get it in hell!'

'Weh my sister don't listen to that guy. Tell him that Shakespeare nev'r said so!'

The gibberish exchange was all in exuberant superlatives.

During the tsotsi's horrific tirade in the train, one brave woman is able to talk and question the truth and identity of the men in the train. In African societies, *uKweli* is that men are seen as protectors and discipliners. Her statement questions the truth of their identity as African men and appeals to their conscience. As African men who are known to protect and discipline, they should have protected the young girl in the train and disciplined the tsotsi.

But one woman would not take it. She burst into a spitfire tirade that whiplashed at the men. 'Lord, you call yourselves men, you poltroons! You let a small ruffian insult you. Fancy, he grabs at a girl in front of you. Might be your daughter. This thing with the manners of a pig! If there were real men in here, they'd pull his pants off and give him such a leathering he'd never sit for a week. But no, you let him do this here; tonight you'll let him do this in your homes. And all you do is whimper "the children of today have no respect". Sies!' The men winced. They said nothing, merely looked around at each other in shy embarrassment.

Theme

The author makes a deliberate attempt to not shy away from the *uKweli* of people living in the township. He does this through the characters representation, conduct of the township community, descriptive imagery of the setting and the events in the plot. Such an *uKweli* has not been questioned to such depth by other African writers. This is because of the indictment that needs to be made on African people particularly living in the townships. The socio-economic situation faced by these people is largely caused by government neglect, poverty through the system and history of engineered economical exclusion. Nonetheless, a neglect of African ideals and values in the township is also causing a lot of its downfall. Township communities have, for quite some time, neglected African values of living. They are no longer

united and communal. They no longer work together to raise the future generations of the township. They no longer have role models. This makes it easy for things like crime and immorality to prosper in the township. In a study by De Witte, Rothmann & Van Den Broeck (2018) to find the link between crime and unemployment in South African townships, most respondents agreed that “ the township lacked leaders, mentors, and role models since most successful, skilled, and well-connected people had apparently left the township” (p25). These respondents further felt that their township environment was a filthy, painful, sad, and forgotten place with dilapidated infrastructure and resources (De Witte et al, 2018. p31). The damage is so severe that its members take pride in this negative identity. The aim, in this case, becomes how hard you work to either survive or make it out of the township.

4.3.3.2 Kujitoo and utulivu

Characterization

After the atmosphere of the train is described, the reader is comforted with the description of the hulk man, a huge man who looks like he could defend you if anything happens. During the train ride the hulk man seems asleep but was also aware of every move that anyone could make. This does not show any harmony because the hostile nature of train meant that people could not be relaxed but had to be alert because anything could happen in the train. In African gatherings, the members usually have their guard down because there is usually a spirit of embracing each other, not fear. Even though the hulk man seems to be someone who minds his own business, the disharmony in the train meant that he and all the passengers always had to be on defense mode.

He looked like a kind of a genie, pretending to be asleep but watching your every nefarious intention.

Another character who does not show harmony in his representation is the tsotsi. As soon as he walks in the train, he picks the helpless girl to be his victim. In African societies, harmony is created by grouping people of the same age group together in social settings and gathering. This is done so that there is no tension created in any group and people do not take advantage of each other. In this case, the tsotsi does not promote harmony because the young girl is vulnerable without support and protection.

He swaggered towards us and stood between our seats with his back to the outside, his arms gripping the frame of the paneless window. He noticed the girl and started teasing her.

Setting

The young girl's presence at the train station does not show harmony in the setting. Given the known hostile environment of the train station and her juvenile age, the young girl is not accompanied by an adult or a parent. This could be because her parents are away at work or she has to fend for herself. The notion of a capitalist society has caused parents in the township to neglect their children. In African societies, even though it is encouraged that children are taught independence at a young age, they are still carefully monitored and protected from the evils of the outside world.

Phefeni station rushed at us, with human faces blurring past. When the train stopped, in stepped a girl. She must have been a mere child. Not just petite, but juvenile in structure.

