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## DECLARATION

I, Bether Mwale Moyo, declare that this dissertation:

- a) Represents my own work;
- b) Has not previously been submitted for a degree, or any other qualification at this or another university; and
- c) Does not incorporate any published work or material from another dissertation.

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**APPROVAL**

This dissertation of Bether Mwale Moyo is approved as partial fulfilment of the requirements for the award of the degree of Master of Arts in Literature by the University of Zambia.

Examiners signatures

**Signed:**

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## ABSTRACT

This research aimed at exploring the relationship between space and characters in selected African dramatic works which include: Ama Ata Aidoo's *Dilemma of a Ghost*, Ngugi and Ngugi's *I Will Marry When I Want*, Masiye's *The Lands of Kazembe*, and Fugard's *Sizwe Bansi is Dead*. The research was based on the understanding that while many scholars have discussed setting in their works, not many looked at the relationship between setting and characters. Further, setting which has three components including time, place and mood or environment has not been broken down into the three components so that they be discussed independently. The focus of this research is on space, diversifying the perspective of place discussed under setting in relation to character. The research methodology applied was qualitative, embracing close textual analysis through the application of two main theories to the texts. The theories used in the study are Porteous' (1985) Geographical Interpretation of Imaginative Literature which studies human-place interactions. Porteous devises four cells in matrix form which summarises the human place interactions namely *home-insider*, *away-outsider*, *home-outsider* and *away-insider*. The study was also informed by Breakwell's Identity Process Theory, a Psychology based theory concerned with the formation of identity. Breakwell identifies four prime guidance principles which are *distinctiveness*, the *desire for continuity*, *self-efficacy*, and *self-esteem* as being key to the processes of accommodation/assimilation and evaluation which determine the establishment of identities. The research study found that in the four texts that were investigated, information was presented in both concrete and abstract space. The study discovered that based on various reasons, characters create different spaces at different points in time. It is noted that in the texts, concrete spaces are created mainly due to the characters' need to occupy spaces that represent their values and offer comfort and contentment. On the other hand, abstract spaces are created mainly through narration and imagination and this is motivated by the characters' desires to inspire the audience to experience through the eye of their minds, events that occurred in the past. Finally, the study shows that the identity of characters is established based on the spaces that these characters occupy. Furthermore, characters behave differently based on the different spaces that they occupy. The study concludes by stating that indeed there exists a relationship between space and character in the texts investigated. The study proposes that other scholars could delve into issues of Space and character falsity in drama: can characters present fake identities and why? Others can explore space and character portrayal in poetry, while others could also look at use of 'Space' in the vernacular narratives or drama in comparison to English texts.

## **DEDICATION**

I dedicate this work to my dear husband and daughters and to my sisters. You motivate me to work even harder.

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# CHAPTER ONE

## INTRODUCTION

### 1.0 General Introduction

This chapter introduces the study by providing its background, illuminating the problem under study and stating the significance of the study. The chapter also provides the operational definitions, statement of the problem, the aim and objectives, research questions, significance of the study, theoretical framework, scope of the study and the structure of the dissertation. The chapter ends in a conclusion which summarises the main issues dealt with.

### 1.1 Background to the Study

If called upon to elaborate who they are, most people around the world are likely to use concepts of the 'self' that contain information about places; what country they live in, and what city or town they are from. In Zambia, for instance, people could describe themselves as Easterners, or Southerners or *Basimandola* (from Ndola town). This is because places have a significant bearing on who one is as a human being.

In Zambia, the official identification document is the National Registration Card (NRC). Of the 10 entries that give information about the individual on the bio-data page of the NRC, 5 are specifically centred on identifying the person by linking them to a place. The other important documents of identification, the driving license and the passport do not place as much emphasis on place, but they still have the NRC number. It is, therefore, common that some government offices such as the marriage registration office and Zambia Revenue Authority demand for an NRC as a form of identity and will not accept the driving licence or passport. It is clear from the above that places play a major role in creating our identities.

Love (1994, p.31) cites Lotman (1964), who states that “works of literature, like all works of art, represent “models of reality”...because they make use of the means and possibilities reality has to offer, such as images, language, shapes, tones etc....” Literature is said to be a product of society and that it mirrors the society from which it is produced. Scholars at different points in time have analysed this aspect of Literature.

Howard (1981), analysing Barthes, states that Barthes was concerned with the question of literature as the product of society as opposed to that of a talented author and that he perceived literature as a product of society by viewing authors as respondents of society. Barthes looked at the thoughts, perceptions, and preoccupations of an author as being motivated by society.

According to Smartykatt (2009), by looking at the binary opposites of reader/writer, Barthes argued for the death of the author. His argument was that before the onset of capitalism, people in the oral societies narrated stories and there was no such thing as the author because the works remained the work of the culture. He further argued that the reader through his interpretation added aspects from his/her own background and his/her social circumstances hence the reader re-authored the text resulting in the death of the author.

The first extant “theories” of literature were attributed to ancient Greek philosophers Plato and Aristotle. Plato was Aristotle’s teacher and he was among the very first intellectuals to investigate the role and function of literature in society. Aristotle on the other hand was the first to theorize on how literary art can and should function within society and is thus considered the Western world’s first true literary theorist (The Saylor Foundation, [www.saylor.org](http://www.saylor.org)).

Plato theorized that art was an imitation of truth. He argued that “...an artistic work is always a copy of a copy, hence an artistic work always imitates something.” Plato further stated that the arts, specifically drama and poetry “... served to shape character and that an ideal society must itself train and educate its citizens, hence the arts must be strictly censored.” Plato unlike modern and contemporary literary theorists who look at literature as a liberating force, saw art as a dangerous social force. (The Saylor Foundation, [www.saylor.org](http://www.saylor.org))

Aristotle was the first intellectual to establish a theory of tragic drama in his *Poetics*. In *Poetics*, Aristotle emphasizes the importance of imitation. He stresses that man learns his earliest lessons by imitation. He explores the significance of imitation further by showing that man gains pleasure by seeing a perfect duplication of an original object. Aristotle sums up his discussion on imitation by stating that Imitation is actually an instinct of human nature.

Though Aristotle argues that imitation is an instinct of human nature, an analysis of the animal kingdom reveals that animals also acquire skills by virtue of imitation. Zentall (2001) points out

that imitative learning can be found in different species. He argues that social learning by imitation is important as it benefits organisms more than genetically based behavioural and true and error learning. Dautenhahn et al on a website retrieved on 10/05/2014 from [web.media.mit.edu](http://web.media.mit.edu) explain that Thorndike's 1898 definition of imitation states that imitation is a situation in which animals "from an act witnessed learn to do an act." In the same vein with Aristotle, Dautenhahn et al further point out that "Human beings are excellent imitators from birth.

It is clear that both animals and human are good imitators. It is also clear that both animals and humans learn from imitation. However, as alluded to by Aristotle above, only human beings are able to imitate for pleasure. Hence only human beings produce literature which imitates the human beings in society.

Ariyam, argues that "it is impossible to see with any accuracy, what we are like, unless we can see ourselves reflected-off something else" ([www.ariyam.com](http://www.ariyam.com)). He further explains that literature offers man a mirror through which man can see his reflection. If literature is to be a true mirror of society, then its characters must exist in places just as humans do and these places must have a bearing on their identities. Roberts and Jacobs (2007) affirm the earlier indicated assertion when they point out that literary characters do not exist in isolation. They go further by stating that characters become human and gain identity by interacting with among other things, where they live (places).

The study of place in literature is discussed under the general idea of setting. Abrams (1999) suggests that setting is the general locale, historical time, and social circumstances of occurrence of events in a literary piece of work. He goes on to say that setting in a single episode or scene is the particular physical location in which the episode or scene takes place. Roberts and Jacobs (2007, p. 258) point out that "plays, stories, and narrative poems must therefore necessarily include descriptions of places, objects and backgrounds – the setting." Setting, is a very important feature of any literary work. One cannot imagine a literary piece of work that does not have a setting. "Even futuristic, symbolic, and fantastic stories, as well as ghost stories seem more believable if they include places and objects from everyday experiences" (Roberts and Jacobs 2007, p. 258).

This dissertation discusses place from the broader perspective of space. According to Love (1994), there exist two basic explanations of space. The science based Newtonian view and the philosophical, Leibnizian view. According to Newton, “space has to be seen as something absolute, a completely separate and self-sufficient entity, independent of matter and substance, and in no way determined by objects or things (p. 29)”. According to Newton therefore, space is empty. Leibniz argues that “space is something relative that derives its identity from the objects with which it is filled (p. 29). Leibniz therefore argues that space is filled. Of the two definitions of space, this dissertation shall assume the Leibnizian view of space because the study is vested in the humanities.

It is difficult to arrive at a clear cut distinction in the meaning of the concepts of place and space as pointed out by Agnew (2011, p. 2), “The conflict between these two dominant meanings, space and place, is longstanding.” Several efforts have been made to differentiate space from place. Agnew (2011, p. 2) quotes Franco Farinelli, an Italian geographer who explains that the modern term space originated from the Greek word *topos* which literally means place. Farinelli however clarifies that the ancient Greeks had two separate meanings of place, the first one looked at place as a part of the terrestrial surface which could not be likened to any other, which had independent significance to the point that exchanging it with any other would result in everything changing. The second place (space) did not have the independent significance that the first had because each part could be substituted for another without anything being altered.

Tuan (1977, p. 4) provides a detailed discussion of place and space. To him “Space and place are basic components of the lived world.” He explains that just as humans have a sense of territory and place, so do animals. Tuan points out that this is the reason why animals mark off spaces and defend them against intruders. Place is defined by Tuan as follows: “... centres of felt value where biological needs, such as those of food, water, rest and procreation are satisfied” (p. 4). Tuan explains that space is more abstract than place. He further says that: “What begins as undifferentiated space becomes place as we get to know it better and endow it value” (p. 6). Tuan points out from the onset that the meaning of space often merges with that of place and that the “the ideas “space” and “place” require each other for definition” (p. 6).

“Space can be variously experienced as the relative location of objects or places, as the distances and expanses that separate or link places and – more abstractly - as the area defined by the network of places” (Tuan 1977, p.12). Tuan here shows that places exist in space and space is superior to place. The same view is shared by Agnew, when he argues that: “places are invariably parts of spaces, and spaces provide the resources and the frames of reference in which places are made” (Agnew 2011, p. 19).

According to Tuan (1977, p. 18) “a neighbourhood is at first a confusion of images to the new resident; it is a blurred space “out there”. Learning to know the neighbourhood requires the identification of significant localities, such as street corners and architectural landmarks, within the neighbourhood space”. Agnew (2011, p. 16) shares this view when he cites Sack (1997) who says: “A place requires human agency.... As we move along the earth we pass from one place to another. But if we move quickly the places blur; we lose track of their qualities and they may coalesce into the sense that we are moving through space. Tuan (1977) summarises his argument by stating that, place is humanized space. It can thus be stated that there exists a relationship between space and place with place being subordinate to space.

Having established the supremacy of space over place, an analysis of space in a literary text therefore, provides a deeper insight than that of place as discussed under setting in literature. According to Love, space in literature is not just space but literary space. She further explains that literary space is “the continuum in which the literary heroes appear and where the action or conflict takes place” (1994, p. 30)

Aristotle in his *Poetics*, points out that a character must be true to life, (Aristotle, 1997). Love (1994) cites Lotman (1964) who argues that works of literature, just like all other works of art represent and model reality. Different styles of writing have awarded the concept of space value differently. Realism with its focus on description of real landscapes in order to achieve the ideology of positivism and scientific thinking gave characterisation prominence. All other elements such as plot, setting and theme played a subordinate role. Space played the auxiliary role only for the description of the hero (Love, 1994). Romanticism emphasised mystery, uniqueness, action and suspense and it did not give prominence to the concept of space.

Symbolism and Modernism saw the rise of the significance of space in the literary text. This was because the ideology of suggestion replaced explanation and space and time played a role unequalled in other stylistic periods. A relationship between characters and space arose where at times spatial structures depended on the characters perception but at other times, the characters' feelings and mood were manipulated by space. It can be argued that characters just like humans are affected by the spaces they occupy. It thus becomes imperative to analyse from a narrower perspective, the concept of space as it defines characters in dramatic texts.

## **1.2 Statement of the Problem**

Many studies have looked at both setting and characterisation in literature but this has mostly been done separately. Abrams (1999) suggests and discusses three basic elements of setting, which are the general locale (place), historical time, and social circumstances of occurrence of events in a literary piece of work. Most studies analyse the three components together and few have focused on analysing an independent component. This study not only aims at looking at place as an independent component but also aims at looking at the component of place from a broader perspective of space.

The studies delving into the relationship between characters and place have focused mainly on the novel. This is because the novel has a set of advantages over the play or poetry as explained by Porteous (1985, p. 117) that: "The advantages of the novel lie in its length (meaty), its prose form (understandable), its involvement with the human condition (relevant), and its tendency to contain passages, purple or otherwise, which deal directly with landscapes and places in the form of description"

It can be argued therefore that not much work has been done to investigate the relationship between space and characters and even fewer have explored dramatic texts. Furthermore, there are very few studies that have looked at identity from a literary point of view here in Zambia, and this dissertation shall delve into that aspect. Stated as a question therefore, the problem being investigated is: What is the literary significance of space in relation to characterisation in *The Dilemma of a Ghost*, *I Will Marry When I Want*, *The Lands of Kazembe* and *Sizwe Bansi is Dead*?

## **1.3 Aim and Objectives**

### **1.3.1 Aim**

The aim of this study was to establish the relationship between characters and the spaces that they occupy in *The Dilemma of a Ghost*, *I Will Marry When I Want*, *The Lands of Kazembe* and *Sizwe Bansi is Dead*.

### **1.3.2 Objectives**

The study sought to achieve the following objectives:

1. To identify the various manifestations of space in the dramatic works under investigation;
2. To establish whether there are spaces created by characters and the reasons behind the creation of these spaces;
3. To determine the relationship between the spaces occupied by characters and how characters are identified; and to ascertain the correlation between the behaviour of characters to how they are identified.

### **1.3.3 Research Questions**

The research attempted to answer the following questions:

1. What are the various manifestations of space in the dramatic works under investigation?
2. Are there spaces created by characters, and what are the reasons behind the creation of those spaces?
3. Is there a relationship between the spaces occupied by characters and how characters are identified? And is there a correlation between the behaviour of characters to how they are identified?

## **1.4 Significance of the Study**

This study investigated how space has a bearing on characters, an area in which few studies have explored. There has been no major work done on the analysis of space and characterization in Drama and specifically African Drama. Very few studies have employed the theories of Geocriticism - a geography based literary theory and Identity Process Theory - a Psychology based theory together in the analysis of literary texts and specifically dramatic texts. It was hoped that the findings of this study could contribute to the understanding of how space has a

bearing on characters, by investigating how the spaces influenced behaviour and formation of identities. It was hoped that the study would bridge the knowledge gap between the understanding of literary space and its bearing on characters' behaviour and formation of identities. The findings of the study can, therefore, give some general guidelines which could be useful to the analysis and understanding of texts both dramatic and narrative.

### **1.5 Theoretical Framework**

The study is informed by the theories of Geocriticism. It is a method of literary analysis and literary theory and its main focus is the study of geographic space. A geocritical approach re-establishes new relations among people, places, and things. Geocriticism embraces a number of different critical practices among them Humanistic Literary Geography. This study specifically has used Porteous' (1985) conceptual framework for the genre known as the Geographical Interpretation of Imaginative Literature. Breakwell's Identity Process Theory, a Psychology based theory was used in this study, because as Lubungu (2011) citing Oscar Cargil, in Guerin (2005), points out, it takes several theories to offer a thorough comprehension of the text

Porteous (1985) formulated a conceptual framework for the approach known as the geographical interpretation of imaginative literature, using the concepts developed by other humanistic geographers, and captured his framework in matrix form as shown below:

	<b>INSIDE</b>	<b>OUTSIDE</b>
<b>HOME</b>	<b>"sense of place"</b> <b>(often rural)</b>	<b>Entrapment</b>
<b>AWAY</b>	<b>the traveller</b>	<b>journey, exile, yearning</b> <b>(often urban)</b>

Porteous explains that there are two dimensions in the ways in which humans interact with places. The first dimension being that of “experience of place” which he says is the major dimension. It incorporates the fundamental distinction of existential insider versus existential outsider. Here, his focus is on the point from which a person interacts with the place: is the person an insider or an outsider. The second dimension is that of “location of experience,” with the significant antinomy being home versus away. In this case the idea is that human beings can interact with a place from the perspective of that place being their home or a place away from their home. Though not included on the diagram of the matrix, Porteous adds the antinomy of roots and rootlessness to the description of one’s experience of place “the matrix defines categories of roots: rootlessness...from the rooted home-insider to the often uprooted away-outsider.” (Porteous 1985, p. 119). Discussed in detail under Chapter Two are insider and outsider under item 2.4.2.1.2 and roots and rootlessness under 2.4.2.1.3.

In his matrix, Porteous devises four cells, namely home-insider, away-outsider, home-outsider and away-insider. The home-insider cell shows what can be termed the ideal experience of place, in Porteous’ words, “It is, par excellence, the home of the regional novel and the literature of rural or urban place” (Porteous 1985, p. 119).

The away-outsider is seen as the opposite cell, which according to Porteous is “more relevant to citizens of an urban world, often rootless and even homeless, eternal outsiders experiencing varying degrees of alienation, anomie, and angst in a placeless world” (Porteous 1985, p. 119). Porteous further gives examples of inhabitants of the cell which include travellers and tourists, expeditionaries, the homeless and exiles. According to Porteous (1985, p. 119) The cell home-outsider relates to “individuals who fail to develop an insider relationship with their native heath,” he further explains that it is possible for a person to feel trapped in their native place. He points out that it is not always that home has a positive valence and therefore a person may feel unable to be freed to experience the freedom of awayness. One can cite Joyce’s *Dubliners* specifically in the story “The Boarding House” as a classic example of such a degree of entrapment.

The last cell away-insider relates to individuals who though being away from their native place, achieve a point of self-realisation and feel some levels of integrity through the act of journeying. In this case the feeling that the Joad family experiences when they arrive at the government camp in Steinbeck (1976) *Grapes of Wrath* can be cited as an appropriate example.

Breakwell’s Identity Process Theory (IPT) has been in the process of development since her earliest works in 1986. Primary to IPT are the processes of accommodation/assimilation and evaluation which are deemed to be universal psychological processes that regulate the structure of identity (Breakwell 2010).

Assimilation refers to the absorption of new components into the identity structure; accommodation refers to the adjustment which occurs in the existing structure in order to find a place for new elements...and the process of evaluation entails the allocation of meaning and value/affect to identity contents, new and old (Breakwell 2010, p. 6.4).

According to Breakwell (2010, p. 6.4) the two processes of accommodation/assimilation and evaluation “interact to determine the changing content and value of identity over time.” However, for the two processes to function, they are guided in their operations “by principles which define desirable states for the structure of identity...the four prime guidance principles discernible are distinctiveness, desire for continuity, self-efficacy, and self-esteem” (Breakwell 2010, p. 6.4). Breakwell, in short, proposes that organisms (humans) move through time and

develop by virtue of the use of the processes of accommodation/assimilation and evaluation of the social world, with the selection of information to be accommodated/assimilated and evaluated being governed by the principles of the desire for continuity, distinctiveness, self-efficacy and self-esteem.

This research study like other research studies such as those by Twigger-Ross and Uzzell (1996) and Bernardo and Palma (2005), used Breakwell's Identity Process Theory to explore the extent to which an attachment with a place can function to support and develop aspects of identity.

Twigger-Ross and Uzzell (1996) explain Breakwell's four prime guiding principles which are distinctiveness, the desire for continuity, self-efficacy, and self-esteem from an environmental perspective. Distinctiveness is the first principle of identity as it is the desire to maintain personal individuality or uniqueness. According to Twigger-Ross and Uzzell (1996), people are identified based on the places that they occupy. They make reference to Hummon's (1986) study which showed that people who saw themselves as 'city' people or 'country' people lived a lifestyle which was positively contrasted with the lives of those living in different settlement types. They further cite Lalli (1992), who adds that "the bond to a particular part of town also contributes to one's differentiation from residents in other town areas" (Twigger-Ross and Uzzell 1996, p. 207). It can thus be said that people use place identifications in order to distinguish themselves from others, thereby creating a particular identity.

Breakwell (1986) as cited by Twigger-Ross and Uzzell (1996, p. 207) says the desire for continuity is "a desire to preserve continuity of the self-concept .... It is defined as continuity over time and situation between past and present self-concepts". Twigger-Ross and Uzzell (1996) discuss the desire for continuity under the divisions of place-referent continuity and place-congruent continuity. Place-referent continuity "refers to the maintenance of continuity via specific places that have emotional significance for a person" (Twigger-Ross and Uzzell 1996, p. 208). Place-referent continuity has a bearing on a person's identity because places act as referents to past selves and actions, some people will therefore wish to maintain a link to places so that they get a sense of continuity of their identity. Twigger-Ross and Uzzell (1996, p. 208) further cite Korpela, 1989 who points out that "...The place itself or the objects in the place can remind one of one's past and offers a concrete background against which one is able to compare

oneself at different times . . . .” Twigger-Ross and Uzzell (1996) further give examples of how historical sites provide national group identity and of how the aged are unwilling to leave places as these places provide a memory of their younger and more active selves. A brilliant example is Steinbeck’s *Grapes of Wrath* where Grandpa is drugged in order for the family to go with him to California after he utterly refuses to join them on the relocation. On a more individual level, Twigger-Ross and Uzzell (1996) cite Lalli (1988) who points out that there is a direct link between the extent to which a town provides a person with continuity with his/her personal past to the persons general identification measure. Twigger-Ross and Uzzell (1996) further stress that forced relocation ultimately has an effect on the continuity and maintenance of the self-concept which results in psychological issues such as feelings of grief and loss. In Steinbeck (1976) *Grapes of Wrath*, Grandpa dies on their way to California not only due to fatigue but most importantly due to the grief of losing his home.

Place –congruent continuity “refers to the maintenance of continuity via characteristics of places which are generic and transferable from one place to another” (Twigger-Ross and Uzzell 1996, p. 208). The explanation here is that as people choose where to live, they choose places which they feel will represent their values. People are also able to modify places in order to ensure that their places represent them. Though people do find themselves stuck in one place because of many reasons such as jobs, family and war, Twigger-Ross and Uzzell (1996) argue that if a person is not satisfied with a place, they will most likely move in search of a more appealing place. Twigger-Ross and Uzzell (1996) conclude that place is linked to the development, maintenance and continuity of the self. The development, maintenance and continuity of the self will definitely have a bearing on a person’s identity.

Self-esteem, “refers to a positive evaluation of oneself or the group with which one identifies; it is concerned with a person's feeling of worth or social value” (Twigger-Ross and Uzzell 1996, p. 208). With regard to the environment (place), favourite and conducive environments can promote self-esteem. Gaining pride by virtue of being linked to a particular environment (living in a historical town) can raise one’s pride which in turn promotes self-esteem. The level of one’s self-esteem has a direct bearing on one’s identity.

Self-efficacy is defined as “an individual's belief in their capabilities to meet situational demands” (Twigger-Ross and Uzzell 1996, p. 208). Self-efficacy is seen to be important in a person’s psychological well-being. In relation to the environment (place), Twigger-Ross and Uzzell (1996) suggest that feelings of self-efficacy are maintained if the environment plays a role or at least does not frustrate a person's everyday lifestyle.” They further suggest that an unmanageable environment poses a threat to self-efficacy. A threat to self-efficacy is consequently a threat to one’s identity.

This research study used Porteous’ geographical interpretation of imaginative literature framework and Breakwell’s Identity Process theory jointly in the investigation of how characters were identified based on the places that they occupied. Porteous’ geographical interpretation of imaginative literature framework was further used to analyse how characters create spaces and the reasons behind the creation of such spaces. However some aspects of Breakwell’s Identity Process theory still came in handy in the achievement of the latter stated objectives.

## **1.6 Methodology**

This study employed qualitative research methodology, embracing close textual analysis through the application of the two main theories to the texts. The plays were chosen from across the African continent to deliberately ensure that the work explored various spaces and native experiences of space on the continent. To ensure focus, only four works were investigated. They included: *The Dilemma of a Ghost* (1965) by Ama Ata Aidoo from West Africa, *I Will Marry When I Want* (1982) by Ngugi Wa Thiong’o and Ngugi Wa Mirii from East Africa, *The Lands of Kazembe* (1973) by Andrea Masiye from Central Africa and *Sizwe Bansi Is Dead* (1993) by Athol Fugard from Southern Africa. Through an intensive study of the texts, data was collected and analysed by applying the two identified theories in accordance with the set out objectives.

## **1.7 Conceptual Framework**

This segment gives an overview of the concept of space as it is applied in the study. The segment also makes reference to some concepts both literary and non-literary which might be misunderstood if they are not placed in the context in which they are used in this study from the onset.

### **1.7.1 The Concept of Space as Applied in the Study**

There appears to be a link between identity and place in all societies. People are identified and they also generally identify themselves based on the places that they occupy. Place referent concepts are key to one's identity. The term 'Zambian' for instance is an identity concept for a person who is a native or citizen of Zambia, the term 'Canadian' or 'Mexican' is an identity concept for natives of Canada and Mexico respectively. In Zambia the term Easterner will identify people who originate from the Eastern province of the country. This study thus explores the concept of place from a broader perspective of space. Though the concepts 'space' and 'place' are interrelated, the concept of space is broader than that of place because space embodies diverse experiences of place which range from the physical to the abstract.

Tuan (1977, p.4) states that "Space and place are basic components of the lived world." Though there exists a relationship between space and place, this study employs the understanding that places exist in space and that all lived and inhabited space is place. The concept of space in this study is understood as an area defined by a network of places. The study adopts the Leibnizian view that space is not empty against the Newtonian view that space is empty because the study is vested in the humanities. Further the study follows the understanding that since space is not empty, every society can create its own space based on the society's needs and mode of production (Tuan, 1977; Agnew, 2011; Lutwack, 1984; Love, 1994 and Dean, 2008).

Foucault (1997, p.331) looks at the experience of space and he identifies internal and external space. He states that internal space is the "... space of our primary perception, of our dreams and of our passions, [it] holds within itself almost intrinsic qualities." And external space is: "The space in which we live, from which we are drawn out of ourselves, just where the erosion of our lives, our time [and] our history takes place...." Other scholars such as Northoff (2004, 2014), Dainton (2000) and Smythies (n.d), employ the concepts physical space and phenomenal space in their detailed analysis of space, and they argue that physical space is linked to the physical body, they point out that the physical body moves in physical space and physical space consists of physical things spread through space and time. They point out that phenomenal space is concerned with mental processes such as dream images.

Relph (1976), like the scholars cited above, also discusses a twofold experience of place. Relph however explicates the experience further by pointing out that the experience of space can be identified in form of “a continuum that has direct experience at one extreme and abstract thought at the other...” (Relph 1976, p. 8). Under the direct experience of space, which according to Seamon and Sowers (2008) is the experience of space through modes of spatial experience that are instinctive, bodily, and immediate, Relph identifies pragmatic space, perceptual space, and existential space. On the other end of the continuum, under abstract thought, which according to Seamon and Sowers (2008), is the experience of space through modes of spatial experience that are more cerebral, ideal, and intangible, Relph discusses, planning space, cognitive space, and abstract space.

Pragmatic or primitive space is the space associated with instinctive behaviour and unselfconscious movement and action. This experience of space begins in infancy and is associated with the movement of the body and employment of the senses. It is more of a biological attachment to a place and like animals; humans also have such an attachment. In this experience of space, space is meant to help one achieve certain functions such as feeding, excreting, shelter and playing among others. Jung’s collective unconscious and some of the archetypes that he identifies fit into this category of the experience of place for example when one looks at the archetype of the caregiver, one cannot overemphasise the role of the mother and the kitchen as the space that facilitates the achievement of such an objective.

Perceptual Space is space that is experienced self-consciously by humans. In the experience of primitive space, animals have a great advantage over humans because at birth, animals quickly get assimilated into the group not so long after birth they begin to walk and later on feed themselves which is not the case for humans as humans require a much longer duration of time to begin to participate in the activities of the community. Humans however self-consciously experience space, something that animals cannot do. Perceptual space embodies man’s emotional encounters with spaces of the world such as the earth, sea, or with built and created spaces. This perspective is augmented by Eliade (n.d, p. 24) who argues that man attaches value to places differently based on different experiences stating that “...a man’s birthplace, or the scenes of his first love ... are the ‘holy places’ of his private universe. Key to the experience of perceptual space is the understanding that “... the individual is not merely in his own place at the centre of

his own space, but recognizes from the start that all individuals have their perceptual spaces and places ... [and that he is a member] of the entire social or cultural group” (Relph 1976, p. 12).

Citing Bollnow (1967) and Schutz (1962), Relph defines existential space or lived-space as: “... the inner structure of space as it appears to us in our concrete experiences of the world as members of a cultural group.” It is based on a groups established experiences, signs and symbols.” Existential space is constantly being created and remade following diverse human activities. It is not passively waiting to be experienced. Because such existential space is meaningful within one culture group does not mean that it is communicable to members of other cultures (Relph 1976). Examples of existential space include: sacred space, which is constituted of temples, palaces, each hallowed area, and even each house. Geographical space is made up of differentiated space such as mountains, ocean or equatorial forest. It has colour, density, symbols and associations, and it is unique and thus has its own unique name such as Lusaka, Paris, and The Sahara. Existential space is experienced at various levels from the home, to the street level, to the district and consequently national and global level.

Moving in the continuum towards the more abstract experience of space, Relph discusses architectural space and planning space. He states that this is a highly genius and imaginative experience of space that employs the ability to create architectural space which encourages a particular experience of space. He points out that the theories and concepts adopted in the work of the architects will be eventually experienced by the end users or viewers of a place when the construction is completed.

Cognitive space relates to the abstract construct of space derived from the identification of space as an object for reflection and the attempt to develop theories about it. For example the already mentioned Newtonian view that space is empty or Leibneiz’s view that space is not empty.

Abstract space “...is the space of logical relations that allows us to describe space without necessarily founding those descriptions in empirical observations. It is a free creation of the human imagination and as such is a direct reflection of the achievement of symbolic thought” (Relph 1976, p. 26). The concrete differences of our sense experiences in abstract space are all eliminated.

The study shall employ a combined understanding of the experience of space as outlined above, from Foucault to the Phenomenologists and to Relph. However the study shall employ Relph's detailed analysis of the experience of space. For the sake of clarity, the study will borrow the terms abstract and concrete space brought out in Relph's argument to be the umbrella terms for the twofold experience of space. Thus, what Foucault calls internal space and the phenomenologists call phenomenal space and Relph classifies as abstract thought shall be discussed under the umbrella term of abstract space in this study. On the other hand, what Foucault calls external space, and the phenomenologists call physical space and Relph classifies as the direct experience of space shall all be discussed under the umbrella term of concrete space. Consequently, the study shall employ the basic understanding that abstract space is concerned with mental processes, and it is presented through dream images, thoughts, and imagination among other thought processes, which are experienced through modes of spatial experience that are more cerebral, ideal, and intangible. Concrete space shall be understood as the space that encompasses our day-to-day lived world, consisting of physical things spread through space and time, and experienced through modes of spatial experience that are instinctive, bodily, and immediate.

It is important to note that although Relph discusses the entities in his continuum independently, he still stresses that these entities are not experienced independently as the entities combine and are all a part of the human experience of space. It must be stated however that though as outlined above, the twofold experience of space will be discussed under the concept concrete and abstract space, for the sake of clarity, the study may still make reference to the individual components of the experiences of space as outlined by Relph above.

### **1.7.2 The Application of the Concept of Space to Dramatic Texts.**

The study shall respond to three questions as set out in the objectives. Two texts shall be used in the application of the concepts and these will be Shakespeare's *Henry IV Part One*, and Albee's *The Zoo Story*. The two texts were selected because they represent two literary settings that are different both in terms of space as they represent two different continents and also time; they represent settings that are centuries apart and most importantly, the texts do not touch on the African continent which is the setting of the primary texts of focus investigated in the study. Further the issues to be discussed in the study are clearly visible in the two texts mentioned

above hence their selection for use in this conceptual framework. The first research question being asked in the study is: “What are the various manifestations of space in the dramatic works under investigation?”

Kavanagh (1997) points out that the division of a play into acts and scenes is based on the changes in the space and time of the occurrence of events in a play. Thus the secondary text of a play usually indicates the space and at times even the time from which the action is occurring. However not all plays indicate the space and time from where the action is taking place. The commentary section of *Henry IV part One* indicates that:

Shakespeare does not give locations for any of the scenes in *I Henry IV* and the first quarto (Q1) is not even divided into scenes and Acts. Such divisions, and insistence on places of action, impose a formal and rigid structure which the play does not have. The transition from scene to scene in Elizabethan drama was rapid and informal ... (Davidson 1968, p. 153)

Despite the fact that Shakespeare deliberately did not include the space from where the action in the play under discussion occurs, the space of the play can still be deduced from the dialogue of the characters. Consequently, it can be identified that Act One Scene One occurs in the concrete space of King Henry’s court, scene two at the tavern or bar and scene three at King Henry’s court. There are no abstract spaces identifiable in Act One. Act Two Scenes One and Two occur on the road in the bush, Scene Three occurs at Henry Percy’s court, Scene Four occurs at the bar. In Scene Four, there is an interesting movement from concrete space into abstract space. This occurs when Falstaff and Prince Henry evoke their imagination and they assume different abstract identities. Falstaff imagines himself as King Henry and Prince Henry as Prince Henry and they have a conversation, where Falstaff as King Henry rebukes Prince Henry who is Prince Henry. Again they switch their imaginary roles with Prince Henry as King Henry and Falstaff as Prince Henry. It is important to note that the audience are taken into abstract space because they are aware that what they are seeing is actually an imagination of Prince Henry and Falstaff and is not the reality. It is worth pointing out further that there is interplay of concrete and abstract space in this scene as Falstaff and Prince Henry shift between the present concrete space and time and the imagined abstract space and time.

Act Three Scene One occurs at Henry Percy's court, scene two takes place at King Henry's court and scene three occurs at the bar. All the spaces identifiable in Act three are concrete spaces and no abstract spaces are identified.

