

11 **ORGANIC UNITY IN ALEX LA GUMA'S**

TIME OF THE BUTCHERBIRD /

BY

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DECLARATION

This project paper is my original work and has not been presented for a degree in any other university.


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DEDICATION

To my parents, Philip and Ann Ndivo:

Mum, your stature reminds me daily

That I am still growing up!

Also dedicated to Sheila and Einstein,

For the love I owe you.

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ABSTRACT

The organic unity in Alex La Guma's Time of the Butcherbird has been explored through an analysis of themes, technique and style. The study has examined the development of themes and shown how certain artistic choices have been exploited to enhance narrative cohesion. The study begins with an introduction that encompasses the statement of the problem, the hypotheses, objectives, justification, literature review, theoretical framework, the methodology, the scope and limitation of the study. Thereafter, the study has analysed themes, technique and style as the elements constituting the text's organic unity. Guided by the formalist approach to criticism, the study has focused on organic unity as the ultimate goal of the communion between form and content.

The discussion of themes has focused on racism, relocation and resistance as the major concerns of the writer in the text. The analysis of organic unity has also examined the technique and style La Guma employs in delineating themes. Thus, reminiscences are studied under technique whereas language choice, descriptions and symbolism are studied under style. These artistic choices contribute to the enhancement of the text's meaning and aesthetic appeal. However, the study has examined La Guma's use of technique and style in relation to the enhancement of themes and demonstrated that this relationship between themes and artistic choices is what gives the text its organic wholeness. Therefore, the study has established that La Guma's Time of the Butcherbird has organic unity.

INTRODUCTION

This study analyses organic unity in Alex La Guma's Time of the Butcherbird. The study investigates the component parts of the text that inform its form and content; it illustrates that the narrative as a whole is greater than the sum of its parts. That is, the organic unity in Time of the Butcherbird is such that the text's form, which is its structure or organisation of events and characters, is inseparable from the content, the meaning being expressed through themes. In examining La Guma's artistic choices in communicating thematic concerns in the text, the study looks into cohesion that Henry Indangasi defines as "the set of semantic relationships within a text that enable it to hold together as a communicative unit" (Stylistics 146). The investigation of organic unity in the text guides the study in evaluating its thematic and stylistic wholeness.

Semantic relationships are the meaning that a text derives from the interdependence of its constituent parts. The two component parts of any literary text are form and content which dictate the shape the text takes in its presentation of themes. Apart from analysing themes in Time of the Butcherbird, our discussion also evaluates the artistic choices La Guma makes in communicating themes. The analysis involves an examination of the technique of reminiscences and how it has been employed in the structural presentation of events and characters in the text. In addition, the study explores the text's style by examining symbolism and language use. It illustrates how language has been exploited in vivifying symbols and concretising thematic concerns in the text. Ultimately, the study illustrates the text's organic wholeness by establishing how La Guma achieves cohesion and meaning through themes, technique and style.

The examination of organic unity in La Guma's Time of the Butcherbird observes that the novel is structured in such a way that twenty separate sequences are presented without chapter titles or subtitles. When the text is looked at literally, it appears disjointed but thematically and stylistically it holds together. The study thus analyses organic unity by interrogating themes, technique and style. Consequently, it shows how these constituent parts of the narrative contribute to the text's organic wholeness.

The study presupposes that Time of the Butcherbird has organic unity. It also assumes that the text's organic unity is reflected in the interdependence of themes, technique and style.

Hence, the study examines organic unity in La Guma's Time of the Butcherbird to contribute to our appreciation of the themes and the artistic choices the author makes in ensuring the text is coherent and meaningful. In addition, it explains how technique and style have been used in concretising themes. Thus, the study enhances our understanding and appreciation of the text's organic wholeness.

This study contributes to the studies already done on La Guma's Time of the Butcherbird by taking an approach that inquires into the text's organic unity. The organic unity in the text is achieved through the writer's employment of technique and style in concretising themes and making the work coherent and meaningful. At the same time, cohesion is central to the text's themes, technique and style; it is what holds these constituent parts in

Time of the Butcherbird together and contributes to its organic wholeness. Since the study presupposes that the text has organic unity, it also assumes that none of its parts can be taken away without affecting the text's form and thereby its meaning. This necessitates a study of how the constituent parts of the narrative, themes, technique and style are bound together in creating the text's organic wholeness.

In A Walk in the Night, And a Threefold Cord, The Stone Country, and In The Fog of the Seasons' End, the texts' narrative shifts are indicated by chapter numbers. Unlike these texts we have referred to, Time of the Butcherbird employs asterisks to demarcate between narrative shifts in the text. The study is thus justified because it seeks to find out how the omission of chapter numbers impacts on the structuring of the text, the rendering of the story and the development of its themes. It also seeks to explain the text's form and content by examining themes, technique and style. Therefore, the study analyses organic unity in La Guma's Time of the Butcherbird by exploring the text's thematic concerns and showing how these themes are concretised through technique and style.

The literature review in this study proceeds with analyses of approaches that have been used in studying La Guma's Time of the Butcherbird. Thereafter, we take into account theoretical perspectives that have necessitated the study on organic unity. Keiphyr Magak analyses the theme of political consciousness in Time of the Butcherbird and relates it to the setting of the text and the theme of racism. About the setting, Magak says, "the novel is a marked deviation from the almost total urban setting which characterises the previous four novels"(232). He describes the rural setting of the text and explores the struggle for

land ownership showing how the displacement of a group of villagers by some Afrikaners affects their political consciousness. Our analysis explores the theme of racism by showing how racial prejudice in this text is manifested in the dislocation of the villagers from their ancestral land. At the same time, the study ties the themes of racism and removal of villagers to the theme of resistance which is a consequence of racial prejudice and the removal of the villagers. However, this study differs from that of Magak because it analyses the text's organic unity. The study is different too because it focuses on a single text whereas Magak's study deals with all of La Guma's novels. In addition to analysing themes, this study explores La Guma's artistic choices illustrating how he concretises themes and how this contributes to the organic wholeness of the text.

Cecil Abrahams says that La Guma manages to "pack together two major stories and a number of short ones"(117). Further, Abrahams says,

The major stories are tied integrally to the theme of the time of the butcherbird and deal with the personal revenge of Shilling Murile and the forced mass removal of the blacks and their resistance to this occurrence. The minor stories, and in some cases more personal portraits than stories, deal with the failed marriage of Edgar Stopes and Maisie Barends, the history of Oupa Meulen, the struggle between Hlangeni and Mma-Tau, and the dismal failure to establish harmonious and just relationships between blacks and whites on both the personal and collective levels.

(117)

Abrahams's analysis of Time of the Butcherbird establishes that "these stories, major and minor, are held together by the metaphor of the butcherbird"(117). This study acknowledges Abrahams's view on the metaphorical use of the butcherbird as a cohesive device. It also acknowledges the critic's observation on the close link in the thematic concerns of the text. However, an analysis of the text's organic unity differs from that of Abrahams's because it assumes that the text has only one story that revolves around the themes of racism, forced relocation of black people and resistance. At the same time, the discussion on symbolism builds on the study by Abrahams by assessing the effectiveness of the symbol of the butcherbird in addition to that of the oak as part of the style that is used in concretising themes. The study also shows how language has been exploited to augment symbols and to contribute to the development of themes in the text.

Sarah O'Brien discusses three plots in Time of the Butcherbird that comprise the personal conflict between Hannes Meulen and Shilling Murile, the mass removal of Hlangeni's people from their ancestral lands to a deserted barren land in the Karoo, and the failed marriage of Edgar Stopes. O'Brien's analysis establishes that these "plots are woven together through the main conflict between the African people and the Afrikaners and converge in the final denouement"(104). O'Brien's study illustrates cohesion in the three plots by tracing the interdependence of the three sets of characters whom the critic considers as representatives of the three plots. The first set of characters comprises Hannes Meulen, his grandfather Oupa Meulen, his fiancée Rina Steen, and his assistant Jaap Opperman who represent the Afrikaners. The second set comprises the African people and is represented by Shilling Murile, his brother Timi, the shepherd Madonele,

the headman Hlangeni, and Hlangeni's sister Mma-Tau. The third set comprises the English population and is represented by Edgar Stopes, his wife, Maisie, and her parents, the Barends.

O'Brien analyses the story of Hannes and his family and shows how the Meulen's story represents three generations of Afrikaner history as depicted in the narrative. According to O'Brien, this story is linked to Murile's story and the forced relocation of black South Africans who inhabited the land long before the Afrikaners. O'Brien shows how these two stories are linked to the third story of Edgar Stopes and the British community, that is, "as the personal and societal conflicts between the Afrikaners and Africans unfold in Time of the Butcherbird, the third plot illustrates the hypocrisy of the British community"(102). O'Brien sees Stopes, the British community and the Afrikaners as enemies of the Africans because they collude to segregate and exploit the Africans. By studying organic unity in Time of the Butcherbird, our study seeks to build on O'Brien's findings by examining reminiscences as part of the technique in plot structuring. It also investigates themes and style in the text. In addition, this study explores O'Brien's analysis further by examining how La Guma knits the narrative together as an organic whole. In analysing racism, the study illustrates its effects on the various characters in the text and shows its consequences as manifested in the planned removal of the villagers and in the theme of resistance. At the same time, we investigate the use of technique and style as strategies that have been employed in concretising themes and contributing to the organic wholeness of the text.

In his analysis of the structure in Time of the Butcherbird, Louis Tremain identifies convergence as the central principle of its construction. Tremain identifies instances of convergence in the narrative such as that of Edgar Stopes, and Shilling Murile returning from prison encountering each other in a rural Afrikaner town. In this same town, a drought brings the Afrikaner community together to pray for rain and thus Stopes has to wait for the prayer session to come to an end before he can conduct his business. A plan to forcibly remove the villagers from land adjacent to the Afrikaners brings Meulen into town and to the hotel where Stopes is staying. Tremain concludes that:

What we find in Time of the Butcherbird, however, is neither random intersectings nor a broadly organized network of relationships, but a patterned convergence of the lives of individuals and of whole communities toward a single tight cluster of interrelated, physically proximate, and nearly simultaneous actions. (32)

Tremain discusses irony and says that these convergences are ironical because they foreground the “untenability of any stable ‘interconnectedness’ between racial communities”(33). Our analysis investigates organic unity in the text and hence examines the use of technique and style in concretising themes. Unlike Tremain’s analysis of irony, we are more interested in the use of language and symbolism as part of the text’s style. The style and technique not only foreground racism as a theme, but also enhance cohesion and meaning in the text by vivifying racism and the themes of relocation and resistance. Hence, our study illustrates how technique and style concretise themes and thereby delineate the organic unity in La Guma’s Time of the Butcherbird.

In “Conceptualization and Contextualization: Time of the Butcherbird”, Nahem Yousaf says, “in this novel it is differences that dominate and it is the process of distinguishing between and across different discourses that preoccupies La Guma”(126). Yousaf’s discussion of the text establishes that this “process” produces a “carefully patterned and arranged” narrative in which “lives touch and circumstances intersect”(122). As a result, Yousaf says,

The separate sequences work to destabilize the whole. La Guma does not intend to produce an aesthetics of coalition in Time of the Butcherbird but rather to reproduce the circumstances in which the actions and movements of separate and unequal subjects are orchestrated to depict a society fractured and fractious at the point of breakdown. (122)

Yousaf illustrates how La Guma brings different characters together, in different times, and at different places and shows how the “colour” difference “militates against”(128) unity among the different races. Yousaf says that La Guma does this through the technique of memory:

It is through memory--replaying and reconstructing the past--that La Guma achieves the sweep across generations and locations, political stances and social discrepancies, Boer history and African struggles through history in this novel. (129-130)

Yousaf mentions the use of “memory” but does not illustrate further how this as a narrative technique is used in developing the text’s thematic concerns or its organic unity. This study investigates reminiscences and incorporates “memory” as part of the technique used in concretising themes in the text. It illustrates how reminiscences as a

strategy helps in creating textual cohesion and shows how textual coherence is pertinent to the text's organic wholeness.

Yousaf further says that the butcherbird is symbolised by Murile who "hunts and impales"(133) the enemy, Hannes Meulen. This study seeks to examine the use of symbolism as a stylistic device in the text. Our analysis is not limited to highlighting the symbols as used in the text. This study examines how the use of symbolism helps delineate organic unity by enhancing the development of themes.

The literature review demonstrates that organic unity in La Guma's Time of the Butcherbird has not been examined. It also shows that though some scholars have analysed themes in the text like racism and struggle and elements of plot and style such as the use of memory and metaphors, a lot more needs to be done so as to establish the organic unity in Time of the Butcherbird. Thus, there is need to investigate the strategies La Guma uses in concretising themes and in ensuring that the text is coherent and meaningful as an organic unit.

In Russian formalism, the meaning of a work of art is not based on either intentional or affective content of a text (Robert Davis and Ronald Schleifer, 19). For this reason, the text is an independent entity that is self-defining; hence the critic need not rely on extra-textual evidence, but bank on the detailed knowledge evidenced in the text. Thus the working presuppositions and the basic conceptual framework of this study are guided by

a formalist approach to literary criticism so as to understand the organic unity in La Guma's Time of the Butcherbird.