During the altercation between the tsotsi and the young girl, the narrator makes a bold statement that reveals the disharmony in township romance. He states how aggressive it is. This pseudo perception is held by a number of people in the township. The hostility of township environments and its socio-economic issues have created a great psychological imbalance among township dwellers. Township men work under hard oppressive conditions. They carry with them a great amount of anger and dissatisfaction. These suppressed feelings are then reciprocated to their partners. Morrell (1998) notes how this masculinity is forged in the context of a 'survivalist' peer-group culture, an adolescent psychosexual development and the anticipation of their future location in low-skilled labor markets (p.611). The frustrating feeling of not owning, influencing or controlling anything means that they try to control their partners to the best of their ability, often meaning through violence and abuse. Romance for township females is often inspired by poverty. They submit to any man who can provide them with economic security (Van der Vliet, 1991). This means that they often succumb to any treatment they receive from these men. After the trauma they experience, they start to develop a hard shell and a reluctant attitude towards black males in the township. Such situations make this disharmony of township romance seem acceptable and socially practiced. This is not the case in authentic African societies. African men would usually approach a woman with charm and poetry. This process took a long time because the women would consult other young women

about this and take time to review the man's conduct to see how serious and committed he was about her. This created harmony because such a system was pleasant for both parties and the foundation of that relationship was not built on hostility.

He noticed the girl and started teasing her. All township love-making is rough.

In the train, the passengers' understanding of the fight between the hulk man and the tsotsi does not show harmony. After the incident, none of the passengers were moved by it. This is because they had been so familiar with the atmosphere of disharmony in the train and the township that this event alone did not shock them. In a functional harmonious African society, members would gather together to discuss any event that conflicts with harmony in the society. Great attention is given to such cases, and an effort is made to remedy the situation and ensure that it does not happen again.

It was not a fight proper, not a full-blown quarrel, it was just another incident in the morning Dube train.

Plot

The first event in the plot that shows disharmony in the Short story, is that of the washerwoman who was pushed into the train by mistake. This woman who was carrying a heavy load of washing was standing next to the entrance as the train pulled in. A rush of men forcefully pushed her into the train as they were making their way to the train. This shows no harmony because no one is willing to help this woman get out of the train; instead people just rush on to selfishly make their way to the train. Instead, because of the disharmony they had always witnessed in the train, they do nothing to assist the woman. A sign of an unhealthy disharmonious African community is seen when there are women and children in distress and agony. These are seen as the vulnerable people in the society, therefore these are the people that should be assisted.

A washerwoman had just got shoved into the train by ungallant males, bundles and all. People in the train made sympathetic noises, but too many passengers had seen too many tragedies to be rattled by this incident. They just remained blurred.

The tsotsi's altercation with the young girl in the train shows a lack of harmony. As the young girl tries to leave the train the tsotsi stops her and gives her a vicious slap across the face. This young girl has done nothing wrong to deserve this. His actions will perpetuate feelings of fear, hatred and victimization of black women from black men. This event will cause the young girl to grow up with a misguided idea about black men, which will, in turn, continue to cause disharmony in the community between women and men.

The girl wanted to get off, but the tsotsi would not let her. When the train left the station, he gave her a vicious slap across the face so that her beret went flying.

Before the confrontation between the hulk man and the tsotsi, the narrator makes a startling observation that shows the disharmony in the community. He makes reference to how members of the community react when a knife is pulled out during a fight. The way in which everyone panics shows their fear of the implication of a knife fight. In all the reactions he mentions, there is not a time where the community unifies to try and stop the knife perpetrator; instead they all try to protect their own lives.

The tsotsi had drawn a sheath-knife, and he faced the big man. There is something odd that a knife does to various people in a crowd. Most women go into pointless clamor, sometimes even hugging fast the men who might fight for them. Some men make gangway, stampeding helter-skelter.