In Act Four, all the scenes occur in the battlefield with the exception of scene four which takes place in York. Thus all spaces identifiable are concrete spaces and no abstract spaces are identified. All the scenes of Act five occur at the battlefield. All the spaces identifiable are concrete spaces and no abstract spaces are identified.

Esslin in the introduction to the collection of absurd drama by Penguin books (1965) a collection in which Albee's *The Zoo Story*, appears, discusses absurd drama and points out that "These plays flout all the standards by which drama has been judged for many centuries..." Thus with this information in mind, one does not get perplexed to discover that the whole play *The Zoo Story* is a single act play. The secondary text of the play indicates that "*It is Central Park; a Sunday afternoon in summer; the present. There are two park benches, one towards either side of the stage...*" The entire play occurs in the concrete space identified above. It is interesting to note that both space and time of the play are clearly outlined in the secondary text of the play.

The play however brings out various abstract spaces. There is a movement from the present and concrete space and time of the play-which is Jerry and Peter conversing on the bench into the abstract space and time of Jerry's mind when Jerry begins to describe the rooming house where he lives. At this point the audience which include Peter to whom Jerry is speaking have to imagine the spaces that Jerry is describing and view the space as he describes it. Further movement into abstract space and time occurs when Jerry narrates his experiences as a child.

Following the discussion so far, one can note that every play always has some form of concrete space. This is the space from where the action occurs. In both of the plays discussed above Abstract spaces were identified.

The second research question that must be responded to is: Are there spaces created by characters, and what are the reasons behind the creation of those spaces? In *Henry IV part One* the war between the Kings Party and the rebels is all but an attempt to acquire and create new space. The rebels actually share King Henry's land even before the war is won. When the war is

over unfortunately, it is King Henry's camp that is victorious and they end up sharing the land belonging to the rebels. The rebels are ready to kill King Henry and his party to ensure that they win over his land which ultimately means new dominion and an extension of their power and authority.

King Henry creates a new concrete space for himself when he ascends to the throne of England dubiously. King Henry upon ascending to the throne ceases to be an ordinary member of royalty as Henry Bolingbroke, as he now owns all authority as the king. As King Henry, Henry Bolingbroke occupies new concrete space as his primitive, perceptual and lived space all changes for as King, not only is he expected to live in the palace but also to be in charge of the activities both of the palace and the kingdom.

Prince Henry or Hal also creates new concrete space for himself. His father King Henry is displeased by his behaviour as a drunkard and a thief. However, during the war, Prince Henry proves himself as a worthy prince and son when he protects his King and father from death. Henry further defeats and kills Harry Hotspur in the war rendering his camp victorious. Prince Henry at this point creates a whole new perceptual space for himself as he now feels and he is also seen as a worthy prince.

As was noted when responding to the first question, Falstaff and Prince Henry create abstract space for the audience when in Act Two Scene four they assume imagined identities as King Henry and as Prince Henry.

In *The Zoo Story*, Peter occupies an ideal concrete space. His lived space or existential space is an ideal one by normal standards. He however experiences his space primitively as he lives there without paying attention to the space he occupies. In terms of perceptual space he is a husband and a father, and he is an employee of the firm he works for. Peter however is not content with the space he occupies. He lacks the personal space that he feels he needs for himself. Consequently, he creates some space for himself at a bench in the park. For years he has walked to the bench and has had joyful times reading his books. In terms of perceptual space, Peter sees the bench as an extension of his primitive and existential space. The bench is more like a home to him. Peter is so attached to the space he creates for himself to the extent that he ends up killing Jerry when they fight over the bench. The inside space of the home to an extent

portrays entrapment in Peter's case. The outside space of the park portrays freedom for Peter. Peter feels like a prisoner in his own home. He appears to have very little input into what happens in the house. Peter's wife however seems to have overall control of what occurs in their home.

Jerry too has created concrete space for himself at the rooming house where he lives. Jerry is unemployed; he wanders the streets aimlessly and strikes up a conversation with a stranger. The space that Jerry creates for himself can be said to have a negative effect on him. It appears the overall area that Jerry lives in is not conducive for habitation, thus even at the level of the home which is his room, Jerry fails to create a favourable space for himself as can be noted by the negative comments he makes of the concrete space he occupies.

Jerry, as he chats with Peter, creates various abstract spaces for his audience. As Jerry describes the rooming house that he lives in, he paints a particular picture in the mind of his audience, thus creating a particular abstract space in the minds of his audience for their imagination. The same occurs when he narrates his experiences as a child growing up.

It can be stated therefore, that both concrete and abstract spaces are created in *The Zoo Story*, and in *Henry IV Part One*.

The final research question to be responded to is: Is there a relationship between the spaces occupied by characters and how characters are identified? And is there a correlation between the behaviour of characters to how they are identified?

In *Henry IV Part One*, Prince Henry occupies three spaces, he is seen at the bar or tavern, the court and the battlefield. Depending on the people he is with, Prince Henry is identified differently and he also behaves differently. When Prince Henry is at the bar, he is identified as Hal by his friends. When he is at the court, his father calls him The Prince of Wales. At the bar, Prince Henry drinks beer like all other drunkards and he talks like a drunkard. Prince Henry participates in the activities of the drunkards at the bar such as robbery and pick-pocketing. At the court, Prince Henry behaves like royalty. When time for battle comes, Prince Henry assumes a new identity as a worthy prince and son. He takes up leadership of the army and leads the army

to battle. At the battlefield, he behaves as a warrior when he protects his father from being slain by the enemy.

At the bar, Prince Henry and Falstaff assume new abstract identities as “King Henry” and as “Prince Henry”. Henry and Falstaff are at the bar and they each pretend to be “King Henry” and “Prince Henry” switching between the ‘fake’ characters as they please. It is however interesting to note that although the space and time occupied is that of the bar, they still behave as the ideal King Henry and Prince Henry would, as noted by their speech. However, it must be pointed out that in terms of textual presentation, Shakespeare uses narration and not dialogue for the imagined portions of the text, because it is actually the imagined king and prince speaking at the imagined court.

Coles notes (1990) point out that Shakespeare in his writing style uses narration for unserious matters and uses dialogue for serious matters. It is evidenced in the text that, when Prince Henry speaks at the bar, much of his conversation is presented in narration and dialogue, but when he speaks at the court, the conversation is in dialogue and poetry. Han (2011) states that Shakespeare’s writing style is termed dramatic poetry. Dramatic poetry as a form of writing employs more poetry than prose. Shakespeare is known for using poetic language in his plays and this can be seen in *Henry IV Part One*.

In *The Zoo Story*, the character description of Jerry shows that he a negligent man. Whereas that of Peter clearly shows that he is a responsible man. As the conversation progresses, it can be learnt that actually Peter has multiple identities, at work he is an employee of the firm he works for, at home he is a husband and a father, and at the park he is an individual like any other . It can also be learnt of Jerry that he is a ‘bum’ at home, in the streets and at the park.

Peter is a hardworking executive at the publishing house where he works. At home he is a provident husband and father who meets the needs of his family. In the park he is an individual who enjoys spending time alone reading his books. Peter behaves in an unconventional manner in the park when his space, which is the bench in the park is threatened by Jerry. Peter abandons all his sense of responsibility and fights and kills Jerry over a park bench. As earlier mentioned, Jerry is a ‘bum’ and it is not surprising that he picks up a fight with Peter over a space which had been occupied by Peter.

One would not be entirely wrong in arguing that characters are identified differently based on the different spaces that they occupy. Based on the different identities they have in these spaces, characters also behave differently in order to meet the demands of these spaces. However some characters like Jerry have the same identity even in different places, and thus they behave the same way in the different spaces that they occupy.

### **1.7.3 Definition of terms**

#### **1.7.3.1 Space**

The study shall use the following definition of space: “Space is a structure in which physical and intangible processes flow through; often an abstract concept representing the movement between places” (ian.meuehlenhaus).

#### **1.7.3.2 Place**

The definition that place is: “a geographical space which has acquired meaning through a person's interaction with the space” shall be used in this study (Hauge, 2007).

#### **1.7.3.3 Experience**

Tuan (1977, p. 8) points out that “*Experience* is the cover all term for the various modes through which a person knows and constructs a reality....modes range from the more direct and passive senses of smell, taste, and touch to active visual perception and the indirect mode of symbolization.” This understanding of experience shall be used in the study pertaining to the discussions of how characters experience space and place.

#### **1.7.3.4 Identity**

A basic definition of identity is one given by Pocock (1986, p. 56) who states that “Who we are is a sum of where we are, where we have been and where we were born.”

#### **1.7.3.5 Place identity**

Proshansky et al. (1983) as cited by Marcouyeux and Fleury-Bahi (2010) define place identity as a type of identity brought about by one’s socialization with the physical world.

### **1.7.3.6 Existential insiderness - Existential outsiderness**

Existential insiderness is an experience that most people have when they are in their homes in their community and regions that involves a deep, unself-conscious immersion in a place. Existential outsiderness is a feeling of strangeness and alienation, associated with newcomers to a place or by people who return to their birth place having been away because the place is no longer what it was when they knew it earlier (Seamon & Sowers 2008)

### **1.7.3.7 Place and Placelessness**

Sense of place is “a direct and genuine experience of the entire complex of the identity of places — not mediated and distorted through a series of quite arbitrary social and intellectual fashions about how that experience should be, nor following stereotyped conventions” (Relph 1976, p. 64).

“Placelessness is an attitude and an expression of that attitude which is becoming increasingly dominant, and that it is less and less possible to have a deeply felt sense of place or to create places authentically”( Relph 1976, p. 80)

### **1.7.3.8 Roots and Rootlessness**

Roots - “To have roots in a place is to have a secure point from which to look out on the world, a firm grasp of one’s own position in the order of things, and a significant spiritual and psychological attachment to somewhere in particular ” (Relph 1976, p. 38). It can thus be argued that rootlessness is the opposite of being rooted which is not having roots.

### **1.7.3.9 Primary and Secondary Text**

Pfister (1988, pp. 13-14) explains that the primary text is the “spoken dialogue that takes place between the dramatic figures” and the secondary text is the “verbal text segments not reproduced on stage in spoken form.”

## **1.8 Scope of the Study**

This study is confined to the reading of the literary significance of the concept of space in relation to characterisation in *The Dilemma of a Ghost*, *I Will Marry When I Want*, *The Lands of Kazembe*, and *Sizwe Bansi is Dead*. The study is limited to establishing the interactions between spaces and characterisation. The results of the study should be interpreted within the context of

the works under investigation and also only with reference to space and should in no way be taken as a reflection of what might be obtaining in other dramatic works by the same authors or others. All characters in the texts were analysed to determine if they exhibited any interactions with the places they occupied. However, major characters were given more prominence.

### **1.9 Structure of the Dissertation**

This dissertation comprises eight chapters. The first chapter introduces the study by providing its background, illuminating the problem under study and stating the significance of the study. The chapter also brings out the operational definitions, statement of the problem, the aim and objectives, significance of the study, theoretical framework, background of the authors, scope of the study and the structure of the dissertation. The chapter ends in a conclusion which summarises the main issues dealt with.

The second chapter carries out a review of literature related to the study. It is broken down into five divisions which are: literature on the playwrights, literature on setting, literature on characterisation, literature on identity and literature on the experience of place (space).

The third chapter is a collection of synopses of the texts under discussion. The texts are Christina Ama Ata Aidoo's *The Dilemma Of A Ghost* (1965), Ngugi Wa Thiong'o and Ngugi Wa Mirii's *I Will Marry When I Want* (1982), Andrey Masiye's *The Lands Of Kazembe* (1973) and Athol Fugard's *Sizwe Bansi Is Dead* (1993).

Chapters Four to Seven present the major findings of the research. This will be achieved by applying the approaches outlined in the conceptual framework. The fourth chapter looks at space in the texts under investigation; Chapter Five analyses spaces created by characters and the reasons behind the creation of the spaces; Chapter Six determines the relationship between the spaces occupied by characters and how characters are identified and ascertains the correlation between the behaviour of characters to how they are identified. Chapter Seven presents a summary of the findings of the study. It focuses on the conclusions and suggests recommendations for further study.

## **1.10 Conclusion**

This chapter has introduced the study by providing its background and illuminating the problem under study. The chapter has presented the aim and objectives, significance of the study, theoretical framework, conceptual framework, the scope of the study and it has given the structure of the dissertation. The following chapter deals with the literature review, by focusing on relevant information on the subject.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.0 Introduction**

The second chapter is a review of literature related to the study. It is broken down into four sections: literature on setting, literature on characterisation, literature on identity, and literature on the experience of place. The chapter ends with a conclusion.

#### **2.1 Literature on Setting**

This section looks at setting. The segment is further divided into four components which review literature on setting. The first segment presents literature that provides definitions of setting. The second segment looks at literature that discusses the attributes of setting in general. The third segment reviews literature on setting in African literature, and the fourth segment discusses setting in drama.

##### **2.1.1 Definition of Setting**

The Sogang University English Resource Center (n.d), discusses setting from three aspects which include the physical, sensuous world of the work, followed by the time in which the action of the work takes place and finally the social environment of the characters which includes the manners, customs, and moral values of the characters' society.

Like the Sogang University English Resource Center, the website, Literary Devices defines setting by stating that “In literature, the word ‘setting’ is used to identify and establish the time, place and mood of the events of the story. It basically helps in establishing where and when and under what circumstances the story is taking place” (literary-devices.com).

Tapply (2004, p.59) gives a more detailed definition of setting by stating that:

Setting is more than geographical place. It comprises all the conditions under which things happen - region, neighbourhood, buildings, interiors, climate, weather, topography, flora, fauna, time of day, season of year. It involves not just the scenery, but also the sounds and smells and textures of places.

Abram’s (1999) definition of setting is also narrowed down to a discussion of three components which he presents as location, historical time and circumstances. The Encyclopaedia Britannica provides a discussion of setting which unlike the sources cited earlier, limits the discussion of

setting to the narrative (novel) and further limits the discussion only to two aspects which are time and location. In the same vein, Kennedy (1991, p. 80) defines setting by stating that “by the setting of a story, we mean its time and place.” A more simplistic and more physical definition of setting states: “The meaning of a setting in literature is very simple. It is where the story takes place” (www.ask.com).

One learns from the sources cited above that place is an integral component of setting. The aspect of place can be found in all the definitions of setting outlined above. This is followed by the aspect of time and lastly that of atmosphere. It can be seen from the reviewed literature that of all the three components that are integrated in the definition of setting, place is the most mentioned, as it is present through all the definitions and it can be seen to be the primary aspect of the definitions.

### **2.1.2 Attributes of Setting**

Roberts and Jacobs, (2009) discuss setting in detail and they point out that the setting of a text helps to make literature life-like and hence be believable. They argue that setting also helps to reveal and highlight the qualities of characters. Settings may be public or private, and they may also be man-made or natural. Authors of texts may also add more detail to the setting by their description of the interior designs by virtue of mentioning objects such as books, money, guns, necklaces, clocks and so on. Natural outdoor places include trees, fields, lakes, streams and so on. Further Roberts and Jacobs point out that the times seasons and conditions are also of significance in the description of setting. They state that time such as morning or night, seasons such as hot or cold, and circumstances such as wind or calm influence and interact with the character affecting their response to situations.

In literature, Roberts and Jacobs argue, “authors use setting to create meaning, just as painters include backgrounds and objects to render ideas” (2009, p. 225). They further present six literary uses of setting. The first one is to augment a works realism and credibility, where a literary piece of work gains realism or verisimilitude based on the description of a location and objects. In the same vein, Tapply (2004, p. 59) points out that “A true to-life setting persuades readers to suspend their disbelief and accept the premise that your story really happened.”

Further, Roberts and Jacobs (2007, p. 258) argue that, “Even futuristic, symbolic, and fantastic stories, as well as ghost stories seem more believable if they include places and objects from everyday experiences.” Concurring with this view, Tapply (2004, p. 59) states: “No matter what your sleuth is doing - driving a car through the night, interviewing a suspect, working in an office, getting beaten up, watching television, or lying in bed thinking - she always has to be somewhere. You cannot have a scene without a setting.”

Kuntz (1993) likewise states that setting is a very necessary part of plot, and whether a story is presented through narration or dramatically to the audience, it must take place somewhere. Kennedy (1991) points out that it is possible to find a story where the setting appears to hardly matter, however he still states that setting is so fundamental to stories that without it, stories could not happen.

The second literary use of setting is the accentuation of the qualities of characters. Roberts and Jacobs (2009), argue that details about the attributes of characters can be seen based on how the characters interact and adjust to the world around them. Similarly, Kennedy (1991) points out that characters are profoundly affected by the places where they grew up. Tapply (2004, p. 67) states that, “carefully selected details of setting delineate the characters who populate it ... the places where characters live and work give clues to their personalities and motivation.”

The third use of setting as pointed out by Roberts and Jacobs (2009, p. 227) is that it is a means by which authors structure and shape their works, arguing that “...the structure of a story depends on a normal and natural change of scene.” They state that the story develops as the author describes various changes in place, time and environment. In the same light, Tapply (2004, p. 67) points out that setting allows the reader to have an understanding of where and when the scene is occurring.

The fourth function of setting in a literary piece is work as argued by Roberts and Jacobs (2009) is that it helps the author to explore meaning by use of symbolism. They further argue that by highlighting various objects and materials, the author propagates particular ideas.

The fifth use of setting is the creation of atmosphere and mood (Roberts and Jacobs, 2009). They posit that authors use descriptions that evoke the senses in order to develop a desired atmosphere

and mood for the audience (Roberts and Jacobs, 2009). In agreement, Kuntz (1993) points out that playwrights use descriptions of setting at the beginning of plays and fulfil among other objects the setting of the mood of the play. In the same vein, Kennedy (1991) states that writers draw on particular settings mainly to evoke atmosphere. Baldwin and Fleming (2003) add that “settings are introduced and developed by authors for their readers, and the readers are meant to imagine and hold the setting in their mind’s eye”

The sixth function of setting in literary works, as presented by Roberts and Jacobs (2009), is that of underscoring a work’s irony. They argue that setting “may establish expectations that are the opposite of what occurs.” In the same vein, Tapply (2004, p. 67) points out that writers must “never underestimate the power of going against stereotypes” by writing stories that have events occurring in an unexpected manner.

### **2.1.3 Setting in African Literature**

Selasi (2013, p.4) defines African literature as a “Creative writing in which an African setting is authentically handled or to which experiences originating in Africa are integral.”

Nnolim (2011) discusses five features which he terms the unique features of African Literature. The features discussed include communal and collective experiences, he makes mention of group identity when he states that “...since his (African) fate is intertwined with that of his community, the individual is bound to identify with it” (p. 22). Nnolin (2011) discusses language and comments that though written in European languages, African literature is pidginised and vernacularised. Ancestral worship is another aspect that Nnolim (2011) looks at pointing out that African literature encompasses aspects of magic, masquerades, voodoo and juju. Nnolim (2011) further argues that African literature exhibits cyclical rhythms, pointing out that in African literature, time is cyclical rather than linear, arguing that birth, growth and death are observed and celebrated as measures of time through rituals.

Finally, Nnolim studies setting and explores it by analysing it from the angle of rural to urban setting and also by looking at the colonial presence. He points out that pre-independence literature had settings that were mostly rural, mainly criticising the white man. He gives Achebe’s *Things Fall Apart* and Amadi’s *The Concubine*, as examples of such literature. Nnolim (2011) points out that few literary works had cities as their setting, and he picks on Achebe’s *A*

*Man of the People* as an example. He points out further that the literature set in the cities was mainly created by the colonial masters. He further states that post-colonial literature had an urban setting, stating that the themes of the literature shifted from the criticism of colonial intruders to the criticism of fellow African rulers. This was an era of disillusionment where it was noted that the African governments had failed to deliver and meet the expectations of the African citizenry.

#### **2.1.4 Setting in Dramatic Works**

Lethbridge and Mildorf (2004) point out that when one deals with dramatic texts, one has to bear in mind that drama differs considerably from poetry or narrative in that it is written for the purpose of being performed on stage. In the same vein Cubeta (1962) states that because plays are written to be performed, their full dimensions cannot be appreciated fully by simply reading the texts. Lethbridge and Mildorf (2004) point out that that this is because in most drama there is usually no narrator who tells us what is going on in the story-world. They further argue that dramatic texts even look different compared to poetic or narrative texts with dramatic texts having the primary text, which is the main body of the play spoken by the characters, and secondary texts, which is the texts surrounding the main text which includes among others the title, dramatis personae, scene descriptions, stage directions for acting and speaking.

Cubeta (1962, p.vii) further states that “In the theatre much of the hard work of interpreting a play is done for an audience by the actors, the director, the designer, the electricians, the stagehands, the wardrobe mistress, and all the others involved in mounting a production.” He stresses that reading drama is more challenging than watching a play because, the reader needs to create in his/her imagination their own production of a play. “...in reading a play...we shift the area of inspection...from the technical and theatrical to the literary” (Cubeta 1962, pp. vii-viii).

Bedford St Martins (n.d), discusses setting from the perspective of drama and points out that the “... setting of a play, like that of a short story, is the place and time where the events of the drama take place” (<http://bcs.bedfordstmartins.com>). He points out that the setting of a play can never be somewhat easily overlooked as can be in a novel, because in a play the setting dominates the audience’s experience of the drama. Setting in drama quite literally creates the milieu for the action. In addition, Tapply (2004) points out that in a film or play, the viewer always sees the

setting because it is always available to him/her and the interactions of the characters, actions and feelings are available simultaneously. In a short story on the other hand, he continues “all that is visible is what the writer presents in words” (p. 61).

Abrams, (1999) argues that when applied to a theatrical performance, setting is synonymous to scenery and properties, because it draws on the directors’ conception and staging of the theatrical performance. The physical characteristics of the set, such as the way the room is decorated or the way the furniture is arranged are important in drama, because as Bedford St Martins (n.d) argues, these depict the historical and cultural moment at which the story takes place and are important aspects of setting in drama. In drama therefore, setting provides the emotional atmosphere or mood for the story.

While Bedford St Martins (n.d) points out that a play can have a single setting or it can have many different settings, Aristotle in his *Poetics* discusses the idea of the three unities: unity of plot, unity of place, and unity of time. Lethbridge and Mildorf (2004) explain that the unities mean that a play ought to have only one single plot line, which is supposed to take place in a single locale and within a single day because if a play is presented within one place, it makes it easier for the audience to yield to the illusion of the play as being real.

Lethbridge and Mildorf (2004) discuss the flow of information in drama and argue that non-linguistically, information is conveyed in drama through the use of stage props, costumes, the stage set and so on. They state further that it is at the beginning of the play that the audience learns of the time and place of the scene. In their argument, they provide an example of Shakespeare’s *A Midsummer Night’s Dream*, stating that in the first act, the audience learns that the play takes place in Athens and a nearby forest.

In agreement with the point above, Kuntz (1993, p.12, p. 19) states that:

Setting is an introductory or anticipatory device ... setting is used to provide fuller information to the audience about the story to be enacted ... playwrights will use descriptions of setting at the beginning of plays not simply to map the imaginative setting on the physical structures of the stage, but also to set mood and anticipate plot or thematic developments.

The view above is also shared by Lethbridge and Mildorf (2004), who state that a better feel of the overall atmosphere and an understanding of the characters and their behaviour can be arrived at based on the analysis of places and settings in plays.

## **2.2 Literature on Characterisation**

This section reviews literature on characterisation. The first component looks at the various definitions of a character, followed by a review of literature on characterisation and finally a review of literature on characters in drama.

### **2.2.1 Definition of Character**

The word character is derived from the ancient Greek word *kharaktêr*, meaning the representation of a person in a narrative or dramatic work of art such as a novel, play, or film (www.princeton.edu). Abrams (1999, pp. 33-34) says that characters "... are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual and emotional qualities by inferences from what the persons say and their distinctive ways of saying it - the dialogue and from what they do - the action."

Roberts and Jacobs (2009, p.173) state that "In literature, a character is a verbal representation of a human being." Kennedy (1991, p. 47) in the same light says that a character is presumed to be "...an imagined person who inhabits a story." However Kennedy (1991) is quick to mention that characters can also be non-human. He backs his argument by citing instances of personification such as George Stewart's *Storm* where the wind is the protagonist and Richard Adams's *Watership Down* where the main characters are rabbits.

Lethbridge and Mildorf (2004) point out that characters are constructed by an author to fulfil the function of representing people in different contexts. Discussing drama, the Bedford St Martins website states that "a character is any person portrayed by an actor in the drama, although sometimes characters are referred to but never seen on stage."

### **2.2.2 Characterisation**

The Bedford St Martins website states that characterisation is the process through which the writer reveals the personality of a character. The website further points out that "Most often, character is revealed through dialogue and action, either the character's own or that of other

characters in the play. Gender, race, and class also figure prominently in defining characters; they might be portrayed through costume, dialect, or how they interact with other characters.” Lethbridge and Mildorf (2004) stress that characterisation can be made directly (explicitly) or indirectly (implicitly).

Abrams (1999) identifies two methods used in characterisation: showing and telling. He states further that showing, also called the dramatic method, is the case where the author leaves the interpretation of the motives and dispositions of the characters to the reader, as the author simply presents the characters talking and acting. In telling, the author intervenes in an authorial manner and he/she describes and evaluates the dispositions and motives of the characters.

Roberts and Jacobs (2009) point out that the author’s descriptions give information about the characters. The descriptions of the character’s environment reveal a lot about the social and economic status of the character and further provide information about the traits of the character. Lethbridge and Mildorf (2004) call this method narrative characterisation or authorial characterisation. Kennedy, states that the names given to characters by authors also play a role in indicating the nature of the character. He cites Gass (1970), who points out that “a character, first of all, is the noise of his name” (Kennedy 1991, p 48). Likewise Wamitila (1999) talks of ‘speaking names’ arguing that literary characters are analysed by taking recourse to their names. A detailed discussion of names is presented under item 2.4.2.3.4.

Thirdly, Roberts and Jacobs (2009) point out that what characters say reveals who they are. They argue that the speeches of the characters provide material from which conclusions can be made. This aspect is termed self-characterisation because it is based on what characters say about themselves and also what they say in general (Lethbridge and Mildorf 2004).

The fourth factor brought out by Roberts and Jacobs (2009) is that what characters say about other characters reveals the nature of characters, not only the nature of the characters being spoken about but also about the characters speaking. This is termed figural characterisation or characterisation by another character by Lethbridge and Mildorf (2004).

The final aspect presented by Roberts and Jacobs (2009) is that the authorial judgments about the characters reveal the nature of the characters. They argue that as the authorial voice interprets actions and characteristics, judgment is passed on the nature of various characters.

### **2.2.3 Characters in Drama**

Abrams (1999) points out that the method of characterisation called ‘showing’ is also known as the ‘dramatic’ method. It is called the dramatic method because, the interpretation of the motives and dispositions of the characters is left for the audience to infer based on the way the characters talk (what they say) and how they act (what they do). This view is shared by Roberts and Jacobs (2009, p. 1205), who state that “The major quality of characters in drama, however is that they come alive through their speeches and actions”. Roberts and Jacobs further stress the significance of characters in drama by stating that “Drama necessarily focuses on its characters” (p. 1205).

Lethbridge and Mildorf (2004) state that unlike narrative texts, the plane of narrator/narratee is left out in drama in most cases and information is conveyed linguistically in the characters’ speech and non-linguistically in stage props, costumes and the stage set. Likewise, Roberts and Jacobs (2009) argue that in fiction, the term ‘point of view’ refers to the narrative voice of the story, whereas in drama it refers to the a play’s perspective or focus and it is centered on the play’s characters and their concerns.

Hritzu (1947, pp. 18-19) adds to the above argument pointing out that:

A play differs from . . . stories in two important respects. In stories, the author describes much what happens, but the writer of a play cannot do this. Instead he relies on stage directions for his descriptions. These are usually printed in italics or in different type and occur at the beginning of the play and in parentheses along through the play. The stage directions at the beginning of the play usually describe the scene or setting, and those throughout the play describe the actions of the characters.

Lethbridge and Mildorf (2004) say that without characters there can never be a play because of the significant role played by characters of moving the plot. Though Aristotle in his *Poetics* places characters second to plot when he states: “The plot, then, is the first principle, and, as it were, the soul of tragedy: Character holds the second place” (Aristotle 1997, pp. 12-13), Aristotle still places value on the significance of characters.

Hritzu (1947, p. 17) states that “In the absence of written stage directions in ancient drama, the playwright had to rely almost entirely on his ability to indicate such directions through the medium of the spoken word of his actors.” Lethbridge and Mildorf (2004) call this ability word painting and word scenery and they explain that it basically refers to the ability of characters to describe the scenery as clearly as possible thereby painting an image or picture in the mind of the viewers.

In line with the point above, Aristotle (1997) points out that the scenery that is painted on canvas is not as dramatic and artistic as that which is painted through the actors’ words. Following Aristotle’s point of view, Hritzu, (1947, p. 17) agrees that “painting in words is surely more effective and more dramatic than a direction to the same effect inserted somewhere in the margin of the printed page.” Dramatic characters therefore have a duty of indicating stage directions and painting the stage through their words (1947). Sharing the same views, Lutwack (1984) states that playwrights are limited in their selection of scenes due to the construction and changing of stage setting in drama, however he states that the speeches or consciousness of characters is able to evoke other places.

Roberts and Jacobs point out that in drama, characters are responsible for establishing the tone or mood of the play: “... the voices and actions of actors establish mood on the stage ...” (2009, p. 1210). Lethbridge and Mildorf (2004) in agreement state that dramatic language used by characters such as the monologue, dialogue, the soliloquy and the aside is responsible for the creation of a particular tone or mood in a play. They further indicate that silence is also key in the creation of tone or mood in drama, stating that a prolonged lack of language through silence also puts a preferred message across.

### **2.3 Literature on Identity**

This segment reviews literature on identity. The segment is subdivided into two components. Lynch (1985) as cited by Featherstone argues that “Personal identity is closely linked to place identity. ‘I am’ is supported by ‘I am here’” (nigelfeatherstone.wordpress.com). Therefore, being rooted in a place has a direct bearing on a person’s place identity and consequently his/her personal identity. The first component to be discussed under this segment looks at literature that

defines and discusses identity in general. The second component reviews literature on place identity.

### **2.3.1 Identity**

Relph (1976, p45) gives a general definition of identity and he points out that “The identity of something refers to a persistent sameness and unity which allows that thing to be differentiated from others .... Thus we recognise the identities of people, plants, places and even nations.” Burke (1991) citing Burke and Tully (1977) defines identity by stating that: “An identity is a set of “meanings” applied to the self in a social role or situation defining what it means to be who one is.” A similar definition of identity is given by Erickson who states that: “Identity is a self-definition in a sense of who one is, where one is going in life, and how one fits into society” (Erickson, quoted in Shaffer, 2009, p. 189)

Seiffge-Krenke and Beyers (2010) stress that Erikson in his discussion of the fifth stage of the eight stages of Psychosocial development, which is the crisis of identity versus role confusion, points out at this stage, one has a conflict or crisis of establishing a balance between developing a unique, individual identity while still being accepted and ‘fitting in.’ They state that “positive outcomes of this stage are awareness of unique of self, knowledge and integration of roles of society, feelings of continuity of the self over time, and fidelity,” and they point out that “negative outcomes are reflected in the inability to identify with appropriate roles in life” (p. 389).

Burke (1991) discusses the relationship between stress and identity. He stresses that every individual has an identity. Every individual is able to talk about themselves in their own unique ways. His argument, like Erickson suggests, is that one’s identity is based on one’s ability to resolve, at the time of youth the identity versus identity confusion crisis. He states that once one adopts a particular identity for themselves, one expects the people in the world around him/her to relate to them in congruence with who they are. He further argues that, a disruption to the identity process results in the development of stress on the individual.

Burke’s (1991) argument that every individual has an identity, as every individual is able to talk about themselves in their own unique ways is echoed by Bauer et al (2008, p. 82), who state that “Beginning in adolescence, people fashion and internalize life stories, or *narrative*

*identities...to integrate the reconstructed past and imagined future.”* Bauer et al (2008) further define narrative identity as “the internal, dynamic life story that an individual constructs to make sense of his or her life” (p. 81).

The idea of an observer of one’s identity or a listener to one’s narrative identity is born from the above discussion. To this effect, the philosopher George Berkeley is known for his claim that *Esse est percipi*: ‘To be is to be perceived’ with his argument being that an object owes its existence to the mind of the perceiver (Bauer et al., 2008). Likewise, García (n.d) cites Hume (1896) who states that identity is ascribed by the observer and that it is not intrinsic to the associated things themselves. Hume further argues that personal identity requires a reflective dimension, as it is ascribed by the self-observer, in his reflective capacity, not by the spontaneous connection of ideas in the mind.

### **2.3.2 Place identity**

In his discussion of the identity of places, Ralph (1976) argues that there are three elements that lead to the production of the identity of places, and he cites physical setting, activities and meaning. Place identity is mainly a construct of Proshansky, and the term place identity was coined in an attempt to relate place to one’s identity (Twigger-Ross and Uzzel, 1996). In his definition of place identity, Proshansky et al. (1983) as cited by Marcouyeux and Fleury-Bahi (2010) states that: “place identity stems from the socialisation of the self to the physical world: An individual not only integrates the standards and values of his group into his persona but also learns through his interactions with his environment the rules of life that are inherent to the places where he lives in and eventually ends up identifying himself to those places.”

Twigger-Ross and Uzzel (1996) explicate Proshansky’s definition of place identity and they point out that place identity like social identity is an aspect of identity that describes the person’s socialisation with the physical world. They further explain that the mechanisms that operate between place and identity are the same as those between groups and identity. Further, Cuba and Hummon (1993, p. 112), citing Proshansky et al. (1983) and Weigert (1981), state that “place identity can be defined as an interpretation of self that uses environmental meaning to symbolise or situate identity.... Like people, things, and activities, places are

an integral part of the social world of everyday life; as such, they become important mechanisms through which identity is defined and situated.”

Marcouyeux and Fleury-Bahi (2010) point out that studies by scholars such as Twigger-Ross, Bonaiuto, & Breakwell, (2003) and Twigger-Ross & Uzzell (1996) have indicated that the personal identity of an individual is constructed in relation to his or her physical environment, just like an individual’s social identity is constructed in relation to his or her belonging to social categories.