The independent entity achieves organic unity by having all of its various parts related to each other and to the overall meaning of the text. Cases of textual disunity like various parts not being related to one another but to the meaning of the text can also be a consequence of organic unity. For the formalist critic, the content is inseparable from the form. Tom Fish says, "Every piece of the text, like every cell in an organism or every brick in a building, contributes to the life or meaning of the text"(2). That is, what is being said in the text is closely linked to how it is being told. The task of the formalist critic is thus to interpret the text, exploring ways in which each part of the text contributes to its organic unity.

Aristotle discusses certain issues about plot in The Poetics that are related to our study of organic unity in Time of the Butcherbird. He says that "if any one of [the parts] is displaced or removed, the whole will be disjointed and disturbed"(30). Hence, this study explores how the different parts, that is themes, technique and style work hand in hand or individually in creating the text's organic unity.

Similar to Aristotle's view on organic wholeness is Edgar Roberts and Henry Jacobs's definition of organic unity in literature. They too, like Aristotle, perceive organic unity as,

The interdependence of all elements of a work, including character, actions, speeches, descriptions, thoughts, and observations. The concept of organised unity presupposes that everything in a literary work is absolutely essential; to eliminate anything is to destroy the work. (1622)

The analysis of organic unity in Time of the Butcherbird explains its constituent parts and the function played by each in enhancing cohesion and creating meaning in the text as an organic whole. Our analysis examines themes, technique and style so as to establish if any of these parts can be taken away without affecting the organic unity of the text.

E. M Forster's study of the various parts of the novel as a genre also contributes to our understanding of the importance of organic unity in La Guma's Time of the Butcherbird. Forster expresses a similar view to the one by Fish, Roberts and Jacobs and by Aristotle in regard to organic unity. He says, "every action or word in a plot ought to count; ...it should be organic"(84). This study examines organic unity in Time of the Butcherbird and considers themes, technique and style in its analysis. In addition to examining themes, the study also explains the technique and style that La Guma employs in developing the themes and contributing to the text's organic unity. The study demonstrates the interdependence of themes, technique and style in generating meaning and giving the text its organic wholeness.

Formalist critics treat themes as part of the content of a text and seek to analyse them so as to understand the writer's concerns. Rowlad Barthes suggests the need to pay close

attention to a text's details (themes) as they contribute in shaping its form and bringing out the content. Barthes says,

To understand a narrative is not merely to follow the unfolding of the story, it is also to recognise its construction in 'storeys', to project the horizontal concatenations of the narrative is not merely to move from one word to the next, it is also to move from one level to the next. (48)

Our study examines the thematic concerns raised in constructing Time of the Butcherbird. The aim is to understand and appreciate the text's organic unity by assessing its form and content. As a result, our analysis illustrates the text's organic unity by examining themes, technique and style as they are used in the text.

The discussion on form is based on an analysis of technique and style as used in the text to concretise themes. In their discussion of form and content in literature, John Peck and Martin Coyle say, "it is the page-by-page texture of the novel that makes the conflicts come to life and seem substantial"(105). In other words, it is the artistic choices that the author makes which determine the form the text takes in bringing out content. Hence, this study seeks guidance from Peck and Coyle in explaining how La Guma's artistic choices contribute to the development of themes and the text's organic wholeness.

In a similar study, Robert Diyanni outlines a process of examining the narrative's form and content which is helpful to this study. He suggests that the critic should "look out for patterns, design, that is the shape of the content that the story as a whole possesses"(28). Further, Diyanni discusses the recurrence of narrative details such as actions, dialogue,

description and shifts in direction and flow like change of point of view and time and place of action. DiYanni considers these aspects as important and suggests that a critic should recognise such narrative details when analysing a text's form and content.

The study also seeks guidance from Narratology in which Susan Onega and Jose Angel say, "the aim of the formalists is to account for the organic effect of the work and the interaction of all its elements"(250). Thus, this study explains how La Guma's artistic choices are used in concretising themes and further illustrates how the relationship between themes, technique and style contribute to organic unity in Time of the Butcherbird.

Geoffrey Leech and Michael Short's discussion on exposition in narratives provide a model of analysis for this study. They suggest that in any analysis,

A later event will not be intelligible, unless an earlier event is known, an effect will not be intelligible without its cause; a person's behaviour may not be intelligible unless we know that person's character and motives.
(178)

Our analysis of reminiscences helps us in understanding how La Guma weaves the narrative by bringing events that happened in the past to the present. The reminiscence thus becomes important in explaining events and why things are the way they are in this text.

Mark Schorer's critical views on technique as a strategy in writing provides this study with a guideline on how to examine organic unity in Time of the Butcherbird. Schorer considers technique as,

The means by which the writer's experience, which is his (sic) subject matter compels him (sic) to attend to it; technique is the only means he (sic) has of discovering, exploring, developing (his) subject, of conveying its meaning, and finally of evaluating it. (3)

This study focuses on organic unity and explores the use of reminiscences as a technique of narration in Time of the Butcherbird. The study examines how reminiscences have helped the writer to explore various generations and to tell the story of many years in less than a day. It explains how reminiscences are used hand in hand with the writer's choice of language and symbolism to concretise themes and to contribute to the organic wholeness of the text.

Robert Davis and Ronald Schleifer also inspire the analysis of themes, technique and style in discussing organic unity in Time of the Butcherbird. In Contemporary Theory and Criticism, they discuss formalism and outline a model of analysis that is useful to this study. They say, in formalist criticism there is an attempt to "analyse literature not by its identifiable or 'natural' (or 'representational') content but consistently by its form--how it is constructed and how it functions so as to have meaning in the first place"(19). This is the rationale for the discussion on technique and style and how these artistic strategies are used in concretising themes so as to enhance the organic wholeness of the text.

This study limits itself to an analysis of organic unity in La Guma's Time of the Butcherbird. It focuses on interrogating the constituent parts that hold the text together, that is, themes, technique and style. Under themes, we examine racism, relocation of black people and resistance whereas in technique and style we examine reminiscences, language use and symbolism. The study shows that the organic wholeness in Time of the Butcherbird is closely related to the relationship between its form and content which is discussed in this study under themes, technique and style.

The study is based on library and Internet research.

CHAPTER TWO

Themes

This chapter is an analysis of the themes of racism, forced relocation of black people and resistance in La Guma's Time of the Butcherbird. The study illustrates how these themes in the text are cohesively linked to each other and how cohesion helps the text to hold as an organic whole. The chapter investigates racism by revealing its textual manifestations and showing how the forced relocation of the black people in the text is a consequence of racial prejudice. Thereafter, the chapter examines resistance as a culmination of both racism and the forced relocation of black people in the text.

The story that unfolds in La Guma's Time of the Butcherbird tells of a government that has legislated racial privileges which are used by Afrikaners together with English-speaking white people in segregating and discriminating against black people. The black people are thus under a government that looks down upon them because of their skin colour. Racism in the text is revealed in the "narrow arrogance"(4) that Edgar Stopes identifies as a characteristic of the Afrikaner people. Consequently, racism perpetrates cruelty, inhumanity, selfishness, religious hypocrisy, poverty and suffering at the personal and communal levels. It also results in the forced relocation of black people from their land and is a consequence of the resistance that is brewing among the villagers.

In the text there are characters who are unaware of their racial prejudice and characters who are openly racist. The characters who are unaware of being racially prejudiced are Rina Steen and Berta Meulen. Rina's wish to conserve wild flowers indirectly shows the

wish by the Afrikaner community to conserve racism. That Rina is making arrangements to conserve the life of flowers oblivious of the planned and forced relocation of the villagers from the same land illustrates how racism operates. The plants are going to be protected from drought yet the villagers are earmarked for relocation to a land similar to which an anonymous group of people has been abandoned in the first sequence of the text. Such a land is characterised by pervasive drought which runs through the text and is a consequence of the famine facing the villagers. Rina, though oblivious of her part in the perpetration of racism, becomes racist for helping sustain a racist regime that discriminates against the black people by asserting her loyalty to the prospective husband, Hannes Meulen:

She would stand by him, in everything he wished to do. That was her duty. Her college education would be an asset to him too. She would be his good wife and the mother of his children, live under his protecting arm, and she would watch him grow to something in this community, and her heart fluttered with pride. (65)

Hannes however is campaigning for a position in the government and in order to win his people's favour has requested that the villagers be moved from their land. This gesture is motivated by racial prejudice and because Rina is the strength and foundation upon which Hannes draws his inspiration and support, she ends up being a racist person because she pledges to support him "in everything he wished to do"(65).

Berta is unaware of her role in the perpetuation of racial discrimination against the black people. Her wedding plays an indirect role in the oppression of black people in the text.

During her wedding, “extra kaffirs were needed to help with the menial chores of the celebration”(67). Racial prejudice is extended to the kind of work the black workers are given to do. Berta aids in the perpetration of racism because in the night of her wedding racism is revealed in the unjust treatment of Shilling Murile and Timi by Hannes and Jaap Opperman. In addition, Murile and Timi are tied to fence posts and abandoned in the cold night because Hannes cannot take them to the police station as he is hosting the relatives who had attended Berta’s wedding. This cruelty is the result of Timi’s death and the unfair imprisonment of Murile for eight years. Berta thus plays an indirect part in racial discrimination because her wedding is used to demean the workers and to discriminate against them.

Unlike this form of indirect racism, Time of the Butcherbird also illustrates open racial hostility between the Afrikaners, the English-speaking white people and the black people. Such open racial prejudice against the black people in this text has a long history. It is manifested in the Afrikaner hunters, Oupa Meulen, the clerk, the Bantu Commissioner, anonymous white people, Wally Basson, Maisie Barends, Mrs Kroner, Edgar, Tant’ Philipa, Opperman, Kasper Steen, Hannes and the Dominee Visser. Other characters like Murile and the workers during Berta’s wedding are also prejudiced against the Afrikaners.

During hunting escapades, when Oupa is a boy, the Afrikaner hunters are shown to be racist in the way they treat the inhabitants of “Old Bushman country”(90). The Afrikaners hunt them down and express contempt for these people who were pushed away from their

land into the desert. The chasing away of these inhabitants is racially motivated and the Afrikaner hunters also discriminate against them by killing some of them and looking down upon them. Their contempt is expressed by one hunter who says, "Little devils with their poison arrows"(92).

Oupa stands out as a racist even though during the hunting event he is traumatised and cannot understand why his companions kill the people of Old Bushman country. He sympathises with the killed dogs, but vomits at the sight of the dead tiny body of one of the inhabitants. In addition, Oupa discriminates against his servant, Koos, because he sleeps in a big house whereas Koos is said to sleep in the kitchen. He is thus a racist who considers his servant as the "damned Koos" who "is never at hand when needed"(97). His racism is indicted by Koos's wish to be at his side at the hour of death whereas Oupa on the other hand condemns him and thinks that he has kept away deliberately. Koos is loyal to Oupa because they have been together for long and is even ready to die at the side of his employer as a sign of his loyalty.

This open racial contempt for black people is also manifested in the clerk at the Bantu Commissioner's office. The clerk is a racist. His discrimination against the black people is revealed in his prejudice against Kobe and his companion who have come to see the Commissioner. Apart from keeping them waiting, the clerk ignores that Kobe and his companion have been walking in the heat for a long distance and dismisses them because to him all black people "smelled"(11). When Kobe rouses the clerk's attention to serve them by deliberately dropping his walking stick on the floor, the clerk uses a

condescending attitude to speak to them: "Can you read?"(11). This manner of talking to Kobe and his companion is a consequence of the clerk's mockery for the colour of their skin because he assumes that black people do not know how to read. The Commissioner who speaks to them "as if to recalcitrant children"(11) uses a similar condescending attitude that portrays him as a racist. He dismisses Kobe and his companion in a casual manner by telling them that "You people never learn"(12). He also looks down upon them by referring to them as idlers who waste money on lawyers.

There are anonymous white people in this text who are also racists. Maisie informs us of one woman in the gun club who wants to learn how to handle guns because black people are unpredictable. This woman is portrayed as a racist who expresses racial hatred for black people by the way she refers to them as "some terrible kaffir" who "run amok"(50). The same attitude and contempt for black people is illustrated in the anonymous white women living in the city who view the black servants as potential thieves and destroyers of property. The white customers in the cafeteria located in a departmental store display a similar racist attitude when they consider the marching black people as "damn nignogs" who "are on the rampage"(114). This group of black people is marching in protest and the white customers disdainfully crowd the balcony "to see the fun"(114). The customers express their contempt for black people by using derogatory terms to define them such as "nignogs and buggers"(114). Though fearful of the activities by the black people, these white people are nonetheless racists who are contemptuous of them. The tension inscribed in the white women living in the city shows the insecurity in the white community that results from their racial discrimination against black people.

Wally is revealed as a racist when he scorns Donny Harris for getting himself mixed up with black people: "The damn fool though (sic) it was a good idea to help the darkies with trade unions or something, true as God"(52). The use of the word "darkies" is used here to offend the black people. Harris is trying to help the black workers to fight for their rights yet Wally sees this as wrong only because Harris is a white person and they are black people. He is thus a racist who considers anyone fighting for their rights as Communists involved in politics and illegal activities. His prejudice comes out when he says that he does not care about such things, but only reads them in papers.