Theme

The theme of harmony for the sake of peace and respect, or lack thereof, is widely dealt with in the short story. The narrator who tells the story makes an effort to detach himself emotionally and physically to the identity of the people and the things that happen in the train. Watching from afar, he does not involve himself in the events of the story. This isolation creates a sense of disharmony. This same isolation is seen in all the other passenger and the rest of the community. They do not make an effort to unite and achieve harmony. In actual fact, they allow disrespect in the train in order to mind their business. They have created a culture of accepting disharmony in the train and the community.

4.3.3.3 Ujamaa

Characterization

The character of the young girl in the train does not show *uJamaa*. She is a young girl who should be cheerful and bubbly in her juvenile youth because she is raised in a community that protects her. Instead, at her tender age, the young girl conducts herself in a fearful, careful manner because she knows that danger lurks in the train. Her hard shell and adult-like conduct is because she does not feel comfortable. African communities in the township have failed the young in the value of communality. The young cannot have a jovial childhood because they do not feel protected in the community. In African societies, it takes a village to raise a child. This is because the child can be protected wherever she goes as all the members become her parents who look out for her. Therefore a community without this practice forces young children to grow before their age and lose their childhood. Children who live in unsafe spaces adapt to a psychology of critical awareness, often sacrificing their childhood tenderness to gain this.

Yet her manner was all adult as if she knew all about 'this sorry scheme of things entire' and with a scornful toss relegated it.

The way in which the tsotsi carries himself in the train does not show *uJamaa*. The tsotsi walks into a train full of adults and men and he positions himself anyhow. His body language is a sign of disrespect. More so, the tsotsi feels comfortable enough in a train full of men to conduct himself in such a manner. This is because he has done this a number of times and he knows that no one will reprimand him. In a community where criminals find it easy, without any fear or favor, to carry out their activities means that the community is no longer united. It means that the criminals understand that each member looks out for himself and not the interest of the community. There is no communal living where crime and disrespect prevails.

He swaggered towards us and stood between our seats with his back to the outside, his arms gripping the frame of the window. He noticed the girl and started teasing her.

Setting

Most of the story takes place in the train. There is no display of *uJamaa* in the train according to how the narrator describes it. There is a tense atmosphere of disunity in the train. In his description, the people lack hygiene and there is a sour smell in the train. The passengers are

sad and the mood in the train is grey and somber. The trains are usually late, the commentator gives confusing instructions and the large crowds of people push and shove each other. This particular community of people does not display a sense of communal living. In African public spaces, there is usually a mood of rejoice and celebration. When African people come together they exchange jubilant energies with each other. One example of this is how the Zulu greeting term 'Sawubona' means 'we recognize and appreciate your presence in this space' (Mbiti, 1990) to show that coming together is a joyous exercise. These passengers have no care for each other's presence and their energies create a somber mood in the train.

The dube train, with the prospect of congested trains filled with sour-smelling humanity, did not improve my impression of a hostile life directing its malevolence plumb at me. Despairing thoughts of every kind darted through my mind; the lateness of the trains, the shoving savagery of the crowds, the grey aspect around me. Even the announcer over the loudspeaker gave confusing directions.

At the end of the Short story, the narrator picks up a startling observation about the lack of *uJamaa* in the community. When the fight is over, the passengers remain quiet until the hulk man leaves the train. No one makes an effort to help the hulk man who was protecting them from the tsotsi, furthermore, no one helps him when he is battered and bruised after the fight. Even though he is in need of medical attention after being stabbed, the passengers do nothing to assist, comfort or console him; instead they just talk and gossip. In African communities, the quest for justice is a community activity.

Only after we had left the station did the stunned passengers break out into a cacophony of chattering. Odd, that no one expressed sympathy for the boy or the man. They were just greedily relishing the thrilling episode of the morning Dube train.

Plot

The first instance of the lack of *uJamaa* is seen in the young girl's reaction in the train. When the tsotsi starts to assault and swear at her, she looks around at the adults in the train in panic. She does this because she has an expectation of protection because she is with adults in the train. A community that is united will not leave a young girl in agony to be victimized. African communities with *uJamaa* mobilize so they protect the young.

She looked around in panic, at me, at the old lady opposite her, at the hulk of a man opposite me..