Having established what place identity is and its significance in the development of an individual’s identity, it becomes imperative to establish how individuals develop their identities with places. Cuba and Hummon (1993) citing Steele (1981) point out that “research indicates that place identity arises in a dialectic involving both the qualities of places and the characteristics that people bring to places and how they relate to places” (p.113). They state that the physical, social and cultural environments of a place play a direct role in the creation of identification to place. Aspects such as the standards of the buildings, the erosion of the landscapes, geographic mobility and levels of modernisation are significant in the formation of an identity to a place.

Marcouyeux and Fleury-Bahi (2010) establish that several authors (Korpela, 1989; Lalli, 1992; Twigger-Ross & Uzzell 1996; and Knez, 2005) suggest that individuals once given a choice would choose to identify themselves with places that not only support and maintain their own self-esteem but also have an image and prestige. They state that the social evaluation of the place which is termed social prestige plays a significant role in the creation of place identity. Marcouyeux and Fleury-Bahi (2010) are quick to point out that some studies however revealed that some individuals showed evidence of strong belongingness to their neighbourhoods although the neighbourhoods were not prestigious.

Citing Jorgensen & Stedman (2001) and Kyle et al., (2005), Marcouyeux and Fleury-Bahi (2010) point out further that place identification is brought out when the spatial characteristics of a place are seen to be satisfactory in relation to the individual’s execution of daily activities that are inherent to it. To this effect, Singh (n.d) points out that different environments offer different

opportunities for its residents, he stresses further that some environments demand a little more effort from man in order for man to obtain a reasonable yield or reward.

The integration into the local area is also of great significance because an individual who is involved socially in a place acquires sentimental ties by making friends, through activities such as being part of local organizations (Cuba and Hummon 1993).

Further, Cuba and Hummon (1993) argue that the stage in the life-cycle also matters in the creation of place identity stating that for the elderly, the dwelling increasingly becomes the focal point of their lives. The elderly treasure more the home together with the objects for their capacity to elicit memories. Cuba and Hummon (1993) also argue that gender has a bearing on the identification process. They state that women unlike men understand the local neighbourhood better and are also more likely to treasure the home more than the men.

Other aspects that lead to the development of place identity as indicated by Marcouyeux and Fleury-Bahi (2010) include the length of residence which is seen as the determining factor in one's identification to a neighbourhood. Likewise, Cuba and Hummon (1993) argue that the duration of stay is important in the creation of place identity because the longer one stays in a place, the more they imbue the place with personal memories and the more they make friends and enhance social ties and also build sentimental attachment and a sense of home. Marcouyeux and Fleury-Bahi (2010) state that social image ability which is the ability for a place to evoke vivid and widely held social meanings emerging and evolving from interactions between individuals, social groups, and their environment influences place identification.

Having looked at how place identity is developed, it is of significance to establish what the results of relocation could be. A study by Bernardo and Palma (2005) investigated the relationship between changes in physical environment and identity. Their analysis of works by scholars such as Fried, 1992; Speller, Lyons, and Twigger-Ross, 1996, 2002; Brown and Perkins, 1992; Stokols and Shumaker, 1982 showed that there was a negative correlation between place attachment and adaptation to new residential areas after relocation. Bernardo and Palma (2005) in their study proved that relocation had an impact on people's identity principles, place attachment, residential satisfaction, coping mechanisms, use of space and sociability.

## **2.4 Literature on the Experience of Place (Space)**

This section reviews literature on the experience of space. The first segment situates places in space. The second segment reviews literature on the various experiences of space, it will review literature on the basic notions of experience of place, spatial opposites and lastly it will review literature on symbolism and the experience of space.

### **2.4.1 Space and Place**

Tuan (1977, p. 4) states that “Space and place are basic components of the lived world.” Space is seen as a concept in physics and place as human and lived. Tuan further states that space is more abstract than place.

Taking the view of space from the science based Physics perspective, Galileo through his work concluded that the earth moved around the sun. He also made the assertion of an infinite and infinitely open space, in which the space of the medieval world was ... dissolved (Foucault 1997). Foucault points out that the assertion of an infinite and infinitely open space was Galileo’s greatest crime, because as stated by Assaraf and Smith (2008) it endorsed Nicolaus Copernicus’s idea that the earth was not the center of the solar system, an idea seen as diametrically opposed to the position taken by the Holy Scripture.

Love (1994) states that Sir Isaac Newton was of the view that: “space has to be seen as something absolute, a completely separate and self-sufficient entity, independent of matter and substance, and in no way determined by objects or things (p.29)”. This Newtonian view, is further explored by Assaraf and Smith who argue that “All of classical physics, and in fact all of modern science, has been built upon the foundation created by Newton, who described a universe of empty, three dimensional space, through which physical objects move according to immutable laws” (2008, p. 11)

“Everything is energy. A rock, a planet, a glass of water, your hand everything you can touch, taste or smell is made up of molecules, which are made of atoms, which are made of protons and neutrons, which are made of nothing but vibrating packets of energy.” Albert Einstein in his theory of relativity put aside Newton’s theory and realised that “matter and energy are not only related but can be transformed back and forth into each other” casting aside the earlier held Newtonian view that space was empty (Assaraf and Smith 2008, p. 11).

Philosopher Leibniz points out that “space is something relative that derives its identity from the objects with which it is filled (p. 29). Leibniz therefore argues that space is filled. Similar views are expressed by Tuan (1977) who posits: “What begins as undifferentiated space becomes place as we get to know it better and endow it value” (p. 6). The same perspective is presented by Agnew, when he argues that: “places are invariably parts of spaces and spaces provide the resources and the frames of reference in which places are made” (Agnew 2011, p. 19).

Lutwack (1984, p. 27) is of the view that “place is inhabitable space, lived space” he argues further that even objects such as an automobile or a box as long as they are susceptible of human occupancy be it actual or imagined may be considered as places. Further, Dean (2008) citing Lefebvre points out that “... rather than an empty container waiting to be filled or a natural backdrop for human activity, space is a product and every society ... produces a space that fits its needs, ultimately as determined by its mode of production” (pp.11-12).

Foucault argues that space is not empty. He states that “The (immense) work of Bachelard and the descriptions of the phenomenologists have taught us that we do not live in a homogeneous and empty space, but in a space that is saturated with qualities, and that may even be pervaded by a spectral aura” (1997, p. 330). His personal view on the matter however, is that spaces are filled up with various relationships. Foucault, discussing external space, argues that we live in a space from which we are drawn out of ourselves, where the erosion of our lives, our time, and our history takes place. He points out that we live in a space that wears us down and consumes us, arguing further that we do not live in a sort of a vacuum, within which individuals and things can be located, or that may take on so many different fleeting colours, but in a set of relationships that define positions which cannot be equated or in any way superimposed (Foucault, 1997).

Tuan (1974) and Agnew (2011) point out that encompassed in the concept of place is not only the meaning of spatial location but also those of social position and moral order. They state further that places give as well as acquire meaning based on what they offer socially and morally. Agnew further cites Curry (1998) who argues that “the relationship between an object and where it belongs is not simply fortuitous, or a matter of casual forces, but it is rather intrinsic or internal, a matter of what that thing actually is. In agreement with Agnew, Lutwack (1984, p. 48 citing Cassirer) states that “the relationship of things to a place ... is never purely external and

accidental: the place is itself part of the thing's being, and the place confers very specific inner ties upon the thing." To sum up, Agnew states that when things are not where they belong, when they are out of place, they cannot truly be themselves" (2011:13). Abel (1976, p. 132) "argues that matter occupies space" and Berkeley (1975), points out that, that part of space, which is occupied by anybody is place. One learns therefore that spaces are not empty and that places are created in space. As already noted in Chapter One, Tuan cautions that: "the ideas 'space' and 'place' require each other for definition" (Tuan 1977, p. 6).

#### **2.4.2 The Experience of Place (Space)**

Ralph (1976) argues that "All places and landscapes are individually experienced, for we alone see them through the lens of our attitudes, experiences, and intentions, and from our own unique circumstances" (p. 36). "*Experience* is the cover all term for the various modes through which a person knows and constructs a reality....modes range from the more direct and passive senses of smell, taste, and touch to active visual perception and the indirect mode of symbolization" (Tuan 1977, p. 8).

Smythies (n.d), cites Hawking (2001), who says that to locate the position of a point in space; one will need to employ the dimensions of latitude, longitude, and height above sea level ([www.imprint.co.uk](http://www.imprint.co.uk)). Hawking (2001) further adds that "our physical bodies are located in a three-dimensional (physical) space (or 4D space-time)." Time is therefore the fourth dimension and in order to locate a person, the person's position can only be accurately arrived at by a correct engagement of latitude, longitude, height above sea level and time. Space and time are therefore the basic components of the lived world. The idea that space and time are basic components of the lived world has been discussed by various scholars, going way back to scholars such as Aristotle who in his discussion on Tragedy makes mention of the important aspect of the unity of place and time (Aristotle 1997).

Foucault (1997, p. 331) looks at the experience of space, and he identifies internal and external space. Of internal space, he says it is: "The space of our primary perception, of our dreams and of our passions, [it] holds within itself almost intrinsic qualities." He says external space: "The space in which we live, from which we are drawn out of ourselves, just where the erosion of our lives, our time [and] our history takes place...." Likewise, Northoff (2004), Dainton (2000) and

Smythies (n.d), mention and provide a distinction between physical space and phenomenal space. Broadly termed phenomenologists, these scholars link physical space to the physical body, pointing out that the physical body moves in physical space and physical space consists of physical things spread through space and time. Of phenomenal space, they point out that it is concerned with mental processes such as dream images.

What Foucault calls internal space is called phenomenal space by Northoff, Dainton and Smythies while it is called abstract space by Relph. Relph discusses concrete space and abstract space, and he describes abstract space as "... the space of logical relations that allows us to describe space without necessarily founding those descriptions in empirical observations. It is a free creation of the human imagination and as such is a direct reflection of the achievement of symbolic thought" (1976, p. 26).

There exists a correlation between space and time. Having discussed space at length, it is imperative to establish the link between space and time. Frye (1991) analyses the experience of time, and he states that in day to day experiences of time, human beings deal with three dimensions, which are all unreal, which are: a past that is no longer, a future that is not yet, and a present that is never quite. Frye argues that in our experience, the centre of time is 'now,' just as the centre of space is 'here.' Likewise Ralph (1976, p. 33) points out that "Time is usually a part of our experiences of places ... and places themselves are the present expressions of past experiences and events and of hopes for the future."

#### **2.4.2.1 Basic Notions of Experience of Place (Space)**

This segment reviews literature on four experiences of place (space). Scholars such as Relph (1976), and Tuan (1977; 1974), among others, outline various senses as being at the centre of the experience of place (space). These senses include the sense of place and placelessness, the sense of being an insider or an outsider, the sense of being rooted or rootless. Also discussed is the love or fear of a place termed topophilia and topophobia.

##### **2.4.2.1.1 Place and Placelessness**

Seamon (1996), states that because having a place and identifying with place are paramount to what and who we are as human beings, irrespective of the historical time or the geographical, technological, and social situation, people will always need place. Seamon acclaims Relph's book

*Place and Placelessness* for providing answers to the questions on the meaning and the importance of place to people. The text will thus be central to this review.

Relph (1976 pp. 1, 141) states that “To be human is to live in a world that is filled with significant places: to be human is to have and know your place....Places are fusions of human and natural order and are the significant centers of our immediate experiences of the world”. To this effect, Steinbeck (1976) in *Grapes of Wrath* points out that: “If a man owns a little property, that property is him, it is part of him, and it's like him .... He is bigger because he owns it...” (1976, p. 48). Thus a sense of place goes hand in hand with feelings of being whole, and it arouses feelings of sovereignty. Relph cites Nairn (1965) who emphasises the sense of place and states:

It seems a commonplace that almost everyone is born with the need for identification with his surroundings and a relationship to them— with the need to be in a recognisable place. So sense of place is not a fine art extra, it is something we cannot afford to do without (Ralph (1976, p. 55).

The Art of Geography (2014), defines sense of place as “a combination of characteristics that makes a place special and unique ... it grows from identifying oneself in relation to a particular piece of land on the surface of planet Earth.” The Egyptian Pyramids seen as an engineering marvel attest to the significance of sense of place even in death. The tombs meant for the Pharaohs were built for various reasons including honouring the dead Kings. The tombs were strategically built on the west bank of the Nile, which was associated with death ([www.famous-historic-buildings.org](http://www.famous-historic-buildings.org)). Relph argues that “The most meagre meaning of 'sense of place' is the ability to recognise different places and different identities of a place” (1976, p. 63). Seamon (1996) while analysing Relph's work stresses that Relph's argument on sense of place is that through unselfconscious or through deliberate decisions, individuals and communities can mould a sense of place either unselfconsciously or deliberately.

Relph (1976) stresses that places can be experienced authentically or inauthentically with an authentic sense of place being "a direct and genuine experience of the entire complex of the identity of places not mediated and distorted through a series of quite arbitrary social and intellectual fashions about how that experience should be, nor following stereotyped conventions" (p. 64). Relph further argues that: “As authenticity consists of an openness to the world and an awareness of the human condition, so inauthenticity is an attitude which is closed to the world and to man's possibilities” (1976, p. 80).

An authentic sense of place can either be an unselfconscious, or a self-conscious sense of place. An authentic unselfconscious sense of place is a complete and mutual relationship between a person and a place, where a place is innocently accepted for what it is. The value of an authentic unselfconscious sense of place is explained by Relph citing Harvey Cox (1968) who makes the argument that “there are many people who never fully recover from the loss of continuity of relationships with places” (1976, p. 65). Relph further makes the point that the authentic unselfconscious sense of place is seen to be higher in the primitive hunter or medieval artisan than in the modern city-dweller who instead of being imbued with his/her place is ready to trade it for a nicer home in a better neighbourhood (Relph 1976).

An authentic self-conscious sense of place, is a type of place experience where the person and place “relationship is essentially that of the outsider or stranger who seeks to experience places as openly as possible, to respond to their unique identities” (Relph 1976, p. 66).

In terms of the actual creation of places, Relph (1976) argues that in the authentic unselfconscious creation of place, places are created in order to respond to a particular problem. He states that places are designed in a pattern that conforms to the traditional trends at a particular time and they are constructed using local materials and they basically reflect “the total physical, social, aesthetic, spiritual, and other needs of a culture...” (p. 67).

Relph (1976) associates the authentic self-conscious creation of place to design processes which have a specific goal. This creation of places involves finding innovative solutions to problems. He notes that authentic place making at community level continues to be decreasing and it is slowly becoming a reserve of the individual. He points out that the consequent result is the increased feeling that one cannot have a deeply felt sense of place a feeling he terms placelessness. He further defines placelessness as: "the casual eradication of distinctive places and the making of standardised landscapes that results from insensitivity to the significance of place" (Preface, n. p.).

In discussing placelessness, Relph introduces the concept of inauthenticity pointing out that an “inauthentic attitude to place is essentially no sense of place, for it involves no awareness of the deep and symbolic significances of places and no appreciation of their identities” (Relph 1967, p.

82). Like authentic attitudes to place, inauthentic attitudes are also experienced unselfconsciously and self-consciously.

An inauthentic unselfconscious experience of place is associated with the uncritical acceptance of mass values. Relph gives an example of the weakened view of home, weakened by increased mobility, sentimentalisation and commercialisation. He points out that the view of home has changed from the view that "... 'home', whether a house, a village, a region, or a nation, is a central point of existence and individual identity from which you look out on the rest of the world" to the view that "... a house is a machine ... you can change your machine to live in as often as you change your bicycle, your refrigerator [and] your automobile..." (p. 83).

Tourism is another inauthentic unselfconscious experience of place discussed by Relph (1967). He points out that tourism is the best example of an unselfconscious inauthentic experience of place as individuals make judgments of places based on the views already produced by expatriates.

Relph states that inauthentic self-conscious attitudes to places, are anchored on the "...formal espousal of objectivist techniques aimed at achieving efficiency." He further cites mass communication, mass culture, central authority and economic systems as examples of inauthentic self-conscious attitudes to places which promote placelessness.

Relph points out that a lack of a sense of place is a sense of placelessness, he stresses that a profound sense of place is a product of living in an authentic geography and he points out that:

An authentic geography, [is] a geography of places which are felt and understood for what they are ... as symbolic or functional centers of life for both individuals and communities... [it is] manifest in a diversity of man-made forms ... which are in accord with their [men's] physical and cultural settings, which have humanness in their scale and their symbols....it is a geography which is primarily the product of the efforts of the insiders, those living in and committed to places..." (Relph 1976, p. 117).

#### **2.4.2.1.2 Insider and outsider**

In his *The Poetics of Space*, Bachelard (1994) points out that anyone dealing with the theory of space ought to be familiar with the discussion of inside and outside. Relph (1976) discusses the ideas of insideness and outsideness in detail. He explains that "To be inside a place is to belong to it and to identify with it, and the more profoundly inside you are the stronger is this identity

with the place...” (p.49). He continues his discussion on being inside by quoting Lyndon (1962) who states that:

Being inside is knowing where you are it is the difference between safety and danger, cosmos and chaos, enclosure and exposure, or simply here and there. From the outside you look upon a place as a traveller might look upon a town from a distance; from the inside you experience a place, are surrounded by it and [are] part of it (Relph 1976, p. 49).

Seamon (1996) summarises Relph’s perspective of insiderness and outsiderness by defining insiderness and stating that a person who feels that he or she is inside a place is one who feels that they are here rather than there, they feel safe rather than threatened, enclosed rather than exposed and at ease rather than stressed. Of outsiderness, Seamon says it is a feeling that one gets when they feel alienated or separated from a place.

Sui (2008) analysing Mtshali’s poem “Inside My Zulu Hut” depicts the sense of insiderness pointed out earlier by Seamon (1996). Sui stresses that Mtshali’s description of the inside of his Zulu hut contrasts the usual picture of the African home as seen from the outside. Sue states that the poem speaks of its occupant’s sense of aesthetics, and it attests to the complexity at the center of the creation of any person’s feeling of homeliness.

Relph (1976) identifies seven aspects of insiderness and outsiderness in his discussion of Insiderness and Outsiderness. The first aspect discussed by Relph is what he terms existential outsiderness. He says existential outsiderness “... involves a self-conscious and reflective uninvolved, an alienation from people and places, homelessness, a sense of the unreality of the world, and of not belonging” (p. 51). He stresses that the perspective in this experience is that places are not the centers of a person’s existence but they are just backgrounds for activities that appear senseless, because, as Seamon (1996) points out, a person feels out of place and separated from a place.

Relph (1976, p. 51) explains that objective outsiderness is an experience of place which arises out of “ the deliberate adoption of a dispassionate attitude towards places in order to consider them selectively in terms of their locations or as spaces where objects and activities are located, [it] involves a deep separation of person and place.” He points out that in this case, place is treated as a concept and location. He further gives an example of planners who adopt an emotional detachment from the places that they are planning to restructure, which may imply complete

destruction of structures where members of the community or even the planners themselves might have had emotional attachment with.

Relph (1976) states that incidental outsidership relates to the experience of place which is unselfconscious. The perspective is that places are experienced just as backgrounds or settings for activities. He argues that “what we are doing frequently overshadows where we are doing it, and pushes places into the background” (p. 52). He further states that individuals such as truck drivers, businessmen attending workshops in different towns, and flight crews are examples of people who tend to have such an experience of place.

Relph (1976, p. 52) discussing vicarious insidership points out that “One purpose of the artist or poet in depicting a place is to convey something of what it is to live there, to give a sense of that place.” One is thus transported to a place and experiences that place through their imagination. Scholars such as Melaney (2001), Tararkiewicz et al. (2005), and Babuts (2011) agree that the aim of poetry is to surpass reality. To this effect, Babuts (2011, p. 159) states that “In the creative process, poetry does not defy the visible so much as it makes the invisible visible; it makes the imagined real.” Senghor’s poem “New York” conveys to the reader a sense of a vicarious experience.

Behavioural insidership deals with the perspective of one’s experience of the environment where one gets to be fully aware of where he/she is based on their getting familiar with a place by understanding for instance the patterns, structures, and content of places (Relph 1976).

Relph (1976) points out that empathetic insidership is concerned with the emotional involvement of an individual and a place. He explains that it is an experience of a place where one not only looks at that place but appreciates the elements of its identity. He further gives an example of a person feeling the sacredness in a religious place even if one is not religious. He cites Rasmussen (1964) who stresses that “...if we ourselves are open to impression and sympathetically inclined the place will open up and reveal its true essence.” (Relph 1976, p. 55)

Discussing existential insidership, Relph (1976, p. 55) stresses that it “... characterises belonging to a place and the deep and complete identity with a place that is the very foundation of the place concept.” He points out that this is the experience of a place without a deliberate or self-

conscious reflection but the place is still filled with significances. He further states the significance of existential insiderness by pointing out that "... someone who does experience a place from the attitude of existential insiderness is part of that place and it is part of him." In *The Grapes of wrath* (1976, p.43) Steinbeck states "...it's our land...we were born on it, got killed on it, died on it. Even if it's no good, it's still ours."

Relph (1976) sums up his argument on insider and outsider by stating that "For each setting and for each person there are a multiplicity of place identities reflecting different experiences and attitudes ... moulded out of elements of appearance and activities and the borrowed image of the media" (p.62). Relph further argues that "The identity of place takes many forms, but it is always the very basis of our experience of *this* place as opposed to any other" (Relph 1976, p. 62).

#### **2.4.2.1.3 Roots and Rootlessness**

An ideal way of introducing this discussion on roots and rootlessness is to cite Relph (1976, pp. 55, 38) who states that: "The person who has no place with which he identifies is in effect homeless, without roots ... to have roots in a place is to have a secure point from which to look out on the world, a firm grasp of one's own position in the order of things, and a significant spiritual and psychological attachment to somewhere in particular."

In line with Relph's view above, Tuan (1977) points out the significance of the link between people and land. He states that in antiquity such as Israel there existed such a strong bond between land and religion that one could not renounce one without relinquishing the other. He adds that death was a much lighter punishment compared to being sent into exile. He further points out that in Euripides's play *Hippolytus*, Theseus felt that having Hippolytus killed would not be punishment enough with regard to the crimes that he had committed.

The importance of having roots is further established by Tuan (1977) who argues that in the United States of America, migrant workers together with their families would be happier to live a non-nomadic life but out of necessity than choice, they adapt to the nomadic life. He argues on to say that even the seamen who are generally taken to be rootless still long for a place to "which they could project their minds, wherever they might wander, and visualize the position of the furniture and imagine just what the inmates of the place were doing at different hours of the

day...a place to which they could always return and be sure of a welcome (p. 158)... because place is permanent and hence reassuring to man” (p. 154).

Relph (1976) stresses that a person both as an individual and as a member of the community has a desire to be known in relation to their place. The attachment between a person and a place constitute their roots. Citing Simone Weil (1955), Relph (1976, p. 37) points out that:

To be rooted is perhaps the most important and least recognized need of the human soul. It is one of the hardest to define. A human being has roots by virtue of his real, active and natural participation in the life of the community, which preserves in living shape certain particular expectations for the future. This participation is a natural one in the sense that it is automatically brought about by place, conditions of birth, profession and social surroundings. Every human being needs to have multiple roots. It is necessary for him to draw well-nigh the whole of his moral, intellectual and spiritual life by way of the environment of which he forms a part.

Stephens (2011) points out that there is a general conception that a person who is geographically mobile has got no sense of belonging. Stephens argument is that lack of geographical belonging, should never be confused with being rootless. She points out that “the geographically rootless may have a relational rootedness that non-mobile people would never understand” (libbystephens.com). This view goes hand in hand with Weil (1955), that every human being needs to have multiple roots. Stephens further argues that Nomadic peoples have been on the planet for centuries but one cannot accuse them of having a sense of not belonging simply because their home is not tied to a permanent plot of land. In concluding her argument, she states that though nomadic people may be geographically rootless, they still have roots because they are relationally rooted.

Middleton discusses roots and rootlessness and points out that:

An attachment to a particular place gives a person security in his uniqueness by enabling him to appreciate some of the sources from which his life springs: roots in a particular place at a particular time influence a person’s life by encouraging his growth and development while providing a firm emotional, social and intellectual foundation on which to build (1981, p. 101).

The question of space and time alluded to earlier on in this chapter is also reflected by Middleton (1981) who points out that a person is not only rooted in a particular geographical landscape such as some spot of a native land but also in a temporal landscape for a persons’ life is lived at a particular time in a particular place. She further identifies the social landscape which encompasses the community, the emotional landscape which covers the relationships with family

and intimate relations with friends and also the intellectual landscape which covers the knowledge and ideas which have been acquired by a person.

Middleton (1981) stresses that a person who is rooted in a place is a person who has developed the relationships involving the various landscapes noted above to such an extent that such a person finds it very difficult to think of moving away from such a place. If it happens that such a person moves, then the elements of the noted relationships affect this person to an extent that the way the person thinks, feels and acts are affected and the earlier place will remain to be the reference point for all other relationships with places which will follow. Bachelard (1994) augments this view when he points out that every time one moves from an old house to a new one, they carry all memories from the old house. These memories are carried on as they represent the spaces of bliss in every room. Bachelard strongly advocates for the significance of the kitchen as one of the most important rooms in a house. In *The Poetics of Space*, Bachelard (1994) discusses the importance of the places in the house and the love attached to these places also termed topophilia which Bachelard links to topoanalysis. By extension the kitchen is one of the most appreciated rooms in a home as it is from there that the water that is necessary to sustain life is sourced (Randazzo, 2008)

#### **2.4.2.1.4 Topophilia and Topophobia**

Yi-Fu Tuan is a geographer, who as Douglas et al (1996) points out, gave the term topophilia a wide currency. Citing Tuan (1974), Giehmann (2011, p. 24) gives a basic definition of topophilia as “love of a place.” Douglas et al (1996, p. 912 also citing Tuan 1974) define topophilia as “the effective bond between people and place or setting [and] it is the human love of place ... diffuse as a concept, vivid and concrete as personal experience.” They further define topophobia as an “unpleasant experience of places in which the overwhelming desire is to be somewhere else that is safe and [it is] severe.” Discussing topophilia, Giehmann (2011, p. 24 also citing Tuan 1974) states that “topophobia can then be defined as the opposite of topophilia, as fear of place.”

Giehmann (2011) states that topophilia and topophobia is a product of one’s perception of their environment, which is linked to a person’s associations and emotions which are cultural specific. He points out that factors such as gender, educational background or occupation of the perceiver

play a key role in the perceiver's perception of his/her environment. He explains that people's experience of place is affected by some archetypal place symbolisms which are a result of repeated associations of some places with some experiences. Further, Giehmann cites the following archetypes as examples: mountains represent aspiration and trial; forests and swamps represent peril and entrapment; valley and gardens represent pleasure and wellbeing; deserts represent deprivation; houses represent stability and community and roads and paths represent adventure and challenge.

Sentiments like those mentioned above are also shared by Douglas et al (1996) who argue that "... on the human side good health, familiarity, culture, mythology and ideals can play [a] significant role in making places appear full of light and life" (p. 912). Douglas et al point out that on the side of nature, there are places that are of constant appeal, "such as seashores, valleys, islands, and the middle landscapes of carefully tendered countryside" (p. 912). They state further that reasons for topophobia include "... the person's attitude and social context, such as depression, ill health, aesthetic repulsion, unfamiliarity, insecurity, or [as a result of a] situation of despair ... alternatively it may result ... [due to] the character of the landscape" (p. 912). However, Douglas et al are quick to caution that "even landscapes of persistent appeal can be the source of ugly and disturbing events" (p. 912).

#### **2.4.2.2 Spatial Opposites**

Lutwack (1984) states that: "a number of place attributes depend on the relative location of a place in relation to other places" (p. 38). To this effect, Tuan (1977) argues that man is the measure, because in a literal sense, the human body is the measure of direction, location and distance. Tuan states that: "Vertical-horizontal, top-bottom, front-back and right-left are positions of the body that are extrapolated onto space..." (p.46). His view is augmented by Frye (1991) as noted earlier who argues that the center of space is here and the center of time is now. The fact that the location of an entity in space has an effect on other entities cannot be overemphasised.

##### **2.4.2.2.1 Center and periphery**

Lutwack (1984) argues that in his quest to orient himself to the world around him, man deploys things, persons and places around him and thus creates a center of paramount importance over

everything else that is around him. He further explains that "... centrality is associated with rest, certainty, wholeness ..." (p. 43). Fraim (2001) points out that one of the major elements of stories and mythologies that define the hero-protagonist is the hero's need to disturb his rest and certainty accorded to him by being at his 'center' and going on a journey away from it outward to the peripheral, a-central place, and back again.

The hero however still returns to the center because as Tuan points out: "The prestige of the center is well established. People everywhere tend to regard their own homeland as the "middle place," or the center of the world." (Tuan 1977, p. 49). Foucault (1997) augments this fact as noted earlier, when he points out that Galileo's assertion of an infinite and infinitely open space was his greatest crime as it shattered the medieval world's belief that they [The Earth] were at the center of the universe.

Love (1994) states that in society, the less significant members of society live in the outskirts which are the periphery of the city with the significant members of society occupying the center. Likewise, Tuan (1977, p. 112) points out that "A man's status is clearly indicated by the size and location of his house....Slaves live either in the field, beyond the cosmic village, or under the village dwellings and share space with pigs."

#### **2.4.2.2.2 Vertical and Horizontal**

Lutwack (1984) points out that the greatest sign of catastrophe in the Scriptures is the levelling of high places such as the hill and towers. He further adds that to gain height and go against the pull of gravity is the biggest triumph of the living. Likewise, Tuan (1977, p. 48) states that: "Every day we defy gravity and other natural forces to create and sustain an orderly human world; at night we give in to these forces and take leave of the world we have created." He explains that for a six month infant, the move from a supine horizontal to a sitting perpendicular is a postural triumph, which comes with a widened horizon and new social orientation. Tuan points out that when upright; a person assumes his/ her full human stature. He states that "the standing position is assertive, solemn and aloof and the prone position is submissive, signifying the acceptance of our biological condition" (p. 48).

Fraim (2001) is of the same view as the scholars cited above and he argues from a more literary perspective that "There is more drama associated with vertical spatial dimensions than with

horizontal space dimensions.... A hero who is ascending or descending in physical places offers a more pronounced drama than one going from the horizontal direction of east or west.” However Fraim (2001) is quick to point out that “... the magnitude of nature and the smallness of the hero against this nature can best be shown in a horizontal space....” Fraim (2001) also points out that because horizontal places lack the unknown potential of heights and depths they are seen to be safe, restful and reassuring.

#### **2.4.2.2.3 High and Low**

Tuan (1977) states that universal among humankind’s religious beliefs is the belief that the heavens are the abode of the supreme beings. He states that even social status is measured as either high or low not as great or small. He further points to architecture and notes that higher buildings carry higher esteem than lower ones. He gives examples of higher pyramids being greater than low ones. In the Bible Moses climbs a mountain in order to receive the Ten Commandments implying that at a higher place, the mountain is closer to God (Exodus 20:1-17; Deuteronomy 5:4-21). It is the view of Tuan (1977), that in terms of occupation of space, the rich and powerful command more visual aspects such as height in their real estates. He explains that their power is seen by the superior location of their residences. He further states that the rich are assured of their status every time they look down and see the world at their feet. Likewise, Lutwack states that “high places inspire feelings of elation, dominion, transcendence...” (pp. 38-40). Lutwack adds that high places are allocated to good and low places reserved for evil.

The discussion above is further augmented by Fraim who points out that:

Ancient cosmologies commonly identified three levels - upper, middle, and lower..."above" is ultimately the home of the gods. And so it is that ascending upward has great symbolic significance throughout history... The concept of "below" or "depth" has aspects which are in contrast to those of "above".... For the Greeks, depth was associated with death .... Thus in the Christian cosmology heaven and hell are absolutely opposed while earth has qualities of both” (Fraim 2001, retrieved on 15/04/14 from [www.symbolism.org](http://www.symbolism.org))

Biblical Theology illustrates that angels are able to come down and speak directly with humans Luke 1:30, because angels have wings and they are thus able to easily ascend through flying as can be noted in Revelations 8:13; 14:6.

#### **2.4.2.2.4 Front and Back**

Tuan (1977) points out that on a temporal plane, the frontal space is perceived as future he explains this point by making reference to the eyes which are seen as a source of illumination and are positioned at the front of the human figure. Tuan further looks at the rear space positioned at the back and seen as part of the past and the dark. He further argues that "... the front signifies dignity. The human face commands respect, even awe" (p. 40), pointing out that lesser beings approach the great with their eyes lowered, avoiding the awesome visage. He states that lesser beings hover behind, and in the shadow of their superiors. Love (1994) adds that while the back represents the past, the front represents the future.

#### **2.4.2.2.5 Right and Left**

In his discussion of the right and left, Tuan's position is that, the right is perceived to signify sacred power.... good and legitimate while on the other hand; the left is its antithesis as it signifies the profane, the impure, the ambivalent and the feeble, which is maleficent and has to be dreaded (Tuan (1977)). Tuan further argues that the right side of the host is the place of honour in social space. He explains that in cosmological space the right represents what is high, which is the upper world and the sky, whereas the left is connected with the underworld and the earth.

#### **2.4.2.3 Symbolism and the Experience of Space (Place)**

In his discussion of experience of place cited above, Tuan (1977) argues that one can experience place through the indirect mode of symbolization. He further adds that "An object is a symbol when its own nature is so clear and so profoundly exposed that while being fully itself it gives knowledge of something greater beyond" (p.114). To this effect, Kennedy (1991) asserts that, in literature a thing that provides suggestions that go beyond the thing's literal meaning is a symbol.

##### **2.4.2.3.1 Space**

Open space has no trodden paths and signposts, it lies open and it suggests the future and invites action. This is Tuan's argument who states that enclosed and humanised space is place, therefore, space is symbolic of freedom as space is massive and has no boundaries. He explains that Space is a worldwide symbol of prestige and it is a resource that yields wealth and power when properly exploited (Tuan 1977). As Assaraf and Smith (2008) argue that Space is vast and thinking outside the shell opens up ones financial freedom.

#### **2.4.2.3.2 Place**

Place is a calm centre of established values. It represents a pause in movement as it satisfies certain biological needs for both humans and animals (Tuan 1977).

#### **2.4.2.3.3 House**

“A house is relatively a simple building. It is a place...” because it responds to social needs, it provides shelter, and it is a field of care and a repository of memories and dreams (Tuan 1977, p. 164). This view is shared by Bachelard (1994) who states that the house is made out of memories and experiences, with its different parts arousing different sensations. Bachelard argues that the house is a symbol of warmth and protection stating that as life begins, it is sheltered and protected by the warmth and enclosure of the house.