Maisie is a racist character who expresses racial contempt for black people. The first instance Maisie comes out as a racist person is before her marriage. She hates serving black people at the Barends's shop and hence discriminates against them. Her discrimination against the black customers is revealed in her words when she asks Edgar, "You think I enjoy serving those coons day after day?"(40). The use of the word "coons" helps to illustrate her contempt for black people. However, Maisie is also sympathetic to the black people as revealed in her conversation with Edgar. Edgar scorns the black workers for refusing to ride their buses, but Maisie informs him that the "fares went up" and the black people "are kind of poor"(36) so they could not afford the fares. As a result, Maisie is a racist who does not recognise that this poverty is a consequence of racial discrimination that favours the white people and denies the black people access to basic needs. Her ignorance is a consequence of racist structures born of arrogance and prejudice against black people. Later, when she gets married, Maisie's hatred for the

black people is revealed in the way she treats the black maid, Polly, she shares with Mrs Muller, a next-door neighbour. She is angry with Polly for not turning up for work and blames her for being the cause of her not having breakfast in bed.

Maisie's racism is also portrayed in her indifferent attitude towards the black people. Her indifference is foregrounded in her casual observation of the mistreatment of the black woman outside the cafeteria. This woman is brutalised when the policeman pushes her further away from the entrance to the cafeteria. The action by the policeman is inhuman and disdainful because he prods her with a club. The black woman is seeking for shelter with her baby against the raging heat but the policeman casually pushes her away because she is black and not supposed to go near the white people's cafeteria. Hence, for her casual observation of the black woman, Maisie stands out as a racist character who is indifferent to the plight of the black people. Perhaps her unfulfilled wishes to be wealthy and the unhappiness as a result of being married to Edgar who fails to get rich are a consequence of her racial hatred.

Mrs Kroner insults Fanie and makes noises at him. She pours scorn on Fanie and dismisses him casually as though he is a child who needs to be guided and talked to all the time. Mrs Kroner believes that Fanie and other black people are unreliable because they forget things and need to be reminded constantly. Her scorn and contempt for Fanie are expressed in the severe tone she uses to address him. She also screams at Fanie regularly and accuses him of resting under the shade instead of doing his duty. Thus, her treatment of Fanie indicts her as a racist character who discriminates against others.

Edgar expresses his racial prejudice against black people and Afrikaners. Edgar says that one has to submit to the “narrow arrogance”(4) of the Afrikaners in order to survive or make any progress. Edgar is contemptuous and prejudiced against the Afrikaners. He considers them as Dutchmen who are backward and uncivilised. Thus, he loathes the Afrikaners and refers to them as “Dutchmen” who are “as dumb as the sheep they raise”(24). He uses the term “Dutchmen” in a derogatory sense to express his superiority because he feels that being of British origin he is way above the people of Dutch origin. The Afrikaner customers segregate him by avoiding getting into conversation with him and even lower their voices so that he does not share in their talk. He thus accuses the Afrikaners for being racist because Hannes talks about unity between the English-speaking people and the Afrikaners yet he does not “bother to speak a bit of English”(29). It is this cynical attitude and contempt that illustrate his racial prejudice against the Afrikaners. In addition, Edgar is contemptuous of Fanie for failing to deliver his beer. He attributes this failure to Fanie’s lack of appreciation and casually dismisses him as a person to whom forgetfulness is natural. He tells Mrs Kroner that Fanie “naturally... forgot”(22) to bring his drink. This view is born of racial contempt for black people and expresses Edgar’s anger at Fanie.

Tant’ Philipa is a racist character who sees black people as though they are the devil and refers to them as “heathen mysteries”(98). To her, the black witch doctors “must be in league with the Prince of Darkness, otherwise they would not be black”(98). Despite her racial contempt for black people, Philipa admires them and even consults their services

when she is unwell. In addition, she hires a black maid to take care of her when she is ailing and warns her son, Jaap Opperman, to keep off the black maid. Philipa warns Opperman not to “underestimate the powers of a kaffir” because “they got ways we don’t know of. Especially don’t do a black no harm. Remember, even when dead he will get even”(98). But, her contempt for their skin colour and her reference to the black maid as a bush person who is uncivilised illustrates her racial prejudice against black people.

Opperman has an affair with a black girl but keeps it discreet because she is black. He dehumanises the girl by equating her to an animal and looking down upon her as a lesser being. He wants her to relate to him as a boss because he views her as a servant. He is thus prejudiced against the girl and uses her to gratify his sexual feelings in a way that portrays him as a racist character. This is illustrated in his desire to keep the affair a secret yet it explains how Opperman is himself dehumanised by racial prejudice because he cannot relate comfortably with the black girl. In addition, Opperman’s racial hatred for black people is demonstrated during Berta’s wedding night. After the wedding, Opperman helps to tie up Timi and Murile because they have let sheep wander out of their pen. Opperman’s hatred for the black people is illustrated in his disgust at the idea of touching their bodies. The thought of touching a black person angers him thereby dehumanising his actions:

Rage made Opperman cruel and he thrust them against the fence posts in turn, while Meulen covered them with the shotgun, lashing them fast with the flex, jerking the bonds tight in his anger so that they cut into flesh, gouged at borne, lashing them to the posts while he cursed them. (75)

The novel suggests that this anger contributes to Timi's death. Thus, Opperman's anger and loathing for black people help delineate his racist attitude. He is contemptuous of black people and that is why when he is ordered to tie Murile and Timi he punishes them in anger for being the cause of his contact with their skin.

Steen's racism and apathy towards the black people are portrayed in his acceptance to be one of the owners of the mining company through the buying of shares. These are the shares of the mining company that is a consequence of the villagers' planned displacement from their land. Steen's acceptance to be a party of the benefits that will be accrued from the mining company is selfish and inconsiderate of the plight of the villagers. His apathy for black people is a consequence of material wealth which makes him refer to blacks as "Those black things"(61). He also advocates for the removal of the villagers and thus stands out as a racist who discriminates against their skin colour. The novel seems to suggest that racism has roots in economics and that there is a dialectical relationship between racial oppression and economic exploitation; on this basis, we can understand the denigration and the relocation of the villagers. This racial discrimination is manifested in Steen's economic power and the economic emasculation of the villagers. He is well off and can afford to feed on a range of foods and drinks whereas the villagers survive on meagre meals and filched liquor as seen during Berta's wedding.

Hannes discriminates against the black race. This racial discrimination against black people is rife in his words: "As soon as the kaffirs are moved"(61). The term "kaffirs" is offensive and it is used here to express Hannes's contempt for the villagers. His racist

stand is also captured when he says that the Afrikaners need to preserve their race through cultural and religious segregation of black people. Therefore, Hannes believes that “the foundation and the cement of our people, which is as everlasting as the monument we set up in the capital in honour of our forefathers, that cement and foundation is the ethic of our racial, cultural and religious purity”(64). His wish that the Afrikaners should not mingle with black people shows his desire for racial boundary between his race and the black people.

Hannes is indifferent towards the black people and does not care for the feelings of the villagers who are going to be evicted from their land. The casualness with which he describes the eviction of the villagers reveals his apathy for black people. He says, “As you know, by request of the people here I myself went to the magistrate to ask they be moved”(61). His desire is to win the Afrikaner people’s favour so that they can vote for him and he hopes that political empowerment will come hand in hand with material gain. It is in this economic wealth that the novel suggests racism abounds. Hannes says,

They will set up the company, fifty two per cent held by the government through them and the other forty-eight will be offered to the public. I, of course, pointed out that you and I are interested in buying a substantial amount of those shares. (61)

His interest in politics tallies with a selfish desire to accumulate wealth at the expense of the villagers. This economic wealth is the consequence of the dialectic relationship between racial oppression and economic exploitation. Thus, Hannes is a racist who portrays the government’s remorselessness and inhumanity towards the suffering of black

people. His greed and selfishness in enriching himself at the expense of the villagers help delineate him as a racist character.

Hannes is also seen as a racist character during the wedding of Berta. His hatred for black people is seen in the way he treats Murile and Timi. He refuses to take them to the police station because he feels that he has an obligation to serve his relatives. Thus, Murile has suffered from Hannes's racial discrimination. Murile has been serving a jail term of eight years. In addition, Timi has died as a result of unwarranted anger in which he and Murile, out of Hannes's contempt for black people, are tied to fence posts in a cold night. In the court, the law is applied on racial basis hence Hannes is fined stiffly whereas Opperman is let free, but Murile is sentenced to a ten-year's jail term for attempted murder on Opperman.

The law is thus a manifestation of racial prejudice and is used discriminatively to favour white people and to oppress black people. This application of the law in a discriminatory manner is also illustrated in the treatment of the black workers' wives: "with great consideration the law allows a woman to go without permission into the white city for seventy-two hours, in order to conceive"(83). This is a form of racial discrimination that disfavors the black people by denying them conjugal rights and restricting their movements through the pass laws. The application of the law in a way that it favours Hannes but discriminates against black people as revealed in the pass laws and the imprisonment of Murile help to illustrate Hannes as a racist character.

The plight of the black people in this racist regime is compounded by the Dominee's sermon. The Dominee is a racist character who castigates the Afrikaner man for tarnishing the purity of their race by having affairs with black women. He seems to suggest that it is sinful for Afrikaners to have affairs with black people. The Afrikaner woman upholds Afrikaner traditions. She avoids politics, stays out of public issues and does not interact with black men. Hence the Dominee believes that Afrikaners should discriminate against the black race and avoid interracial marriages or affairs. He calls for the need to resist against tarnishing the purity of the Afrikaner blood. In his sermon, it is implicit that the Dominee considers the black people as the consequence of the problems facing the Afrikaners. He thus turns out as a racist character who discriminates against the black people:

Again, are the sins of the fathers not visited upon the children? The decline of civilisations, the disappearance of a way of life, does not only come through defeat in war or superiority in victory. The heathen around us have blighted us since the times of our forefathers who delivered this country into our hands. The victors sinned against keeping the blood pure. Sin came with the mixing of blood as sure as Adam ate of the forbidden apple. Blood pollution and the lowering of the racial level which goes with it, are the only cause why old civilisations disappear. The causes are not lost wars, but the lost power of resistance which ensures the purity of the blood. (106)

In this sermon, the reference to other blood as a form of pollution helps delineate discrimination as a practice by the Afrikaner community, that is, they consider the black

race inferior and blood pollutants. The sermon is contemptuous and meant to turn Afrikaners against black people. One member of the congregation identifies with the Dominee's doctrine of racial hatred: "It was a fine sermon the Dominee gave. A warning. As for me, I would rather be accused a thousand times of being a racist than of being a traitor to the cause of the white man"(101). Thus, the suggestion on the need to draw a boundary between the Afrikaner race and other races especially the black race foregrounds the Dominee's racial prejudice and hatred for black people.

At the same time, the sermon by the Dominee discriminates against the black people. He preaches about the purity of their blood in which "lies the guarantee of our honourable mission"(106). This mission is "to secure for our children their God-given land and soil on this earth"(106). It is in such racially motivated sermons and the discriminative laws against black people that the Afrikaners rationalise their place on this land. Thus, the effort to secure the land from black people reminds us of the unknown group of people who are abandoned in the opening sequence of the text. It also reveals racism as the consequence of the relocation of the people in Old Bushman country who have been pushed away from their land. The dialectics of racial oppression and economic exploitation are the precursor to the impending planned and forced relocation of Hlangeni's people. As a result, racism perpetrates the relocation of black people from their land in Time of the Butcherbird.

Consequently, racism has turned the whole country into a prison in which black people are the victims. Mma-Tau says, "We are all in prison, the whole country is a prison. Our

people die all the time of starvation diseases, of murder, of shooting and hanging”(80). It is as a result of this racial discrimination that some of the black people have become indifferent towards Afrikaners as expressed during the wedding ceremony. The black workers mock the Afrikaners’ way of conducting their wedding ceremony. The lack of bride price, “*ilobolo*”(68) among the Afrikaners, helps delineate the cultural differences between white people and black people. This cultural difference is an illustration of the racial differences. In addition, Murile is angry with the white people and this is revealed in his contempt for what Hannes did to him and Timi: “White people, the man who was called Shilling Murile said, and spat drily towards the stream bed”(17). His hatred for white people is a consequence of the racist regime responsible for the death of Timi and his having been imprisoned in jail for eight years. Murile’s contempt and hatred for the white people foreground him as a victimised character who is angry for being discriminated against because of his skin colour.

The forced relocation of black people is a consequence of racism. The dialectics of racial oppression and economic exploitation are presaged in the opening sequence where an unknown group of people are dumped and abandoned on a barren land: “This was no land for ploughing and sowing; it was not even good enough to be buried in”(1). It is the inhumanity in a racist government that drives it to relocate some people from their land on the basis of their skin colour so as to satisfy the wishes of a few individuals. This move to forcefully evict the black people from their land has a long history. It dates back to the time the Afrikaners came to this land and pushed the inhabitants of Old Bushman country into the desert. As revealed during the hunting event in which Oupa is a boy, the

owners of Old Bushman country are defeated and pushed further away into the desert from their land. The current plan to have the villagers moved from the land of their ancestors is thus a continuation of economic exploitation against the black people.