In recognition of the deteriorating state of African children in the community, a woman in the train makes a remark about the tsotsi's action. This shows that African children are starting to lose respect in the community. This could be caused by the lack of *uJamaa* in the community. Children who terrorize the community are not reprimanded nor brought to justice so they continue with their actions until it is too late. This causes children to lose respect, a fundamental African attribute essential for the function of any African society. As much as these children are labelled the cancer of such a society, their actions are created and developed by the lack of *uJamaa* in the community.

Some women, reasonably out of reach, murmured, "The children of today..." in a drifting sort of way.

Inspired from by the lack of *uJamaa* mentioned above, the next event in the plot shows the young girl frantically running away from the tsotsi, who continues to chase her. There is still no *uJamaa* in this event because the men in the train do not stop the tsotsi, instead they make way for him to go through. In an authentic African society, tsotsi's fear committing violence in front of adults because they know that they will be punished. The members of this community actually make an effort to move out of the tsotsi's way, displaying a lack of *uJamaa*.

To steady himself, he put a full paw in my face. It smelled sweaty sour. Then he ploughed through the humanity of the train after the girl. Men gave way shamelessly..

The hulk man who had been sitting quietly throughout the whole ordeal finally speaks up when the tsotsi swears at the old lady. *uJamaa* is shown here because he reprimands the tsotsi to tell him that the woman he is swearing at is his mother. He does not mean this in the literal sense; he is alluding to the fact that all old people in the African community are your parents. There is an African proverb which says that it takes a child to raise a village. This helps the community because children do not misbehave in public because they know that everyone is their parent. To achieve this, the community must have a common understanding so that anything that is deemed wrong in the home is also deemed wrong in the community.

“hela, you street urchin, that woman is your mother” came the shrill voice of the big hulk of a man, who had all the time been sitting quietly opposite me, humming his lewd little township ditty.

Theme

Duly captured in the Short story is the theme of *uJamaa*. The author does a lot to show the repercussion of a community lacking *uJamaa*. The narrator portrays a picture of a community that has no interest in each other and the wellbeing of each other. Through the plot he shows us how far they will go to distance themselves from one another. The rising conflict is brought by how the commuters lack a sense of unity, letting a little tsotsi boy do as he pleases in their presence. To take the theme of *uJamaa* further, the narrator shows us at the end how uncaring and selfish a community can be without *uJamaa* with the reactions they have towards the conflict and the remarks they make.

4.3.3.4 *uHaki*

Characterization

Many African communities do not understand the influence that social injustice has on its youth. Social context has a large influence on community health (Hsieh & Pugh, 1993). An example of this is the depiction of the tsotsi, who proves that ‘crime is a social mirror (Wilkinson, 1999). When the train pulls up to the station, the tsotsi is loitering around the station with no intentions to take the train. Many young unemployed African males loiter around public places because they don’t have anything else to do. Social injustices have made it difficult to find employment. As they loiter, they find victims in the community that they will steal from and rob. Evidence of this is that the tsotsi always had his knife on him, waiting for a time to use it. Instead of the African community recognizing this problem, they just label these boys and this perpetuates their behavior.

The train slid into phomolong station. Against the red-brick waiting room I saw tsotsi lounging, for all the world not a damn interested in taking the train, but I knew the type, so I watched him in grim anticipation.

The character of the hulk man is portrayed as someone who minds his own business. Due to his size, the reader would readily expect that the hulk man would defend the troubled young girl in the train. Instead, the hulk man only acts and defends the old woman. This is because

African societies place more justice on the elderly than they do on the young, under the presumption that the young cannot be under threat and the old are vulnerable, weak and easily victimized. This presumption does not have any *uHaki* because with modern society currently rotting, there is more eminent danger on the young than there is on the old. The urbanized and detribalized African societies have shown a trend of slackening or absence of moral restrictions amongst them (Jochelson, 2001), leaving the next generation without protection and a lack of a moral compass.

“Hela, you street urchin, that woman is your mother” came the shrill voice of the hulk man.