#### **2.4.2.3.4 Names**

Relph (1976, p. 17) cites Hawkes (1951) who states that space is claimed for man by naming it. Hawkes argues that “place names are some of the things that link men most intimately with their territory.” He points out that the absence of names would result in a chaotic environment one which would lack orientation, and would even be fearful, for it would have no humanised and familiar points of reference. Kennedy points out that names are symbolic as he says that “names chosen artfully can indicate natures” (1991, p. 48). He further provides examples of symbolic names when he states for instance that “In James Joyce’s *Araby* ... the very name ... Araby – the poetic name for Arabia – suggests magic, romance ...” Further, Penda (2013, p. XVI) explains that in Africa, nearly all names have a meaning. He further points out that “...the sweetest sound in the ears of anyone is the sound of their name.” Likewise, Wamitila (1999) points out that in Yoruba there exists a belief that *orko ni ro omo* – the name reveals the child, he states further that names “...act as pointers to the social, economic and political setting in which they find themselves” (p. 38).

### **2.5 Conclusion**

This Chapter has reviewed various literature deemed relevant to the study. The segment discussing setting has revealed that from the aspect of definition, the element of ‘place’ is the most integral element of setting. It has also shown that setting is very important in literature since it provides the background against which events occur. One learns that setting, among other functions accentuates the quality of characterisation. The review has shown that African

literature has special attributes which are significant in its analysis. In terms of setting in dramatic works, the review has shown that setting in drama is very different from setting in other literary genres because in drama setting forms the backdrop for the action. The representation of a person in a work of art is called a character. Authorial, figural and self-characterisation are among some of the modes of characterisation which reveals information about the characters. Characters in drama are unique because they need to possess special skills as they are responsible for carrying the plot through what they say and do. Various definitions of identity have been brought out and place identity has been explored at length by reviewing literature on what it is, and how it is developed among other aspects. The segment looking at the experience of space (place) has outlined aspects of space and place and it has been established that space is broader than place as place is a component of space. The experience of space (place) is viewed from the perspective of place and placelessness, insider or outsider, rooted or rootless and topophilia and topophobia. Various spatial opposites and how they relate to the experience of space (place) are explored. The segment ends with a look at various symbols and their relation to the experience of space (place). The chapter that follows presents a short author background and synopses of the texts.

## CHAPTER THREE

### SHORT AUTHOR BACKGROUND AND SYNOPSES OF THE TEXTS

#### 3.0 Introduction

This chapter presents a brief background of the authors of the texts being analysed. The playwrights are Ama Ata Aidoo, Ngugi Wa Thiong'o and Ngugi Wa Mirii, Andrey Masiye, and Athol Fugard. The chapter also presents a short synopsis of the texts under discussion. The texts are Ama Ata Aidoo's *The Dilemma Of A Ghost* (1965), Ngugi Wa Thiong'o and Ngugi Wa Mirii's *I Will Marry When I Want* (1982), Andrey Masiye's, *The Lands Of Kazembe* (1973) and Athol Fugard's *Sizwe Bansi Is Dead* (1993). The plays will be summarized without any analysis being made, as the analysis is reserved for the consequent chapters. The chapter ends with a conclusion.

#### 3.1 Short Author Background

This section presents a short background of the authors whose works are analysed in this study.

##### 3.1.1 Ama Ata Aidoo

The Ghana web (2014) states that Ama Ata Aidoo whose name was originally Christina Ama Aidoo was born in 1942 in Aboadze Kyiakor, in south central Ghana. The website makes mention that she grew up in the Fanti royal household, and her father, who was an advocate of western education, sent her to the Wesley Girl's High School in Cape Coast from 1961 to 1964. She enrolled at the University of Ghana in Legon in 1964, where she received a bachelor's degree in English ([www.ghanaweb.com](http://www.ghanaweb.com)).

The sphere of Aidoo's works is explored by Encyclopædia Britannica which states that Aidoo began serious writing while she was a student at the University of Ghana ([www.britannica.com](http://www.britannica.com)). The play *The Dilemma of a Ghost* (1965), won her early recognition because of the dilemma in the play where a Ghanaian student coming back home brings his African-American wife into the traditional culture and the extended family that he now finds restrictive. Aidoo's concern in the play *The Dilemma of a Ghost* which is also brought out in her first novel, *Our Sister Killjoy* and in *Reflections from a Black-Eyed Squint* (1966) is the African educated abroad ([www.britannica.com](http://www.britannica.com)).

Aidoo's works depict the role of the African woman in modern society and often Aidoo's stories tackle the idea of the role of women in the process of change, "She believes in a distinct African identity, which she sees from a female perspective" (danassays.wordpress.com).

Aidoo's other works include *No Sweetness Here* (1970) which is a collection of short stories, *Anowa* (1970), a play, *Someone Talking to Sometime* a collection of poetry, *The Eagle and the Chickens* (1986) a collection of children's stories, *Birds and Other Poems* (1987), and the novel *Changes: A Love Story* (1991) (www.britannica.com).

### **3.1.2 Ngungi Wa Thiongo and Ngungi Wa Mirii**

#### **3.1.2.1 Ngungi Wa Thiongo**

Ngugi wa Thiong'o whose original name was James Thiong'o Ngugi was born on January 5, 1938 in Limuru, Kenya (Encyclopædia Britannica, 2014). It is important to note that in 1977, Ngugi radically changed his name from James Ngugi to Ngugi wa Thiong'o, a move meant to show his cutting ties with the colonizer following a rejection of the colonizer's English language, English name and Christian beliefs (Bady, 2013). Ngugi studied at Kamandura, Manguu and Kinyogori primary schools and Alliance High School in Kenya and that he did his tertiary studies at Makerere University College in Kampala, Uganda (Encyclopædia Britannica (2014). Ngugi also studied at the University of Leeds in Britain. Ngugi wa Thiong'o is a novelist, essayist, playwright, journalist, editor, academic and social activist (www.ngugiwathiongo.com).

As an adolescent, growing up in Kenya, Ngugi lived through the Mau Mau War of Independence (1952-1962). The website adds that the war was a significant episode in the making of modern Kenya and it appears as a major theme in his early works. Ngugi was launched on the literary scene in East Africa by his first play *The Black Hermit* performed in 1962 (www.ngugiwathiongo.com).

In 1967, Ngugi became lecturer in English Literature at the University of Nairobi, where he became renowned for being at the center of the politics of English departments in Africa. He taught there until 1977. At the end of 1977, on 31<sup>st</sup> December, Ngugi was arrested and imprisoned without charge at a maximum security prison, following the publication of his controversial novel *Petals of Blood* in June and the performance of the controversial play

*Ngaahika Ndeenda (I Will Marry When I Want)* because both the novel and play displayed the harsh and cruel picture of life in neo-colonial Kenya ([www.ngugiwathiongo.com](http://www.ngugiwathiongo.com)). The play having been performed in the open air and having involved the audience directly, made Ngugi's political messages more threatening to authorities ([www.gradesaver.com](http://www.gradesaver.com)).

Following Ngugi's release from prison a year later in December 1978, Ngugi continued with his writing which was seen as a threat by the Moi dictatorship and this led to his exile in Britain and in the United States. Thus the more Ngugi wrote about the harsh role of the government, the more the government saw him as a rebel and the more harshly they treated him. His writings include, memoirs, short stories, plays and novels ([www.ngugiwathiongo.com](http://www.ngugiwathiongo.com)).

### **3.1.2.2 Ngugi Wa Mirii**

"Ngugi wa Mirii was born in Roromo, Limuru in 1952 as the second born in a family of six to John Mirii and Elizabeth Wanjiku. He was educated at Ngenia Secondary School and from 1972 to 1974 he worked with the Kenya Posts and Telecommunications" ([pambazuka.org](http://pambazuka.org) retrieved on 13/03/14). Encyclopaedia Britannica (2014) credits Ngugi Wa Mirii as a playwright and activist who with Ngugi wa Thiong'o co-authored two plays that criticized the Kenyan government: *Ngaahika Ndeenda - I Will Marry When I Want* (1977) and five years latter *Mother Cry for Me*. The first play led to the arrest of both authors and the second one led to their being exiled, with Ngugi wa Mirii settling in Zimbabwe.

Ngugi wa Mirii held a diploma in Adult Education from the Institute of Adult Studies, Nairobi University. He joined the Institute of Developmental Studies later, and it was while working at the institute that he got involved with peasants and workers in community development at Kamiriithu, Limuru; and also when he with Ngugi wa Thiong'o co-authored the play *Ngaahika Ndeenda - I Will Marry When I Want* (1977). In 1982, after he collaborating yet again with Ngugi wa Thiong'o, along with Dr. Kimani Gecau, on 'Mother Sing for Me' another political play, the authorities were more merciless than earlier and this put not only his life, but that of his family at risk, thus Ngugi wa Mirii went into exile in Zimbabwe, where he continued writing and he continued his activism ([www.pambazuka.org](http://www.pambazuka.org)). Called the son of two Nations, Pambazuka.org points out that his death is not only a loss for

Kenya and Zimbabwe but for Africa as a whole, “for it is a loss of an outstanding intellectual, really a man of ideas, a fighter for peace and progress, and a dedicated patriot of Africa.”

### **3.1.3 Andreya Masiye**

Mwansa gives brief biographical notes of Zambian playwrights in his book *Zambian Theatre: From Traditional Arts to Movements for Cultural Expression* (1999). On Andreya Masiye, he says:

Masiye, Andreya began his career as a broadcaster soon after the Second World War. While working for Federal Broadcasting Corporation he wrote *Kazembe and the Portuguese*. The play was based on historical journeys by the Portuguese explorer, from the Eastern coast of Africa into Zambia. As a broadcast play it attracted attention basically for its mixed cast which performed it at a time when racial mixing was almost taboo. The play was performed for stage at the University of Zambia in 1969. Masiye turned to writing of novels and short stories. (1999, p. 182)

Much of the following information on Andreya Masiye was obtained from the author himself in an oral interview conducted on 13<sup>th</sup> February 2014 at 14:00 in Longacres, Lusaka.

Andreya Masiye points out that there were no official birth records at the time of his birth. He has only been able to estimate his date of birth based on events that he could recall and attaching them to recorded historical events of the time. On this basis, Masiye says he was born in the early 1920's in Mphomwa village in Chiparamba. The family escaped from a man eating lion in their village called Mpwezaramba which had killed three people. The family settled in Chamatwa village in Jumbe area around 1928. It is in Jumbe area that Masiye in 1930 and 1931 began his Sub A and Sub B (equivalent of the modern day grades 1 and 2). In 1931, he lost both his mother and grandmother. He later began his Standard 1 at Msholo Mission. He did his standard 3 and 4 at Mapanza Mission and he acquired his Government Standard 4 certificate which qualified him to work as a clerk in the government.

He was later accepted at D K Hodgeson Present day Munali Secondary School as a working student, studying during class time and working at the school during after class hours. Unable to continue his studies because of a misunderstanding, he travelled to Kabwe and he worked there for some time.

In 1942 he worked as a teacher at Ndola Primary School. He later joined the army, and in 1943 he was put in the battalion that was scheduled to work overseas. He travelled through much of

East Africa on cattle wagons, train, boat and on foot. He later fought overseas in the battle for Burma. While in the army, he continued to study and he later on passed the equivalent of a metric level of education. He further studied at Army College in Egypt, and in England at England Boldmin Royal Army Education Corps Training School. He also studied at the Regent Institution in England where he trained in journalism and short story writing. He consequently published a number of articles in various magazines and journals. He has published works both in English and Chewa. These include: *The Lonely Village*, *Before Dawn*, *Singing for Freedom*, *Tiyeni Kumudzi* (let us go to the village), *Tsoka ndi Mwai* (misfortune and luck) *Kavuluvulu* (whirlwind) and the play *The Lands of Kazembe*.

Mwansa (1999), indicated that the play *The Lands of Kazembe*, was a dramatisation of what happened as the Portuguese explorer Dr Francisco de Lacerda travelled from the Eastern coast of Africa into Zambia. Michael Etherton points out that the play is based on Masiye's radio script which Masiye adapted from Dr Francisco de Lacerda's *Journey to the Lands of Kazembe* which was published in 1873 by the Royal Geographical Society.

#### **3.1.4 Athol Fugard**

The Encyclopædia Britannica (2013) states that Athol Harold Lannigan Fugard was born on 11th June 1932 in Middelburg, in South Africa. It further points out that Fugard is known for his penetrating and pessimistic analyses of South African society during the apartheid period. He is a world-wide known South African dramatist, actor, and director.

The following information was uncovered by Fugard in an interview conducted in front of an audience, under the auspices of The Poetry Center of the 92nd Street YMHA on October 13, 1985, by Lloyd Richards entitled Athol Fugard, The Art of Theatre No. 8 ([www.theparisreview.org](http://www.theparisreview.org)). His mother was an Afrikaner and his father an English-speaking South African. Fugard's family moved to Port Elizabeth when he was three years old and it became his primary home and the setting of most of his plays.

Fugard dropped out of University of Cape Town after spending three years studying philosophy and social anthropology, and for six months he hitchhiked through Africa and travelled for another two years as a seaman around the world. Upon returning home, Fugard met the actress Sheila Meiring and in 1956 the two got married and together they started an experimental theatre

group before moving to Johannesburg in 1958. In Johannesburg, Fugard worked as a clerk in a Native Commissioner's Court—the court that adjudicated violations of the passbook endorsements which determined where South Africans, both black and white, could live, work and travel. Working in this office gave Fugard an understanding of how his country functioned.

In the interview, Fugard points out that his writing was motivated by the music and storytelling which filled his childhood life; both of them were provoked by his father. He identifies the significance of the environment as the motivator of his writing, by relating place to identity. He further explains that as a writer, familiar environments are a key ingredient in writing. He states that:

Port Elizabeth and its immediate surroundings, is a region that I know like the back of the hand that holds my pen as I write about it. I can stand on a street corner in Port Elizabeth, look at anybody and put together some sort of biography. I know where they come from, where they're going. I have a feel of the textures of their life. If I stand on a street corner in New Haven, which is a place I've gotten to know as well as any place outside of South Africa, I am still at a total loss to identify the people passing me on that street.

As a South African citizen, he states that no matter where he went, he would still return to South Africa. He further says "I would like to believe that if for some reason the situation deteriorated to the point where I was told, 'If you leave South Africa, you can never come back,' I'd stay there."

In the interview, Fugard gives details of the genesis of the play *Sizwe Bansi is Dead*, by explaining that the play was motivated by an extraordinary photograph he had seen in the display window of a photographer in Port Elizabeth, of a man wearing a new suit, seated on a chair, smiling broadly, a hat on his head and an umbrella across his knees, in one hand he had a pipe and in the other a cigarette.

Fugard is known for putting black and white actors together on stage in his breakout play *Blood Knot* in 1961. The following is a list of Fugard's works which includes: *No-Good Friday* (1958), *Nongogo* (Prostitute) (1959), *The Blood Knot* (1961), updated as *Blood Knot* in 1985, *Hello and Goodbye* (1965), *People are living there* (1968), *Boesman and Lena* (1969), *Orestes* (1971), *Statements after an Arrest under the Immorality Act* (1972), *Sizwe Bansi is Dead* (1968) improvised by Fugard, John Kani and Winston Ntshona, *The Island* (1973), *Dimetos* (1975, revised 1976), *A Lesson from Aloes* (1978), *Master Harold...and the boys* (1982), *The Road to*

*Mecca* (1984), *A Place with the Pigs* (1987), *My Children! My Africa!* (1989), *Playland* (1993), *A Valley Song* (1996) and *The Captain's Tiger* (1999) ([www.npr.org](http://www.npr.org)).

## **3.2 SYNOPSIS OF THE TEXTS**

### **3.2.1 *The Dilemma of a Ghost***

The play was first published in 1965 by Longman in Accra. This is the version that will be used in this study. The play is divided into five acts. The story is centered on Ato Yawson a Ghanaian national and Eulalie Yawson an African American citizen who Ato met and married while at University in America. The play is set in Ghana in Ato's village, specifically his homestead referred to as the Oudumna Clan house.

The prelude to the play is given by a narration by the Bird of the Wayside. The Bird of the Wayside narrates how he eavesdropped on Eulalie and Ato's dialogue as they discussed their imminent trip to Africa, a journey that Eulalie was excited to take as she looked forward to living in Africa. She looked forward to having a mother and father in Ato's mother and father. She saw herself embracing Ato's people and Ato's gods and dying, and being buried where Ato would be buried.

Act one opens with a depiction of two village women returning from the river with their pots on their heads. While the first woman complains of all the work she has to do even though she has so many children in her homestead, the second woman who is childless still points out the importance of having children. They talk about Esi Kom and her son who has just arrived from abroad and how it is expected that Esi Kom will have all her debt paid up by her son.

The Oudumna Clan has gathered to welcome Ato, they are excited that he is finally back home. The family has waited for this moment for a long time. While Ato was away in America, the family was raising money as contribution to his bride price. They are shocked when Ato casually tells them that he is already married. It is an insult to the family that Ato married without the blessings of the clan. The matter is made worse by the fact that he did not even write the family to inform them. This sends the women into weeping and wailing making the neighbors assume

that the old woman Nana had died. Nana on the other hand wishes her spirit mother had taken her earlier so that she did not witness the abomination that had befallen her clan.

Act two opens with two village women returning from the woods, where they went to gather some faggots. The women again discuss the issue of childbirth with the first woman still longing for a child. The first woman however talks negatively about Ato and how he disgraced his mother Esi Kom by marrying what she terms 'a black-white woman, a stranger and a slave'.

Later, Eulalie is shown, frightened by the sound of the drums which she interprets as witch hunting. She drinks a warm coke and Ato mixes gin and water. Eulalie brings up the issue of having children but Ato insists that they stick to their original plan of not having children for some time.

Act three shows Ato waking up after having a dream of children singing a song about the ghost at the junction. He is disturbed by the dream and he wonders why he had had that particular dream. Later on, Eulalie is horrified by the snails that Esi brings them as a present. She throws them away, an act that deeply annoys Esi. Esi confronts Ato about his lack of intervention when his wife disgraces her. Esi mentions the first instance when she and her daughter were disgraced by Eulalie at Eulalie and Ato's home in the city and also back at the village.

Act Four opens with two women coming from the market. The women discuss matters at Esi Kom's house. They talk about how Ato had neglected his mother even when he earned a lot of money, and even when both Ato and his wife worked. The second woman tells the first woman that Ato was unable to help his mother because Ato's wife spent all of Ato's money buying cigarettes, drinks, clothes and machines. When the second woman calls Eulalie barren, the first woman who is barren feels sorry for Eulalie.

The Ouduma clan gathers again, this time to find a solution to Ato and Eulalie's apparent problem of childlessness. They are not aware that the couple had deliberately chosen to suspend childbearing until at the point until they felt ready. The family brings medicine to be used to wash Ato's wife's stomach to enable her to have children. The family is convinced that the problem of childlessness between the couple was caused by Eulalie as a result of her smoking

and drinking beer like a man. Eulalie is disappointed that Ato has not told his family that the couple deliberately chose not to have children.

Act five opens with Ato preparing to attend the memorial church service of his cousin who died a year earlier. Ato is miserable following Eulalie's drinking behavior. Eulalie is still unhappy that Ato chose not to tell his people that their childlessness was by choice. Ato explains to Eulalie that he feared that if he told his family members the truth it would bring misunderstandings. Eulalie is agitated and she tells Ato that she was tired of always doing what pleased Ato's people when no one cared about what pleased her. Unexpectedly, Ato slaps Eulalie. Eulalie leaves home and Ato has no idea of where she has gone. Not knowing where his wife is, Ato is shown with a high sense of fear and worry.

As it gets dark and Eulalie still has not returned, Ato's fears grow and he is shown as he pounds on his mother's door. Esi Kom rebukes Ato for not having taught his wife the ways of the people as she says "no stranger ever breaks the law." At this point, Eulalie is seen walking towards the homestead. Esi Kom hugs her and walks her into the house symbolic of the official welcoming of Eularie into her husband's family.

### ***3.2.2 I Will Marry When I Want***

The play was first performed with actors from the workers and peasants of the village at Kamirithu Educational and Cultural Center, Limuru, in an open air theatre in 1977. The play was first published in Gukuyu by Heinemann Educational Books (East Africa) Limited in 1980. This study will use the 1982 English Version published by Heinemann Educational Books. The play is divided into three Acts, with Act One containing one scene, Act Two increasing the number of scenes to two, and three scenes make up Act Three. This is a political play which highlights life in neo-colonial Kenya. The story is centered on Kiguunda and his wife Wangeci. The play is set in Kenya and much of the action takes place at Kiguunda's home.

The action unfolds from Kiguunda's home, with Kiguunda and his wife Wangeci talking about the title deed that Kiguunda is looking at. Kiguunda is mending a chair as the couple wait to receive visitors. Wangeci is also busy preparing food for the guests. Wangeci is angered by the screams of Kamande wa Munyui who is drunk. Kiguunda tells Wangeci not to look down upon Kamande wa Munyui as he became a drunkard only after he lost his job. Later, there is the sound of people

singing outside as they carry out a public fund-raising (*Haraambe*) in order to build a church. Kiguunda and Wangeci are not impressed by the public fundraising, calling the entire process a business. They wonder why Mr Kioi and his wife Jezebel would want to visit their poor home. Kiguunda picks up the title deed again; he looks at it with pride and assures himself that he is not poor.

Wangeci is annoyed that her daughter Gathoni is not helping her with the cooking, leading to a bitter exchange of words between the two. She does not appreciate the new rebellious conduct of her daughter. Wangeci continues cooking and discovers she has no salt. She asks Gathoni to go and ask for salt from the neighbours, cautioning her not to tell them that they are preparing food for visitors. Upon Gathoni's return, her boyfriend John Muhuuni hoots his car loudly calling out for Gathoni. Gathoni exits as she goes to him. It is at this point that Wangeci gets an idea that John Muhuuni's parents Kioi and Jezebel were visiting them because they wanted to talk about Gathoni's marriage to their son John Muhuuni. Wangeci is excited by this thought, and she and her husband break into a long dance.

Later on, Kiguunda remembers about a letter he had received earlier. At this point, he picks the title deed from the wall again and he tells his wife that a business man, a close acquaintance of the Muhuuni's had written him a letter, asking him to sell his land to pave way for the construction of a factory. Kiguunda is pessimistic and thinks that the Muhuuni's visit was for the purpose of luring him to sell his land.

Gicaamba and Njooki, Kiguunda and Wangeci's neighbors, arrive at Kiguunda's home much to Wangeci's disappointment who thinks the knock on the door was an announcement of the Muhuuni's arrival. Gathoni had told the neighbours that her family was preparing food for visitors. Gicaamba and Njooki ask their neighbors why the Muhuuni's were visiting them. Wangeci tells their neighbors that the visit was probably to arrange the marriage of their son John Muhuuni to Gathoni. Gicaamba and Njooki caution Kiguunda and Wangeci telling them that the rich marry among the rich. The four delve into a discussion of the exploitation of the workers by their employers. They talk about how the big companies make huge profits which develop western economies and nothing is left to develop the local economy. They break into a

dance which is disrupted by the arrival of Kioi and his wife Jezebel, and Samuel Ndugire and his wife Hellen.

Upon offering them seats, Wangeci offers them some food which they refuse to partake of. Wangeci offers to make some tea for the guests only to realize that she has no tea leaves. Later, Ndugire testifies of how he confessed his sins, and God rewarded him with a loan which he used to start his business which was successful. The guests make a show of Christianity and this greatly annoys Kiguunda. Angrily Kiguunda asks his guests to say what they want. The guests explain that they would like Kiguunda and Wangeci to come to Christ, to be baptized and to have a blessed church wedding so that that way God can bless them too. Kiguunda in his angry state chases the guests. Wangeci is upset that Kiguunda did not allow the guests to say what they wanted to say.

Gathoni returns home dressed in new clothes. She tells her parents that she is escorting John to Mombasa for a week. Kiguunda warns Gathoni that, if she goes with John she should never return. Gathoni chooses John over her family.

The second scene of Act Two opens at Kiguunda's house. Gicaamba and his wife have visited Kiguunda and his wife and they are discussing the Muhuunis' visit. Kiguunda and his wife tell their neighbours that they feel the Muhuuni's wanted Kiguunda and his wife to convert to Christianity because they did not want their son John to marry from a pagan family. The four talk about the demerits of the Christian preaching at length. They talk about the traditional wedding and Gicaamba and his wife point out that there is no marriage which is not blessed. They remember the Mau Mau war of liberation and the workers' strikes. The scene closes after Gicaamba and Njooki leave and Kiguunda hangs back the title deed which Njooki had removed earlier.

Scene Two opens at Kioi's home. Hellen, Ndugire and Jezebel are at table. Ikuua wa Ndikita Kioi's business partner and Kioi are looking through the company's books. Ikuua exits and Kioi joins the others at table and they start talking about the poor. They ridicule the poor and their way of life. They later discuss their flourishing businesses and their future investments. Their discussion shifts to the Mau Mau. Jezebel wonders if Kiguunda is a Mau Mau and Kioi tells her that Kiguunda is a good man. He further explains the importance of converting Kiguunda to

Christianity as that would facilitate for Kiguunda being able to lead the work force to Christianity. This would consequently result in a well-controlled work force. It is at this point that Kiguunda and Wangeci arrive.

In her modern home, Jezebel explains, there was no extra food hence Kiguunda and Wangeci are not welcomed to the table. Kiguunda asks for water to drink and he is brought a cup of water fetched from a drum that is placed outside the house near the pig-sty. Ndugire in the mean-time fills his glass with water from a big glass jar on the table. Kiguunda and Wangeci later explain that they would like to fulfil the desires of the Ndugires so that they (Kigunda and Wangeci) are not an obstruction to the Muhuuni's ultimate goal. Arrangements are made for Kiguunda to get a loan from Kioi's bank using the title deed as collateral. Arrangements are also made for the purchase of the wedding attire and accessories from Kioi's shop.

It is at Kiguunda's house that Act Three Scene One opens. The scene opens with Kiguunda and Wangeci busy bringing in new things into the house. They are very happy because their home looks like the Kioi's. They have a decoration announcing the supremacy of Christ, just like the one in Kioi's house which is now positioned where the title deed was always positioned. They have a standing mirror, a radio and new clothes among other things. Wangeci and Kiguunda admire themselves in their new attires. They mimic their entire wedding procession, imagining the priest, the guests and the cake. Their imagination is disturbed by John Muhuuni's rude hooting and driving off.

Gathoni enters weeping, telling her parents that John had jilted her after she told him that he had made her pregnant. Kiguunda changes into his old rags and shouts at Wangeci to do the same as they head for Kioi's home to tell them that the children's wedding must happen first, following John's impregnating of Gathoni.

Scene Two opens at Kioi's home. Ikuua and Kioi are counting money and discussing business. Kiguunda and Wangeci enter just as Ikuua exits. Kiguunda explains to Kioi that the children (John and Gathoni) must marry before Wangeci and Kiguunda do. Kioi is shocked. Kioi is angered upon hearing the accusation that his son, John had made Gathoni pregnant. He rejects the allegation and chases Kiguunda and Wangeci from his home. He accuses Kiguunda and Wangeci of raising Gathoni as a prostitute. Kiguunda is annoyed by the accusation and he holds

Kioi down with his sword. Jezebel carrying a gun comes to Kioi's rescue and chases Kiguunda and Wangeci from her home.

Scene Three opens with Wangeci, Gicaamba and Njooki at Kiguunda's home. Kiguunda is not home. All the new things are no longer there. Gicaamba asks where Gathoni was and Wangeci tells him that Kiguunda had chased her away from home. She tells them that Gathoni is now working as a barmaid. The three talk about how the society has chosen to empower boys at the expense of girls, hence Gathoni not having a proper job. Wangeci tells Gicaamba and Njooki how she and Kiguunda were almost shot down by Jezebel after Kiguunda held Kioi down with his sword. She tells them how Kiguunda lost his job, sold his newly acquired properties and was forced to sell off his land because he was unable to pay off the loan.

Kiguunda enters in a drunken state. Kiguunda and Wangeci have a fight which is mediated by Gicaamba and Njooki. Kiguunda and Wangeci each blame the other for their misfortune. The *Haraambe* singers are heard singing outside and this time Wangeci offers them her contribution. The four discuss the exploitation of the workers and the poor by Kioi, Ikuua and their colleagues who are mainly foreign investors. They accuse Kioi, Ikuua and their colleagues of selling their nation to the foreigners. They join in song and sing denouncing alcoholism of hard liquor and alcoholism of the rosary. They sing for unity in patriotic love. The scene closes as the song ends.

### ***3.2.3 The Lands of Kazembe***

The play was first produced as a radio play in 1957. The radio script was adapted from the original English translation of Dr. Francisco de Lacerda's *Journey to the Lands of Kazembe* published by the Royal Geographical Society in 1873. The play was first performed by UNZADRAMS at Chikwakwa Theatre. The play was first published in Lusaka, in 1973 by National Educational Company of Zambia Limited. This is the version that this study will use. The play is separated into three acts each of which contains two scenes. This is a social play set in pre-colonial Southern Africa and it highlights the interaction between the whites and the natives. The story is centered on Lacerda and his journey to Mwata Kazembe's palace.

Act One Scene One opens in Beira at the Office of the Governor General, who is having a discussion with his *aid-de-camp* Fernandez. Fernandez latter ushers in Lacerda and Lacerda gives the Governor General a document from the Queen which states that he had been appointed

Governor of Sena Province and had been tasked to find a route across the Dark Continent connecting Mozambique and Angola. Later on Fernandez also ushers in Father Pinto. Father Pinto offers to help Lacerda in his expedition as a chaplain. He therefore embarks on the task of sourcing for slaves to carry Lacerda's goods.

The acquisition of slaves who are supposed to be carriers for the trip happens very slowly. Pereira who is also known as *Dombodombo* for being a terror to the Africans with his use of the whip and gun joins the group preparing to embark on the expedition. Lacerda is excited that Pereira has joined the group because Pereira had already travelled to the lands of Kazembe before. Lacerda interacts with Chinimbu, Kazembe's messenger who had come with hundreds of slaves carrying ivory from Mwata Kazembe for trade at the coast. Chinimbu offers his men to be Lacerda's carriers and Lacerda learns of the distance to Kazembe's palace.

Scene Two opens with Lacerda and his men preparing to embark on their expedition. They face a problem because a good number of the Bisa slaves who were supposed to carry the luggage had fled. This leads to the remaining slaves being overloaded. It is later realised after Father Pinto blesses the expedition that the Africans had prayed to their spirits earlier asking for blessings, but they were warned that there would be trouble in the bush. This scared the slaves who had fled. The expedition however commences.

Act Two Scene One opens with the journey on course. However the expedition has suffered from constant loss of carriers who continue to flee, abandoning their loads. Lacerda is angered by this and wonders why the carriers keep on running away. He mentions that he takes good care of them by feeding them well and treating them like humans. Caleja mentions that the fact that Lacerda treated the Africans like humans was the cause of the problems. Pereira arrives with his group intact and he boasts that no African can flee from him because they are so scared of his whip and gun.

Another challenge is faced by the expedition because their leader Pereira, who is supposed to know the bush very well gets lost. This causes them to go back to the previous village they had visited and start the journey afresh from there, much to the anger of Lacerda. At this point, Lacerda looks forward to meeting a doctor as he is suffering from a fever. He is angered by Caleja's advice that he calls off the journey due to his poor health.

In the bush, a slave carrier Bangwe is bitten by a highly venomous snake and he dies. This raises the superstition in the already superstitious Africans, leading to even more carriers deserting their loads. Pereira urges Lacerda to use the whip and gun on the Africans so that they stop fleeing. Lacerda refuses to follow Pereira's advice and he still chooses to treat the Africans as humans.

The expedition is on course but they are later attacked by Malawians who want to get cattle from the group, claiming that the cattle belonging to Lacerda's group had eaten corn from the fields of the Malawians. The wrangle ends in a battle and the Malawians flee. The expedition arrives at Mwazawambwa's village where after a long hesitation; Mwazawambwa shows them a point at which the Luangwa River can be crossed.

At the opening of Scene Two, Lacerda and Chinimbu are chatting. Chinimbu is excited that they have arrived in the Bisa territory. As the expedition progresses, Caleja and his colleagues plot to return to Tete upon killing Lacerda. One of the plotters, Silva however is not impressed by the plan and he tells Lacerda. Lacerda cautions the plotters after they ask for his forgiveness. An advance party consisting of Valasco, Father Pinto and others are sent to Kazembe's palace. Lacerda's fever begins to worsen.

Act Three Scene One opens at the Palace of Kazembe, Valasco introduces himself and his party to Chief Kashiba who is both a medicine man and Kazembe's spokesperson. Kashiba introduces the party to Mwata Kazembe. Mwata Kazembe is very kind to the advance party. Kazembe sends a message to Lacerda through Chief Kashiba that Lacerda could not enter the palace on that day because of ceremonies that were taking place until the following day. Lacerda is extremely worried by the state of affairs as he is very sick at this moment.

Later, Silva meets father Pinto and tells him of Lacerda's death. All the men and the carriers are saddened by the news. It is revealed later that Lacerda had chosen Father Pinto to lead the expedition to Angola. This disgusts Pereira. A fight later erupts between Velasco's friends and his carriers and Pereira's friends and his carriers leading to the shooting of an innocent Bisa man. The shooting results in a quandary which is only resolved by Kazembe at his palace. Kazembe is amazed that the White men behave like children.

Scene Two opens in Beira with Fernandez reading a report for the Governor General from Father Pinto. The report details Father Pinto's stay at Kazembe's palace as Mwata Kazembe had refused to allow them to proceed with their journey to Angola. The report also detailed Father Pinto's journey back to Tete. The scene closes with the Governor General of Beira wondering what the future held.

### ***3.2.4 Sizwe Bansi is Dead***

Developed by Athol Fugard, John Kani and Winston Nthshona, the play was first performed on 8<sup>th</sup> October 1972 at the Space Theatre, Cape Town, South Africa and was first published in 1972. This study will use the 1993 version published in *The Township Plays* by Athol Fugard. The play does not have a clear demarcation of scenes. One can however conclude that it is a single Act play based on how events unfold in the play and also based on the use of the technique of flashback. Set in Port Elizabeth, South Africa, the play opens at Styles's Photographic Studio in New Brighton an African township in Port Elizabeth and the story is centered on Sizwe Bansi.