Consequently, the villagers are going to be relocated because the government has made arrangements for their transportation so as to create room for a mining company to explore minerals. During a meeting in the village, Hlangeni informs his people of the government's order: "Now their law has said that this is no longer our land, our home, that it is needed by the whites, and that is according to their law, not ours. But their law is made for all they say, and we must obey"(45). The law discriminates against the black people and does not consult them when planning their eviction. In this context, the villagers do not have authority over the issue of relocation, and the government discriminates against them by making arrangements to move them without consultations.

The villagers' relocation is related to the displacement of their ancestors from the land that is currently occupied by the Afrikaners. Like their descendants, the villagers' ancestors are pushed away from their land because of racial discrimination. Hlangeni says,

Once all these parts were our land. Then the whites came and defeated our ancestors and took most of the land, leaving us this. Here is our land and the land of our ancestors since those times when they first came. This has been our earth and soil and our home since those times. Now they have put a mark on our doors and have said, You must go. (45)

Hlangeni's words demonstrate the issue of land displacement. He informs the villagers that the order to remove the villagers is related to the ancestors' removal from the same land. The villagers' ancestors were dispossessed and left with small chunks of land while the white people settled on the larger chunks of land. Hlangeni informs the villagers that the government has ordered the villagers to be removed from the land and so they have to move from the land of their ancestors.

Kobe who has been to see the Bantu Commissioner also shares this report of the villagers' relocation. The Commissioner informs Kobe and his companion that:

Now listen for the last time. It says here that you people asked the government office to set aside your removal because you claim the land you live on has always been yours. You have written three letters and even asked a lawyer in the city to talk for you. Where do you get money to waste on lawyers? But now the government has spoken again—the government speaks through me. It is written here that I should tell you finally that the removal of your people will go on as decided long ago. That is all. (12)

The plans to relocate the villagers have been finalised and the villagers have to move. This is the government's order of relocation which is relayed through the Bantu Commissioner. The order of relocation enhances the theme of relocation of black people in the text.

Hannes is a harbinger of bad news for the villagers. He has travelled from the city where the government has finalised the plans to evict the villagers from their ancestral land. He informs Steen that:

As soon as the Bantu have been moved, the development of that area will commence. As you know, by request of the people here I myself went to the magistrate to ask they be moved. He in turn referred it to the Chief Commissioner who required a list of names. The magistrate supplied the names, all of them, and then the matter went to the Department of Community Affairs. The surveyor's report helped, naturally. (61)

The villagers are going to be moved from their ancestral land to pave way for a mining company to explore minerals. The arrangement for the removal of the villagers is done without their knowledge. The villagers have requested the government to put the removal on hold but it appears that the government has not put their request into consideration. The relocation contributes to the concretisation of the dialectical relationship between racial exploitation and economic exploitation. In addition to enhancing the theme of relocation in the text, the villagers' relocation illustrates the selfish interest of Hannes and his desire for economic wealth.

As a result, plans have been finalised to facilitate the removal of the villagers to a "new land"(89). Hannes says, "The Department made arrangements with the railways for a train to take them from here. The local farmers will supply lorries to bring them to the station and they ought to go tomorrow"(61). The villagers are going to be moved to a land similar to the one in which an unknown group of people has been dumped in the

opening sequence of the text. This anonymous group of people appears desolate and helpless because the land is barren and devoid of life. Thus, the relocation is oblivious of the villagers' pain and suffering because, as hinted in the anonymous group of people relocated in the beginning of the text, the villagers will have to devise ways of survival on a land that they are unaccustomed to. This is because the relocation does not take into consideration that the villagers depend on growing crops and herding flocks of sheep.

The plan to relocate the villagers is also based on the belief that the land belongs to the Afrikaners. The Afrikaners use religion to justify their actions as illustrated in the character of the Dominee, Hannes and Christofel. The Afrikaners thus love the land and long to own it as revealed by Hannes who describes Cristofel's love for the land:

The father loved the land: to him country was not only a geographical entity, an anathema, celebrations of Dingane's day, the day of Blood River. For him country was a matter of who owned the flat, dreary and yellow plains and the low, undulating hills, the grass and the water. This was a heritage which had been gained through the sacred blood of their ancestors and the prophetic work of God. (57-58)

Based on this belief and the interpretation of the Bible on racial terms, the Afrikaners discriminate against the black people and thus rationalise their relocation. Like the children of Israel who belonged to the Promised Land, Afrikaners are, in this context, the chosen few who should own the land. These sentiments are also expressed by Hannes who says, "The Afrikaner people is not the work of man, it is the work of God"(64). These sentiments show how the issue of relocation is related to the Afrikaner people's

belief in religion. The Afrikaners acquire the land through the forced relocation of black people as illustrated in the fight between Afrikaner hunters and the inhabitants of Old Bushman country. Other examples include the forced removal of the villagers' ancestors from their land by the invasion of the Afrikaners. Thus, the plans to move Hlangeni's people and the unnamed group of people who have already been relocated when the text opens is a continuation of the racial discrimination against black people.

The relocation of the villagers coincides with the government's plan to have wild flowers transplanted from the same land because of the drought. The government is making arrangements to have the flowers moved to a safer environment. Rina has been requested by the government through The Department of Nature Conservation to oversee the activity:

The Department of Nature Conservation wrote and they want me to take charge of the plan to rescue plants and flowers from the drought... Well, there are hundreds and hundreds of wild flowers out in the veld and they'll die from thirst if they're not moved to places where they can be preserved. There are aloes, cycads, even orchids which must be transplanted, the idea is to mount an expedition to go into the veld, find the plants and flowers and move them to certain public gardens and parks for preservation. (62)

That the government is making arrangements to preserve the life of flowers through protective measures is contrary to the relocation of the villagers who will be left to device their own survival mechanisms. The plants are going to be protected from drought yet the villagers are earmarked for relocation to a barren land similar to which an anonymous

group of people has been abandoned in the opening sequence of the text. The relocation of the villagers from their ancestral land does not take into account the villagers' attachment to the soil or what they are going to do once moved to a different location. The relocation discriminates against the villagers in relation to the plans of preserving the flora.

The villagers' relocation poses a challenge to the black people because they do not have the details of the new land they are going to be moved to. The relocation will interfere with their cultural practices and the way they relate to the government. Mma-Tau poses this dilemma about the relocation to Hlangeni:

New land? You have seen this new land. Does the grass grow there? Are our ancestors buried there? Will you visit the graves of our father and mother there? Perhaps you will want to come back here to meditate over our father who was a chief too. You will have to go to them and ask their permission. Humbly. You will say, Please, great lord, I wish to visit a grave, give me a piece of paper that will carry me there. (89)

Racism has compromised Hlangeni and he is ready to move to the new land. Mma-Tau advises against the relocation and vows to lead the villagers against it. She considers the relocation unfair because their grievances are not addressed. She also sees the relocation as a move to sever the link between the villagers and their ancestors and anticipates more discrimination against them.

It is as a consequence of this expected unfair treatment that the villagers are dissatisfied with the government's order to relocate them. Accordingly, the villagers assert that the land is theirs and express their unwillingness to be relocated. Madonele, the shepherd, says, "It is our land after all"(118). Kobe shares in this view when he informs the Bantu Commissioner that it will be hard for the government to relocate the villagers. Kobe informs the Commissioner that the villagers' attachment to the land is as deep as the roots of an oak; in view of this relationship, it is impossible to remove the villagers from the land. As a consequence of these positions, the villagers are planning to defend the land and to defy the relocation. This struggle against the relocation is led by Mma-Tau who says, "I shall not go from this land. That is what the times mean for me"(48). Led by Mma-Tau, the villagers gather and prepare to resist the relocation that is a consequence of the dialectic relationship between racial exploitation and economic exploitation.

Time of the Butcherbird captures the plight of villagers who are struggling to resist a government that is planning to move them from their ancestral land. The villagers are seeking for redress on the issues of land relocation and economic exploitation which are consequences of racial exploitation. This resistance against racism and the forced relocation of black people is captured in two phases. The first phase of resistance appears unconsciously in some characters like Fanie and is subtle whereas the second phase is illustrated in consciously defiant characters like Mma-Tau and Murile and it involves violent confrontation.

The unconscious mode of resistance is illustrated in Fanie, Polly, and the black maid that is taking care of Philipa. Though Fanie appears unaware of being resistant, the novel seems to suggest that his action of forgetting Edgar's beer is part of the struggle. Thus, we can attribute his excuse of "I clean forgot"(22) as a form of resistance. Edgar offers him a tip so that he can deliver a beer to him when the bar opens. Fanie is insulted and discriminated against by Mrs Kroner who makes noises at him and considers him as an unreliable servant: "She screamed again, 'Fanie. Where is that *bliksem*? You sitting in the shade again when there's work to do?'"(8). We can thus say that Fanie resists being discriminated against by "refusing" to deliver Edgar's beer in the excuse of "I clean forgot".

This form of resistance is also illustrated in the black maid, Polly that Maisie shares with Mrs Muller. Her absence from work in one of the mornings augments the theme of resistance. Maisie looks down upon Polly with contempt and uses racist terms in referring to her. Polly's absence from work results in Maisie's failure to have breakfast in bed and Mrs Muller accuses her of getting too much of the good things. Polly's failure to turn up for work on this day is thus that part of the struggle because the people who discriminate against her do not enjoy the services she offers like Maisie having breakfast in bed.

A similar kind of resistance is revealed in the character of the black maid who is taking care of Philipa. The black maid tells Opperman that for a white man he is very superstitious. Her failure to refer to Opperman as her boss and her open contradiction of what he believes in angers him: "'Boss, 'he said frowning. 'You call me boss. And my

ma knows about such things.”(100). The black girl’s contradiction of Opperman and her failure to acknowledge him as her boss illustrates her way of refusing to be discriminated against just because she is black. Her action thus relates to the theme of resistance because her contradiction shares with the other struggles demonstrated in the text

The servants and other black workers present at Berta’s wedding also illustrate an unconscious form of resistance. These workers who come to help with the wedding preparations are exploited because of their skin colour and as a result they are given demeaning work and denied participation in the party. The black workers make merry on stolen liquor and watch the celebrations from a distance. In the night, Murile and Timi who were part of the black workers let Hannes’s sheep out of their pen to wander into the night. This drunken act angers Hannes and Opperman, who are worried about the safety of the sheep. Because of the dialectical relationship between racial oppression and economic exploitation, the drunken act here becomes part of the struggle. The black workers’ ability to partake of the liquor that they cannot afford demonstrates an unconscious struggle against economic exploitation. The same applies to the act of making the sheep to dance and in the process scattering the flock into the night.

Unconscious resistance is also depicted in the singing by the anonymous group of people abandoned in a desolate land in the beginning of the text. These people break into song against all odds. The barrenness of the land is suggestive of the lack of life and a sense of unproductivity. The anonymous people’s singing defies this sense of unproductivity and shows that the spirits of these people are unbroken by the relocation. The singing is a

group of people has been abandoned in the opening sequence of the text. The relocation of the villagers from their ancestral land does not take into account the villagers' attachment to the soil or what they are going to do once moved to a different location. The relocation discriminates against the villagers in relation to the plans of preserving the flora.

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Time of the Butcherbird captures the plight of villagers who are struggling to resist a government that is planning to move them from their ancestral land. The villagers are seeking for redress on the issues of land relocation and economic exploitation which are consequences of racial exploitation. This resistance against racism and the forced relocation of black people is captured in two phases. The first phase of resistance appears unconsciously in some characters like Fanie and is subtle whereas the second phase is illustrated in consciously defiant characters like Mma-Tau and Murile and it involves violent confrontation.

The unconscious mode of resistance is illustrated in Fanie, Polly, and the black maid that is taking care of Philipa. Though Fanie appears unaware of being resistant, the novel seems to suggest that his action of forgetting Edgar's beer is part of the struggle. Thus, we can attribute his excuse of "I clean forgot"(22) as a form of resistance. Edgar offers him a tip so that he can deliver a beer to him when the bar opens. Fanie is insulted and discriminated against by Mrs Kroner who makes noises at him and considers him as an unreliable servant: "She screamed again, 'Fanie. Where is that *bliksem*? You sitting in the shade again when there's work to do?'"(8). We can thus say that Fanie resists being discriminated against by "refusing" to deliver Edgar's beer in the excuse of "I clean forgot".

This form of resistance is also illustrated in the black maid, Polly that Maisie shares with Mrs Muller. Her absence from work in one of the mornings augments the theme of resistance. Maisie looks down upon Polly with contempt and uses racist terms in referring to her. Polly's absence from work results in Maisie's failure to have breakfast in bed and Mrs Muller accuses her of getting too much of the good things. Polly's failure to turn up for work on this day is thus that part of the struggle because the people who discriminate against her do not enjoy the services she offers like Maisie having breakfast in bed.