Setting

Most of the short story is set on the train from Dube station. The Majority of the crowd of people who board the train in the morning are labor workers. After enjoying the weekend, they have to return to their jobs. This creates a somber mood in the train because of how oppressive these jobs are. Labor workers usually work under unjust conditions and get paid low wages because they need the work and they are usually uneducated. The injustices and lack of *uHaki* in their workplaces reflect in the spaces and environment around them.

But then on all Monday mornings I feel rotten and shivering, with a clogged feeling in the chest and a nauseous churning in the stomach. It debilitates my interest in the whole world around me.

Also evident at this train station is that the trains are not looked after and repaired, even though a large number of commuters are using this service. Service delivery in the township is either slow or non-existent. When it is finally provided, it does not accommodate the large number of people who use such facilities. This injustice is usually defended by stating that it is caused by the high rate of vandalism in the township or people not taking care of the services, when in actual fact the variables influencing the occurrence of vandalism are considered to be psychological, social and situational (Ward, 1973).

Two or three yards away, a door had been broken and repaired with Masonite so that it could no longer be opened. Moreover, near the door a seat was missing which transformed the area into a kind of hall. There was a window missing in the frame..

Plot

The first event in the plot that shows a lack of *uHaki* is the way that the tsotsi approaches the young girl. He swears at the girl and grabs at her breast in a public space. There is generally a high rate of gender abuse and ignorance towards rape culture in the township. Boys are generally rough towards females in the township and this taints the line between rough and rape culture. Most of these cases are never brought to justice because authorities find them trivial, not realizing that this in turn perpetuates abuse and rape culture, which makes the tsotsi confident in doing this.

“Hi rubberneck!” – He clutched at her pear-like breast jutting from her sweater.

Many incidents in the plot show how this community lacks communal *uhaki*, instead everyone looks out for themselves. In African communities, justice is usually a group activity because the community usually has a common goal. When that goal is betrayed, it is the job of the whole community to fix it. When the washerwoman is pushed into the train, it is expected that everyone will lend a hand to try and get her out. Instead, because they have witnessed many injustices in this train, no one helps the woman but instead they continue pushing and shoving her in the train.

A washerwoman had just got shoved into it by ungallant males, bundle and all. People in the train made sympathetic noises, but too many passengers had seen too many tragedies to be rattled by this incident. They just remained blurred.

The narrator who tells the story is also one to be indicted for his lack of *uHaki*. After the girl is slapped, she lands on the narrator’s lap hoping to be protected and find justice in him. It is evident that she has done nothing wrong to deserve this. He does not provide any justice, instead the tsotsi uses his face to balance while he continues to pursue the girl.

She flung a leg over me and rolled across my lap in her hurtling escape. The tsotsi followed, and as he passed he put a full paw in my face to steady himself. It smelled sweaty-sour.

An old lady who had had enough of the tsotsi finally speaks out. Her sharp remarks create emotional tension in the train. She alerts the men in the train to the lack of communal justice.

She shows them how, if they let this happen in the train they will also let it happen in their homes. She is aware that African men carry high egos about their patriarchy in their homes and the amount of respect they demand and command in their homes (Mlotshwa, 2016).

“Lord, you call yourselves men, you poltroons! You let a small ruffian insult you. Fancy, he grabs at a girl in front of you. Might be your daughter. If there real men in here, they would pull his pants down and give him such a leathering he’d never sit down for a week. But, no, you let him do this here; tonight you’ll let him do it in your homes. And all you will do is whimper ‘the children of today have no respect’. Sies!”

Justice only prevails after the physical fight between the tsotsi and the hulk man. After he had been troubling people in the train, he finally meets his match with the hulk man. He tries to stab the hulk man but he does not succeed. The hulk man effortlessly picks him up and throws him outside the moving train. This shows us that the writer is aware of African karma, which is the belief that those who terrorize the community will finally meet their fate, and this is the case here.

The big man reached out for the boy crudely, careless now of the blade that made another gash in his arm. He caught the boy by the upper arm with the left hand, and between the legs with the right, and lifted him bodily. Then he hurdled him towards me. The flight went clean through the paneless window, and only a long cry trailed in the wake of the rushing train.