Styles, the owner of the Photographic Studio is seated on a chair and is reading a newspaper. A caption on Ford in the paper reminds Styles of when he worked at the Ford plant. He begins to narrate his experience as an employee at the Ford plant, making mention of the low pay against the high workloads among other issues. Styles talks about how he established his Photographic Studio from nothing. Styles does not forget to mention the significance of his job and its contribution to the community. He mentions the importance of the photo in the establishment and maintenance of memories. He later talks about various photographs of the customers he had had in the past and how he took their snaps, describing the different circumstances behind the various photos. Styles' narration of his past experiences is disrupted by a knock on the door.

A man walks into Styles's Photographic Studio. The man is wearing a suit and wants to take a snap which Styles calls a card. Styles asks the man for his name and address. The man hesitates to give Styles his name. After Styles inquires again, the man says he is Robert Zwelinzima of Fifty Mapinja Street. Styles spends time talking to Robert and trying to come up with a perfect pose for the photograph. Finally the photograph is taken. At the Photographic Studio, Robert dictates a letter which will accompany the photograph when it is sent to King William's Town to his wife Nowetu.

In the letter, the man who had earlier identified himself as Robert, tells his wife that Sizwe Bansi is dead. He tells her of the problems he faced trying to find employment in Port Elizabeth. He goes into a flashback at this point as he tells his wife how he went to live with a man called Buntu. Dialogue begins between the man and Buntu. To Buntu, the man identifies himself as Sizwe Bansi, and he tells Buntu his problem of not having a permit to stay in Port Elizabeth.

The hopelessness of Sizwe's position is revealed when all the possible plans Sizwe has of finding a job and staying in Port Elizabeth are shown to be non-workable by Buntu. All possible plans lead back to Sizwe Bansi being sent back to King Williams Town, the place where he has a permit to stay. Sizwe wants to stay in Port Elizabeth so that he can get a job and support his family back in King Williams Town. Buntu tells Sizwe that he had trouble getting a permit to stay in Port Elizabeth or even getting a job yet he was born there. Buntu takes Sizwe to a Shebeen for a drink. Buntu exits and Sizwe is back to the present as he continues to write his letter to Nowetu, narrating his experience at the bar where he was served, making him feel dignified. Sizwe has another flashback as Buntu enters and the dialogue starts again. Buntu and Sizwe are shown having a dialogue in a drunken state as they head back home. On their way, they discover a dead man.

Buntu and Sizwe check the dead man's pockets for his passbook in order to find out where the man lived. Sizwe insists that they take the body to its home, a suggestion that Buntu disapproves of. Buntu looks at the deadman's pass book and realizes that his name is Robert Zwelinzima and he lives at the single men's quarters. Buntu refuses to go to the single men's quarters, but he carries the dead man's pass book. Buntu is excited when he finds out that the dead man has a work-seekers permit. He takes Roberts pass book and asks Sizwe to give him his pass book.

At home Buntu finds a pot of glue and he gets to work. He removes Robert's picture from his pass book and replaces it with Sizwe's photo which he removed from Sizwe's pass book. Sizwe is pessimistic about burning his pass book (Sizwe's original) and assuming the identity of Robert Zwelinzima who though dead has better hope than Sizwe. Sizwe is worried about losing his identity. Buntu tells Sizwe that he has no identity, he tells him that a white boy can call him 'boy' (when he is a man) and he answers to him, that a white man can call him John and he

responds. After being convinced by Buntu, Sizwe assumes Robert Zwelinzima's identity and at this point, Sizwe Bansi is dead.

Buntu exits and Sizwe is again back to the present as he finishes writing his letter to Nowetu. He tells her that at the moment his troubles were over. He further informs his wife that if Buntu managed to help him acquire a Lodgers Permit, then Nowetu and the children could join him in Port Elizabeth. Sizwe (now Robert) still signs off his letter as Sizwe Bansi.

### **3.3 Conclusion**

This chapter has presented a brief background of the authors whose works are analysed in this study. One is able to see how the aspects of the lives of the authors permeate through their works. For example having been raised in an African royal family, Aidoo still received a western education indicative of the clash of cultures that her play *The Dilemma of a Ghost* is centred on. Both Ngugi and Ngugi are known to be political activists a notion that is clearly brought out in *I Will Marry When I Want* more specifically through the character Gicaamba. Though the play *The Lands of Kazembe* is a historical play, one can not dispute the fact that the author's experiences in the bush such as his participation in the war and his experience with Mpwezaramba the man eating lion played a significant role in the creation of the play. Most interesting however, is the direct relationship between the creation of the play *Sizwe Bansi Is Dead* and the experiences of its author Athol Fugard, where his sighting of a display of a photograph in a photographic studio led to the creation of the play which is entirely set in a photographic studio. The chapter has also given a brief synopsis of the texts under investigation. In a forward to Banda-Aaku (2011), Achebe argues that Africans must write their stories into history, exploring issues that are unique to the African consciousness. It is clear from the synopsis that all the texts in the study pay attention to exploring issues that affect the African; issues ranging from the clash of cultures to neo-colonisation and apartheid. The following chapter looks at space in the texts under investigation, by identifying the various manifestations of space.

## CHAPTER FOUR

### SPACE IN THE TEXTS UNDER INVESTIGATION

#### 4.0 Introduction

This chapter will identify the various manifestations of space in the dramatic works under investigation. The various spaces and sub spaces, if any, through which the plays are presented shall be identified. As outlined in the conceptual framework, the concepts concrete and abstract space shall be employed as the umbrella terms to encompass the twofold experiences of space. As stated in the conceptual framework, the study shall employ the basic understanding that abstract space is concerned with mental processes. It is presented through dream images, memory recalls, and thoughts, including thought-related processes such as imagination and fantasies among others, encountered through modes of spatial experience that are more cerebral, ideal, and intangible. Concrete space shall be understood as the space that encompasses our day-to-day lived world, consisting of physical things spread through space and time, and experienced through modes of spatial experience that are instinctive, bodily, and immediate.

Understanding the structure of each of the plays under investigation is paramount to appreciating the space and time of occurrence of events in the play. Kavanagh (1997, p. 77) says “I think it is clear now how the telling of a story can be structured so as to bring variety, the unexpected, greater and ultimately even magic to the telling”. He further argues that “...in structuring plays we should get away from automatically showing everything that happens on stage, event after event...” Further to this, he advises that “in a play you can change the order of events in order to achieve a particular effect” (p. 17), and he stresses that this can be done by adopting the technique of broken chronology or flashback. The actual events of a story may occur over a few hours or days but the events related in flashbacks can go back over many years. Various scholars in their definitions of flashback point out that, it is a literary device that relates to the cutting out of the present time to allow the audience to go back and view events that occurred before the time that is presented in the work (Abrams, 1999; Kavanagh, 1997). An appreciation of flashback as a literary technique is of great significance in this chapter as flashback facilitates the movement of both the characters and the audience into past space and time.

An identification of various scenes and their divisions is also significant in this chapter, because it is key to identifying the various spaces and times of events' taking place in a play. "A scene can be defined as continuous stage action that is, without being interrupted either by a change of time or a change of place" (Kavanagh 1997, p. 19). Kavanagh further argues that "If the action moves to a place that is clearly different or jumps in time forward or back, the scene ends and another begins...an action may be interrupted for a relatively short period but stay in the same place" (1997, p. 19). By simply identifying the various scenes, one can quickly identify the various spaces where the action in the play occurs.

As pointed out in the preceding chapter, Nnolim (2011) classifies the setting of African literature into two main categories, which are pre-independence and post-colonial literature. Nnolim's classification shall also be cardinal in the identification of the space and time of both the concrete and abstract spaces presented in the texts under analysis.

#### **4.1 *The Dilemma of a Ghost***

The play is centered on the theme of modernity versus tradition seen from the perspective of the African educated abroad. It can be pointed out through the analysis of issues brought out in the play that in terms of space, the play is set in rural Ghana. In terms of time, it is during the late pre-independence period.

In the identification of space, Nnolim (2011) argues that works set in the rural pre-independence period exhibit characters that are drawn into their environments. He points out that use of proverbs, myths, rituals and ceremonies is prominent in such works. He further argues that the works are critical of the white man, who is often portrayed as a disruptive character.

An analysis of the play shows that the characters in the text are drawn into their environment. For instance, Ato's family members prepare to wash Eulalie's belly with a potion (arguably these must be herbs prepared from natural ingredients sourced from the environment).

PETU: ...

we are asking you to tell us what is wrong with you and your wife so that first we will wash her stomach with this, then pour the libation to ask the dead to come and remove the spirit of the evil around you and pray them to bring you a child. (p. 40)

It is mentioned by the Bird of the Wayside at the beginning of the play that though Ato is expected to live in the city, he was still expected to come home for festive occasions like Christmas and blessings (p. 2), one can argue that this was important to the Oudumna Clan as these were occasions that required all members of the family to participate in, and all these can be classified as ceremonies. The ritual to clean Eulalie's belly and allow her to have children is the only ceremony or ritual which is actually performed in the play. Proverbs can also be identified in the play, for instance Petu points out that: "...One must take time to dissect an ant in order to discover its entrails" (p.10). Esi also states that:

ESI:       ...

          Before the stranger should dip his finger  
          Into the thick palm nut soup,  
          It is a townsman  
          Must have told him so. (p. 49)

As Nnolim (2011) points out, the characters in the play are sceptical of white men. Ato's family members respond in a contemptible manner to the mere thought that Ato has married a white woman, for initially they assume that Eularie is a white woman when she is actually an African American. Esi, Ato's mother says, "... Why should my own go and marry a white woman?" (p. 12).

A number of concrete spaces can be identified in the play. Almost all the action in the play takes place at the Oudumna Clan house. It is clearly pointed out in the preliminary pages of the text that "the action of the play takes place in the courtyard of the newest wing of the Oudumna Clan house" (1965, n.p). However, a few other concrete spaces can be identified, though these spaces are still linked to the Oudumna Clan house.

The opening scene of the only scene in Act One takes place on what can be argued to be a path that connects the river to the village as two women coming from the river are heard gossiping. The path is supposedly near the Oudumna Clan house (pp. 5-6) as shown by the secondary text which indicates that Esi appears when the two gossiping women are getting closer. Act Two which only has one scene also opens with the two women returning from the woods. The path is

the space where the action of the act takes place (p. 16) and it is close to the Oudumna clan house. However, within the scene, the space of action shifts to the Oudumna Clan house (p. 18).

Act Three occurs on the path from the market where the women are chatting as they come from the market. Since the secondary text indicates that Ato's room is open, it can again be argued that the path from the market is near the Oudumna Clan house (p. 33). Within the act, the scene shifts to the Oudumna Clan house (p. 37). Act Five opens at the Oudumna Clan house (p. 43). It is interesting to note that after they hear loud bangs on the door, the women who throughout the play have been shown chatting on the path while returning from various places come out at the middle of the night to listen to Ato as he narrates his problem to his mother. It can thus be concluded that the two women live very near to the Oudumna Clan house hence their being near the Oudumna Clan house every time they interact with each other on their way back from the river, the woods and the market. This point of view can be augmented by Kavanagh (1997) who argues that "If the action moves to a place that is clearly different or jumps in time forward or back, the scene ends and another begins...an action may be interrupted for a relatively short period but stay in the same place" (p.19).

Few abstract spaces can also be identified in the play. The play's prelude is narrated by the Bird of the Wayside. It is interesting to note that the narration at the beginning of the text is actually in poetic language (1965, p. 1). The significance of poetry in theatre (drama) is scrutinised by Kavanagh (1997) who points out that "Poetry can be a heightening of speech when the feelings or thoughts that we wish to express are too powerful or deep for everyday language" (87). He further states that "Poetry is not a realistic mode in the theatre ... once an actor begins to use poetry ... we know we have moved away from realism" (85). One can argue that the prelude by the Bird of the Wayside is initially presented in verse in order to bring out the significance of the information brought out by the Bird of the Wayside. The Bird of the Wayside like an omniscient narrator is able to see all things that happens and also gives some significant comments.

I am the Bird of the Wayside

...

I can furnish you with reasons why

This and that and other things

Happened... (p. 1)

The narration of the Bird of the Wayside quickly moves from poetry to prose. “ .... And when the One Scholar came ... I cannot tell you what happened. You shall see anon. But it all begun on a University Campus, never mind where .... Darkness was approaching when I heard the voices of a man and woman speaking...” (p. 2). At this point, the narration of the Bird of the Wayside shifts again, this time from prose to dialogue. Eularie and Ato discuss their journey to Africa and Eularie is so excited. It is crucial at this point to note that the present space and time of the play is the Village as seen by the secondary text: “*Evening. The two village women are returning from the river with their water pots on their heads*” (p. 5). Therefore the whole narration by the Bird of the Wayside is a recall of events that occurred in the past. The narration presented in dialogue which is of most interest to this study is actually seen through the eye of the Bird of the Wayside. Thus as the narration shifts from narration to dialogue, the audience is able to see Ato and Eularie on stage, because this is acted out. However even though the concrete space and time of the audience is the present and they are able to see Ato and Eularie on stage, one is mentally transported back into space and time as what they are seeing is a recall of the memory of the Bird of the Wayside of Ato and Eularie having a discussion back at the University Campus in America. In the present space and time, Ato and Eularie have already arrived in Africa. “ .... Presently Ato enters from the door on the left...” (p. 7).

Another movement into abstract space is seen in Act Two when Eularie is seated on the terrace facing the audience and she begins to hear her dead mother’s voice and she eventually has a conversation with her. The audience has an opportunity to enter Eularie’s mind and listen in to her conversation with her mother. The audience is transported from the concrete space of seeing Eularie seated on the terrace alone and arguably quiet into the abstract space of Eularie’s mental processes where, in her imagination, she is conversing with her mother, and the audience thus has a rare opportunity of learning Eularie’s private thoughts and fears.

*[...Everywhere is quiet. Ato is asleep.... EULARIE comes in.... she sits on the terrace facing the audience....soon the voice of her mind comes across the courtyard. Later her mother’s voice is also heard. As the voices speak on, her body relaxes except for her mouth ... and her eyes ... generally expressing the emotions that her thoughts arouse in her]* (p. 18).

In consolidation of the argument above, Eliade (1959) stresses that spaces have the potential to change from being profane to being sacred. When Eularie initially sits at the terraces, there is

nothing special about that space that she occupies. When she begins to hear her mother's voice however, her whole being and the space that she occupies changes from the concrete (the profane as Eliade puts it) into the abstract (the sacred according to Eliade). Further in Biblical history, when Moses approaches the burning bush which is symbolic of God's presence, he is told to take off his sandals for the ground he was to step on was holy ground (Exodus 3:5). It is important to note that the same ground which was ordinary ground turned into sacred ground because of the presence of God.

Ato's dream about the ghost which had a dilemma on whether to go to Elmina or to Cape Coast is another instance of movement from concrete to abstract space. As Act Three opens, the audience sees a boy and a girl playing and later the children sing the song about the ghost which had a dilemma on whether to go to Elmina or to Cape Coast. At this point the audience may think that the children are playing and singing in present concrete space and time. However, it is only later that the audience learns that actually the children were part of Ato's dream, hence what was being witnessed was actually the abstract space of Ato's mind.

*[... When the lights come up a few seconds later, the children have vanished. ATO bursts in immediately....] (p. 24)*

PETU: .... But nephew, why were you  
talking so hard to yourself when I came in?

ATO: [*uneasily*] I had a queer dream. (p. 25)

Outlined above therefore are the concrete and abstract spaces of the action in the play *The Dilemma of a Ghost* occurs.

#### **4.2 I Will Marry When I Want**

The colony of Kenya which existed between the period 1920 -1963 brought with it various racial hostilities and during that period, the new registration on land tenure shamelessly favoured the minority white settlers, and this led to massive loss of land by Africans, with the Kikuyu, which was the largest tribe, being left as the biggest most losers ([www.historyworld.net](http://www.historyworld.net)). The agitation led to the Mau Mau uprising of October 1952 which was termed as terrorist tactics by the colonial government, an act executed mainly by the Kikuyu. In response, the Kenyan Colonial

Government declared a state of emergency, the same year which also saw the arrest of Jomo Kenyatta. Though the worst violence was over by 1956, the state of emergency was only lifted in 1960.

Kavanagh (1997, p. 25) points out that “Kenya’s independence was largely won as a result of the Mau Mau war of independence, ....Yet Kenya, by pursuing a neo-colonialist collaboration with imperialism, exposed its peasants and workers to increased landlessness and exploitation.” Using Nnolim’s (2011) classification and relating it to the events in the play, the space and time of the play can be established precisely. Thus it can be stated that the concrete space and time of the play is post-colonial Kenya. The space of the play as evidenced through the constant reference to industries is an urban industrialised Kenya and the time can be said to be an average of about ten years after independence as indicated in the play.

KIGUUNDA:     ...  
                  How many years have gone  
                  Since we got independence?  
                  Ten and over ...” (p. 28)

The main characteristic of post-colonial literature as pointed out by Nnolim (2011), is that the works criticise colonial intruders, and fellow Africans who have muddled up the people’s independence from the colonial rulers instead of allowing the people an opportunity to benefit from the advantages of self-rule. This can be seen as the main theme throughout the play.

KIGUUNDA:     ...  
                  And now look at me  
                  Our family land was given to homeguards  
                  Today I am just a labourer  
                  On farms owned by Kioi wa Kanoru (p. 28-29)

Nnolim (2011) further points out that the works attack the bribery and corruption and failures of leaders. He generally classifies the works as works of self-appraisal, self-criticism and self-reflection. It can be noted throughout the play that the people are made to suffer and they live in abject poverty due to the bribery and corruption and failures of leaders.

KIGUUNDA: ...  
My trousers are pure tatters  
...  
Poverty had dug trenches on your face. (p. 29)

WANGECI: ...  
Aren't they the real bedbugs,  
Local watchmen for foreign robbers  
...  
Don't they have any lands  
They can share with these foreigners  
Whom they have invited back into the country  
To desecrate the land. (p. 31)

An analysis of the breakdown of the acts and scenes in the play reveals that the action in the play takes place mainly in two concrete spaces which are Kiguunda and Kioi's homes. Act One which is a single scene takes place in Kiguunda's home (p.3). Act Two, Scene One takes place in Kiguunda's home (p.55), Scene Two in Kioi's home (p. 74), Act Three, Scene One in Kiguunda's home (p.91), Scene Two in Kioi's home (p.98) and Scene Three in Kiguunda's home (p.103). It is important however to note the disparities between the two main spaces where the action occurs.

Though the homes exist in the same historical time, Kiguunda and Kioi's home are very different one from the other. The geographical location of place is paramount in understanding the attributes of a given space. Section 2.4.2.2 of Chapter Two discusses spatial opposites and it discusses the significance of high and low places under Section 2.4.2.2.3. The contrast in the location of Kioi's and Kiguunda's homes as given in the text (pp. 29, 39) attests to the discussion in section 2.4.2.2.3 of Chapter Two, that higher spaces are reserved for the rich while low spaces are allocated to the poor. While it has been outlined above that four of the scenes in the play occur in the concrete space of Kioi's home, it is imperative to note that though Scene One of Act Three takes place in Kiguunda's home, the home is a totally different space

following the extreme makeover that has been undertaken through the purchase of new furniture (p. 91).

Various abstract spaces are identifiable in the play. From the onset, it is important to note that though using Nnolim's (2011) classification, it was established that the play is set in post-colonial Kenya, the movement from present space into abstract space in the play depicts the movement from post-colonial Kenya into pre-independent Kenya. Nnolim argues that rural pre-independence texts exhibit characters that are drawn into the environment, and every white character involved is seen as a disruptive character. The text below proves that the people in pre-independent Kenya not only hated the white men, but they had to hide and mobilize themselves in the environment as they planned to fight off the whites who had stolen their land and freedom through colonisation.

GICAAMBA:       It was soon after this that  
                          I too fled into the mountains  
                          To join the people's guerrilla army (p. 70)

KIGUUNDA:       ...  
                          We beat the whites  
                          And freedom came (p. 27)

A number of myths, festivals, ceremonies an identification feature pointed out by Nnolim (2011) can be noticed in the play. A wedding ceremony can be seen in the play following a movement from concrete to abstract space, through the eye of Kiguunda who recalls Gicaamba and Njoki's traditional marriage ceremony (p. 64) in pre-independence Kenya. Aspects of ritual can be seen when the Mau Mau fighters take the oath of unity in struggle (pp. 68-69) as they prepare to fight for Kenya's independence.

LEADER:           ...  
                          If I do so,  
                          May this, the people's oath, destroy me  
                          And the blood of the masses turn against me (p. 69)

The abstract spaces in the play are mainly presented through memories and a few episodes of imagination. Kiguunda's memory of the Mucung'wa dance is the first abstract space presented in the play. The secondary text (the stage directions) outline Kiguunda's movement in space and time from the present space and time to the space and time of his memories.

*GATHONI hands the sword to Kiguunda. KIGUUNDA ties the sword round his waist. He starts the Mucung'wa. In his head he begins to see the vision of how they used to dance the Mucung'wa. Actually DANCERS now appear on the stage led by KIGUUNDA and his wife (p. 11)*

Following the secondary text above, the dance, though it is part of Kiguunda's memory, is presented on stage and Kiguunda interacts with the dancers during the dance. At the end of the dance, it is mentioned in the secondary text that:

*All the dancers leave the arena. KIGUUNDA goes on alone and repeats the last verse (p. 13)*

Wangeci's comment asking Kiguunda to sit down breaks Kiguunda's memory and transports him back into the present space and time. Another movement into abstract space and time occurs when both Kiguunda and Wangeci recall their youth and how they used to dance together:

KIGUUNDA.     *[Going back in time]*

That was long before the state of Emergency

Your heels used to shine bright

Your face shone like the clear moon at night

...

WANGECI       *[Also mesmerized by memories of their past youth]*

In those days

We used to dance in Kineenii forest (p. 22)

*The sound of guitars and other instruments as if KIGUUNDA and WANGECI can hear them in the memory. KIGUUNDA and WANGECI start dancing. Then they are joined by the guitar players and players of other instruments and DANCERS. They dance, KIGUUNDA and WANGECI among them. (p. 23)*

The secondary text indicates that Kiguunda and Wangeci continue with the dances brought about by their memories. Kiguunda and Wangeci return into present space and time for brief moments as they remind each other of days past (at such points the Dancers exit the stage) and the dances associated with every incidence (at the recall of an incidence, the couple are transported back

into past space and time, and the dancers appear on stage and the couple dance together with the dancers) (pp. 23-29) .

Another movement from the concrete to abstract space occurs when Kiguunda recalls Njoki and Gicamba's traditional wedding (pp. 64-67) this movement is significant as it shows the value of a traditional marriage especially at a time that Kiguunda and Wangeci are being encouraged into having a Christian 'White' wedding. This is again followed by Gicaamba's memory of the 1948 general strike (pp. 68-70). After a brief movement into present space and time, where Gicaamba talks about how he joined the guerrilla army, there is another movement into abstract space and time where a depiction of his memory of the war and the victory of the guerrilla fighters is presented. The previous movements into abstract space show the reason for the despair in the hearts of Gicaamba, Kiguunda and the others. This is because it becomes clear after this movement that these people sacrificed their sweat and blood in hope of living a better life in future, which unfortunately did not get to happen.

The next movement from concrete to abstract space occurs not through memory but through imagination. Kiguunda and his wife Wangeci have bought accessories for their white wedding and are so excited about it. They begin to imagine how their wedding will occur.

*They start walking as if they are really in a church on the wedding day. A church choir accompanies their mimed enactment of the wedding ceremony (p. 93)*

Kiguunda and Wangeci's imagination continues and they imagine the priest conducting the ceremony, the guests and their behaviour and their own interactions (pp 93-96). Their imagination is cut short by the arrival of their daughter Gathoni (p. 96-97).

There is a lot of interplay between concrete and abstract space especially when there is a movement into abstract space. This is because the memories are broken regularly as the characters talk and reminisce of times past. Thus it can be stated that the play is built upon both concrete and abstract space. Abstract space plays a very significant role in the play as it links the audience to events that occurred in past space and time and it helps the audience to understand the background to the present occurrences.

### 4.3 *The Lands of Kazembe*

In Etherton's introduction (pp. v-vi) to the play, it is indicated that *The Lands of Kazembe* is a history play that was based on the original English translation of Dr Francisco de Lacerda's *Journey to the Lands of Kazembe*, published by the Royal Geographical Society in 1873. "In 1796 Dr. Francisco Jose de Lacerda e Almeida made a journey from Tete to Kazembe's capital, passing through Maravi and Bisa territory on the way, in an attempt to cross the continent to Angola" (Konczacki and Konczacki 2013, p. 112). An extract from the play precisely identifies the space and time of the play when Lacerda states:

LACERDA – Oh, no! I am writing down everything. Look, here I've already written: 'the expedition will leave Tete for Mozambique on July 3<sup>rd</sup>, 1798 (p. 13)

Based on the information above, it can be concluded that the play is set in pre-colonial Southern Africa. Automatically, the play falls into Nnolim's (2011) category of pre-independence literature, though arguably so, bearing in mind that Africa gained its independence from colonial leaders and the period in question in the text is actually the pre-colonial period. However, since some aspects that Nnolim (2011) argues to be attributes of pre-independence literature can be identified in the text, the study applies the attributes to the text. The category of rural pre-independence literature as categorised by Nnolim (2011) will be applied to the text.

Nnolim (2011) points out that it is common in rural pre-independence texts to see African characters that are drawn into their environment and view any white character as a disruptive force. In the text, a few instances attest to this argument above. In the text the Africans are surprised at the way that the white men pray, since the Africans worship ancestral spirits who are present in the environment.

NAMALIRO – [Puzzled] .... Last night we all offered white flour and meat asking the spirits to look after us (p. 16).

An example of a festival is noted in the text when Lacerda requests an explanation of the drums he was hearing.

CHINIMBU - ....When the millet is put into the bins the people make a festival. They rejoice. They pray to the spirits and thank them (p. 34)

In the text it is noticed that the Africans call Pereira, a white Portuguese as Dombodombo because of his violent nature to the Africans. The Africans are terrorized by him hence their coining a name for him.

CALEJA - Sir, Pereira is the Captain of the Bush.... Pereira makes them [Africans] sweat with his whip! That's why they call him Dombodombo (p. 5).

Further, even the ancestral spirits of the Africans are said to be critical of white men. It is said that the spirits refused to protect the Africans because of the white men.

NAMALIRO – ... the spirits refused to guard us on this journey because there are evil white men (p. 16).

Nnolim (2011) points out that proverbs, myths, festivals, ceremonies and rituals are a common feature of rural pre-independence African texts; however, one can still note that these features being a part of the African culture have permeated through to post-independence African literature. In the text under discussion, as noted above, Namaliro and the other Africans perform a ritual in which they offer white flour and meat to the spirits of the ancestors to ask for their protection (p. 16). Towards the end of the play, Lacerda who desperately wants to see Kazembe because he is so sick and may die at any time is denied the opportunity to do so because Kazembe is performing a ritual at his father's grave, a ceremony that must be performed before visitors are welcomed into his kingdom.

KAZEMBE – Tell the Mwine-Mashamo to prepare offerings at the grave yard.  
I shall come and pay my respect to my father (p. 42)

KASHIBA – Stay where you are. The ceremony at the Masanzo will finish tomorrow. Then you can come in. Not now (p. 44).

The play is divided into three acts each subdivided into two scenes. Act One, Scene One opens at the Governor General's Court in Beira. Therefore the first concrete space identifiable in the text is the Governor General's Court in Beira (p. 1). The action shifts from the Governor General's Court to an unidentified concrete space and time (p. 4). Based on the events outlined in the text, it can be stated that the space is Sena where Dr. Lacerda was sent to be the new Governor.

PINTO – Hey, look here! Haven't you got any respect for Government officials? Dr Lacerda is the Governor of Sena (p. 6).

The space can be presumed to be an open arena where the new Governor Dr. Lacerda is meeting fellow Portuguese men in an effort to mobilize carriers for his journey (pp. 5-6). The action again shifts to an unidentified farm owned by an unidentified farmer (p.6), but still in Sena. Then the action shifts again to Donna Paulina's farm (pp. 6-7). The action later moves to another unidentified space and time, which can be assumed to be space outside Lacerda's quarters but now in Tete (pp. 7-16), as evidenced from the text below.

LACERDA – Strangely, yes. The other night we lost all the carriers we brought from Sena (p. 9).

Scene Two, Act One opens in an unidentified space but it can be concluded from the secondary text and the primary text that the space is actually still outside Lacerda's quarters in Tete as the Portuguese and carriers are seen to be preparing to embark on the journey.

*The company of carriers are seen carrying their loads from stage L to R. (p.14)*

PEREIRA - (*Shouting*) – Hey, don't break away from the group. Keep together until you have received your loads (p. 14)

LACERDA - ... We must move from Tete now (p.14).

Evidenced from the secondary text, it can be stated that Act Two, Scene One opens in the bush with the expedition on course.

*The Act opens with carriers still (but wearily) trudging with loads on their backs. Enter Lacerda and Pinto (p.17).*

The expedition travels through Malawi where they have trouble with the Malawians. Thus Malawi is one of the identifiable concrete spaces from where the action occurs in the text.

CALEJA – Colonel Araujo, if these Malawi want trouble they'll have it.

...

KACHINGWE– Pay us! Your cattle have eaten our corn.... This is our land – not yours. You have no right to come in. if you want peace, pay us. It is the law of our country [Malawi] (p. 26)

The expedition then travels into present day Eastern Province of Zambia into Mwazawamba's area.

ARAUJO - .... Wild animals, mosquitos, and what we'll find here on the eastern bank of the Luangwa I don't know (p. 28).

Scene Two of Act Two opens with the expedition arriving into the Bisa area ruled by chief Kopa.

CHINIMBU – We have entered our country – the land of Chief Kopa, the ruler of Abisa. ... all land west of the Luangwa Valley belongs to us. Even beyond the hill over there (p. 32)

Act Three, Scene One opens with the Portuguese having arrived in the land of Kazembe, with Pinto and Valesco entering the village before the others.

KASHIBA – What do you want in the land of Kazembe? (p. 41)

VELASCO – It is. Listen, Kashiba, Dr Lacerda, the Governor of Sena is coming. He sent us ahead. He remained behind because he is very sick (p. 41).

Lacerda dies in the Lands of Kazembe without entering the village or meeting with the Kazembe.

Scene Two of Act Three opens at the Governor General's Court in Beira and a letter written to the Governor by Father Pinto documenting his experience in the lands of Kazembe is being read to the Governor.

The discussion above proves that there are various concrete spaces in the text where the action of the play occurs. This is significant because of the nature of the play where the characters are on an expedition thus in constant motion therefore, they interact with various concrete spaces. However, a few abstract spaces can also be identified in the text. The opening scene of Act Two shows Lacerda evoking his memories as he recalls how the members of the expedition crossed the Luangwa river and travelled on to chief Mukungule's area (pp. 32, 34-35). The audience together with Chinimbu who are listening to Lacerda's narration are transported back into space and time mentally as they imagine how the crossing was done following Lacerda's narration (p. 32).

Another movement into abstract space can be noted when the Governor General in Beira listens to Fernadezs's reading of a letter written to the Governor by Father Pinto documenting Father Pinto's experience in the lands of Kazembe. The Governor General, Fernandez and the audience listen to the letter and imagine Father Pinto's experience in the lands of Kazembe. This imagination moves the Governor General, Fernandez and the audience into abstract space (pp.



Characteristics of pre-independence urban African literature outlined by Nnolim (2011) which are identifiable in the play include: problems of unemployment, prostitution and slum-living; the existence of multi-national companies where characters work as labourers or civil servants; and the existence of urban characters uprooted from their rural settings who easily turn to criminality. In the play, Sizwe (identified as 'Man' in the primary text) is unemployed and is looking for a job.

MAN. ... Sizwe wants to stay here in New Brighton and find a job; passbook says, 'NO' (p. 180)

Problems of slum living can also be seen in the play.

BUNTU. You know where he is staying now? Single Men's quarters!

...

You know what Single Men's quarters is? Big bloody concentration camp with rows of things that look like train carriages. Six doors to each! Twelve people behind each door! (p. 181)

The existence of multi-national companies where characters work as labourers or civil servants is seen through the mentioning of companies such as Barclays Bank (p.168) and Ford (p. 150). Further, Styles gives a detailed narration of his negative experience while working as a labourer at Ford (p. 150-156). The existence of uprooted characters that easily turn to criminality can be said to be at the center of the play. Sizwe not only abandons the body of a man in the streets, but he also assumes the dead man's identity by stealing, altering and adopting the dead man's passbook (p. 183-191).

The play *Sizwe Bansi is Dead* does not offer clear divisions of acts or scenes. The play is not divided into any acts, this might lead one to conclude that it is a one act play. One can argue that Fugard wrote the play in this manner by taking the path of absurd theatre and playwrights such as Edward Albee. Like Fugard's *Sizwe Bansi is Dead*, Albee's *The Zoo Story* analysed in Chapter One of this paper is also a single Act play. Reference to the term 'scene' in Fugard's *Sizwe Bansi is Dead* can only be noted twice in the play in the secondary text.

[*Buntu's house in New Brighton .... Robert in the direct continuation of the preceding scene, is already there...*] (p. 169)

[*In the course of this scene Buntu will buy himself ...*] (p. 170)

The secondary text at the opening of the play mentions that the action occurs at: “*Styles’s Photographic Studio in the African township of New Brighton, Port Elizabeth...*” (p. 149). It can thus be established that the concrete space of the play is the urban town of Port Elizabeth and particularly the African township of New Brighton. Kavanagh (1997, p.19) argues that “If the action moves to a place that is clearly different or jumps in time forward or back, the scene ends and another begins...an action may be interrupted for a relatively short period but stay in the same place” (1997, 19). Bearing Kavanagh’s argument in mind, one can point out that the lack of clear divisions of the play into scenes is as a result of the nature of the play because the play incorporates a variety of abstract spaces and even sub-spaces within the abstract spaces which can be attributed to the assertion indicated above where one can argue that in an absurd world there is no order or chronology in the way things happen. Therefore, divisions into various scenes would have resulted into an uncoordinated text as the characters move backwards and forward into space randomly. Like Kavanagh, Davison (1968) discussing Shakespeare’s *Henry Four Part One* points out that plays that do not have a rigid structure do not have a distinct breakdown of acts and scenes.