A similar kind of resistance is revealed in the character of the black maid who is taking care of Philipa. The black maid tells Opperman that for a white man he is very superstitious. Her failure to refer to Opperman as her boss and her open contradiction of what he believes in angers him: "'Boss, 'he said frowning. 'You call me boss. And my

ma knows about such things.’”(100). The black girl’s contradiction of Opperman and her failure to acknowledge him as her boss illustrates her way of refusing to be discriminated against just because she is black. Her action thus relates to the theme of resistance because her contradiction shares with the other struggles demonstrated in the text

The servants and other black workers present at Berta’s wedding also illustrate an unconscious form of resistance. These workers who come to help with the wedding preparations are exploited because of their skin colour and as a result they are given demeaning work and denied participation in the party. The black workers make merry on stolen liquor and watch the celebrations from a distance. In the night, Murile and Timi who were part of the black workers let Hannes’s sheep out of their pen to wander into the night. This drunken act angers Hannes and Opperman, who are worried about the safety of the sheep. Because of the dialectical relationship between racial oppression and economic exploitation, the drunken act here becomes part of the struggle. The black workers’ ability to partake of the liquor that they cannot afford demonstrates an unconscious struggle against economic exploitation. The same applies to the act of making the sheep to dance and in the process scattering the flock into the night.

Unconscious resistance is also depicted in the singing by the anonymous group of people abandoned in a desolate land in the beginning of the text. These people break into song against all odds. The barrenness of the land is suggestive of the lack of life and a sense of unproductivity. The anonymous people’s singing defies this sense of unproductivity and shows that the spirits of these people are unbroken by the relocation. The singing is a

form of resistance against economic exploitation. This is because the relocation of the anonymous group of people compares to the villagers' relocation which is a result of economic exploitation.

The conscious effort to resist racial discrimination and the forced relocation of the black people is revealed in the character of Kobe and his companion, who accompanies him to the Bantu Commissioner's office. Kobe deliberately drops his walking stick thus drawing the attention of the clerk grudgingly. Kobe's gesture is a conscious resistance against intimidation and it makes the clerk to serve them even though he had wished to keep them waiting until he was ready. Later on Kobe refuses to be intimidated by the racist "officialdom"(1) of the Bantu Commissioner and expresses his resistance against racial prejudice by being bold in his delivery of the message. Kobe's boldness shocks the Bantu Commissioner into recognising that he is dealing with a person who refuses to be intimidated.

The villagers have set up a committee that has chosen Kobe as a spokesman. Kobe informs the commissioner about this new change: "Hlangeni as always, yes. But this time I was chosen"(12). The villagers have realised that Hlangeni will not lead them against the resistance because the government has compromised him. This is why they have set up a committee so as to organise resistance against the relocation. Later, Kobe informs the Sergeant that, "Hlangeni is not of these people"(111). The villagers' decision to set up a committee to deal with the issue of eviction illustrates their open resistance to the government wishes.

Consequently, the villagers led by Mma-Tau are preparing to resist any effort by the government to evict them from their ancestral land. Their resistance illustrates the historical struggle against racial discrimination begun long ago by their ancestors as shown in the fight between Afrikaner hunters and the people in Old Bushman country. The inhabitants of Old Bushman country express their resistance against discrimination by fighting the Afrikaner hunters. During the hunting event when Oupa is a small boy, the inhabitants of Old Bushman country retaliate against their eviction by fighting the Afrikaner hunters, killing some of them and their dogs. This fight shows the wish by the inhabitants to resist being discriminated against by the Afrikaners.

In addition, the resistance is captured in the struggle for land ownership during “the big strike” after which “the white miners who lived there had trickled away”(30). The novel seems to suggest that the strike is a message to the system that the workers will not sit back and watch as they are exploited and discriminated against. The current resistance to relocation by the villagers is thus part of other struggles against domination and oppression. It ties in with the fight between the villagers’ ancestors and the Afrikaners who forced them out of their land as revealed by Hlangeni.

The resistance is also illustrated in the activities taking place throughout the continent. The narrative voice informs the reader that: “North, beyond the border the lily-livered Portuguese had given in to the howling mobs; fear began to nag like an itch in the groin of the continent”(49). The Portuguese have been fought by the “mobs” and they have

handed over the running of the country to them. The text appears to suggest that the act of “howling” captures the nature of resistance. The reference to the continent shows that this resistance is taking place in several other countries. Hence the fear that is demonstrated in the continent and expressed in the anonymous white women living in the city also captures the consequence of the resistance. This is because the fear seems to be a result of the activities of the servants, which is suggestive of being a consequence of revolt. It shows the rising political unrest that explains the resistance against racism and forced relocation. Like the Portuguese living across the border to the north, this government will also give in to the mounting pressure from the villagers who are resisting being relocated from their land.

Rina reports this political unrest which explains part of the resistance to Steen. She talks about some boys in college “who proposed the strangest things. That three million of us white people could never go on controlling the Bantu. That we would have to give in to them and make the best of it”(63). Steen downplays this as “imported liberalism”(63). The hint here to a struggle between the rulers and the ruled enhances the theme of resistance because it is suggestive of a revolt against racial exploitation.

Mma-Tau and the other women in the city who march to protest against the passes also express the rising revolt against racism:

Ai, these passes, needed for moving here, moving there. I remember when they were first forced upon women. I was one of those who marched to the

capital to protest. Thousands of women, and it gave a sense of power. One learned the power of numbers. (81)

The passes are used to discriminate against the women by limiting their movement. Hence when they march to the capital in protest they express their desire to resist being discriminated against. These thousands of women protesting against the passes express their struggle against discrimination and their protest ties in with the theme of resistance throughout the text.

Ignorant of the political consciousness among the black people, the government encounters resistance when Mma-Tau leads the villagers in defying the forced relocation. The women's ululation and singing and the villagers' stoning of the convoy of lorries express their struggle against the relocation. The Sergeant and his convoy of lorries are driven away, leaving the villagers still on the land. The singing expresses resistance as is revealed by the Sergeant who in an interior monologue observes, "When blacks started to sing, there was almost always trouble"(111). The villagers defy the relocation and the government's order to move them. Mma-Tau says, "We are not going to move"(111). These villagers' protests illustrate their resistance against the relocation because the government has failed to consider their request that the eviction be put on hold.

Mma-Tau acknowledges that the "times are different"(48); she suggests the need for resistance: "If we go forward we may die, if we go back we may die; better go forward"(48). Her call for the need to go forward illustrates her spirit of defiance. She is making arrangements to rally the villagers against the relocation. Her words are thus

meant to inspire the villagers into rising up against the relocation. Mma-Tau's efforts bear fruit during the confrontation between the villagers and the Sergeant in which the villagers triumph. The novel suggests that Mma-Tau will lead the villagers into the hills for continued struggle against the relocation.

The spirit of defiance is also present in the character of Madonele. He is angry with the government whose order is a consequence of the failed development of the land. The villagers cannot dig boreholes because no one would give them credit for such an undertaking citing the notice of eviction. He is keen not to miss the village meeting in which Hlangeni will discuss the relocation of the villagers: "There are things to talk on and one should be in time"(20). In addition, Madonele encourages Murile to go along for the meeting.

Murile, enraged by the death of Timi and eight years in prison, is back to the village to avenge. Murile is resisting Hannes's contempt for their skin colour: "Well, man, tie up these baboons. Fasten them to the posts. They'll be all right here till morning"(74). His resistance begins during the night of Berta's wedding when he slashes Opperman's arm. His effort at hitting Opperman is an expression of his resistance to the death of Timi. Later on, when he tracks down Hannes and kills him and Edgar, he succeeds in his vengeance. This vengeance relates to the theme of resistance because it expresses Murile's wish to achieve revenge; he yearns to kill Hannes and Opperman for the racial contempt they express during Berta's wedding.

Racial discrimination angers Murile making him selfish and individualistic as he seeks vengeance for Timi's death and his eight years' imprisonment. He tells Madonele that he has gone back to the village to do his own thing: "I will do what I have to do. That is why I came here again, old father. To do what I have to do"(19). This single-minded approach to resistance is different from Mma-Tau's collective wish for the villagers' struggle against the relocation. Mma-Tau is more politically informed of the ills and the evils in the society and recognises the need to have unity because there is power in numbers. She tells Murile, "a man with your desire for vengeance belongs with the people"(80). Murile has refused to get a pass when he goes back to the village. His gesture shows the spirit of defiance that leads him in seeking for revenge. His solitary act is not enough as Mma-Tau informs us that resistance against racial discrimination banks on the strength in unity. He has first hand experience of being discriminated against. He is unfairly jailed for eight years and he is bitter because of Timi's death. This harrowing experience at the hands of Hannes makes him hate the white people and he vows vengeance.

The political activities of Mma-Tau in the city, especially her membership to the Ukongo, help delineate her part in the fight against racial domination and oppression. She explains such activities to Murile in a bid to make him understand that his "debt", even "though important to" him, is of "small significance" compared to the "collective debt"(80) of the villagers. She wants his "spirit of defiance"(81) to be harnessed in seeking for a just society that does not discriminate against an individual or group of people because of their skin colour. Mma-Tau's experiences in the city reveal her desire to resist the law that discriminates against her people:

Bah, they found me too dangerous for the city, so I am here. I went there to be a nurse and they decided otherwise. It is strange, how they set a trap on themselves each time. One becomes too troublesome in the city, so they send one to the countryside, so one becomes troublesome in the countryside, doesn't the countryside have grievances? They send home workless men who starve in the city to starve in the country. So we will work to join the people of the country with those of the city. It is a trap they find themselves in each time, and one time it will snap shut eh? (81)

Mma-Tau has taken her political activities to the village. She wants to bring together the people in the city with the villagers in the country. Her activities reveal the part she plays in organising the villagers in resisting the relocation. In the city she was involved in resisting against racial discrimination that denied her from becoming a nurse. When she says that they found her to be dangerous in the city she reveals her defiant character that leads to her expulsion from the city. She is leading the villagers in resisting the relocation from their land, hence continuing her resistance to racial discrimination from the city to the rural.

Madonele has also realised that the time is ripe for the villagers to voice their dissent against the way they are governed. He questions Murile in a manner that illustrates his awareness about the need to resist against the white people. He wants to know whether Murile has gone to the village to fight because Mma-Tau has already been urging the villagers to fight the government: "Will you fight the white men? There is another who has come among us to talk of fighting"(19). The reference to fighting in this context

illustrates the desire by Mma-Tau in leading the villagers against the relocation. Though Murile is non-committal of what took him back to the village, we nonetheless compare his action to that of Mma-Tau when he says, "It is her thing... I have a thing of my own"(49). The similarity in their activities ties them to the resistance against relocation and the cleansing of the village from racial exploitation and segregation. The evil is identified by Mma-Tau as emanating "from the white man"(44) and it needs to be resisted, purged, for the black people to enjoy the good times again.

It is this call for resistance against relocation and racial oppression that Hlangeni is unable to identify with because of his emasculation as a leader. Hlangeni talks about keeping the people "out of trouble"(89) but Mma-Tau contradicts his words by saying that the people are always having trouble. The reference to trouble by Mma-Tau is similar to the words she uses in addressing Murile about the whole country being a prison that discriminates against the black people and oppresses them. The racial discrimination and exploitation attest to the evil things that in the course of the story are happening to one character or another among the black people. The black people have thus become restless and tired of racial oppression as revealed through the character of Mma-Tau:

They are getting tired of it... Tired of the tiredness, the everlasting penny-pinching, the perpetual raids for licenses to live. A hungry man walked into a delicatessen in the city in broad daylight and grabbed a chicken, walked out and devoured it on the sidewalk, in full view of the gawping customers and counterman. They are getting tired of hunger. They spoke

about it in the smutty canteens of factories, around the gates, in the yards, over fences, in meetings; daubed it on walls in bleeding paint. (88)

The resistance against these racial atrocities is captured in the boldness of the black man who grabs a chicken to quell his hunger. It is also illustrated in the protests in the city in which a group of black people are marching in protest: “The column of black people were singing together, a marching song”(114). The unity expressed in the singing and the spirit of defiance among the protesters when they clash with the police demonstrates resistance rife in the city.

Seeking his personal vengeance, Murile goes to the home of the Meulens’ and kills the family dog. The text suggests that the dog is a barrier to Murile and thus its death demonstrates Murile’s desire not to let anything stand in his way as he seeks vengeance. Later, Murile’s recognition of the need for the villagers to resist is illustrated in his attitude when he speaks to Koos: “You’ll be a slave to the end? Don’t you think of the things they did? To your people?”(94). Murile dislikes Koos’s submission to a racist system that reduces him to a slave and elevates his employer to a master. It is this dictated master-slave relationship that Murile is contemptuous of and has vowed he has nothing to do with. Murile’s reference to the problems faced by Koos’s people demonstrates that his approach towards the resistance is becoming more inclusive. He is now identifying with others even as he seeks his personal revenge.

Armed with a gun, Murile sets out to avenge Timi’s death and his imprisonment. His bitterness and hatred was rekindled by the loyalty of Koos to Oupa and his realisation

that racial discrimination is ungrateful and heedless: "Think, did I not help to make the farm a good one? Did I not also scurry about the young boss's heels? I used to carry his guns when he went hunting. I was a boy then"(94). This ungratefulness was earlier on in Hannes who contemptuously told Murile that all black people are the same and refused to consider his pleas not to abandon him and Timi in the cold night. He later killed Hannes and Edgar who happened to be in the vicinity hence expressing his vengeance which ties in with the theme of resistance in the text.