Theme

Through close analysis, it becomes evident how the writer plays around with the theme of justice being unjust, late but still deserving. The reader is given the sense that there is such a lack of *uHaki* in the community that the tsotsi might get away with what he is doing. It shows us that justice could be unjust because the young girl was the one who deserved it more when she needed it, before things got out of hand for her. We get a sense that justice might be late but it still arrives. It makes the reader believe that the community no longer takes justice into its own hands because they hold a belief that sometime it will come and it will be deserving.

4.4 Conclusion

This chapter has consolidated the findings of this study. For each short, the authors' background and history was reviewed. This was done to assess their affiliation and association to Afrocentric principles in their pasts, lives and their writings. Each short story was then given a brief synopsis to understand how the events unfold in the text. Using the selected four components of the textual analysis; character, plot, setting, theme, each component was explored for the presence of Afrocentric values. Finally, an Afrocentric interpretation was given to how these values were understood in the short stories. These interpretations were accompanied by scholarly justifications and the researchers Afrocentric cultural knowledge and intuition, which is a critically viable research tool in the Afrocentric paradigm.

Chapter 5:

Conclusion

5.1 Introduction

Having questioned the influence of prescribed literature on my own cultural relevance/reality and its misidentification, this study was undertaken to explore the representation of African Values in prescribed grade 10 literature, particularly short stories. Afrocentrism was used as a paradigm, concept and methodological approach to enhance the nature of this particular study. Afrocentrism was both liberating and useful to uncover the sought out African Values. This research was necessary because it paves a way for decolonized and indigenous education in the 21st century, and awakens the Afrocentric agenda for me as a practicing teacher to make literature and education a culturally relevant and a meaningful experience for the majority of African learners in the classroom.

This chapter will begin by providing a brief synopsis of the findings to the research questions. This will be followed by an analysis for the implications on the methodology and the teaching profession. Finally, the chapter will provide an outline of the study's limitations and a discussion for future research.

5.2 Synopsis of main findings

5.2.1 What African Values are represented in the select 2 short stories?

To limit the scope of universally accepted African Values, the study used Reviere's (1996) Afrocentric canons (*Ukweli, uHaki, uJamaa, Kujitoa & utulivu*) that are postulated from the Swahili language, African historic decent and a representation of all African communities. These Afrocentric canons were useful as they suited both the paradigm and the nature of the study. Their relevance to African culture allowed them to be generally accepted as African Values (Reviere, 2011) and redefined/reinterpreted as a tool to investigate literature. These canons have been used in areas of research such as agriculture, science, theology but seldom used to interrogate literature. Each Short story was divided into 4 subdivisions of Short story analysis; character, setting, plot and theme, which allowed the researcher to find evidence of each African Value. The study found that both Short stories displayed elements of almost all African Values in different segments of the short stories. This demonstrates that African Values are significant and ever-present in all aspect of literature, and in turn, our lives. Therefore, these

African Values are present in the literature we prescribe, but require a special kind of dedication and consociation from both the teacher and the learner to harvest them.

5.2.2 How are African Values represented in the selected 2 Short stories?

All the mentioned African Values were explored in both Short stories. The study found *uKweli* to be present in most of the character representation. Most character were black Africans living in predominant black African settings. They acted in accordance to who and what they would have been in the setting and situations they found themselves in. However, through close Afrocentric analysis, the characters portrayed a cultural conflict to who they were in the contemporary modern setting they were in, and what culture dictated they should be. Therefore, it was represented with accuracy for the settings they were in, but not for what they should have been culturally.

Kujitoka & Utulivu, or the lack thereof, showed itself mainly in the plot. The events that unfolded in most of the plot for both Short stories had a consistent tendency to portray disharmony in African setting and communities. Most of the events showed conflict between the characters or the way they acted towards the communities they were portrayed in. An Afrocentric observation showed that this conflict in the plots were caused by a stray/shift from African Values in these characters and the communities. As a consolation, most of this conflict in the plot was resolved in a way that benefited the rest of the community, restoring harmony in African societies.