From a more narrow perspective, Styles’s Photographic Studio is the only concrete space where the events in the play occur (p. 149). All the other spaces that are presented in the play are abstract spaces. These abstract spaces are actually manifestations of Styles’s and Sizwe Bansi’s mental process in the form of memories, these are important as they provide the audience to view the inner and outer realities of the characters thereby exposing the complex nature of the characters. One can argue however that the play from the point of Sizwe’s (who introduces himself as Robert Zwelinzima to Styles) dictation of a letter to Nowetu is actually Nowetu’s imagination of the events that her husband Sizwe (Robert) narrates to her through the letter.

*[The camera flash goes off; simultaneously a blackout except for one light on Robert, frozen in the pose that will appear in the picture. We are in fact looking at the photograph. It ‘comes to life’ and dictates the letter that will accompany it to Nowetu in King William’s Town.]* (p. 169)

One can argue that Nowetu upon looking at the frozen image (picture) of her husband begins to read the letter and imagines all the details indicated in the letter. To this effect, Kavanagh (1997) discussing the play *Sizwe Bansi is Dead*, argues that “It is the letter which begins to tell the central story of Sizwe. The letter traces Sizwe’s troubles ...”

There is significant use of the literary technique of flashback in the play. It is this flashback that brings about the movement from present to past space and time for both the characters and the audience. Through the experience of Styles's or Sizwe Bansi's memories, the audience and the characters themselves are transported from the present space and time of Styles's Photographic Studio to the space and time of the memory of the narrator. It is worth mentioning at this point that the presentation of the abstract spaces in the play is brought out in two different ways. In the first instance which is the case when Styles's memories are presented, the transportation of the characters and the audience in space and time is only mental, on stage what is seen is the present space and time with Styles seated on his chair narrating. However, when Sizwe Bansi's memories are presented, the space and time of the stage changes as Sizwe Bansi's memories are actually seen (acted out) on stage. More interesting however is the fact that Sizwe Bansi moves in space and time as his memories are presented throughout the play as will be shown later on.

The first character introduced to the audience in the play is Styles who is the owner of the studio. As noted earlier in the secondary text that [*We are in fact looking at the photograph. It comes to life ...*] (p.168) one can strongly argue that having Styles as the first character to be introduced in the play is very symbolic. This is because, from the perspective presented above, the entire play is based on a photo that comes alive. This photo is actually captured by Styles in his photographic studio. The photo is therefore the point of departure for the entire play. When Nowetu looks at the image of her husband in the photo, she sees her husband well dressed in a suit. When she reads that his troubles are over, and when she reads of the problems that he faced earlier, her husband's photo gives her the conviction because her husband's troubles are truly over, in the photo, he does not look worried [though Styles actually works to capture a happy looking Robert]. Further a biographical analysis of the author of the text presented earlier under 3.1.4 Athol Fugard still details the significance of the 'photograph' even at the point of the creation of the play itself by the author.

Styles walks in and begins to read a newspaper. Styles talks directly to the audience as he passes comments on the captions from the newspaper. This can be evidenced from comments made by Styles to the audience such as "I'll tell you what happens" (p.149) or through stage directions

such as “Styles [*Stops abruptly. Looks around as if someone might be eavesdropping on his intimacy with the audience*]” (p. 149).

As mentioned earlier, apart from Style’s photographic studio, all the other spaces presented in the play are abstract spaces. The first abstract space presented in the play is Styles’s memory of his experiences while working at the Ford plant after he reads a caption on the expansion of a car plant in the newspaper. Style’s narrates his experiences at the Ford plant to the audience, and Styles’s audience is transposed back in space and time, from the concrete space of Styles’s Photographic Studio to the abstract space of Styles’s memory: “I know what am talking about; I worked at Ford one time; and, We used to ...” (pp. 149-150). Through Styles’s narration, the audience learns of Styles’s negative experiences at the Ford plant which led to his decision to establish his photographic studio. The audience further learns of Styles’s experiences during the early days of the establishment and consequent development of Styles’s Photographic studio.

The audience is suddenly brought back into present space and time when Styles ends his narration following a knock on the door and Styles promises to continue his narration to the audience later.

[Knock at the door]

Tell you about it later. Come in!

...

[An aside to the audience.] A Dream!

[To the man.] come in, my friend. (p. 164)

At this point, the presentation of the text which was in the form of narration shifts from narration to dialogue. A man (referred to as MAN in the text’s dialogue) who later introduces himself as Robert Zwelinzima (who actually is Sizwe Bansi) of 50 Mapija Street has come to take a picture and have a letter written for him which ought to be posted to his wife Nowetu who lives in King William’s Town. After Styles takes the picture, Robert begins to dictate the letter for he is illiterate. Robert dictates the letter, outlining his experiences in Port Elizabeth to his wife.

Robert’s (Sizwe Bansi’s) memories transport the characters and the audience from the present space and time of Styles’s Photographic studio, into the space and time of Robert’s memory

through the letter that Robert dictates to be sent to his wife. Like Styles's memory, Robert's memory is presented initially in narration form as Robert begins the dictation of the letter to his wife (p. 169). However there is a shift in the presentation of Robert's memories at the point that Robert begins to tell his wife of his coming into contact with Buntu. At this point, even the presentation of the text changes from narration to dialogue (p. 170). "... at the point it [the letter] mentions Buntu, we [the audience] snap away from the photograph and the letter to Buntu's house..." (Kavanagh 1997, p. 76). The present space and time of the stage from the perspective of the audience changes (from the scene that showed Styles and Robert at Styles' photographic studio) and depicts Robert's meeting and interaction with Buntu. From this point on, Robert's memories as he dictates the letter to Nowetu are acted out on stage.

It is through Robert's recalling of the events at Buntu's house, that the audience learn that Robert is actually Sizwe Bansi. Sizwe Bansi meets Buntu for the first time and the two men discuss Sizwe's problem with his passbook. Sizwe narrates how his problems started to Buntu. At this point, both the characters and the audience are transported into even deeper abstract space as the characters and audience are moved into a sub space of Sizwe's memories as he evokes his memories and narrates his experiences at Zola's house and at the Labour Bureau. This is because the present-abstract space and time of the play as acted out on stage is Sizwe talking to Buntu, thus when Sizwe narrates to Buntu his past experiences after the raid, the audience are drawn into deeper abstract space. Kavanagh (1997, p. 76) comments on such an occurrence and points out that "Sometimes the narrative includes other narratives..." As noted earlier, here too, the memories are presented in narrative form.

Back into the abstract space of Sizwe's memory at Buntu's house, Sizwe and Buntu explore different ways of sorting out Sizwe's problem. It is paramount to note the symbolic nature of the name Buntu at this point. According to Canonical (2014) the name Buntu is derived from the word Ubuntu which means humanity to others and can be extended to further mean I am what I am because of who we all are. It is therefore not surprising that Buntu takes up Sizwe's problems as his own. He makes all attempts to ensure that a fellow human being in need is assisted at all costs even to the point of performing a criminal act himself. The name Sizwe is also symbolic. The name Sizwe means "nation" in Xhosa according to the website [www.behindthename.com](http://www.behindthename.com). As earlier noted, the play *Sizwe Bansi is Dead* is set in pre-independent South Africa in the

Apartheid era, thus a nation in problems. Therefore one argues that it is not by accident that Buntu and Sizwe meet as strangers and Buntu takes up Sizwe's troubles as passionately as he does.

Thus another movement into sub abstract space is presented when Sizwe recalls Buntu's imagination of a possible solution to Sizwe's problem (p. 173). "Sometimes the narrative includes other narratives, and on one occasion we find Sizwe's letter telling us about Buntu telling him about a priest telling the mourners at a funeral about Outa Jakob" (Kavanagh 1997, p.76). Finally Buntu decides to take Sizwe out for a drink at Sky's place. At this point, Sizwe is transported back into the concrete present space and time of Styles's Photographic Studio where he is dictating the letter to Nowetu, telling her of his wonderful experience at Sky's place. However, Sizwe is quickly transported back into the abstract space of his memories as the scene moves to the street outside Sky's place as Sizwe and Buntu begin to walk home.

At Buntu's house, there is a movement into sub abstract space as Sizwe and Buntu imagine and rehearse through instances that would require Sizwe Bansi now Robert Zwelinzima to say his name, address and Native Identity number, based on the details in his newly created passbook.

The play ends with Sizwe Bansi now Robert Zwelinzima finishing off the dictation of his letter to Nowetu, he is back into present concrete space and time at Styles Photographic Studio.

MAN. So Nowetu, for the time being my troubles are over.

Christmas I come home

...

Your loving husband

Sizwe Bansi.

It must be pointed out as was mentioned earlier on that the play is centred on abstract space. There is only one concrete space in the play which is Style's Photographic Studio. All the action presented in the play occurs in abstract space and time as they are memories. Most interesting in this play is the movement from abstract space into even sub abstract space, when a memory within a memory is presented.

#### 4.5 Conclusion

This chapter has identified the various manifestations of space in the plays under investigation. Using Nnolim's (2011) classification, it has been established that the four plays have their own unique general settings in terms of the space and times at which the events in the plays occurred. Using Kavanagh's (1997) perspectives on theatre (drama) it has been noted that the existence of concrete and abstract space in the play is also related to the presentation of the play in terms of scene progression. It can be noted that in all the plays under investigation, past actions and events play an important role in the establishment of the present, thus the characters' constant reference to their past selves, actions and events. Through the employment of the narrative technique of flashback, characters move from concrete to abstract space through the presentation of dream images, memory recalls, and imagination. *The Dilemma of a Ghost* has few manifestations of abstract space but it presents them in more forms than the other plays employing dream images, memory recalls and imagination. Apart from *The Lands of Kazembe*, the play also exhibits the most number of concrete spaces. *I Will Marry When I Want* presents the most number of abstract space presented mainly through various instances of memory recalls and some instances of imagination. This can be attributed to the need to compare the present with the past. The play only presents two concrete spaces. *The Lands of Kazembe* presents the most number of concrete spaces and very few abstract spaces, which can be attributed to the nature of the play where the characters are in motion interacting with various spaces and barely have the time nor the need to share their life experiences. Presented through imagination and memory recalls, the play *Sizwe Bansi is Dead* presents a lot of abstract spaces and the least number of concrete spaces as the only concrete space presented is the photographic studio and this can be attributed to the fact that much of the play is centered on flashbacks. Having established that various actions of the plays under investigation take place in both concrete and abstract spaces, the following chapter seeks to establish whether there are spaces created by characters, and the reasons behind the creation of those spaces?

## CHAPTER FIVE

### SPACE CREATED BY CHARACTERS AND THE REASONS BEHIND THE CREATION OF THE SPACES

#### 5.0 Introduction

This chapter establishes whether or not there are spaces created by characters in the texts under investigation and determines the reasons behind the creation of those spaces created if any. Porteous' (1985) conceptual framework for the Geographical Interpretation of Imaginative Literature outlined in Chapter One under the Theoretical Framework is applied to the texts in the analysis. Some of the arguments brought out by various scholars as indicated in the Literature Review will be of significance in this discussion specifically the argument in Section 2.4.2 under the discussion of the experience of space.

In Chapter Four, it was learnt that the space that is experienced by individuals can either be concrete or abstract space. This chapter therefore also analyses the creation of space by exploring not only concrete but also abstract spaces. The detailed discussion of the independent components of what is discussed as concrete and abstract space by Relph (1976) presented in the Conceptual Framework is applied to the analysis when need arises. In the exploration of the creation of abstract space, Kavanagh's discussion of imagination is very useful, which states:

... in all art, imagination is the essential ingredient. It transforms observation into inspiration, reality into art. It is the heart of creativity. Close your eyes and bring the characters to life in your mind's eye – see, hear them move, talk, be. Close your eyes and see a scene, with people, its objects, its colours, its movement and then feel what your imagination does to you. What is the mood of the scene? What are your feelings about the scene? (1997, p. 11).

#### 5.1 *The Dilemma of a Ghost*

Eularie an African American meets and gets married to Ato Yawson a Ghanaian at a University campus in the United States of America. Eularie looks forward to travelling to Africa to live with her husband and his family.

Being an orphan, Eularie does not seem to be rooted in her native space which is America; hence she looks forward to living in Africa amongst her husband's people so that her husband's parents become her own parents. "...Ato, can't your Ma be sort of my Ma too?... And your Pa mine?" (p. 3). Following Porteous' (1985) classification, Eularie while living in America experiences her

space as an uprooted home-outsider, because she fails to establish an insider relationship with her own home, arguably because of her orphaned state. Eularie looks forward to creating a new space in Ghana among Ato's people. Eularie's journey to Africa and her hope of creating a new life is symbolic as it also signifies her return to the native land of her ancestors. This is because Eularie as an African American is a daughter of slaves and America is not her native home.

NANA:                   And so, my grand-child, all you want to tell us is that your wife is a slave?

ATO:                     [Wildly] But she is not a slave. It was her grandfathers and her grandmothers who were slaves. (p. 12)

The space Eularie seeks to create is concrete space but more specifically perceptual space. She seeks to have a new perceptual experience of space. This is because, the space she seeks to create is meant to fill the emotional void and clear the sense of placelessness that he feels. Eularie is so eager to experience a new perceptual space amongst her husband's family members in Ghana.

EU:                       [Relaxing] I'm optimistic.... To belong to some-where again ... sure, this must be bliss. (p. 3).

The Literature Review noted that every individual in order to be human needs to relate to, and identify themselves with a place. Eularies' sense of placelessness is mainly born from the fact that she has no family and thus has no place where she can fit in and look at the world from (Relph, 1976).

However when Ato and Eularie arrive in Ghana, Eularie does not get to have an insider experience of place that she had hoped for. Eularie does not understand her husband's people and their customs. She is frightened by the drum rolls (p. 20), and she throws away a present of snails given to Ato and herself by her mother in law who worked so hard to collect them (p. 28). Ato's family accuses Eularie of being barren and Ato does not defend her. Eularie ends up feeling distraught, feeling that she was better off the way she was in America. " .... Ain't I poorer here as I would ave been in New York City" (p. 44). Eularie who experienced her space in America as an uprooted home-outsider, now experiences her space in Ghana as an uprooted away-outsider.

In her hopes to have a better experience of space in Ghana, and her hope to create new perceptual space, Eularie forgot that: "... the individual is not merely in his own place at the centre of his own space, but recognizes from the start that all individuals have their perceptual

spaces and places ... [and that he/she is a member] of the entire social or cultural group” (Relph 1976, p. 12). However as the play ends, Eularie is welcomed into the family by Ato’s mother Esi, who blames her son Ato for not having taken time to integrate his wife into the traditions and cultures of his people. Thus as the play ends Eularie having been accepted into her husband’s family finally has an opportunity to create a space of happiness which she so desired and consequently experience her new space as a rooted home-insider, a category which Porteous (1985) describes as *par excellence* in his discussion of experience of place.

Though Eularie, initially has trouble creating her new concrete space in Ghana among her husband’s family in the village, she still manages to create her own concrete space in the city in Accra where she lives with her husband Ato. For her comfort, in her home she owns stoves, fridges and other modern equipment, which puzzles the villagers. “This woman uses machines for doing everything” (p. 34). Eularie creates and experiences her new existential or lived space in Accra the same way she experienced her lived space in America, by ensuring that she has the machines that she needs in order to have a primitive or pragmatic experience of her new space. Thus in Accra with her husband, Ato, Eularie experiences her space as an away-insider who has the potential of being rooted and experiencing her space as a rooted away-insider.

The Oudumna Clan deliberately creates new concrete space for its son (Ato) who has recently graduated from University in America, by extending the clan house and building a new wing to be used only by Ato. The family members are aware that Ato would live and work in the city, but because they expect him to come home for festivals and ceremonies, they extend the house so that Ato can feel comfortable when he comes to the village (p. 2).

Ato’s family members are contented and are comfortable occupying the spaces they occupy. However the family members are aware that Ato who has been away in America, has experienced a different space which is more developed than that space they occupy, thus they feel the need to build infrastructure that will meet his presumed new standards. As a result, they deliberately construct a new house for him by virtue of extending the old house. “Thus it is only expected that they should reserve the new addition to the house for the exclusive use of the One Scholar” (p. 2).

In terms of the creation of abstract space, the Bird of the Wayside creates abstract space for the audience by narrating past events to the audience (p. 2), compelling them to evoke their imagination and therefore appreciate the past actions and events. Like in *Sizwe Bansi is Dead* and in *I Will Marry When I Want*, where some movement into abstract space and time is acted out on stage, here too the narration by the Bird of the Wayside of Eularie and Ato's preparation of their journey to Africa is acted out on stage. Therefore, though the audience is able to see the events on stage, it is still aware that what it is seeing is a recreation of events that occurred in past space and time.

Ato's dream (pp. 23-24) is another creation of abstract space in the play. Members of the audience who have been seeing the adult Ato are given a chance to have a view of Ato's life as a young boy.

ATO: Damn this ghost at the junction. I loved to sing that song. Oh yes, I did. But it is all so long ago.

...

ATO: But Uncle, the boy looked like me when I was a child. (pp. 24-25) .

It can thus be noted that there is a creation of both abstract and concrete space in the text. In the play there is a creation of concrete space by the extension of the house and construction of a new wing reserved for Ato's use which specifically is indicative of a creation of a new existential or lived space. Though difficult at first, Eularie creates a new concrete space in the form of perceptual space when she is eventually welcomed as a daughter by Esi Kom. In this play, it can be noted that the desire for security and acceptance is a major motivator for the creation of new concrete spaces. Abstract spaces are created basically to offer the audience some background information pertaining to the occurrences in the present space and time in the play.

### ***5.2 I Will Marry When I Want***

The level of poverty in Kiguunda and Wangeci's home is clearly evident from the description of their home, provided by the secondary text at the opening of Act One (p.3). As the play opens, Kiguunda and his family experience the space that they occupy as home-outsiders, mainly because of the frustrations from poverty.

GATHONI: These tatters!

Are these what you call bedding?

And this floor,

Is this what you call a bed? (p. 15)

It appears the entire family is hoping for ways of relinquishing their lives of poverty and living a better life. The frustration emanating from poverty is so severe that it obstructs Kiguunda and Wangeci's level of judgment. They quickly rush to the conclusion that Muhuuni's (their daughter's boyfriend) parents Kioi and Jezebel are visiting them because of Muhuuni and Gathoni's relationship (p. 21).

Gathoni is excited to be in a relationship with Muhuuni. After Muhuuni buys Gathoni new things such as clothes, handbags, shoes and other accessories, Gathoni is overwhelmed by joy. She is convinced that Muhuuni will marry her and rescue her from poverty. Unlike Eularie who abandons her native place to live in a new place with her husband in order to have family, Gathoni abandons her father and mother in order to live a better life in a better place. Kiguunda threatens Gathoni that should she leave for Mombasa with Muhuuni, she should never return home. Gathoni who is frustrated by the space that she occupies in her father's house after a brief consideration decides to go with Muhuuni in the hope of creating her own new and better concrete space with Muhuuni (p. 52).

Kioi, Jezebel, Ndungire and Hellen live a wealthy life, and they have the ideal experience of their space as rooted home-insiders. While Kiguunda and his wife barely have enough food to eat and they reach a point where they do not even have water to drink, Kioi and his colleagues have a variety of food laid out on their table for them to choose from. Kioi and his colleagues have more than enough water, to an extent that they even reserve some for their animals. Thus the primitive space, and lived space experienced by Kioi and his colleagues is completely different from that experienced by Kiguunda and his family. The difference in perceptual space can be noted when at Kiguunda's home, Jezebel has trouble eating the food she is offered, while at Kioi's home Wangeci and Kiguunda freely drink water drawn from a drum reserved for pigs.

Hellen, Ndugire, Kioi and Jezebel visit Kiguunda and Wangeci's house, telling them that they must join the church, be baptized and have a white wedding (p. 48). Erroneously, Kiguunda and Wangeci believe that this is said to them in an attempt to facilitate Muhuuni and Gathoni's

marriage (pp. 54, 83). Consequently, Kiguunda acquires a loan from Kioi's bank, using his land as collateral so that they can have enough money to prepare for the wedding. However it is interesting to note that Kiguunda and Wangeci use the money not only to acquire their wedding accessories such as Kiguunda's suit and Wangeci's dress among other things, but they use the money to acquire new furniture and things for their home. Kiguunda and Wangeci are quick to even imagine the procession of their white wedding.

Kiguunda and Wangeci refurbish their home to an extent that the house is completely dissimilar from how it was earlier. "*Kiguunda's home. The interior is very different from what it was in the previous scenes*" (p. 91). Kiguunda and Wangeci having acquired money through the loan are no longer poor hence they create a completely new space for themselves. They transform their home so that it represents wealth. They buy items which they associate with wealth such as a decoration similar to the one found in the home of wealthy Kioi and they hang it where they once hung their title deed. Their daughter Gathoni is actually shocked by the newly created existential or lived space when she walks in (p. 96). Kiguunda and Wangeci transform their lived space so that they experience space differently, no longer as poor people but as wealthy people.

The play as it was mentioned in Chapter Four discusses the evils of neo-colonialism. Therefore it can be stated that the entire play is centered on the creation of new space. Through the Mau Mau war, Africans defeated Whites and they created a new space for themselves (pp. 27, 70-71). From a space of colonisation where the Africans experienced their space in their own native land as home-outsiders because of the sense of entrapment brought about by colonisation, to a space where they expect to experience their home land space as home-insiders – the ideal experience of place. Unfortunately, because independence brought about neo-colonisation, the Africans continue to suffer and experience their native space as home-outsiders, but they still hope to fight neo-colonisation and hopefully gain control of their land and experience their space as home-insiders (pp. 112 – 116).

Instances of creation of abstract space in the play are many. The reason why these abstract spaces are created is mainly to offer the audience a chance to move back into space and time and witness past events such as Kiguunda and Wangeci dancing the Mucung'wa dance in the days of

their youth (p. 11). One could think that this is done in order to show only the beauty of the traditional African culture.

Further creation of abstract space in the play is meant to reveal to the audience, the significance of the traditional culture of Africans through a depiction of Gicaamba and Njoki's traditional wedding ceremony, which presents a contrast to the white wedding that Kiguunda and Wangeci were planning to hold (pp. 64-67). Abstract space is also created, to allow the audience to have a glimpse of the rituals associated with the Mau Mau guerrilla fighters, and to share the past events of the Mau Mau war with the audience (pp. 68-70) both through narration and stage presentation. As Kavanagh (1997) argues, not everything ought to be acted out on stage.

The play thus presents a creation of both concrete and abstract space. The major motivation for the creation of concrete space in the play is the desire for prestige and comfort. Gathoni creates a new space for herself by changing her wardrobe and associating herself with a rich young man. Kiguunda and Wangeci create new space for themselves also by changing their wardrobes and buying new furniture for their home. A new concrete space in the form of perceptual space is created for the Kenyan citizens when they gain victory over the colonisers thus gaining their freedom and independence. The creation of abstract space through imagination and the presentation of past events are meant to help the audience to have a deeper appreciation of the present space and time of the play.

### ***5.3 The Lands of Kazembe***

A historical play depicting Dr. Francisco Jose de Lacerda e Almeida's 1796 journey from Tete to Kazembe's capital. The study did not identify any creation of primitive or lived spaces, which can be attributed to the nature of the play where the characters are undertaking an expedition; hence they are in constant motion. Therefore the characters do not have the time or the space to create new primitive or lived spaces. However one can note that some form of perceptual space is created in the play. For instance, it is noted in the play that the whites (Portuguese) mistreat Africans. Lacerda refuses to mistreat Africans and he is perceived as a good man, thus when he dies the Africans are touched by his death and they mourn him.

A few instances of the creation of abstract space are also identifiable in the text. The first instance of the creation of abstract space is when Lacerda narrates to Chinimbu how the

members of the expedition crossed the Luangwa River (p. 32). Lacerda after a slight disturbance continues the narration to Chinimbu who listens in as Lacerda talks about how the journey progressed from the Luangwa River to Chief Mukungule's area (pp. 34-35). Through his narration, abstract space is created in the minds of his audience who have to imagine the occurrences of events as Lacerda narrates based on the recall of his memory. This abstract space is created in order to fill in the missing information, because as Kavanagh (1997) argues, not everything ought to be acted out on stage.

Father Pinto's letter to the Governor General in Beira depicts the second creation of abstract space in the play. The letter to the Governor written by Father Pinto documents Father Pinto's experiences in the lands of Kazembe. Thus, abstract space is created for the receivers of the letter who include Fernandez who is reading the letter, the Governor General, and the play's audience (pp. 55-56). This abstract space is created so that the audience can have a mental experience of Father Pinto's stay in the lands of Kazembe which is not depicted on stage. For the Governor General and Fernandez, it is meant to allow them to have an idea of Father Pinto's experiences in the lands of Kazembe

Therefore there is a creation of concrete space in the play in the form of perceptual space through the depiction of the kindness of Lacerda. Abstract space is also created through Lacerda's narration and through Father Pinto's letter. In the play, abstract space is created in order to fill in an information gap both in the minds of the characters in the play and in the mind of the audience of the play. Concrete space in the form of perceptual space is created to show the audience that not all white men are unkind.

#### **5.4 *Sizwe Bansi is Dead***

Sizwe Bansi is a young man who has left his hometown of King William's Town and has moved to Port Elizabeth in search of employment and a better future for his wife, daughter and three sons. Sizwe arrives in Port Elizabeth with the objective of creating a new space for himself and his family because "King William's Town is a dry place" (p.174). Nomads and pastoralists shift from place to place searching for better game or greener pasture for their livestock, likewise modern men and women leave their homes in search for a better life in the cities. Mansour and Quillin (2007) discuss factors that lead to migration that these include demographic pressures,

economic conditions and unemployment are push factors that force people to migrate from their place of origin. They further point out that demand for labour, higher wages and family reunion are the pull factors that attract people to seek out life away from their homes. Unemployment is the main reason why Sizwe leaves his home town for Port Elizabeth.

Sizwe's experience of life in King William's Town is that which fills Porteous (1985) category of home-outsider, where Sizwe fails to develop an insider relationship with his home because as Porteous (1985) argues, it is not always that home has a positive attribute. Specifically, in terms of the pragmatic or primitive space, Sizwe is unable to have an unselfconscious experience of space because he is constantly aware of the inability of the space he occupies to help him meet his day to day needs. He is able to employ his senses and experience the 'dryness' of the space that he occupies. In terms of the experience of perceptual space, Sizwe occupies the space of a husband and father. Unfortunately due to the dryness of the space that he occupies, Sizwe is not able to be a provident father and husband. Sizwe thus abandons the existential or lived space of his home in search of a whole new space.

When Sizwe arrives in Port Elizabeth, he realises that Port Elizabeth is a big place with many industries. However, he also realises that it also has so many people looking for employment just like he is and that getting a job was not easy (p. 169). Consequently, Sizwe finds himself in trouble with the local authorities as he does not have a permit to live in Port Elizabeth and he is supposed to return to his hometown, something he is not ready to do: "I don't want to leave Port Elizabeth" (p. 171).

In Porteous's matrix, Sizwe fits the cell of away-outsider at the beginning of the play when he arrives in Port Elizabeth. Porteous argues that the away-outsider cell is "more relevant to citizens of an urban world, often rootless and even homeless, eternal outsiders experiencing varying degrees of alienation, anomie, and angst in a placeless world" (Porteous 1985, p. 119). Porteous further gives examples of inhabitants of the cell which include travellers and tourists, expeditionaries, the homeless and exiles.

In Port Elizabeth, Sizwe is an away-outsider because he is homeless. He initially lived at Zola's house when he arrived in Port Elizabeth from his hometown, however following the raid, he was given only three days in which to return to his hometown (p. 171). Sizwe is however not ready to

return home and Zola takes him to Buntu's house. When he arrives at Buntu's house, the three days he had been given had expired the previous day. Sizwe is in a state of total despair. He discusses with Buntu the possibility of getting a job as a garden boy or starting his small business but all these ideas prove futile as there is nothing he can do without a proper passbook.

Sizwe knows that the best thing for him to do is to return home but he hangs on to the prospects of a future in Port Elizabeth because his hometown cannot provide him a future. He says:

Man: The place where we stay is fifteen miles from town. There is only one shop there... King William's Town is a dry place ... very small and too many people. That is why I don't want to go back. (p. 174)

As already stated earlier, at the beginning of the play Sizwe fits into Porteous' (1985) description of eternal outsiders experiencing varying degrees of alienation, anomie, and angst in a placeless world. However, as the play develops, Sizwe follows Buntu's advice and accepts to assume a dead person's identity. Though sceptical at first, Sizwe realises that assuming Robert Zwelinzima's identity is the only prospect he has at getting established in Port Elizabeth and offering his wife and four children a better life (p. 191).

Thus, Sizwe agrees to lose his identity for the sake of his own and his family's wellbeing. Having accepted his new identity as Robert Zwelinzima, Sizwe Bansi writes a letter to his wife Nowetu telling her that his troubles are over and that "Sizwe Bansi, in a manner of speaking is dead!" (p.169). Sizwe now has a new life in Port Elizabeth, he has a job and when he finishes his letter, he tells his wife that Buntu is working to get Sizwe a lodgers permit so that his wife and children could spend some days with him in Port Elizabeth (p. 191).

Therefore as the play ends, Sizwe has successfully created a new space for himself. He is no longer the desperate and homeless individual that is seen at the beginning of the play. He no longer feels degrees of alienation, anomie, and angst in a placeless world for he now feels a sense of place in Port Elizabeth. Consequently, Sizwe shifts from occupying the cell of away-outsider as illustrated by Porteous (1985) to occupying the cell of away-insider which according to Porteous (1985) relates to individuals who though being away from their native place, achieve a point of self-realisation and feel some levels of integrity through the act of journeying. Sizwe's journey from King William's Town to Port Elizabeth has thus been worthwhile. By creating a

new space for himself and his family, Sizwe shifts from experiencing Port Elizabeth as a rootless away-outsider to being an away-insider and opening up the potential of experiencing the place as a rooted away-insider with time, as he hopes to invite his family to join him in Port Elizabeth. Middleton (1981) argues that the longer one stays in a place the more rooted they become. The away-insider category according to Porteous (1985) is occupied by individuals who feel a sense of self-realization and some levels of integrity by being away from their native heath.

In Port Elizabeth, in his newly created space, Sizwe can have a primitive or pragmatic experience of space because he is able to experience the space unselfconsciously since he feels at home. In his newly created space, Sizwe can have a positive perceptual experience of space because he is able to occupy the space of a husband and a father with pride because he is able to provide for his family due to his newly created space that he now occupies as an employee of Fedex. Thus Sizwe is able to send money to his wife on a weekly basis to meet his family's needs, responsibility he was unable to meet back home in King William's Town. Sizwe has created a new existential or lived space which he hopes to experience with his family once Buntu helps him acquire a Lodgers Permit.

Styles is another character of interest in the play. As the play opens, Styles walks into Styles's Photographic Studio, he sits down and reads a paper. He is the owner of the studio. In the studio, Styles experiences the place as a rooted home-insider. As Porteous (1985) points out, the home-insider cell reveals what can be termed the ideal experience of place. Styles has all the rights to experience the space as a rooted home-insider because he worked hard to create the space with his own hands, transforming the place from a dilapidated dirty place into a studio.

I ... walked in! What I found sobered me up a little bit. Window panes were all broken; big hole in the roof, cobwebs in corners. I ... Said to myself: 'This is your chance Styles. Grab it.' Some kids helped me clean it out. The dust! Yo! When the broom walked in the Sahara desert walked out!(p. 157)

However, life wasn't always easy for Styles; he had once worked at the Ford plant where his experience of the place was that of an uprooted away-outsider. Porteous (1985) points out that individuals who fill the category of away-outsider are " ... citizens of an urban world, often rootless and even homeless, eternal outsiders experiencing varying degrees of alienation, anomie, and angst in a placeless world" (p. 119). While working at the Ford plant, Styles experienced feelings of alienation, anomie, and angst.

Think about it, friend. Wake up in the morning, half-past six, out of the pyjamas and into the bath-tub, put on your shirt with one hand, socks with the other, realize you got your shoes on the wrong bloody feet, and all the time the seconds are passing and if you don't hurry up you'll miss the bus.... 'Get the lunch, dear. I'm late. My lunch, please, darling!' .... Then the children come in .... 'Daddy, can I have this? Daddy, I want money for that.' 'Go to your mother. I haven't got time (p. 156).

Styles feels that he has sold most of his time on Earth to another man, to an extent that of the twenty-four hours he has in a day he actually only owns six hours which he has only for his sleep (p. 156). Thus, Styles decides to abandon life in this space created and owned by other people and arranges to create and possess his own space, hence he creates his studio, Styles's Photographic Studio. Thus Styles creates a new concrete space for himself. Having created new space for himself, Styles is able to have an ideal experience of the space that he occupies. Styles can thus have an unselfconscious primitive or pragmatic experience of the space he occupies. Styles is no longer the employee of the Ford plant who barely had enough time to sleep. In terms of perceptual space, Styles is now a respected member of the community. He is perceived and he perceives himself as the photographer who puts down on paper the dreams and hopes of people who " ... never get statues erected to them ... people who would have been forgotten, and their dreams with them, if it wasn't for Styles." Styles has created an existential or lived space for himself with his own hands.

Further creation of space is demonstrated in the text when Styles narrates how the employees at the Ford plant for the first time cleaned the plant like it had never been cleaned before in preparation for a visit by Mr Henry Ford Junior (p. 150). The employees were given bath soap to clean themselves, new uniforms and new tools. "After that .... We all stood and admired it. Plant was looking nice, man! Colourful! ... Tell all the boys they must now ... wash themselves clean' ... We were so clean we felt shy" (p.152). The excessive cleaning of the plant which is equal to an extreme make-over is equivalent to the creation of a totally new concrete space. The concrete space created through the cleaning of the plant however results only in the experience of a new perceptual space. In terms of the creation of a new primitive or pragmatic experience of space and a new existential and lived experience of space, there is no new effect created because the cleaning is meant only for the perception of the visitors.

The discussion above has outlined the creation of new concrete spaces and the reasons behind the creation of the concrete spaces in the play. This discussion shall now explore the creation of abstract spaces in *Sizwe Bansi is Dead*, the play under investigation.

As was noted in the last chapter, the play *Sizwe Bansi is Dead* is mainly centered on abstract space. This is because, the largest number of the events presented in the play occurred in past space and time, and are presented in the play only as recollections of the memories of Styles and Sizwe Bansi.