Mma-Tau leads the resistance in Time of the Butcherbird. She has been advising Murile against an individualistic approach to the resistance and so she organises the villagers and helps in barricading the road. She has also made arrangements to take the people later on into the hills for more resistance against the relocation. The resistance is also manifested in other characters as Mma-Tau tells Murile,

There are many debts to be collected. It is not for me to stand in your way if you wish to collect your debt, but hear this. A whole people is starting to think of collecting a collective debt, the time for collecting this debt is drawing on. All over the country people are feeling it. You have been away for years so you do not know how the porridge is boiling in the pot. In relation to that, your debt, though important to you, becomes of small significance. (80)

In Time of the Butcherbird, the text seems to suggest that resistance is important if people are to live harmoniously without racial exploitation and economic exploitation of one group of people by another. The government has refused to heed the villagers' request to

put their eviction on hold. Timi has died a violent. Murile is unfairly imprisoned. Mma-Tau has transferred from the city because she was denied the wish to become a nurse. The black servants are looked down upon by their employers because they are black. The clerk discriminates against Kobe and his companion because he is prejudiced against their skin colour. These illustrations fortify the need for resistance and demonstrate why political unrest has become a common phenomenon in the text.

The shooting of Hannes and Edgar coincides with the villagers' resistance against relocation and the marching protesters in the city. These activities mark the climax of the story as the black people's awareness towards racial discrimination seems to have grown and seeing the oppression they are uniting in an effort to collect the debt this government owes them. The culmination of these activities ties in with Mma-Tau's words that the black people may have been "defeated... but not destroyed"(87). Thus, the resistance started long time ago by the villagers' ancestors is continued in the present through the villagers' resistance against the relocation. Mma-Tau tells Murile that:

All this was our land, since the time of our ancestors... Are not the fields still ours, the soil, the hills? All that is our home, in spite of the white man's law. Listen, we have a committee and the committee spoke and decided. (83)

The decision of the committee prevails because it holds authority over Hlangeni. Thus, Mma-Tau leads the villagers in resisting the relocation from their land because she sees the villagers' relocation as racially instigated and hence unwarranted.

Mma-Tau's position in leading the resistance is firm and final: "Listen my brother, there are those who will follow my word, and there are those who will follow yours. It has come to that"(48). Her position in leading the resistance augments the power of women in resistance. Mma-Tau is thus ready to resist, but old age and fear of the white man's laws has emasculated Hlangeni as a leader and compromised any desire he might have harboured for the resistance. He appears resigned to old age and to the doctrine of racism. As a result, Hlangeni gives in to the power of Mma-Tau and she takes up the role of leadership. Mma-Tau orders Madonele to take the sheep out to the hills and directs Hlangeni to remain with the old men and to watch over Tsoane, who has given birth to twins. She then leads the people in barricading the road against the lorries that are supposed to ferry them to the new land and later takes them to the hills for more resistance against the relocation. Murile is portrayed as having changed his single-minded attitude after the killing of Hannes and Edgar and towards the end he seems to join Madonele and probably the other villagers in the hills in resisting against the relocation.

The resistance to racism and its exploitation seems to gain in strength as illustrated in the killing of Hannes and Edgar by Murile, the villagers' resistance to the relocation and the marching protesters in the city. Contrasted to the opening sequence in which life appears difficult because of the drought which has made everything still, dull and sterile, the closing sequence reveals hope in the form of a movement which suggests the possibility of life again. The next chapter discusses the technique and style used to enhance the themes of racism, relocation and resistance and reveals how this optimism is achieved in the text.

CHAPTER THREE

Technique and Style

This chapter analyses the technique and style La Guma employs in delineating the themes of racism, forced relocation of black people and resistance in Time of the Butcherbird. In studying technique, we analyse the reminiscences that have been used in structuring the text and rendering the story. Our analysis of style examines La Guma's choice and use of language and demonstrates how this use of language brings out the major concerns and symbolism in the text. In symbolism, the analysis examines the symbol of the oak and that of the butcherbird. At the same time, the study shows how technique and style concretise themes and contribute to the overall meaning of the text. Ultimately, we will conclude by showing how the enhancement of themes through technique and style helps in demonstrating the organic unity of the text.

Reminiscences are recollections, remembrances and accounts of events that take place in the mind. In this text, reminiscences comprise of a dream and interior monologues of the characters. The reminiscences demonstrate how things that happened in the past are relived in the present. The novel opens in an afternoon with an anonymous group of people having been abandoned in a barren land by the government trucks. It ends the following day in the afternoon with a group of villagers led by Mma-Tau having gone to the hills in an effort to resist being relocated from their ancestral land. Between these two events, La Guma employs reminiscences occasionally to narrate a story that exceeds the time span of a single day. The reminiscence as a technique thus helps to give the

background information about the events that take place before the planned and forced relocation of the villagers.

Edgar reminisces about his wife while driving to the small Afrikaner town where he is to conduct his business:

He did not think of home as somewhere there was rest, comfort, a chance to invite friends over for dinner or a drink, to sit by the radio and listen to the rugby commentary. Home was just another place where you had to stop off only for a bath, change your suit, a quick shot before checking in at the Head Office. Home was Maisie with screen magazines and sullen mouth. Anything else was mere trimmings, like the metal hub-caps on the wheels of the station-wagon, the nigger doll hanging by its neck above the middle of the windscreen. (2)

Through this reminiscence, we learn of the couple's problems in their marriage. The reminiscence illustrates Edgar's disillusionment at his home and explains the consequences of racism. The technique helps us to understand the dialectic relationship between a racist character and the emptiness in his or her life and family. Edgar leads an empty life because he is prejudiced against the Afrikaners and the black people.

Edgar leads a lonesome kind of life in which he is unable to socially relate with other people. This emptiness in his character is portrayed through the use of reminiscence:

Edgar Stopes felt again the feeling of rejection, so that he quickly wrapped the armour of worn cynicism about himself, telling them in his mind to

shove their bloody sheep and sermons because it was a lot of eye-wash, anyway. (26)

This quotation is apt, revealing Edgar's racial prejudice against the Afrikaners; the internal monologue is convenient here because, being in the midst of Afrikaners he cannot voice his resentment of them. The technique helps to show how the struggle in the text is a product of a historical injustice fathered by racism. Edgar does not fit in the bar because he is prejudiced against the Afrikaners and so he finds it difficult to relate with them. His cynicism is a form of resistance to his loneliness that is nonetheless self-inflicted. The reminiscence also demonstrates the racial prejudice and hatred between the Afrikaners and the English-speaking white people. This is demonstrated when Hannes goes to the bar and tries to strike a rapport with Edgar which ends up with Edgar describing Hannes as "bit of a pompous ass"(29). Edgar is dehumanised by his racial prejudice and thus cannot fit into the social circle of making friends because of his cynicism.

The use of reminiscences also illustrates the Meulens' family and the history of the Afrikaner people which is rendered through Oupa Meulen's dream: "in a half-dream he saw now that he was a boy again"(90). This reminiscence demonstrates how racial prejudice was used by Afrikaner hunters to hunt and shoot down the inhabitants of Old Bushman country. In addition it highlights the history of racial animosity between two different races in the text. During the hunting event, one of the Afrikaner hunters explains to the others how the native owners of this land were pushed away from their land: "They were pushed into the desert long ago"(90). The reminiscence thus illustrates the

resistance against removal from the land and demonstrates that the current plan to relocate the villagers from their ancestral land is a continuation of the racial discrimination against the inhabitants of Old Bushman country.

In addition, reminiscence is used to describe Berta's wedding ceremony that is a precursor to the death of Timi:

He could not carry much, Shilling Murile thought, and he had always been a little weak in the chest... When Oupa Meulen's granddaughter married and extra kaffirs were needed to help with the menial chores of the celebration, Shilling Murile had taken his brother Timi along. There were sheep to be slaughtered, cases of liquor to be collected from the railway station, windows to be cleaned, the big marquee tent to be raised, a host of duties which the blacks carried out all day on the eve of the wedding and through the night, until the day saw everything in readiness for the festivities. (67)

Through this reminiscence, we are able to understand the root of racial exploitation and how it has been used to discriminate against Timi and Murile. Later on Timi dies when Hannes orders that Timi and Murile be tied to fence posts in a cold night. The reminiscence thus exposes racism as the consequence for Timi's death and Murile's unfair imprisonment. It illustrates why Murile hates the white people and has gone back to the village to kill Hannes. In addition, the reminiscence demonstrates how Berta's wedding is used to economically exploit the black servants. They are given the heavier work and yet denied access to enjoy the food and wine.

The use of reminiscences in this story also helps to illustrate Murile's character and to make us aware of what has transpired before we meet him as he walks towards the village. In his talk with Madonele, Murile seems to be immersed in thought and when he speaks it is as though he is thinking aloud:

'The people have lived here since the time of our grandfathers,' the man called Shilling Murile said. 'Even before that time.' He was silent for a moment, thinking back and feeling the old rage worrying within him. 'Is not my brother buried here?' (21)

The reminiscence is used here to reveal the history of the villagers in this land and to tell us more about Murile's brother. Timi has died as a result of the clash between him, Murile and Hannes. The use of reminiscence helps to give this fresh information and to put into perspective Murile's anger and hatred for white people. It also demonstrates Murile's attachment to the land and explains his role in the struggle against the relocation of the villagers; his vengeance on Hannes and Edgar is part of the struggle in the text that is related to the Villagers' resistance to the relocation. The burial of Timi in the villagers' land seems to suggest that Murile's killing of Hannes is by extension an effort to resist the removal of the villagers from the same land.

Murile through another reminiscence informs us of what has taken him back to the rural Afrikaner town: "But I am finished with Bantu Commissioners now, and with White people. I will do this one thing, and then I shall be finished with all people, the man thought"(16). This reminiscence helps to foreground Murile's individualism and hatred

for white people which is a consequence of racial discrimination that is responsible for the death of Timi and his imprisonment. The reminiscence demonstrates the impact of racism on Murile that has denigrated him to the level of hating other people. It also expresses his determination in the resistance when he avenges Timi's death and his imprisonment in jail for eight years.

The reminiscence as a technique in narration is also illustrated through the character of Mma-Tau. Her reminiscences are referred to as "a kaleidoscope of memories"(87). The reminiscences help to demonstrate her political activities in the city where she has been living before moving to the village in the rural Afrikaner town. They also put in context her present involvement in defending the villagers from the planned relocation. Mma-Tau's reminiscence takes us back in time to the city and enables us to have a glimpse of the living condition of the black workers living there:

For a while she had a faraway look, lost in thought, peering into a kaleidoscope of memories.

She was in a train, a long string of third-class carriages, rumbling its way through the suburbs, packed as usual with the great crowd of black workers being carried towards the locations and townships outside the city... The train hurtled past the suburbs, the neat cottages with trim hedges, tiled roofs, now and then a big house or a mansion with glittering windows, lawns, and flowerbeds. Then the suburbs gave way to wasteland, the municipal dump, a scrap yard piled with the wreckage of motor vehicles like the detritus of war. The train lost speed as it came up

to stretches of tumbledown shacks and shanties huddled together as if clutching each other to avoid falling down. Then all this slipped away and the swaying carriages, with the sound of rapid fire, broke through acres and acres spilt with rows and rows of similar two-roomed breeze-block boxes, ranks of metal or asbestos roofs waiting in close formation, monotonous grey and dispassionately geometric under the unwashed curtain of smoky haze that hung in the twilight air. (87)

The use of the reminiscence here illustrates economic deprivation as a consequence of racial discrimination. It is employed to show the similarity between the suffering of the workers in the city and that of the villagers in the rural area who are to be moved from their land. The workers in the city are economically exploited hence they are poor and inhabit an area that is dilapidated.

Mma-Tau's political consciousness has been shaped by her activities in the city. She recounts these activities to Murile as though she is not talking to him. Her speech when she talks with Murile is like an internal monologue spoken aloud which helps her to relive her moments in the city. It thus serves like reminiscence because she seems to be talking to herself rather than addressing Murile:

Bah, they found me too dangerous for the city, so I am here. I went there to be a nurse and they decided otherwise. It is strange, how they set a trap for themselves each time. One becomes too troublesome in the city, so they send one to the countryside, so one becomes troublesome in the countryside. Doesn't the countryside have grievances? They send home

workless men who starve in the city to starve in the country. So we will work to join the people of the country with those of the city. It is a trap they find with themselves in each time, and one day the trap will snap shut eh? (81)

Through this reliving of Mma-Tau's moments in the city we are made to understand what had happened in the city to warrant her movement from the city to the village. It also helps us to know why she had gone to the city in the first place; she had wished to become a nurse but the privilege of becoming a nurse had been denied her. The reminiscence illustrates that in the city there is resistance which seems to be the reason behind her relocation from the city to the village. In addition, it demonstrates how Mma-Tau is planning to resist racial exploitation by joining the people of the city with those of the village. The reminiscence suggests that racism is doomed to fail because the strategies of containing black people end up making them more militant.

Mma-Tau's involvement in political activities in the city is once again captured through another reminiscence: "I belonged to *Ukongo* and to a lodge while I was there. When I had to leave to return here they gave a *stokfel*, the people who knew me. Hauw, what a *stokfel* that was"(82). She was a member of a political organisation that organised parties to raise money for use in funding the resistance. Thus, the reminiscence demonstrates Mma-Tau as a politically informed character. Her effort to mobilise the villagers to resist the relocation from their land is a consequence of her politicisation in the city.