The setting of both Short stories took place in predominantly black African locations, in a time where African people still lived under immense oppression. The study found that *uHaki* was captured well in both Short stories. Each short story started with a physical and social description of the setting, and these descriptions captured fully the oppression and injustices of the setting. The Afrocentric qualification applied to this section noted that the writers did not give African people in the stories enough agency as willing participants in their own emancipation. Even though the injustices were revealed, the African characters seemed more victimized than people who had the potential and desire for their own emancipation.

The themes of both Short stories strongly shows the repercussion of the absence of *uJamaa*. They show how modern African communities make a constant attempt to betray the aspired social issues of the communities. Both African communities that are portrayed in the short story do not unite to achieve the common goals that will benefit everyone. Instead, is central theme is how every character looks out for the good of themselves and how this eventually

affects the rest of the community. An Afrocentric analysis of the themes found that the writers of both Short stories had no conscious intention to drive the characters and the theme towards achieving one common goal for the benefit of everyone. This negligence could falsely portray African societies as a community of people without a central aspired agenda.

The autobiographies of the writers was included to give a general impression of the position that both writers took towards an Afrocentric scholarship. Even though the study found that these writers affiliated with an Afrocentric idea to a certain extent, the short stories proved that the writers preferred to focus on literacy process and creativity instead of the priorities representing of African Values. Where these values were found, they were seen to be present because of their nature, not because of the writers' conscious intention to include them. Therefore this study contends that African Values are easily represented in prescribed high School literature, but neither the writers of this literature or the teachers of it possess a Afrocentric intuition that is needed to make full usage of them.

5.3 Methodological Implications

Any study on African realities requires a methodological approach that focuses on appropriate cultural notion that are inspired by cultural facts. Pellerin (2012) states that such a methodology requires a culturally applicable and realistic understanding of African reality and must take into consideration the historical, social, and contemporary experiences of African people. An Afrocentric methodology allowed the study to reliably interrogate the inspired interests of the African culture in representing African Values. Due to a lack of academic research in the field of Afrocentric literature, the methodology has not yet established an African culturally indigenous method of generating data from short stories. The study had to rely on what is universally accepted as the literature process of generating the character, setting, plot and theme. However, to analyze the literature, the Afrocentric method that was employed allowed for a culturally inclined revelation of the sought out African Values. This allowed for the research to consistently centralize the agenda of the African culture and the Afrocentric paradigm enlisted. Pellerin (2012) further notes that it is imperative that we consider the centrality of Afrocentric methodologies for the future of Africana studies, and this responsibility will rest on the African scholars' ability to systematically and innovatively construct pertinent and reliable research studies that inform and engage African peoples' struggle and liberation (p. 159).

5.4 Professional practice Implications

As an Afrocentric practitioner, one cannot ignore the oppressive historical fabric of South Africa. My professional career has led me to predominantly Black African township schools where the majority of the learners come from poor uneducated backgrounds. The country's restoration efforts searched more for equality than it did Equity. This leaves the majority of poor African learners battling with a Eurocentric styled education system that somehow demands a psychological identity shift. These poor African learners who cannot afford this identity shift often proceed through the schooling system frustrated because they do not relate nor concur with Eurocentric styled education. This misfit denies them a culturally meaningful experience with education. The role of prescribed literature and the Afrocentric teacher therefore is, to spark a culture connection to their lives and that of literature, constantly confirming that they too legitimately belong in the world of 'dragons, princes and castles', in the active world of literature. Because literature is largely responsible for the programming of the mind, Afrocentric teachers should make it a goal that African learners are programmed to fit in a world that they belong to. This study has equipped me with structural knowledge on how to do this, and ignited a desire to teach literature reliably from this Afrocentric perspective.

5.5 Limitations to the study

A number of limitations need to be considered in this study. Firstly, the study has only used Short stories to interpret African Values in prescribed literature. These could also be investigated in poems, novels and other forms of literature.