In the day to day lives of human beings, every time one narrates a story whether it is fact or fiction, the narrator presents the story and at the same time, the listener through their imagination, create mental pictures of the story and they experience the story. This perspective is augmented by Kavanagh (1997) who argues as cited in the introduction, that through one's imagination, one turns art into reality.

In the play, Styles constantly engages the audience directly in his narration (pp. 149, 150, 155, 164). This implies that his narration is targeted at the audience. Thus it can be concluded that as Styles narrates his experience at the Ford plant and consequently his creation of his studio and his experiences with his customers, Styles deliberately creates an abstract space in the minds of his audience. This is because his audience is able to give life to his words. The audience, through Sizwe's eye relives Sizwe's experiences together with him as he dictates his letter to Nowetu.

Styles's use of mime throughout his narration makes his creation of abstract space for the audience even more real. Mime incorporates aspects of improvisation where space is given to music and dance and it involves acting without words and it at times says more than do words (Conte, 1999; Kavanagh 1997).

[*Shakes his head ruefully at the memory*] (p. 150)

[... *Styles gives us a graphic re-enactment of what happened....*] (p. 158)

[*Styles demonstrates*] (p. 160)

[*Imaginary child in front of the lens; Styles chases the child back to the family group*] (p. 162)

Sizwe's narration of his experiences in past space and time in form of a letter creates abstract space for the targeted audience of his letter who is his wife Nowetu in King William's Town.

Like the audience during Styles' narration of his experiences in past space and time, Nowetu too experiences Sizwe's experience of his past space and time through imagination. During Sizwe's narration of his experiences in past space and time, however, the audience gets to physically see and experience what Sizwe narrates through the letter because it is acted out on stage. Therefore, Sizwe creates complete abstract space for his wife Nowetu through his narration. However, for the audience, abstract space is created for them only because they are aware that what they are seeing on stage is not occurring in present space and time but is a mere flashback of events that already occurred in past space and time. On the other hand, Sizwe still creates sub abstract space for the audience when within the presentation of the recall of his memory, a further recall of memory is incorporated when he remembers and narrates his experience during the raid. Likewise, when Sizwe remembers talking to Buntu, Buntu created abstract space for Sizwe who was his audience at that past space and time through the recall of his memory when Buntu tells Sizwe about the priest, telling the mourners at the funeral about Outa Jakob (p.175). This thus creates sub abstract space for the audience.

Therefore, this shows that in the play, characters create spaces, both concrete and abstract. Concrete spaces are created because of the need to occupy a place that helps one feel comfortable and content. Thus, Styles creates a photographic studio which not only allows him to follow his passion of photography, but also awards him a sense of pride and identity as a man, the new space awards him the personal time he longed for while working at the Ford plant. Likewise, Sizwe creates a space for himself in Port Elizabeth which allows him to provide for and care for his family. In the play, abstract spaces are created through narration to allow the audience which includes the character being spoken to, to travel back in space and time and experience the past experiences of the speakers or narrators.

## **5.5 Conclusion**

The chapter aimed at establishing whether there are spaces created by characters in the texts under investigation and determining the reasons behind the creation of those spaces. It has been established that there is creation of both concrete and abstract space in the plays under investigation. Concrete spaces are created mainly because of the characters' need to feel comfortable and contented with the space that they occupy. Abstract spaces are created in the form of dream images and memory recall and are created mainly to fill information gaps for the

audience allowing them to link present events to events that occurred in past space and time. Imagination is another technique used in the creation of abstract space. It is used mainly used to allow the audience to have an opportunity to experience the desires of the characters. It can be argued that the creation of both concrete and abstract space serves a dramatic significance as it awards the audience an opportunity to view both the inward and outward realities of the characters, bringing out clearly the complexity of the characters. Thus it can be noted that a change in the space occupied by characters implies a change in the way characters experience the occupied space. This chapter has thus established that characters create both concrete and abstract space in the texts under investigation. The following chapter seeks to determine the relationship between the spaces occupied by characters to how characters are identified; and to ascertain the correlation between the behaviour of characters to how they are identified.

## CHAPTER SIX

### **THE RELATIONSHIP BETWEEN THE SPACES OCCUPIED BY CHARACTERS AND HOW CHARACTERS ARE IDENTIFIED; AND THE CORRELATION OF THE BEHAVIOUR OF CHARACTERS TO HOW THEY ARE IDENTIFIED**

#### **6.0 Introduction**

This chapter seeks to determine the relationship between the spaces occupied by characters and how characters are identified and it further seeks to ascertain the correlation between the behaviour of characters to how they are identified. Breakwell's Identity Process Theory (IPT) as applied by Twigger-Ross and Uzzell (1996) who apply the theory in an environmental perspective shall be used in the analysis of texts in this chapter. In summary, ITP proposes that organisms (humans) move through time and develop by virtue of the use of the processes of accommodation/assimilation and evaluation of the social world. Four principles of identity guide action in terms of the selection of information to be accommodated/assimilated and evaluated and these principles of identity are the desire for distinctiveness, continuity, self-efficacy and self-esteem as discussed in detail in the Conceptual Framework.

The analysis focuses on the major character also called the protagonist and where possible, any other round character that exhibits a deep relationship with the space or spaces that he or she occupies. As Woloch (2003) points out, any character can be the protagonist, but only one character is the main character in the literary piece of work. Abrams (1999) describes a round character as a character that has qualities comparable to a real life person and is thus difficult to describe due to their complexity in temperament and motivation. He states that such a character does not serve merely as a functionary in his or her literary role, stating further that such a character has the potential to surprise the audience.

#### **6.1 *The Dilemma of a Ghost***

##### **6.1.1 Distinctiveness**

Ato Yawson has various identities based on the various spaces that he occupies. While studying in America, Ato has a distinct identity as a student of the University where he studies. The Bird of the Wayside identifies Ato as a scholar by virtue of him occupying space as a student of the

university. Eularie, Ato's wife, fondly calls Ato 'Native Boy' (pp. 3, 4, 37). Like the Bird of the Wayside, Monka also identifies her brother Ato not only as a scholar but also as a master scholar (p. 9). To Ato's uncles Petu and Akroma Ato is not only their nephew but he also has many other identities as they call him 'our master' and also as 'the white man' or 'our white master' (p. 9). Ato is identified as 'my child' by his mother Esi (p. 12) and as 'grand-child' by his grandmother Nana (p. 12). Thus Ato has various different identities based on the space that he occupies. While in America, Ato's only identity was that of a 'Ghanaian University scholar' and later as 'Eularie's husband.' Back in his home in Ghana however, Ato has different identities as a brother, a son, a grandson and a nephew emanating from the space that he occupies and the relationships that he has with the people with whom he shares this space.

Ato successfully maintained his distinctiveness as Eularie's husband and as a Ghanaian scholar while living in America. When Ato arrives in Ghana, Ato faces the dilemma of maintaining a distinct identity. In his efforts to try to be a successful member of his family; to be a good son, brother, nephew and grandson, he offends his wife Eularie, to an extent of being physically abusive to her. Ato's efforts in trying to be an ideal and distinct husband to Eularie cause Ato problems with his family members.

The dilemma that Ato faces is adequately captured by Chilala (2010) who likens Ato to the Odumna Clan house which has a new wing as an extension of the old wing, thus a mix of the old and the new. Chilala points out that Ato's dilemma stems from the fact that "... he is neither totally westernized nor totally traditional" (2010, p. 136). Ato has an identity crisis which can be noted even through his behaviour. Thus when Ato chooses to please his family he ends up offending his wife and when he chooses to please his wife, he offends his family which is due to Ato's inability to harmonise his western values and his traditional values. This is key to Ato's dilemma as he is unable to be totally westernised or totally traditional. Thus Ato is unable to develop an identity which blends and benefits from his traditional and western values. To an extent, one can argue that Ato deliberately chooses to embrace his western values over his traditional values as can be seen when Ato calls the snails that Esi brings as 'things' because Eularie who does not appreciate that snails are edible calls them 'things' (p. 27). This can be attributed to the issues brought out when discussing place identity in Chapter Two, that the

qualities of places play a role in enhancing one's establishment of an identity with a place and consequently an identity in a place.

Eularie has a distinct identity as Ato's wife. However she also exhibits various other identities. Eularie is a citizen of America; thus she has an identity as an American. To this effect, Eularie identifies herself as an American: "... I only speak like I was born to speak – like an American" (p. 3). Ato and Eularie met at the University where they studied together. Thus, like Ato, Eularie also has an identity as a graduate student of the University where she studied. Ato's family members also have their own way of identifying Eularie. By virtue of her being an African-American, Ato's family members identify Eularie as a 'slave' (p. 12), and as 'the daughter of slaves' (p. 14). Monka, Ato's sister calls Eularie a variety of names that tease her character such as: 'My Lady' (p. 27), 'Morning Sunshine' (p. 28), 'Morning Sun' (p. 31), and she also calls Eularie 'this wonder' (p. 31). Ato's mother Esi does not learn Eularie's name and she calls her 'Hureri' and 'my lady' like Monka:

ESI: Yes Hureri, Hureri ... What does my lady say today...? (p. 29).

Ato fondly calls Eularie 'Lalie' (pp. 25, 28), but when he is agitated, he calls his wife an 'American negro' (pp. 14, 45). In Africa, family is very important, and decisions that affect the family must be made together as a family (Chilala 2010). Eularie does not seem to understand the significance of this. The fact that Ato married her without his family members' knowledge jeopardises further her chances of quickly establishing a relationship with her husband's family members. Other than that in most African societies when a man marries, it is not only him that marries the woman but rather the entire family or clan. Eularie however does not realise that by virtue of marrying Ato, she occupies a new space and acquires a new identity as an in-law of the Oudumna clan. Eularie is unable to assume her new identity as an in-law of the Oudumna clan because she fails to handle matters with the seriousness that they deserve. Eularie rejects everything that does not fit into her personal expectations and her cultural orientation (Chilala, 2010). Eularie exhibits an unselfconscious inauthentic experience of place when it comes to her experience of space in Africa. From the onset, Eularie does not allow herself to have a deep and authentic experience of Africa because she accepts the view of Africa presented in tourist brochures and hence she believes Africa is full of palm trees and golden beaches.

The attitude towards Africa that Euarie has eventually affects her behaviour because she becomes frustrated after experiencing the space that she occupies in Africa, because the space that she eventually experiences is not the picturesque Africa of her dreams. Referring back to what was pointed out in Chapter Two under item 2.4.2, it can be noted that Euarie fails to develop an identity with the space that she occupies because it does not have the image and prestige that she anticipated it would have. This consequently affects her behaviour. Like Kiguunda in *I Will Marry When I want*, who drinks more alcohol and becomes quarrelsome in his frustrated state, Euarie equally begins to drink more alcohol, smoke even more cigarettes and becomes quarrelsome.

### **6.1.2 Desire for Continuity**

#### **6.1.2.1 Place-referent continuity**

Ato moves from concrete space into abstract space when he has a dream about a younger version of himself singing the song about the dilemma of a ghost. Ato is reminded of his past as a young boy growing up and playing in Ghana and he is left wondering why he is having such a dream. The dream is taken seriously by his uncle Petu who promises to find out what it means. It is only after the failed ritual to wash Euarie's belly that Petu mentions that he now understands the meaning of the dream. One can argue that the ghost's inability to choose whether to go to Elmina or to Cape Coast is symbolic of Ato's inability to choose between his modern and traditional values. This thus exposes a moment of crisis in Ato's life where he is unable to merge his past traditional upbringing to his present modern experiences. Ato though able to express aspects of place-referent continuity is unable to develop or maintain his identity because he is unable to reconcile his past experiences with his present lifestyle.

Ato is thus unable to maintain a self-concept and neither is he able to develop or maintain an identity for himself in the space that he occupies back home in Ghana. Ato has lost so much of his past self-concept and thus his former identity that he is unable to behave in an appropriate manner which would facilitate his integration back into his home space in the village in Ghana. Worse still, his identity crisis deters his ability to facilitate his wife's integration into his traditional lifestyle. Ato, for instance, is unable to explain the meaning of the drum roll that his wife hears. "Sorry, I don't know much about them myself" (p. 21). He calls the snails that he

grew up eating as ‘things’ because his wife who is naïve about eating snails calls them things (p. 27).

When Eularie has a movement from concrete into abstract space as she sits and listens to her own thoughts and she imagines herself having a conversation with her mother, she exhibits place-referent continuity. “... You got a heart, Eularie Rush? No. Now it’s over to you Eularie Yawson...” Eularie’s recall of her maiden name is symbolic as it is not only a recall of her past name but also her past identity. This drives her to remembering how life was when she was a young person growing up and the lessons that she learnt from her mother. It is clear that the lessons Eularie learnt in the past back home in Harlem in America have had a bearing on who Eularie is thus she looks back with pride and believes that she has done well for herself. The Coca-cola that she sips on is very symbolic because it signifies Eularie’s link to her past: “I say [*Smiles*], I never knew there is Coke in these parts. [*Holding the Coca-Cola bottle affectionately*]” (p.19). Though in Africa, sipping on the Coke allows Eularie to evoke the emotional attachments that she has to her native home which is America, Eularie points out “... I was only feeling a little homesick and I drunk it [the coca cola] for sentimental reasons.” Thus, Eularie is able to maintain her self-concept and is able to create a new identity as Ato’s wife, because she is able to link her present experiences to her past experiences.

#### **6.1.2.2 Place-congruent continuity**

In Accra, where Ato builds his new home in Ghana having returned from America, Ato ensures that his home has all the modern equipment that he and his wife were used to using back in America. This is because Ato wants to live in a home that will represent his values. The concept of place-congruent continuity is of significance in this play because the play is centered on the theme of traditional values versus modern values. On the other hand, Ato’s desire to create a space for himself and his wife that they would be comfortable with causes a build-up of tension between himself and his wife and his family members and members of the community.

ESI: No, my son, I will speak. You have been back a long time yet. The vulture, right from the beginning wallows in the soup he will eat. Have your Hureri got all her machines now? ‘Hureri must have a *sutof*. Hureri must have something in which to put her water to cool. Hureri, Hureri ... (p. 31)

...

2<sup>ND</sup> WOMAN: Listen I hear she [Eularie] swallows money  
 As a hen does corn.  
 ...  
 1<sup>ST</sup> WOMAN: Then how does she spend all that money?  
 2<sup>ND</sup> WOMAN: By buying cigarettes, drinks, clothes and machines.  
 ...  
 2<sup>ND</sup> WOMAN: This woman uses machines for doing everything (p. 34).

Though misunderstood, Ato purchases the machines with the interest of creating a home for himself that will help him to maintain and continue the lifestyle that he had gotten used to while living in a modern environment in America. Ato is thus able to maintain and continue his new lifestyle and identity while at his home in Accra.

On the other hand, when Ato is in the village among his people, he is unable to exhibit place-congruent continuity mainly because the space that he occupies is a family space and he has very little control over it. Chilala (2010) points out that in an individualistic culture like the western culture, private space is maintained and treasured. He states that in communal cultures such as Ato's village however, the distinction between private and public space is blurred. Thus while in the village, Ato has to fit in into the space that is allocated to him as it is. Because of his identity crisis, Ato is unable to fit into the space that he occupies in the village. This affects his behaviour to an extent that his actions injure his people and his wife.

Eularie, like Ato her husband, has managed to fit quite well into her new space in Africa, particularly in her home in Accra. Eularie and Ato have acquired the necessary equipment that they need in order to ensure that they are able to live a life in Africa which is as comfortable as the life they lived in America. She is thus able to develop and maintain her self-concept, and she is also able to create a new identity as Ato's wife in Accra. However, just like Ato, as noted above, Eularie has problems fitting into her new space among Ato's family members in the village.

Eularie is hurt to see her mother-in-law walk out of their room in their absence; an act that she perceives as an abrogation of her and her husband's private space. Eularie exhibits a feeling of topophobia when she is in the village because she has no power or control over the space that she

occupies and this frustrates her. This leads to her inability to develop and maintain her self-concept or even create a new identity for herself among her husband's people who ideally are her people too by virtue of being married to Ato. Eularie believes that her husband's people are barbaric and backward. This takes a toll on her behaviour as Eularie begins to drink and smoke excessively and she becomes a quarrelsome woman as earlier mentioned at the close of 6.1.1 under Distinctiveness.

### **6.1.3 Self-esteem**

Ato is at cross-roads in his life; he has difficulties integrating his newly acquired western values and his traditional values, and this makes it difficult for him to be assimilated into his family and culture back home in the village in Ghana upon returning from America. Ato's inability to be incorporated into his family and culture denies him the chance to build an identity among his people and eventually acquiring feelings of self-worth in the space that he occupies among his family and community. Thus, when Ato sides with his wife, symbolic of his modern values, he clashes with his family members who are symbolic of his traditional values; and when he sides with his family members, he offends his wife. Ato slaps his wife because of the insults she utters that are directed at his people:

Eu:           Do you compare these bastards, these stupid, narrow minded savages with us  
                  [Americans]? (p. 45)

When Ato slaps Eularie, he demonstrates an act born out of self-esteem. Ato has tolerated his wife's immaturity and self-centeredness, but he is not ready to allow her to insult his people. This shows that even though he has acquired modern values, he is imbued with feelings of self-worth born from his association with the African community and his African beliefs where elders are treated and regarded with respect because of their old age and wisdom as noted by Edoho (2001). Though one could consider Ato's slapping of Eularie merely as an act of cruelty and brute force, it can be argued that by slapping Eularie, Ato protects an aspect of his self-worth acquired by his association with the space that he occupies in the village which is implicit of his traditional and family values. This could be related to the space he occupies when he acts in this manner.

One can argue that the space that Eularie occupies among Ato's people in the village does not seem to afford her the opportunity to develop an identity with her husband's family members and

thus promote her self-esteem. While Eularie expected to be welcomed with open arms into the family, she is met with animosity, with her husband's family members regarding her as a daughter of slaves. Having grown up without her parents, Eularie exhibits low levels of self-esteem because of growing up as a black person while living in America in a space that didn't promote one's identity as a black person. However Eularie still exhibits a sense of pride in her identity as an American, leading one to argue that the space that one occupies, whether it carries positive or negative experiences, still bears an imprint on one's identity and behaviour.

EU: ... I only speak as I was born to speak – like an American! (p. 3)

EU: Do you compare these bastards, these stupid, narrow minded savages with us [Americans]? (p. 45)

Eularie's identity as an American gives her excessive pride, causing her to behave in a selfish and immature manner where she fails to accommodate the traditions and values of her husband's people. It was noted in 2.3.2 in the discussion on Place Identity that individuals once given a choice would choose to identify themselves with places that not only support and maintain their own self-esteem but also have an image and prestige. Thus Eularie upholds her identity as an American and does little to uphold and create a new identity as an African through marriage. One can argue as noted above, that Eularie fails to fit into her new space and identity because of the excessive pride that she carries by thinking that America and Americans are better than Africa and Africans (p. 45).

#### **6.1.4 Self-efficacy**

Ato faces challenges with blending into his family and cultural beliefs. His newly acquired modern values clash with the traditional values of his people. This therefore has an effect on how he occupies his space in the village and how he behaves. Ato appears to be at the crossroads and it is evident that he is unable to meet his situational demands. When he informs his family that he got married without their knowledge, he has great trouble trying to convince them that his wife Eularie is not white, that she is not a slave and most importantly that she is a good woman: "If you only knew how sweet Eularie is!..." (p. 14).

Ato is torn between the spaces that he occupies as a brother, son, nephew and grandson and the space he occupies as a husband. His mother and sister complain that Ato has focused all his

attention on meeting his wife's needs and has abandoned the needs of the family. Eularie complains that Ato only cares about what pleases his people and not what pleases her, she asks Ato: "Who married me, you or your goddam people?" (p. 44). Using Jung's discussion of the individuation process, one can argue that Ato is at a point of his life where his persona is trying to develop a compromise between his modern and traditional values (Stein, 2005).

Ato can barely exhibit a sense of Self-efficacy because the environment that he occupies appears to frustrate his everyday lifestyle. One can argue that Ato is to blame for his inability to blend in into his people's culture and values. When Esi brings snails for Ato and his wife, Eularie calls the snails 'things.' It is surprising that like Eulalie, Ato who was raised eating the snails also calls them 'things.' The pressure that Ato receives from his family, coupled with Eularie's insensitivity to Ato's traditional values cause Ato to behave in a violent manner towards Eularie and he slaps her. To this effect, Stein (2005) discussing Jung's Individuation process argues that emotions are not made or produced but they just appear suddenly. Ato panics and begins a frantic search for Eularie when she does not return home after being slapped by him. Ato's inability to meet his situational demands prevents him from establishing a unique sense of identity in the spaces that he occupies.

Eularie has problems exhibiting self-efficacy among her husband's people in the village. This can mainly be attributed to Eularie's inauthentic unselfconscious attitude to Africa which has created a sense of placelessness when it comes to her perception of Africa. To Eularie, Africa is a merge of "...palm trees, the azure sea, the sun and golden beaches..." (p. 3). Ato actually cautions Eularie and says: "Steady, woman. Where did you get hold of a tourist brochure ... you may not be impressed" (p. 3). When they arrive in Africa, Eularie does not find the 'tourist brochure' view of Africa that she had in her mind while in America. While in America, Eularie expected Ato's family members to welcome her with open arms. She hoped that Ato's mother would easily be her mother and Ato's father her father in Africa. The experience that Eularie has among Ato's people however proves to be the direct opposite of what she had anticipated. Ato's village is not the golden beach that she expected to find and Ato's family members have their own unique beliefs about life and they also have their own perception of who Eularie is which inhibit the warm welcome that Eularie had imagined.

Eularie is unable to meet her situational demands mainly because she is in a foreign land and she does not understand the traditions and cultures of Ato's people. She is frightened by drum rolls which she misinterprets as witch-hunting. She is frightened and disgusted by the snails that her mother-in-law brings for her as a present. Eularie is hurt when she sees her mother-in-law walking out of their room, which she entered in their absence, which as Chilala (2010) points out, Eularie takes as a serious violation of her and her husband's private space. She teases Ato for attending a funeral of his late cousin, "Go and weep at the funeral of a guy you never knew" (pp. 44-45).

Eularie's sense of self-efficacy is threatened by the fact that she is not able to bring herself to accept the traditional values of Ato's people thus she is not able to accept Ato's people as her people; because of their values and beliefs which differ from her American values and beliefs. She is unable to follow Ato's advice that: "When in Rome, do as the Romans do" (p. 45). Eularie is unable to accept the fact that since she now occupies space in Africa, and by virtue of being married to an African, she now has a new identity, that of an African. This thus results in Eularie living in an unmanageable environment, threatening her sense of self-efficacy and eventually threatening her identity.

## ***6.2 I Will Marry When I Want***

### **6.2.1 Distinctiveness**

In his occupancy of the existential or lived space of the home, and by virtue of being married and having a daughter, Kiguunda has the distinct identity of a husband and a father. Kiguunda also occupies space at Kioi's industries since he works for Kioi. He therefore also has an identity as an employee of Kioi. Kiguunda on a national level occupies space in Kenya therefore he has another identity as a native, or citizen of Kenya. In terms of behaviour, Kiguunda is able to fill his space as a provident husband and a father by meeting the needs of his family in the best way that he can. While Wangeci, Kiguunda's wife, prepares food for their visitors, Kiguunda mends a broken chair to ensure that the guests that will arrive in their home will have somewhere to sit (p. 3). Kiguunda also behaves as a responsible father. He rebukes Gathoni for her insolence towards her mother (p. 17). Kiguunda is also a hardworking employee at Kioi's industry. Kioi attests to

this when he mentions: “No, no, Kiguunda is not that type at all...Besides, Kiguunda is a hard worker” (pp. 79-80).

Kiguunda throughout the play is presented as a proud respectable and responsible man. He rises to the defence of Kamande wa Munyui and tells his wife:

Leave him alone

And don't look down upon him

He was a good man;

He became the way he now is only after he lost his job (p. 5)

Kiguunda is differentiated from others as a provident husband and father, hardworking employee at Kioi's industry and also as a proud owner of the titled land that he lives on. The title deed to his land is symbolic in the play. This is because Kiguunda experiences topophilia and a high sense of pride as a result of owning his one and a half acres of land. A change in the space that Kiguunda occupies reveals a change in his identity. This consequently affects his behaviour as well. When Kiguunda loses his land and it is auctioned following his failure to pay off the loan, he not only loses his land, but also his home (p. 108). Bachelard (1994) argues for the significance of the home, pointing out that it is every person's sanctuary. Thus it is only to be expected that when a person loses their home, the loss is bound to have dire consequences on their wellbeing and identity. Furthermore, Kiguunda loses his space as an employee of Kioi's company (p.106) after he is fired, which consequently leads to Kiguunda losing his identity as a provident husband and father. One can argue that Kiguunda further loses space as a father when he disowns his daughter (p. 104) because even though he is still Gathoni's father, by disowning her, he relinquishes their father-daughter relationship. Though he still occupies space as a Kenyan citizen, he is a very frustrated citizen because he is angered to see religion, and neo-colonialism robbing Kenyans the benefits of the Independence which they fought for (pp. 56-63).

Kiguunda having lost all the spaces of significance that he once occupied, which determined his identity, loses his capacity to view himself and also to be viewed by others as distinct and unique. The lack of distinctiveness leads to a change of identity, Kiguunda now begins to drink and is identified as a drunkard just like Kamande wa Munyui whom he once defended. His

behaviour likewise changes; he no longer behaves in a respectable and responsible manner. Now his behaviour is that of a quarrelsome drunkard. (pp. 108-110).

Gathoni occupies space in Kiguunda's home, she is Wangeci and Kiguunda's female child, hence her distinct identity as Kiguunda and Wangeci's daughter. However Gathoni gradually occupies a new space as Muhuuni's (the wealthy son of Kioi) girlfriend. It is evident from the onset that Gathoni has feelings of topophobia toward the environment that she occupies. She hates the life of poverty that she lives as can be noted from comments that she makes such as:

GATHONI:        These tatters!  
Are these what you call bedding?  
And this floor,  
Is this what you call a bed? (p.15)

Gathoni's topophobia is born from her aesthetic repulsion of the space that she occupies; to begin with, her parents do not send her to school preferring to send her brother instead. Even when Gathoni earns some money after working in plantations, her mother gets the money and uses it to send her brother to school (p. 16). Gathoni's behaviour changes further as Muhuuni buys her new clothes, shoes, and other beauty products (pp. 50-52).

When Gathoni informs her parents of her decision to accompany Muhuuni to Mombasa for one week, she is threatened by her father and told not to return home should she go with Muhuuni. However Gathoni, disregarding the threat, still accompanies Muhuuni (p. 52). Gathoni now occupies space not only as Kiguunda's daughter but also as Muhuuni's girlfriend.

As noted in the discussion under item 2.4.2, individuals, once given a chance, would prefer to be identified with places (spaces) that support and maintain their self-esteem and that also have an image and prestige. This is offered to Gathoni in the new space that she occupies and her new identity as Muhuuni's girlfriend. Proud of her new identity as Muhuuni's girlfriend, she stresses that: "It is poverty not riches that forces women to go without perfume" (p. 52). Thus Gathoni's new identity has a bearing on her behaviour as it is pointed out in the play that Gathoni was once a good girl who begins to behave differently following her relationship with Muhuuni (p. 17).

WANGECI:        Do you know that Gathoni begun to de difficult

## 6.2.2 Desire for Continuity

### 6.2.2.1 Place-referent continuity

Kiguunda exhibits aspects of Place-referent continuity throughout the play. When Wangeci teases Kiguunda's singing, Kiguunda recalls how he used to sing and dance as a young man and how this led Wangeci to actually fall in love with him (pp. 10-11). Though he is older now, Kiguunda still identifies himself as a good singer and dancer based on his recall of the past where as a youth he was a good singer and dancer.

Kiguunda looks at his wife and he is hurt to see how poverty has stripped her of the beauty that she once had. He says: "Poverty has hauled down your former splendour. Poverty has dug trenches on your face..." (p. 29). However, though Kiguunda is hurt by how his wife looks, his wife Wangeci by making reference to her past splendour and beauty is still content to be who she is. Wangeci compares her daughter Gathoni's beauty to that of her own when she was a young woman. Kiguunda remembers and talks about just how beautiful Wangeci was and how they used to sing and dance in their youthful days (p. 22). Thus by remembering their past selves and actions, they develop a sense of serenity that helps them to accept who they are in their present space and time and consequently acquire an ability to develop and maintain their identity through place-referent continuity.

WANGECI: *[Also mesmerized by memories of their past youth]*

In those days

We used to dance in Kineenii forest.

Kiguunda and Wangeci share interplay of memories when they remember how freedom was fought for and how independence was won.

KIGUUNDA: ...

*[Moved by the bitter memories, KIGUUNDA pauses for a few seconds]*

...

And through the organised unity of the masses

We beat the Whites

And freedom came

We raised high our national flag (p. 27)

Kiguunda exhibits Place-referent continuity because, even though the present status quo is that he is an 'old hero' as Wangeci puts it, Kiguunda identifies himself as a Kenyan freedom fighter and thus he continues to be a hero.

Gathoni does not exhibit any movement into abstract space, and as such, no recalls of past events are made by her. Dehn (2008) discusses various issues that relate to the development of memory and this includes age. Further, Edoho (2001) states that: "Africa places a high premium on age. Age for Africa is the foundation of wisdom ... wisdom is believed to be natural ... it require[s] experience, time and patience" (p. 83). With this background, one can argue that Gathoni's inability to refer to her past self and actions can be attributed to the fact that she is a young person and has not had enough significant experiences in space and time.

However it can be argued that the fact that Gathoni returns home after Muhuuni jilts her is still evidence that Gathoni has developed an identity with her past through her links to her home. Tuan (1977, p. 54) argues that "Human lives are a dialectical movement between shelter and venture, attachment and freedom". The quest for freedom leads Gathoni to abandon her home in search for a new identity through her association with Muhuuni which unfortunately does not turn out as she had anticipated. To this effect, Tuan states: "In general, we may say that whenever a person (young or old) feels that the world is changing too rapidly, his characteristic response is to evoke an idealized and stable past" (1977, p. 188). In Chapter Two it was noted that people can still get attached and identify themselves with places that are not prestigious. This can be seen through Gathoni who returns home during her time of need, because her identity is linked to her home and, as Bacherard (1994) points out, one's home is their very first universe.

Gathoni, after being rejected by her boyfriend Muhuuni, is left with no option but to return back home. Citing Mortimer (1994), Lubuungu (2011), emphasises the symbolic nature of home as the centre and the rest of the world as the periphery by pointing out that a character who journeys leaves the comfort of home and faces the jungle. If they return back home scarred in body and soul, they learn the importance of maintaining their links with their home, society and

community. Like the Biblical prodigal son, Gathoni remembers that back home she still had an identity as Wangeci and Kiguunda's daughter which she could still fall back on when her preferred identity as Muhuuni's girlfriend proves futile.

### **6.2.2.2 Place-congruent continuity**

Kiguunda at the beginning of the play does not seem bothered by the poor living conditions that he experiences with his family, because he is proud of what he has obtained through his hard work.

KIGUUNDA:        These one and a half acres?  
                          These are worth more to me  
                          Than all the thousands that belong to Ahab Kioi wa Kanoru.  
                          ...  
                          A man brags about his own penis,  
                          However tiny. (pp. 3-4)

However, Place –congruent continuity is seen through Kiguunda when, after he uses the title deed to his 'half acres' of land and acquires a loan, he and his wife modify their home. It is interesting to note that Kiguunda and his wife create a totally new space for themselves when they acquire some money. They buy new clothes and accessories and new items for their home such as a radio, but most interestingly, they buy a framed decoration with a message like the one they saw in the wealthy Kioi's home. Kiguunda and his wife thus create a new identity for themselves as 'wealthy people'. In an attempt to be identified as wealthy people, they abandon their poor friends Gicaamba and Njooki. Unfortunately, Kiguunda and his wife's newly acquired identities as wealthy people is short lived. A feeling of distress overshadows Kiguunda when he loses his land, and consequently his newly acquired property and identity. This attests to the discussion under Identity 2.3.1 and Place Identity 2.3.2 that a disruption to the identity process results in the increase of one's stress levels and that place change has negative effects on an individual. Kiguunda's feeling of loss and distress has a bearing on his behaviour, as shortly after, Kiguunda becomes a careless drunkard.

Gathoni is not happy with the space that she occupies in her father's house, and she detests her identity as a poor man's daughter. Gathoni sees a possibility of changing the space she occupies

and living a better life and consequently obtaining a new identity through her relationship with Muuuni. Gathoni is very excited because of the idea of her marrying Muuuni and marrying into a rich family. Her behaviour towards her parents changes and her disregard for the parents can be noted when she goes ahead and escorts Muuuni to Mombasa even when her father threatens her not to return home should she go. Gathoni becomes disrespectful to her parents because of her new identity as a result of her occupancy of the new space that she creates for herself (pp. 15-17).

### 6.2.3 Self-esteem

Kiguunda exhibits a high level of self-esteem as the play begins. This is influenced by the space that he occupies. To begin with, he has self-esteem and pride born from the fact that he owns his land. The significance of land is elaborated by Tuan (1977, p. 53) who states that “Space is a resource that yields wealth and power when properly exploited. It is a worldwide symbol of prestige.” Kiguunda gains high levels of self-esteem because he is proud that he has genuinely obtained his land no matter how small as compared to Kioi and his colleagues who obtain land through dubious means (p. 4). Kiguunda also acquires feelings of self-worth because he is a debt free man in the space that he occupies. “You should know that a man without debt is not poor at all” (p. 14). Bachelard (1994) discusses the significance of the home in the overall development of an individual, and Kiguunda attests to Bachelard’s argument when Kiguunda points out that a man can do as he pleases in his house and that man’s home offers man the ultimate freedom. This again leads to the boosting up of Kiguunda’s levels of self-esteem:

KIGUUNDA:     ...  
                  *This is mine own homestead*  
                  *If I want to roll on the dust*  
                  *I am free to do so.* (p. 14)

The space that Kiguunda occupies promotes his feelings of self-worth which consequently promotes his identity as a provident father, husband and hardworking employee. In his identity as a responsible father, Kiguunda refuses to be disrespected by his daughter simply because he is not able to provide for all of his family’s needs. He thus rebukes Gathoni for being disrespectful to her mother (p. 17) and he threatens to disown her if she escorts Muuuni to Mombasa (p. 52).