The spirit of resistance in Mma-Tau is a consequence of the political activities in the city. This spirit of resistance is captured through another reminiscence. We are informed of her participation in resisting racial discrimination that required the black women to carry passes:

Ai, these passes, needed for moving here, moving there. I remember when they were first forced upon women. I was one of those who marched to the capital to protest. Thousands of women, and it gave a sense of power. One learned the power of numbers. (81)

The reminiscence helps to contextualise Mma-Tau's activities in the village and foregrounds her awareness of racial discrimination and the need for unity in resisting the discrimination. It demonstrates why she advises Murile to join hands with the villagers in resisting the relocation. She sees his revenge as a personal venture that is bound to fail because the forces of oppression are overwhelming. Thus she organises the villagers and leads them in resisting the relocation just like the women had done by marching in unison to the capital to protest against the passes.

The reminiscence also helps delineate Mma-Tau's political activities both as a worker in the city, being a member of the Ukongo, and her recognition of economic exploitation which is the cause of the planned and forced relocation of the villagers. Mma-Tau's reminiscence helps reveal the workers' disenchantment with the government and illustrates the growth of a political revolt against their exploitation:

They are getting tired of it, she thought. Tired of the tiredness, the everlasting penny-pinching, the perpetual raids for licenses to live. A

hungry man walked into a delicatessen in the city in broad daylight and grabbed a chicken, walked out and devoured it on the sidewalk, in full view of the gawping customers and the counterman. They are getting tired of hunger, she thought. They spoke about it in the smutty canteens of factories, around it in the gates, in the yards, over fences, in meetings; daubed it on walls in bleeding paint. (88)

The reminiscence demonstrates how the workers in the city are economically exploited. The workers have begun to resist the economic exploitation and thereby racial exploitation that is the consequence of economic exploitation as revealed in Mma-Tau's thoughts. Her reminiscence explains the political activities in the city and the text seems to suggest that these activities will also spread to the rural Afrikaner town because of her movement from the city to the village. The reminiscence thus helps us understand why Mma-Tau and not Hlangeni leads the villagers in resisting the relocation. The reminiscence also highlights how La Guma has succeeded to put the text together by bringing into the story events that happened in a different time and context but are nonetheless relevant and related to the events in the present time and setting of the text. Therefore, the analysis of reminiscences has helped to show the cohesion in the text by enhancing themes and showing that the text holds together despite having to deal with disparate periods that are narrated in less than a day.

Symbolism refers to the use of language in a manner that evokes a range of additional meaning beyond its literal significance in the text. Our discussion on style examines La Guma's choice of language and explores how it has been used descriptively to illustrate

the themes. In addition, the analysis demonstrates how the choice of language enhances the symbols of the oak and the butcherbird. It also reveals the organic unity in the text by showing how the choice of language and symbolism help in the concretisation of themes.

The choice of words used in the description of Kobe and his companion when they go to see the Bantu Commissioner about the plans to evict the villagers help delineate racial prejudice and how it is used against the black people. This discrimination is captured through words that help draw a contrast between the mode of dressing of black people to that of white people: “The poverty of their dress – the frayed cuffs and the wrinkled shirts”(10). This poverty among the black people is also revealed in the description of the “girl in a torn dress”(83) and the scanty clothes of Madonele: “the shepherd wore only a pair of tattered trousers and the ruins of a felt hat”(17) and he owns “an old, tattered blanket”(17). The Bantu Commissioner is dressed in expensive clothes because he is a white person: “Except for the alpaca jacket which he wore in the office, he was a model of starched and expensive neatness from his lean skull to the gleaming toes of his formal shoes”(11). The juxtaposition of the Bantu Commissioner’s dressing to that of Kobe and his companion helps to delineate racial inequity as manifested in the text. This description demonstrates La Guma’s diction that vivifies the duality of life in the society. It illustrates the dialectic relationship between racial exploitation and economic exploitation. Thus, it shows that poverty is a consequence of racial exploitation which favours the Bantu Commissioner but economically emasculates the villagers.

Language and description highlight the consequences of economic exploitation as manifested in Madonele's poverty. His emaciated body helps foreground deprivation as revealed in his starved body and enhances racial exploitation as the consequence of Madonele's poverty:

He had a skeleton-thin body that looked tough, nevertheless, dried and stringy and lasting as jerked meat, and his small, wizened face criss-crossed with wrinkles that had caught up the dust of the land so that he looked as if he had been drawn all over with red lines. (17)

This description reveals how economic exploitation has impoverished Madonele and the little girl. At the same time, the workers living in the city face starvation: "there were others moving aimlessly, tugged at by toddlers with naked bellies. Older urchins in clothes too big for their bodies, cut down from the cast-offs of parents, bought at a jumble sale"(88). These workers go home: "to the fried dough, the watery tripe, sour porridge, the slabs of yesterday's bread"(88). The poverty is also illustrated in the squalid living conditions of the workers in the city as illustrated in Mma-Tau's reminiscence: "stretches of tumbledown shacks and shanties huddled together as if clutching each other to avoid falling down"(87). La Guma's diction paints a vivid picture of the poverty among Madonele and the workers living in the city.

Contrary, the white people feed well. At the Steen's, the text describes Steen, Hannes and Rina as eating lavishly and the home is furnished extravagantly: "The rest of the meal was *frikadells*, yellow rice cooked with raisins, boiled vegetables, beet salad and apricot chutney"(63). Apart from the meal, Steen and Hannes also take drinks as described in

“the peach brandy”(63). Steen’s house is described as having quality-furniture: “the solid stinkwood furniture shone with polish, the cutlery gleamed on the table, two originals of the veld in bloom hung in gilt and plaster frames on the spotlit walls”(62). La Guma describes Steen’s home in detail to foreground the dialectic relationship between economic exploitation and racial exploitation. Steen is economically privileged and this is described when Hannes suggests that he and Steen are interested in buying shares from the mining company so as to benefit from it. La Guma describes the lavish life-style of the Steens’ at the backdrop of the villagers’ poverty to illustrate economic exploitation as a monster that is inhuman and inconsiderate. The description helps to show the disparity in the life styles of the black people and the white people; it expresses the antithetical patterns of racial discrimination and economic exploitation.

Maisie is always yearning for wealth. La Guma describes her life as miserable and empty. She escapes the emptiness and meaninglessness in her life by indulging in copying mechanism. The coping mechanisms are described in the text through the illustrations of her desire for movies, her drinking habits and her irresponsible behaviour:

Once a gang of them, boys and girls, went on a wild drive around in a car. Tangled legs and groping hands, playful giggling, and the boys in pomaded hair with ducktail coiffures produced bottles of wine and there was a funny smell mingled with that of their hand-rolled cigarettes. She remembered they all landed up at the Zoo Lake in the dark, the laughing, the shrieking; sometime or other too drunk and reckless with the partner she'd chosen. (33)

La Guma's diction aptly shows that the failure to be rich leads to consequences of frustration and adulterous activities like described in Maisie. She is dehumanised and that is why she even contemplates killing Edgar so that she can inherit his insurance money.

The description that compares Maisie's adulterous activity to the shedding off of a skin by a snake helps concretise the moral decay among the white people. Her behaviour is wanting and she compromises the sanctity of her marriage by becoming adulterous. The description of Wally's room in which they commit adultery demonstrates a filthy environment that helps delineate our criticism of their act.

In the carpeted living-room Tretchikoff's coolie girl smiled at her from the stippled wall over the sideboard which served as the drinks cabinet, the Oriental face slightly scornful across the sticky glasses on the coffee-table and the discarded stockings like reptilian moulting. (54)

The description of Maisie's adulterous life depicts the dialectic relationship between a character's racial prejudice and empty life. Racial prejudice and exploitation impacts negatively on the white people. The white people strive to live well because of the dialectic relationship between racial prejudice and economic wealth; they are prejudiced against the black people and they do not want to be seen as poor, which is associated with black people.

The choice of language demonstrates racism as a consequence of fear as illustrated in the description of the bungalows in which anonymous white ladies inhabit. The description

shows that racism creates a prison for the oppressors because they exploit their servants: “Bungalows where nervous ladies viewed the black houseboys and kitchenmaids as potential outriders to hordes of rampaging barbarians”(49). The choice of language in this case illustrates that the anonymous white women racially exploit the servants because they use demeaning words to describe the servants; this demonstrates how they look down upon them. Consequently, the text suggests that these ladies are afraid of the political activities of the black people. The fear is the consequence of a rising revolt against the government that is captured in the description of an irritating itch which cannot be ignored: “fear began to nag like an itch in the groin of the continent”(49). The description of the anonymous white ladies’ fear reveals that the struggle has a life of its that cannot be contained. In addition, the figurative use of language, which compares the resistance to an itch, captures the nature of resistance. It starts as an individual affair that can easily be ignored but slowly the fever of resistance catches up with others and the struggle spreads all over.

Language is also descriptively used to highlight the racial prejudice in the customers who are located in the cafeteria in the city. These customers are contemptuous of the protesting black people and use demeaning words to describe the protesters: “The damn nignogs are on the rampage...the police will handle the buggers”(114). The term “nignogs” refers to an offensive word that is similar to a nigger and it is used in a derogatory manner. This racial disdain among the customers is illustrated in their language which shows that they are prejudiced against black people because they only

crowd over the balcony to make fun of the clash between the black protesters and the police.

La Guma's diction captures Opperman as a racist who equates the coloured girl who takes care of his mother to an animal: "She was a heavy-eyed, heavy-hipped she-animal with thick frizzy hair and quivering dugs"(99). These words illustrate Opperman's contempt for black people and express his racial exploitation of the black maid. His racial prejudice towards black people is also described in the words he uses to address Murile: "Hold your snout, you have nothing to say, baboon"(74). He equates him to a monkey and the reference to a snout fortifies his view of Murile as an animal. La Guma's choice of words demonstrates Opperman's contempt for black people and explains why he feels demeaned by Hannes who orders him to tie Timi and Murile to fence posts.

Language is also used to describe and demonstrate racism as depicted in Hannes and Steen's words. Hannes refers to black people as "kaffirs"(61) that is an offensive word used in describing a native or uncivilised person. He also refers to Murile as a "*bliksem*"(74) which means a bastard or rascal. Steen refers to black people as "Bantu" and "Those black things"(61). He assumes that because they do not have human value they can be removed from their land. La Guma's diction demonstrates the dialectic relationship between the villagers' relocation and economic exploitation that is a consequence of racial exploitation.

The description of the deteriorating health of Oupa reveals imminent death: “while bundled under blankets even in this warm night, the old man’s ancient, decaying body shifted, fragile bones seeking further warmth as life seeped unseen from it”(90). This poor health is likened to “the old, crumbling homestead”(90). The age of the old man is juxtaposed to that of the roof whose beams wince and creak with age. The disharmony between life and the poor health of his body is revealed in the “discordant night song”(90) sang by the crickets. These words illustrate the consequences of the dialectic relationship between racial exploitation and the futility of life; Oupa is dehumanised, empty and hollow because he has benefited from the system which has emasculated Koos. The white people thus lack any human feeling and that is why they treat their servants and the villagers with contempt. This hollowness is captured in the description of the doll in Edgar’s car and in the character of Maisie who “looked washed-out without make-up, like a tea cloth”(56). It is also captured in Oupa’s near-empty brain: “The old mind, cluttered with rummage, bits and pieces of life stored in the cobwebby cupboards of his feeble brain”(92). Consequently, “Death lurked, waited in the gloom beyond the foot of the bed” patiently waiting to give the old man an “eternity of silence”(92). These words express the imminence of death and help to illustrate the consequences of racial exploitation.

Hlangeni’s description demonstrates what racism has done to him as a leader. He has been compromised by the law which has demoted him from a chief to a headman. In addition, he is described as a dwindling man whose energy to resist oppression has diminished with old age. He has thus devised means of survival that include complying

with the government's orders. Hlangeni's description illustrates his helpless situation at the forces of oppression that have overwhelmed him as an individual:

he was a dwindling old man in a dusty black suit in spite of the heat, an old fashioned collar, and a wrinkled necktie. Once Hlangeni had square shoulders as befitted his square body, but of late the shoulders had sagged and shrunk and he had a crumpled look. The broad face had caved in so that the dark folds which had once been crags were now loose as landslides, and his hair had gone whiter so that he wore a cap of snow. It was as if he was slowly slipping away to eventually disappear into the old black suit. All this had started when the government had arbitrarily demoted him from chief to a mere headman; and although his people still recognised him as chief, the decree of white officialdom had commenced to wither him so that now he stood awkward and unsure in the shade, surrounded by doubt, trying to clasp at the cloak of old dignity that was wearing thin. (43-44)

Hlangeni's description reveals that he was once strong but age has taken its toll on him and he now appears frail. Racism has also emasculated him and he sees conformity as the way out. Because Hlangeni seems unsupportive to the struggle, he has become physically and psychologically isolated hence wasted. Thus, he sees conformity as the only way out instead of rising against the government and racial discrimination.