Secondly, only 2 Short stories were used to limit the scope of the study. These Short stories were selected on the basis of their Afrocentric affiliation. The study did not consider short stories that did not meet this qualification. Perhaps if other short stories were considered the study could have generated richer data.

A final limitation to the study is that the writer's and the teacher's view on teaching African Values were not sought after. This means that teachers were not able to defend whether they highlight these Afrocentric values or not and writers did not give an input whether they incorporated these values or not.

5.6 Recommendations and Areas for future research

Emanating from the present study, the following recommendations are provided for future study.

- Future research could focus on devising methods on how to pedagogically teach Afrocentric literature in the classroom. It is not enough to only know that these African Values exist in prescribed literature, but equally important that we know how to teach them using an Afrocentric approach.
- Such research will not bear any fruit if the curriculum as a whole is not reviewed to suite an Afrocentric agenda. Future research could focus on how policy and the curriculum can be reviewed to drive an Afrocentric agenda.

5.7 Conclusion

The field of literature has neglected the need to study the representation of African Values in prescribed texts, but instead has continued to focus on spearheading Eurocentric notions in the way we study literature. This study has found that these African Values are present in the literature we prescribe but not enough is done to analyze, promote and consciously teach these values. The study has also provided the benefits of these Values for the majority of African Community in South African schools. To FastTrack the call for decolonized education in the 21st century, the study of Afrocentric prescribed literature is a catalyst that paves the way for policy influencer that will initiate this call, more so in the field of literature.

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APPENDIX A: Ethical Clearance



1 November 2018

Mr Thuthukani Dlamini 212527964
School of Education
Howard College Campus

Dear Mr Dlamini

Protocol reference number: HSS/1900/018M

Project title: Exploring African values in selected short stories in the prescribed text, *Sounding Wings* (Gray & Finn) for grade 10 English First additional learners in South Africa

FULL APPROVAL – No Risk/Exemption Application

In response to your application received 15 October 2018, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol has been granted **FULL APPROVAL**.

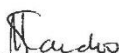
Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment /modification prior to its implementation. In case you have further queries, please quote the above reference number.

PLEASE NOTE: Research data should be securely stored in the discipline/department for a period of 5 years.

The ethical clearance certificate is only valid for a period of 3 years from the date of issue. Thereafter Recertification must be applied for on an annual basis.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully


.....
PP Professor Shenuka Singh (Chair)
Humanities & Social Sciences Research Ethics Committee

/pm

cc Supervisor: Mr EP Marais
cc. Academic Leader Research: Dr SB Khoza
cc. School Administrator: Ms Jeenarain

Humanities & Social Sciences Research Ethics Committee

Dr Shenuka Singh (Chair)






Westville Campus, Govan Mbeki Building

Postal Address: Private Bag X54001, Durban 4000

Telephone: +27 (0) 31 260 3587/8350/4557 Facsimile: +27 (0) 31 260 4609 Email: ximbap@ukzn.ac.za / snymann@ukzn.ac.za / mohunp@ukzn.ac.za

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Founding Campuses:  Edgewood  Howard College  Medical School  Pietermaritzburg  Westville

APPENDIX B: Editor's Note

TO: Mr. TS Dlamini
FROM: Mrs Leela Reddy
SUBJECT: LANGUAGE EDITING SERVICE
DATE: 2 November 2018

Dear Mr. Dlamini

USING AFROCENTRICISM TO EXPLORE AFRICAN VALUES IN SELECTED SHORT STORIES PRESCRIBED FOR ENGLISH FAL LEARNERS IN SOUTH AFRICA

The above Med thesis has been edited.

While I have corrected spelling and language errors (tense, concord, and word choice) I have not edited any quotations. I have also not checked that the sources indicated in your reference list are all contained in the body of the document or that these sources are cited correctly.

The corrected document has been returned to you.

Sincerely

Leela Reddy (Mrs)

Language editor.

APPENDIX C: TURNITIN Report

Using Afrocentrism to Explore African Values in Selected Short Stories

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