Kiguunda further defends his daughter when Kioi calls her a prostitute and he is angered to the extent that he almost kills Kioi (p. 101). On the other hand, Kiguunda's self-esteem is easily broken because of the poor living conditions that he has to endure and the little hope he has to build a better life for himself and for his family. As a result, Kiguunda easily makes an error of judgement regarding Kioi's visit to his house thinking Kioi and his colleagues want to plan for Gathoni and Muhuuni's wedding (p. 54). Kiguunda's self-esteem is finally shattered when he loses his identity as a provident father and husband and also as a landowner. Kiguunda's feelings of worthlessness result in his change of behaviour and he resorts to alcoholism.

Gathoni derives very little self-esteem from the space that she occupies in her father's house, because there is little to develop her self-esteem. Her parents have not sent her to school preferring to send her brother instead (p. 16). Gathoni thus hopes to create a better future for herself by marrying the rich son of Kioi, Muhuuni. Like a tragic hero, Gathoni develops excessive pride as a result of her relationship with Muhuuni who offers her a life that her parents are unable to provide her with (pp. 51-52). Gathoni's excessive self-esteem associated with the new space that she occupies as Muhuuni's girlfriend is shattered when Muhuuni jilts her and denies responsibility of her pregnancy (p. 97). One can argue that Gathoni's self-esteem is shattered completely when she is further disowned by her father.

#### **6.2.4 Self-efficacy**

Despite the poor conditions that he lives in with his family, Kiguunda is happy that he owns his land. The space he occupies as a provident husband and father is frustrated by the space he occupies as an employee at Kioi's industry which is further frustrated by the occurrences at a national level. Because Kiguunda is underpaid at Kioi's industry, he is unable to provide for all the needs of his family; he cannot send both his son and daughter to school (p. 17). He says to his daughter: "...do you think that we mine gold, to enable us to educate boys and girls?" On the national level, Kiguunda, like other Kenyans like Gicaamba, feel frustrated because of the space they occupy at a national level and their identity as Kenyans. Before independence, Kiguunda joined in the struggle hoping to live a better life after independence but after independence life is actually worse off:

WANGECI:            *[Sarcastically]*

The difference between then and now is this!

We now have our independence!

KIGUUNDA: I ran away from cold land only to find myself in frost land! (p. 19)

Kiguunda is unable to develop a sense of self-efficacy in the space that he occupies as the environment appears to shatter and not promote his daily lifestyle. The rises in commodity prices obliterate his ability to be a provident father and husband as the prices of commodities rise without the wages rising and due to inflation, the value of the money that employees earn continues to reduce. The turnout of events at the national level further fuels Kiguunda's frustration:

KIGUUNDA: ...

[KIGUUNDA *looks at himself, points at the title-deed and goes near it*]

One and a half acres of land in the dry plains.

Our family land was given to home guards.

Today I am just a labourer

...

Look at you.

See what the years of freedom in poverty

Have done to you. (pp. 28-29).

The loss of his job adds more pressure on Kiguunda's already stressful existence, causing a change in his behaviour from being a hardworking and respectable member of the community to being a quarrelsome drunkard. This is because the environment has completely frustrated his day to day lifestyle and has consequently led him to believe that he is not able to meet his present situational demands. This status quo has an effect on his identity and his behaviour.

The space that Gathoni occupies has a negative effect on Gathoni's behaviour and identity. In her distinctive identity as Kiguunda's daughter, Gathoni is treated as an inferior child because she is female as can be seen from the fact that her parents prefer to use the little resources they have to send Gathoni's brother to school while Gathoni remains uneducated. Further Gathoni feels like she is a slave in her parent's home because even when she does some work in plantations, her wages are taken by her mother and used to pay school fees for her brother (p. 16). Gathoni

complains that she has tatters for beddings and she has a floor for a bed (p. 15). One can further argue that even the fact that Gathoni is the one who has to run to Gicaamba's house to ask for salt and other basic household items when her family runs out of them also takes a toll on Gathoni's sense of self-efficacy and consequently her identity and behaviour (p. 19).

### **6.3 The Lands of Kazembe**

This study did not identify any round character that exhibited a deep relationship with the space that they occupied in the text. This can be attributed to the nature of the text where the characters are in constant motion. This therefore thwarts the characters' ability to establish an identity in the spaces that they occupy because they are unable to have a deep and profound relationship with any space. Therefore, the characters are unable to experience any features that lead to the development of place identity highlighted in detail under The Experience of Place (Space) 2.4.2. Lacerda is analysed below because he fills the criteria as the main character.

#### **6.3.1 Distinctiveness**

Dr. Francisco Jose Lacerda e Almeida is the newly commissioned Governor of Sena province. He has a distinct identity as the leader of an expedition meant to explore the interior of Africa and find a land route from Mozambique to Angola. He is called a 'fool' for treating Africans in a respectable manner. Caleja, a fellow Portuguese, says: "You see, Pereira, this stubborn Governor from Sena is a fool" (p. 18). The Africans however identify Lacerda as a father because of the way that he treats them. As the carriers (Africans) mourn the death of Lacerda, Pinto states; "They [Africans] were very fond of Dr Lacerda. They regarded him as their father" (p. 45). Lacerda behaves in a kind manner towards the Africans and this does not please his fellow Portuguese. When the carriers start abandoning the expedition, Lacerda's behaviour towards them is blamed, something that Lacerda does not agree with.

LACERDA –            (*Furiously*) – But why have they run away? I feed them well; I treat them like humans.

CALEJA –             That's the trouble sir.

LACERDA –           I refuse to believe that the carriers have deserted because I treat the well. There must be a deeper reason. (p. 19)

Thus Lacerda continues to behave kindly towards the Africans, treating them with respect as humans. Lacerda thus succeeds to be distinct from his fellow Portuguese in the way that he sees, treats and behaves towards Africans and in his behaviour as a good leader.

### **6.3.2 Desire for Continuity**

#### **6.3.2.1 Place-referent continuity**

Lacerda does not exhibit any aspects of place-referent continuity in the play. This may be attributed to the nature of the play, where the characters are in constant motion and they barely have an opportunity to discuss their past activities and lifestyles.

#### **6.3.2.2 Place-congruent continuity**

Because of the nature of the play where characters are in constant motion, Lacerda does not exhibit any sense of place-congruent continuity.

### **6.3.3 Self-esteem**

Lacerda believes in his knowledge of astronomy and he has faith that the knowledge will help him find the land route from Mozambique to Angola and this plays a role in the development of the high self-esteem that he exhibits. In an environment where Blacks are mistreated by Whites, Lacerda insists on treating the Africans in a humane manner and he refuses to believe that by being kind to the Africans, he has caused the Africans to desert their loads. He points out: "... I refuse to believe that the carriers have deserted because I treat them well. There must be a deeper reason" (p. 19). Like Gathoni and Eularie, Lacerda portrays excessive pride when he refuses to get any advice that indicates that the expedition is impossible, which ultimately leads to his death because even after he gets ill, he still refuses to abandon the expedition.

LACERDA – Go away, you fool! Let me tell you this: I am determined to see this through. No amount of cunning discouragement will make me change my mind. We are on our way to the lands of Kazembe and from there we proceed to Angola. *(Pause)* Gentlemen, listen! As Father Pinto says: the Providence of God has smiled upon us. Tomorrow we leave Mashinga. (p. 22).

Lacerda's self-esteem is broken when he realises that the environment does not really promote his beliefs and expectations. The expedition loses its track and gets lost, and two men are killed; consequently more carriers desert their loads. However, Lacerda's behaviour is constant throughout the play, he continues to treat the Africans with kindness and continues to believe

that the expedition will be successful until his death. Although the environment does not promote Lacerda's self-esteem, he still maintains his identity as a good leader as noted through his sense of resolute behaviour.

#### **6.3.4 Self-efficacy**

Lacerda is a very confident man and he believes in his abilities. He is a Doctor of mathematics and has vast knowledge in astronomy. With his experience, he believes that finding a road route from Mozambique to Angola is an objective that he is able to attain. He is angered by statements by fellow Portuguese such as Caleja who try to point out the impossibility of achieving the set out objective.

The environment that Lacerda occupies however does not promote Lacerda's self-efficacy. It appears that at all levels; the space that Lacerda occupies frustrates his determination to meet his objective. Firstly, almost all of Lacerda's fellow Portuguese do not believe firmly like he does that he will be able to establish a land route from Mozambique to Angola. From the onset, the Governor General at Beira warns him about the problem of getting enough soldiers and carriers.

LACERDA – I understand, Your Excellency

GOVERNOR GENERAL – I'm not sure that you do. For instance I doubt very much that you will get enough soldiers and carriers for your expedition from Sena alone (p. 3).

When Lacerda finally gets enough soldiers and carriers, he continues to have a problem of carriers abandoning their cargo and running away. Lacerda disputes Pereira's assertion that the carriers are leaving because he (Lacerda) treats them well. It is latter pointed out by Namaliro that the men deserted because at the time the Africans prayed to their ancestor for protection, the ancestors refused to offer their protection and warned them that "... there are evil white men ... there is going to be plenty of trouble in the bush" (p. 16). To add to Lacerda's problem of losing carriers, Bangwe is killed after being bitten by a poisonous snake and another man is killed by a lion. The deaths apart from causing Lacerda more man-power losses also somehow confirm the supposed message from the ancestral spirit causing more fear among Africans and hence even more Africans abandon the expedition.

Lacerda's high sense of self-efficacy is shattered by the environment, where the spirits are against the expedition as noted from their message. Nature itself in terms of the bush is against

the expedition as noted from the fact that they get lost while being guided by an expert guide ‘the captain of the bush’ Pereira; the wild animals are also against the expedition as seen through the death of Bangwe and another man.

Lacerda however, though frustrated, continues to believe in his ability to establish the land route from Mozambique to Angola. Even when faced with all the problems outlined above, he continues to believe that his objective will be met. Even when Lacerda is sick, he still refuses to call off the expedition. He continues to behave as a good leader, treating the Africans with kindness and as humans regardless of challenges outlined above. Interesting therefore, though the environment that he occupies frustrates his efforts and lifestyle, Lacerda maintains his identity and behaves in a resolute manner throughout the play.

#### ***6.4 Sizwe Bansi is Dead***

##### **6.4.1 Distinctiveness**

Sizwe Bansi leaves his hometown of King Williams Town for Port Elizabeth in search of a better future for himself and his family. Sizwe without a proper passbook is not allowed to live in Port Elizabeth. However, Sizwe refuses to return to King Williams town because as he points out: “King Williams Town is a dry place ... very small and too many people” (p. 174). The fact that Sizwe, even after seeing the danger that he faces from the authorities because of living in Port Elizabeth illegally, still insists on finding a way of staying in Port Elizabeth shows that Sizwe wishes to be different from the many people that he leaves behind in King Williams Town. Sizwe wishes to be a provident father and husband, something that he cannot achieve while living in King Williams Town.

Sizwe fails to have an authentic unselfconscious sense of place in King Williams Town because the space that he occupies there denies him the opportunity of being the man he wants to be as a provident husband and father. This therefore tramples on his identity. Sizwe’s desire to live in Port Elizabeth births a new identity for Sizwe. Though initially he hesitates and he finds it difficult to assume a dead man’s identity, which provides evidence that he is a responsible man, he is eventually convinced by Buntu that it is the only way he will be able to live and work in Port Elizabeth. Consequently, Sizwe accepts to assume a dead man’s identity. In the process Sizwe creates a totally new identity for himself in Port Elizabeth which is distinct from the old

identity he had in King Williams Town. One notes that Sizwe's behaviour in Port Elizabeth is different from how he would have behaved in King Williams Town.

In his narration, Styles points out that he had a hard time working at the Ford plant. As an employee of the plant, Styles had no distinct identity. He was a labourer like all the other labourers who had to run up and down following the commands of their supervisors. One day Styles sat down and said to himself:

'Styles, you're a bloody monkey, boy!'

'What do you mean?'

'You're a monkey, man.'

'Go to hell!'

'Come on styles, you're a monkey, man, and you know it. Run up and down the whole day! Your life doesn't belong to you. You've sold it....'

I was right. I took a good look at my life. What did I see? A bloody circus monkey! Selling most of his time on earth to another man. Out of the twenty-four hours I could only properly call mine the six when I was sleeping. What the hell is the use of that? (pp. 155-156).

Like Gicaamba in *I Will Marry When I Want*, Styles describes how he had no time to spend with his family during the period he held an identity as a labourer at the Ford Plant which was costing him his identity as a father, a husband and even as a man. "... if I could stand on my own two feet and not be somebody else's tool, I'd have some respect for myself. I'd be a man" (p.156).

Thus Styles refuses to sell his time to another man. He decides to be different and he resolves to open up his own photographic studio where he can be in charge of his own affairs and most importantly his own time. Styles creates a new space for himself, a space where all the amenities in it reflect the personality of Styles as the owner. Consequently, Styles creates a new distinct identity for himself as his own boss; the owner of Styles Photographic Studio.

Styles works hard to ensure that he opens up the studio. He cleans up the studio with his own hands to ensure the success of his dream. Styles behaves in a responsible and passionate manner in the new space that he creates for himself, which is contrary to his behaviour while working at the Ford Plant where his behaviour was that of contempt mainly due to the absence of the sense of ownership.

## **6.4.2 Desire for Continuity**

### **6.4.2.1 Place-referent continuity**

Aspects of place-referent continuity are not very significant in the play. Sizwe leaves his family and his hometown of King Williams Town, to establish a better life for himself and his family in Port Elizabeth. Sizwe points out that King Williams Town is dry and thus he does not want to go back there even when he is in trouble with the authorities because he is an illegal resident in Port Elizabeth. It can be noted that Sizwe has feelings of topophilia towards his hometown. Sizwe's mention of his wife and children is the only aspect of place-referent continuity that he exhibits because by remembering them, he is able to maintain his identity as a father.

Feeling of topophobia are demonstrated when Sizwe makes reference to his past experiences which are in the negative, where he points out the 'dryness' of his hometown and his inability to be a provident father in King Williams Town. Thus Sizwe, faced with the challenge of being an illegal resident of Port Elizabeth, opts to abandon his identity as Sizwe Bansi and he creates a whole new identity for himself by adopting a dead man's identity as Robert Zwelinzima. Thus in Sizwe's case his reference to his past self and actions, which ideally should help one develop and maintain their identity, only motivates Sizwe to create a totally new identity for himself.

Like Sizwe Bansi, Styles does not refer to a better past and self, but refers to his lesser past and self. However this is important because it helps him to maintain a continuity of the better identity that he has created for himself. Styles points out the negative experiences that he had had while working at the Ford plant and how this motivated him to establish a new life for himself through the creation of the photographic studio. Therefore, Styles is able to create a new identity by referring to the negative experiences that he had had in the past. By owning his photographic studio, Styles is no longer identified as a labourer who barely had time for his family and who saw himself as not being a man. For he now is able to see himself as a man who is able to contribute to the wellbeing of his community; he is a provident husband who is in control of his own time.

### **6.4.2.2 Place-congruent continuity**

Strong traits of place-congruent continuity are identifiable in the play. Sizwe leaves not only his hometown, but he also leaves his family behind when he goes to live in Port Elizabeth. Sizwe

argues that he needs to stay in Port Elizabeth because he cannot go back to King Williams Town which is dry and crowded. This then is the cause for his topophobia and is the reason behind his decision to leave King Williams Town for Port Elizabeth. Sizwe is not satisfied with the space that he occupies, thus he moves in search of a more appealing space. With Buntu's help Sizwe manages to create space for himself in Port Elizabeth. It can be noted that as Sizwe creates a new space for himself, a change in identity consequently follows which in this case is necessitated by a change in behaviour. Because Sizwe is desperate to obtain an identity as a legal resident of Port Elizabeth, he behaves in an irresponsible manner by not reporting his sighting of a dead body to the authorities, and further still he assumes the dead person's identity. It is only when Sizwe behaves in an irresponsible manner that an opportunity opens up for him and his problems to finally be over. Sizwe had to die and be reborn in order for his troubles to be over he had to die symbolically as Sizwe and be reborn as Robert Zwelinzima.

Styles narrates the problems that he faced while occupying space as an employee of the Ford plant, where he barely had time to spend with his family nor time for himself. Styles lives his life following a routine between work and sleep, like Sisyphus in the Greek myth who is condemned to repetitive, unrewarding and frustratingly futile labour (Camus 2001). Styles points out to his father: "Daddy, if I could stand on my own two feet and not be somebody's tool, I'd have some respect for myself. I'd be a man" (p. 156). Styles realises that being an employee of the Ford plant does not represent his values hence he decides to leave that space and create his own space. He creates a photographic studio and he gets to be his own boss and he is consequently in charge of his time. Styles behaves in a more responsible manner running his photographic studio as he sees himself contributing to the wellbeing of his community than he did while working at the Ford plant where he behaved in an irresponsible and even childish manner.

### **6.4.3 Self-esteem**

When Sizwe is faced with the dilemma of maintaining or abandoning his identity, he has trouble making a decision because he is proud to be the man he is as Sizwe Bansi.

MAN. I don't want to lose my name, Buntu.

...

MAN. Buntu. I cannot lose my name. (p. 184)

Sizwe fears that changing his name would have consequences on his identity. The significance of names is discussed in detail under section 2.4.2.3.4 Names, where it is noted that various scholars point out that naming brings about ownership, order, security and familiarisation. Buntu on the other hand encourages Sizwe to assume the dead man's identity, saying to him:

BUNTU. ... I'm not saying that pride isn't a way for us. What I'm saying is shit on our pride if we only bluff ourselves that we are men (p. 190).

...

If that is what you call pride, then shit on it! Take mine and give me food for my children (p. 191).

Sizwe finally convinced, assumes the dead man's identity, forcing him to let go of his self-esteem in order to avert the challenges that he faces in the space that he occupies in the city. However Sizwe's self-esteem is revived when after assuming the dead man's identity, he is able to meet his main objective of leaving his hometown of King William's Town for Port Elizabeth which is to be able to provide for his family's needs. He is able to send money to Nowetu for the family's upkeep on a weekly basis and he hopes to get a lodgers permit so that the family can visit him and spend time with him in Port Elizabeth.

In the text, another example of self-esteem is exhibited by Sizwe when he is marveled at the treatment that he receives at Sky's Place. Sizwe experiences feelings of self-worth at Sky's Place because he is treated, and he is served his beer with respect. This makes him feel like a totally different person and though drunk, he mentions:

MAN. [*clumsy dignity*]. I'm not just Sizwe no more. *He* might have walked in [into Sky's Place], but Mr Bansi walked out! (p. 177).

High levels of self-esteem are exhibited by Styles who exhibits a sense of pride because of what he has managed to achieve. Having worked at the Ford plant where he had negative experiences, Styles decided to establish his photographic studio. Styles points out that his photographic studio is not like any other photographic studio; it is a strong-room of dreamers. Styles mentions that at his photographic studio, he preserves a memory of people who would never be mentioned in history books or have statues erected for them. He states that he puts down on paper the hopes and dreams of people ensuring that their children and their children's children will remember them. Discussing photos, Chilala points out that photos preserve emotions and relationships by

freezing them in time, stating further that photos "... represent what was, what is and what should have been" (2010, p. 123).

Styles is proud to offer a service to the community of not only being a photographer but also a service of being a friend, an advisor and a listening ear should a member of the community need someone to talk to. Thus the space that Styles occupies as the proprietor of his photographic studio boosts his levels of self-esteem and ultimately develops his identity. In the end Styles gains the self-respect that he desired and he can be identified as a man.

#### **6.4.4 Self-efficacy**

Sizwe leaves King Williams Town, hoping to establish a better life in Port Elizabeth because King Williams Town is dry and crowded; hence he is not able to be a provident husband and father that he should be. In Port Elizabeth, Sizwe realises that: "Port Elizabeth is a big place, a very big place with lots of factories but also lots of people looking for a job like me" (p. 169). Contrary to his initial expectations, Port Elizabeth offers Sizwe a huge challenge with getting a job because he does not have a proper pass book. This frustrates Sizwe to the point that he tears off his clothes in anger. Eventually Sizwe ends up assuming a dead man's identity just in order for him to live and get a job in Port Elizabeth.

As an ideal citizen, Sizwe fails to be a provident father and husband in his home town, thus King William's Town frustrates Sizwe's everyday lifestyle. In Port Elizabeth, the environment that Sizwe experiences is even worse than his home because here he is an illegal resident who is in trouble with the law. It is only when he accepts to be an irresponsible citizen that life becomes better for Sizwe, for it is only as a criminal that the environment in Port Elizabeth plays a role to help Sizwe achieve his goals. One can argue that the quality of life in Port Elizabeth especially for Blacks is so outlawed that for one to fit in they must at least be criminal minded, as Buntu points out when he tells Sizwe that the white men at the labour office do not see Black Men as men with dignity, he says that all that the white men see is the Native Identity (N.I). Buntu further tells Sizwe that black men are ghosts and Sizwe had better become a real ghost by assuming the N.I number of the dead man. Buntu further substantiates his argument by pointing out that the dead black man Robert Zwelinzima is actually smiling down on Sizwe and wishing well, hoping that it works out for him. The name Zwelinzima is significant here. Zwelinzima

according to Kasew (2004) means 'suffering land.' Buntu's statement is thus very symbolic; this is because a Black Man has many challenges in this suffering land. Thus even in death one Black Man hopes to help out a fellow Black Man in an effort to end the suffering in their land.

Styles experiences feelings of self-efficacy in the environment that he occupies, when he stops working at the Ford plant. While working at the Ford plant, the environment that Styles experienced frustrates his everyday lifestyle. Styles complains that he barely has enough time to spend with his family. However, when he opens up his photographic studio, he finally has time to do what he likes. Styles is also able to contribute to the wellbeing of his community and he is able to identify himself as a man. At his photographic studio therefore, the environment plays a role in helping Styles to meet his situational demands.

## **6.5 Conclusion.**

This chapter has shown that characters are identified differently, based on the different spaces that they occupy such as their homes, places of work, and places of study. It has been revealed that the way characters are identified has a bearing on how they behave. Under distinctiveness, characters possess various distinct identities based on the spaces that they occupy. Thus the behaviour of characters is directly tied to the particular space that a character occupies and to how the character is identified in that space. In the discussion of continuity of the self-concept, it was generally noted that the characters under investigation developed, maintained and created new identities for themselves, based on their ability to maintain stability and comfort in the spaces that they occupied. Self-esteem is associated with a character's identity. Characters with high self-esteem presented themselves with stable identities and behaved in a predictable manner while characters with low self-esteem had unstable identities and behaved in unexpected ways.

A threat to one's sense of Self-efficacy poses a threat to one's development and maintenance of their identity (Twigger-Ross and Uzzell 1996). Characters that felt that that they were able to meet their situational demands in the spaces that they occupied and they believed that the spaces they occupied helped them live their lives effectively were better able to develop and maintain their identities and their behaviour was predictable and responsible. However characters who felt that the space that they occupied made it difficult for them to rise above their problems and that

their environment was frustrating their lifestyle exhibited the tendency to create new identities and their behaviour was unpredictable and at times irresponsible.

## CHAPTER SEVEN

### CONCLUSION AND RECOMENDATIONS

#### 7.1 Introduction

This chapter discusses the findings of the study in relation to the objectives and research questions set out in Chapter One. A final conclusion is drawn followed by suggestions for further study or research.

#### 7.2 Manifestations of space in the dramatic works.

The four texts under investigation were scrutinized on three different levels. Firstly, using Nnolim's (2011) classification, the events in the texts were analysed to establish the space and time at which the events occurred. Using this classification, it was established that *The Dilemma of a Ghost* was set in the late pre-independence period in rural Ghana. It was established that the play *I Will Marry When I Want* was set in an urban area in post-colonial Kenya. *The Lands of Kazembe* was set in rural Southern Africa (cutting across areas such as modern day Mozambique, Malawi and Zambia) in the pre-colonial period. Finally it was concluded that *Sizwe Bansi is Dead* was set in Port Elizabeth, an urban area in pre-independence South Africa.

Kavanagh's argues for clear demarcations of scenes and acts. By analysing the texts using Kavanagh's argument, it was noted that texts that had a clear progression of scenes such as *The Lands of Kazembe* and *The Dilemma of a Ghost* did not display a complicated use of abstract space. It was established on the other hand that texts that portrayed a complicated use of abstract space such as *I Will Marry When I Want* and most prevalent *Sizwe Bansi is Dead* did not bring out a clear progression of scenes.

In terms of the identification of concrete and abstract space, it was noted that all the texts presented both concrete and abstract spaces. *The Lands of Kazembe* exhibited the most concrete spaces arguably because of the nature of the text where the characters are undertaking an expedition and thus are in constant motion. In *I Will Marry When I Want*, the main concrete space of action was Kiguunda's home, followed by Kioi's home. In *The Dilemma of a Ghost*, all the action took place in the concrete space of the Oudumna Clan house, with a few other actions occurring on the paths which are close to the Oudumna Clan house. In *Sizwe Bansi is Dead*, the

only concrete space was Styles's Photographic Studio, and all the other spaces brought out in the play were abstract spaces.

*Sizwe Bansi is Dead* exhibited an increased number of use of abstract space. This can be attributed to the nature of the text, where much of the text is centred on memories, which are recollections of past events by Styles and Sizwe. *Sizwe Bansi is Dead* was also the only play that presented deeper abstract space as a result of presentation of a memory within a memory. The highest number of recollections of past experience was noted in *I Will Marry When I Want*. In *The Dilemma of a Ghost* there were basically two shifts into abstract space and time just like in *The Lands of Kazembe*.

### **7.3 Spaces created by characters, and the reasons behind the creation of those spaces.**

Chapter Five was aimed at establishing whether there are spaces created by characters in the texts under investigation and determining the reasons behind the creation of those spaces. Porteous' (1985) conceptual framework for the Geographical Interpretation of Imaginative Literature was applied to the texts in the analysis.

It was noted in the analysis that characters occupy various spaces. Dependent on how characters experience the spaces that they occupy, characters are able to create new spaces. Based on Porteous' theory, characters filled the cells of either: *home-insider*, *away-outsider*, *home-outsider* and *away-insider* dependent on how the characters experienced the spaces that they occupy. Based on their levels of experience of place, the characters were also categorised as either rooted or uprooted.

It was established that there was a creation of both concrete and abstract space in the plays under investigation. It was noted that in all the texts under investigation, concrete spaces were created mainly because of the characters' need to feel comfortable, secure and contented with the space that they occupy.

In *The Dilemma of a Ghost* concrete space is created firstly when the Oudumna Clan house is extended for Ato's occupancy. Secondly, it is also created when both Ato and Eularie make their home in Accra. It is interesting to note that Ato and Eularie are more comfortable in the space that they create for themselves than in the space that is created for them, leading one to argue

that in the village Ato and Eularie feel that the container contains them whereas in Accra they contain the container. In *I Will Marry When I Want*, Gathoni, by changing her wardrobe and associating herself with a rich young man, creates a new space for herself. Kiguunda and Wangeci create a new space for themselves also by changing their wardrobes and buying new furniture for their home. In *The Lands of Kazembe*, perceptual space is created by Lacerda through his insistence to avoid mistreating the Africans and thus both fellow characters and the audience perceive Lacerda as a good man. In *Sizwe Bansi Is Dead*, Styles creates a Photographic studio which not only allows him to follow his passion of photography, but also awards him a sense of pride and identity as a man. Likewise, Sizwe creates a space for himself in Port Elizabeth; he gets employed and he is able to provide his family with their needs.

Abstract spaces on the other hand were created in the form of memory recollections, and they were created mainly to consolidate information gaps for the audience, so that the audience could have an opportunity to appreciate the events of the past and therefore develop a deeper appreciation of the present events in space and time of the play. In all the plays, abstract spaces are created through narration in order to allow the audience to travel back in space and time and appreciate the past experiences of the speakers or narrators. However, it is important to note that, in *I Will Marry When I Want*, abstract space is also created through the imagination, of the characters where they envision past experiences.

It can further be argued that, the creation of both concrete and abstract space serves a dramatic significance as it awards the audience an opportunity to view both the inward and outward realities of the characters, bringing out clearly the complexity of the characters. Upon the creation of new spaces, characters have a new experience of the spaces that they occupy. For instance Eularie who experiences place as an uprooted home-outsider upon being welcomed into her husband's family has the potential to experience her new space as a rooted home-insider. Kiguunda and Wangeci, who experience the space that they occupy as uprooted home-outsiders for a short period of time, experience their home as rooted home-insiders after the home makeover. Because of the perceptual space that Lacerda creates during the expedition as a result of his kindness to the Africans, he is mourned like a home-insider by the Africans when he dies, even though he is an away-outsider. Styles, who experienced space as an uprooted away-outsider while working at the Ford plant, experiences his space in the photographic studio that he creates

as a rooted home-insider. Likewise, Sizwe, who experiences the space he occupied in King Williams Town as an uprooted home-outsider, has the potential of experiencing space as a rooted away-insider in Port Elizabeth. Thus, it can be noted that a change in the space occupied implies a change in the way characters experience the occupied space.

#### **7.4 Relationship between the spaces occupied by characters to how characters are identified. And the correlation between the behaviour of characters to how they are identified.**

In Chapter Six, it was established that characters are identified based on the spaces that they occupy. It was further noted that the behaviour of characters is based on the spaces that they occupy and how they are identified in those spaces. Breakwell's Identity Process Theory was applied to the analysis which focused on the protagonist and where possible, any other round character that exhibited a deep relationship with the space or spaces that he or she occupied.

Under the study of distinctiveness, it was noted that characters do not possess a single identity. It was noted that characters possess various distinct identities based on the spaces that they occupy. It was further noted that the behaviour of characters is directly tied to the particular space that a character occupies and to how the character is identified in that space. To this effect, Hauge (2007) argues that identity is among many other things a product of the environment, and thus the environment plays a role in the shaping of human identity.

In the discussion of continuity of the self-concept, it was generally noted that the characters under investigation developed and maintained their self-concepts and in some cases even created new identities for themselves based on the demands of the spaces that they occupied. Under place-referent continuity, it was shown that characters exhibited a continuity of their self-concepts through place-referent continuity. It was further learnt that characters exhibited a continuity of the self-concept due to making reference to their better past selves and actions, this can for instance be seen in the case of Kiguunda and his wife Gicaamba who makes reference to the joyous days of their youth. However, characters can also develop, maintain and even create whole new identities by making reference to their lesser selves and actions as can be seen in the case of Sizwe, and Styles, where the reference to their lesser selves and actions became the motivation for the creation of their new and better identities.

Under place-congruent continuity, characters developed, maintained and even created new identities following a change or modification of the spaces that they occupied. The characters' ability to modify or even change the spaces that they occupied directly affected their identities and consequently their behaviour. In this case, Sizwe is a character that can be cited as an example, by conforming to the challenges of being an illegal resident in space he occupies in Port Elizabeth and assuming a dead man's identity, he becomes a legal resident and even gets a job. Characters that desired to, but were unable to modify or change the spaces that they occupied, had challenges developing or maintaining their identities. For instance, Kiguunda who in his efforts to be integrated into the lifestyle of the rich even loses the little that he had initially. It was established that the ability to occupy space that portrays one's values helps in one's ability to achieve continuity of the self-concept. The opposite implied an inability to achieve the continuity of the self-concept as noted from characters that exhibited a frustrated identity and behaviour, such as Kiguunda, Gathoni, Eularie and Ato.

With regard to identity, it was noted characters that were contented with the spaces that they occupied exhibited high levels of self-esteem. Lacerda for instance had no problems at all with maintaining his identity and he portrayed a constant type of behaviour. However, characters that had low self-esteem because the spaces that they occupied did not promote feelings of self-worth, were prone to have drastic changes in their identities and likewise they were also prone to behave in unexpected ways. This can be noted in characters such as Ato, Eularie, Gathoni, Kiguunda and Sizwe. It was noted further that the environment had the potential to shatter one's self-esteem. This eventually had an effect on the character's identity and also their behaviour as can be seen through characters such as Kiguunda and Gathoni. This study also demonstrated that excessive self-esteem led to a character failing to develop an ideal identity which like in Greek Tragedy led to the character making wrong judgements such as Eularie and Gathoni.

Self-efficacy either promoted or shattered the development and maintenance of the self-concept. Characters that felt that they were able to rise above the problems that they were facing in the spaces that they occupied were seen to have a stable identity and constant behaviour. An example is Lacerda who even when faced with challenges that threaten or even shatter his sense of self-efficacy remains resolute to his values and behaviour. However, characters that felt that they were unable to meet their situational demands, while living in the spaces that they occupied

were more at a risk of completely changing their identities or creating new identities altogether and this also affected their behaviour. This can be noted in characters such as Gathoni, Sizwe and Styles.

## **7.5 Conclusion**

This study has shown that there exists a relationship between the spaces that characters occupy, how they are identified, and how they behave. Furthermore, characters that were happy with their identities behaved in a more positive manner, whereas those that detested their identities behaved in a negative manner. The study has revealed that in the four texts that were investigated, information was presented in both concrete and abstract space. These spaces manifested differently based on the nature of the texts. Texts that employed the use of the technique of flashback also presented the most use of memory recalls. Dream images and imagination were the other modes through which abstract space was presented. Texts with the most presentation of concrete space are the ones in which the characters interacted with many different physical spaces. It concludes that based on various reasons, characters create different spaces at different points in time. Abstract space was created mainly to allow the audience to have an opportunity to explore the complexities of the characters such as their past experiences; their fears, desires and wishes. Concrete spaces were created by characters in order to fulfil their desire to live in spaces that provided comfort, security and stability. The study further concludes that the identity of characters is established based on the spaces that characters occupy; and that, characters behave differently based on the different spaces that characters occupy. Characters that were happy with their identities behaved in a more positive manner whereas characters that detested their identities behaved in a negative and more reckless manner.

## **7.6 Recommendations (suggested areas for further study/research)**

Though this study broadly investigated the space and character dynamics in the four selected African Dramatic texts, it was limited to establishing whether there are spaces created by characters and the reasons behind the creation of these spaces and to determining the relationship among the spaces occupied by characters to how characters are identified; and to ascertain the correlation between the behaviour of characters to how they are identified. Other areas that might need further studying that were not touched by this study include the following:

- Space and character falsity in drama: can characters present fake identities and why?
- Space and character portrayal in poetry.
- Use of 'Space' in the vernacular narratives or drama in comparison to English texts.

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