His description contrasts sharply with that of Mma-Tau who is younger and more vibrant. He is thus a foil to the character of Mma-Tau: "She was Hlangeni's sister, and while he

dwindled away it seemed as if she grew”(45). The choice of words in this description demonstrates why the villagers have set up a committee to deal with the relocation. Hlangeni is ready to move but the villagers led by Mma-Tau are planning to resist the relocation. The text seems to suggest that Mma-Tau be empowered so as to lead the villagers in the resistance against the relocation and eventually the cleansing of the society from racial and economic exploitation.

The resistance against the forced relocation of the villagers is captured through the description of an ancient oak. The oak becomes a symbol of the resilience of the villagers against the removal from their ancestral land. Kobe informs the Bantu Commissioner that it will be hard to relocate the villagers because they have been on this land since the days of their ancestors. As a result it will be impossible to uproot them and to sever their link with the land of their ancestors:

We have been told that we must go from our land, from the land of our ancestors. But it is a very difficult thing to uproot an old oak of many years. The roots of such a tree are deep. Certainly one can take an axe and cut down such a tree, that is easy, but the roots remain and are very hard to dig up. So you see, the tree really remains. The tree goes on. (12)

The oak is used as a symbol to concretise the resistance against racism and the forced relocation of the villagers. The symbol is used in this context to concretise an abstract quality that defines the relation of the villagers to the land. The villagers' attachment to the land is related to the attachment of the deep roots of the oak to the soil. In this

symbolic relationship, the text suggests that it will be difficult for the government to relocate the villagers from the land of their ancestors.

The symbol of the oak is also used to vindicate the white people's attachment to the land. Like the black people, the white people have been on this land for a long time and hence feel justified to own the land. Unlike the black people who compare their attachment to the land with that of the oak, the white people revert to religion to describe their attachment to the land. Cristofel says,

This was a heritage which had been gained through the sacred blood of their ancestors and the prophetic work of God. It had come to their fathers through the musket and the Bible; they had come into this land like the followers of Joshua. Any other conception was anathema. (57-58)

This attachment to the land is also captured in Hannes's words who says, "The Afrikaner people is not the work of man, it is the work of God. We shall prevail"(64). These words help to illustrate the foundation of the Afrikaners in the land. It also compares their attachment to that of the villagers and helps demonstrate that they too have a right to the land. This choice of language explains the struggle for land ownership between Afrikaners and the villagers because each of them feels that their race is more entitled to the land.

The symbolism in the butcherbird is foregrounded in the description of the ant which is compared to Murile. The solitary movement of the ant illustrates Murile's individualistic effort in resisting racial injustice. His quest for justice is a consequence of personal

bitterness: "Wasn't my brother killed? ...I have been eight years in the white man's prison"(80). The comparison between Murile's and the ant's movements help to reveal the symbolism in the butcherbird because towards the end the ant goes back inside the hole and Murile seems to join the other villagers in the resistance against the relocation. His movements and that of the ant are thus described to link his action to that of the butcherbird and ultimately to the meaning suggested in the title of the text. This is because at the end of the story, the text describes a flight of birds that is headed towards a water hole. Thus, Murile has accomplished his task and appears to join the other villagers in the resistance to relocation whereas the ant seems to have finished its task too and goes back inside the hole. The flight of birds seems to suggest the movement of the butcherbird after accomplishing the task of cleansing the cattle from parasites. These movements enhance the symbolism in the butcherbird because they show the relationship between the butcherbird's activities to that of other characters in the text.

Mma-Tau is strong-willed and possesses characteristics that equate her to the oak and the butcherbird. Mma-Tau symbolises the butcherbird that has come to smell out the sorcerers in the village. The association of Mma-Tau to the butcherbird is illustrated in her own words: "I have this nose for smelling out things"(80). It is also revealed in the riddling session between Murile and Madonele. Madonele asks Murile, "Do you know the butcherbird?" upon which the latter answers, "Yes, I know the butcherbird. That he is a hunter and smeller-out of sorcerers, because he impales insects"(42). Like this butcherbird, Mma-Tau smells out and identifies the sorcerer in the village who must be impaled: "The evil is the law and the gun who ransack our homes, frighten our children,

mistreat our women, humiliate the elders, arrest and jail the breadwinners and protectors”(47). She lives up as being symbolic of the oak and the butcherbird when she leads the villagers in resisting the relocation.

The resistance to racism lies with the butcherbird that is used to symbolise the triumph of the villagers over the relocation. This is what Mma-Tau means when she says, “Must we obey everything, as sheep obey the shears or a cow the milker’s hands?”(46). There is an allusion to racial exploitation in this context that is rationalised by equating black people to animals which are known not to complain even when mistreated. This allusion concretises the need to resist against racial and economic exploitation. The resistance is led by Mma-Tau.

Mma-Tau is the butcherbird who organises and leads the villagers in resisting economic exploitation and the relocation. The description of her size helps demonstrate her strength and ability in leading the resistance:

A heavy square woman, she looked as if she had been constructed out of blocks of dark wood of various sizes, the uppermost of which had been roughly carved with eyes-sockets, nostrils, cheekbones, a great gash of a mouth, and then sanded and polished to a shiny smoothness. She wore a dusty headcloth, a vast dress like a tent strapped around the middle with an old leather belt, and on her feet a man’s boots, cracked and down-at-heel.
(45-46)

The reference to the dark wood compares her strength to the resilience described in the oak and concretises Mma-Tau's qualities of leadership. In addition, Murile says, "She trumpets like a she-elephant" and she "is as big as one"(84). This comparison of Mma-Tau to the elephant demonstrates that she possesses the authority to counteract the forces of oppression. Her character thus helps to illustrate the use of the butcherbird as a symbol in the text.

Mma-Tau's size is also illustrated in the description of her "massive arms" and "her vast hands on huge knees"(79). Her size is further described in detail to foreground her authority and power in resisting racial exploitation and the relocation of the villagers. The narrative voice says, "Coming out into the moonlight Shilling Murile saw the woman's shape, huge and heavy against the far purple sky, blotting out stars and making a dark hole in the night"(79). Other descriptions of Mma-Tau compare her to a "she-lion"(46) and help concretise her role as the leader of resistance. The she-lion is a predator and hunter just like the butcherbird. The description of Mma-Tau's size and physique is thus comparable to that of the she-lion: Murile says, "I remember that one. That is Mma-Tau, the she-lion, as ferocious as ever"(46). The ferocity in Mma-Tau is illustrated in the description of her white teeth: "small white teeth"(79, 84). It is also illustrated in her voice which is similar to that of a roaring lion: "The she-lion has roared"(47). The voice is also powerful: "the woman's voice boomed in the night"(79). In the course of this story, Madonele says, "Many times I received a slap from that she-lion's paw"(46). Thus Mma-Tau is a powerful woman, a she-lion, who can "thrust her way through the people"(45) and when she walks, she does so "ponderously"(79). These

descriptions of Mma-Tau demonstrate the use of symbolism in the text. She possesses the qualities of leading the resistance and hence her character concretises the use of the butcherbird and the oak as a symbols.

La Guma's choice of words illustrates the power in Mma-Tau. This power is brought out in the description of her gestures when she talks: "She brandished a hand like a spade"(46). The act of brandishing is equatable to the use of a weapon and reminds us of the gun that Murile uses in killing Hannes and Edgar. Madonele sees Mma-Tau as a dangerous woman: "A terrifying woman... I keep out of her way at all times"(46). Murile also describes Mma-Tau as a dangerous person and tells her that: "You are a dangerous woman, for the sister of a chief"(81). The text seems to suggest that the government should keep out of Mma-Tau's way and stop exploiting the black people by misusing the servants and workers and also by demanding the relocation of the villagers. As Madonele observes, "She is a power here, above even Hlangeni"(78). Ultimately she leads the villagers in resisting the relocation when they erect barriers on the road and stone the convoy of lorries led by the Police Sergeant. This resistance against the relocation coincides with Murile's shooting of Hannes and Edgar and the protesting marchers in the city, thereby concretising the theme of resistance.

Mma-Tau's words that: "People are born and people die, but there are always people"(45) remind us of the symbol of the oak whose roots are hard to uproot. Consequently, the villagers' ancestors were "Defeated perhaps, but not destroyed"(87). Thus, the villagers are going to resist the relocation and in a way continue the historical

struggle for the land started by their ancestors as illustrated in Old Bushman country between the inhabitants and the Afrikaner hunters. Mma-Tau's words also seem to suggest the need for personal sacrifice in resistance. The woman, Tsoane, reveals the victory for the villagers in the birth of the twins. The victory is hinted at by Hlangeni's words when he tells Mma-Tau, "There was a time when everybody would rejoice at the birth of twins. Now they are just two more future followers of your nonsense"(86). Though Hlangeni seems not to find anything important in the birth, the text appears to suggest that these twins will grow to become part of the struggle against racial and economic exploitation when they follow Mma-Tau's footsteps. The fact that Mma-Tau is the midwife for this delivery helps demonstrate her association with the symbol of the butcherbird that leads the villagers in resisting their relocation.

The closing sequence reveals hope in the form of a "movement" which "makes life possible again"(119). This movement is illustrated in the events taking place in the text as the struggle against racism and the relocation intensifies. The villagers have eventually shown "their unwillingness to be enslaved"(118) and now there is hope that racial and economic exploitation have been resisted. The "flight of birds... towards a water-hole"(119) at the end of the text concretise optimism. This is because the flight suggests the movement of the villagers towards a better future in which they will be firmly grounded on this land and they will not be exploited or discriminated against because of their skin colour. It also symbolises freedom and suggests that even the perpetrators of racism will be freed from fear and psychological frustration that is a consequence of the dialectic relationship between economic exploitation and racial exploitation.

CONCLUSION

This study has demonstrated that La Guma's Time of the Butcherbird has organic unity. It has accomplished its objectives by investigating the text's themes of racism, relocation of black people and resistance. This approach has enhanced our understanding of the text's content as illustrated in the themes and has revealed that these themes are closely linked to the technique and style of narration. The study has illustrated the form of the text through the analysis of technique and style. It has demonstrated that the indivisibility of the text's themes from technique and style help to illustrate organic unity in La Guma's Time of the Butcherbird.

The study has examined the theme of racism and its effect of exploitation as meted on the black people. It has shown that racism is used in this text to relocate the black people from their land as illustrated in the unknown group of people abandoned at the beginning of the text and the plans to remove the villagers. The study has also explored racism and its inhumanity as illustrated in the death of Timi, the imprisonment of Murile and the plans to displace the villagers. Afrikaners together with English-speaking white people discriminate against the villagers and the black servants. This has been illustrated in the individualistic tendencies of Hannes and Steen, in Edgar and Mrs Kroner's racist words and the customers' contemptuous language in the city cafeteria. At the same time, the study has explored the theme of resistance and the relocation of the villagers.

The study has shown that resistance is a major theme in the text. This resistance is led by Mma-Tau and it counters the villagers' relocation. It has also been demonstrated in

Murile's vengeance on Hannes. In addition, the resistance has been illustrated in the efforts by the racially exploited people in resisting oppression and exploitation. This exploitation is revealed in the suffering of the workers in the city who live in rundown shacks and their resistance is illustrated in the protests outside the cafeteria where Maisie has been having tea. Resistance has also been illustrated in the protests by women who are joined by Mma-Tau in resisting the pass laws, the fight between the inhabitants of Old Bushman country and the Afrikaner hunters and the reference in the text to the miners' strike.

The study has also shown that besides dealing with themes, La Guma makes certain artistic choices to enhance the text. These strategies reveal the technique and style employed in Time of the Butcherbird. The study has demonstrated how reminiscences help concretise themes by relating various issues together even though these issues take place in different times and places. This technique is evident in Berta, Edgar, Maisie, Oupa, Murile and Mma-Tau.

Under style, the study has examined symbolism and the way language has been used in describing actions and events as they take place in the text. The study has demonstrated how descriptions help in enhancing symbolism and in concretising the themes of racism, relocation and resistance in the text. Through elaborate descriptions, we have learnt of the dialectic relationship between racial exploitation and economic exploitation. Afrikaners are racists as illustrated in Mrs Kroner, Hannes, Opperman, Wally and Steen's words. Edgar harbours racial prejudice against both Afrikaners and black people. Other English-

speaking white people who are contemptuous of black people include Maisie, Elizabeth, and the anonymous group of white ladies living in the city. In addition, the study has shown that the villagers' relocation is a consequence of economic exploitation. The villagers led by Mma-Tau have united so as to resist this relocation.

The discussion on style has also revealed that the author makes special choice of words that demonstrates the manifestations of racism. It also vividly captures the resistance against economic exploitation that is a consequence of the villagers' removal from their land. In addition, the choice of language helps to describe and vivify the use of the oak and the butcherbird as symbols in La Guma's Time of the Butcherbird. Thus, the study has shown the close relationship between themes, technique and style as employed in the text.

Therefore, the study has demonstrated that while themes, technique and style can be discussed separately, it is imperative to relate them. This comparison helps delineate the unity of action in the text by examining the relationship between form and content. In this study, technique and style help in concretising themes. Consequently, these strategies enhance the text's aesthetic appeal and contribute to meaning.

The study of organic unity in Time of the Butcherbird creates room for future research on Alex La Guma. It would be interesting to study his other works so as to establish whether they exhibit organic unity. This would pave way for a comparative study of organic unity in his fiction.

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