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# Non-Hierarchical Interconnectedness between Human and Animal in Lauren Beukes' Zoo City

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By

Sujata Bhatta

Reg. No. 9-1-29-530-2002

Central Department of English
Kirtipur, Kathmandu, Nepal
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# Faculty of Humanities and Social Sciences

# Letter of Approval

This thesis titled "Non- Hierarchical Interconnectedn	ess between Human and Animal in
Lauren Beukes' Zoo City submitted to the Central De	epartment of English, Tribhuvan
University by Miss Sujata Bhatta has been approved	by the undersigned members of the
research committee.	
Members of the Research Committee	
Internal Examiner	
I	Professor Dr. Amma-Raj Joshi
External Examiner	Dr. Anirudra Thapa
Head of the Department	
Central Department of English, T.U.	

Date: June 2014

Professor Dr. Amma-Raj Joshi

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#### **Abstract**

This study examines a ground-breaking South African speculative novel *Zoo City* by Lauren Beukes which revolves around issues of human animal relationship, identity crisis and the otherization by the patriarchal society. Originally, the novel explores how the narrative not only addresses identity formation in a deeply divided and rapidly changing society, but also the ways in which human beings place themselves in relation to women and nature. This dissertation aims to investigate the intertwined issue of human -woman-animal relationship by showing how ecofeminism co-relates the subjugation of woman with subjugation of nature in the novel *Zoo City*. This dissertation offers discussions on ecocritical theories and the notion of an ecological self, and explores the ways in which these concepts relate to the novel and its treatment of questions of the self's entanglement with and accountability for both human and animal others.

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### Chapter I

# Nature Human Projection in Beukes' Zoo City

This project focuses on Lauren Beukes' novel *Zoo City. Zoo City* is the story of African women and their struggle to live a life in companion with animals as punishment in Zoo. It is a speculative fiction which tries to capture a complex African scenario complicated by the human and non human divisions and tells a story of physically and emotionally colonized character Zinzi and her kindness as well as love towards animals in Zoo. The novel satires the African patriarchal society which is dominated by supremacist ideology. Narrated by an 'animalled' woman Zinzi December, the story reflects the contemporary socio-political structure of Africa and narrates her own struggle for living with animal and the identity as a non-human. In this novel, the major characters lack identity as human beings because they have to do different roles allocated by men driven society like murderer, scammer, criminal, Zoo Girl, and animalled since they have not only the physical relationship with animals but also the emotional.

As the story is set in the African patriarchal society, identity of women is a very fragile and ephemeral concept which is always a prominent issue in African American context. Throughout the novel, Animals /nature appear increasingly as the 'Other' and 'animalled' women have become externalized and objectified, both as an object of knowledge and the object of exploitation. Women are suppressed and are under control of the supremacist ideology of men as animals are taken and controlled by the superior human beings. Women and animals are otherised by the African patriarchal society and have failed to locate animals as central to any discussion of ethics involving women and nature. With a practical attitude, the characters greet the

nature/culture dualism of patriarchal thought but when we see the relation of human beings and nature in this novel is hierarchical. Through this human animal coupling the male patriarchal society makes women accept the rules and regulations made by the men that represents the African –American ghetto and White supremacist ideology because such animalization of women in this novel is based on the degradation of woman and nature in order to control them, terrorize them and to other them.

The novel shows the woman animal coupling and their relationship to present the hierarchical relationship between human beings- women and animals. Throughout the novel woman are compelled to accept the role allocated by the patriarchal society. They are habituated to live with the identity given by their society and compelled to act the roles allocated by the society after committing severe crimes; criminals find themselves attached to strange animals, much like a wizard's familiar or a witch's cat. These animals stick around for the rest of the life of that 'animalled' woman or a zoo girl. Zinzi is presented as a sinner and the sinners are called "aposymbiots," in the novel. Aposymbiots are relegated to living in a slum known as 'Zoo City'. Zinzi December is an aposymbiot: her animal is a sloth named Sloth, and her talent is tracking lost things 'Shavi'. She is provided with mysterious force "Shavi" in relation to an animal Sloth and they are connected to for life. On the one hand the animals give their bearer with strange magical powers 'Mashavi' determined without reason. They are trapped in the slums and considered second-class citizens. These "animalled" people get by on using their strange powers or by reverting to their lives of crime. There are some interesting meditations on class and race relations that are only too relevant with or without Animals. Thus, this dissertation aims to investigate

the intertwined issue of human -woman-animal relationship by showing how ecofeminism co-relates the subjugation of woman with subjugation of nature in the novel *Zoo City*.

Through Zinzi's narration, Zoo City shows the woman and animal coupling and their relationship in societal level. She narrates her own struggle as an ' aposymbiots, a different group of people having emotional dependence and telepathic relationship with animal as a punishment for their guilt. She has relationship with a specific animal, Sloth, and the life in rundown city called 'Zoo City'. The emergence of 'Aposymbiont', different class of people is a unique idea of Beukes to show the human animal relationship in the novel to Other woman. The way of 'othering' has been presented by showing the women as criminals, murderer barbaric, prostitutes, irrational and animalistic. Aposymbiot individuals exhibit psychic trauma associated with fear of the phenomenon known psychologically as shadow-self absorption and commonly as the undertow that can only serve to reduce Aposymbiot individuals of the intense burden of guilt they often carry. In the novel Beukes depicts, "Aposymbiot individuals, psychologists cannot ignore the continuing religious stigmatization of Aposymbiots within society and within the therapeutic community itself" (91). Through the emergence of this aposymbiots in this novel Beukes wants to show the dark side of African society because this human animal coupling is not arbitrary. The novel does not present the reality rather it talks about the material virtual world run by the internet, email, scam, mobile with animals and woman or human and nature to represent the objective realistic world in innovative setting of the novel. And Beukes tries to relate this virtual world to the reality through the irony. For example, in 'Zoo' animalled women and animals themselves have to struggle a lot

for their life. They have to suffer physically and emotionally since their relationship is arbitrary. They do not have normal life. They are living a half lived life with fear ant pain. But still Zinzi calls 'Sun City' for 'Zoo' comparing it with the prison where Zinzi spends three years as a murderer. Zinzi narrates, "There aren't any water slides or showgirls at Sun City, aka Diepkloof, where I spent three years as a guest of the government. It's an oversight of the prison system. Reform might be more effective if they taught you useful life-skills – like the high kick and the titty jiggle" 33.

Similarly, the women animal coupling occurs in the novel to reflect the position of women and animals in patriarchal society. It represents the hierarchical relationship between human woman and animals. Beukes satires such society in which animals/nature appear increasingly as the 'Other' of human culture and animals as well as 'animalled' women have become externalized and objectified, both as an object of knowledge and an object of exploitation. Meanwhile novel depicts the issue of identity crisis by providing the different identity to a woman by developing the character Zinzi of the distinct personality as a Zoo, Criminal, Kahl999, Scammer, and Druggist in which her characteristics are possessed and by which she is known differently. With such various identities, the man handled materialistic society subdues women and animal by taking them as the matter of physical pleasure, commoditization, abuse them exploitatively. Not only that, novel represents such a superior patriarchal society which makes the women and animal as the passive object men can play with whenever and wherever they like.

The defined protagonist of the story lives in the slums of Zoo City. The novel *Zoo City's* setting is Johannesburg, South Africa, in which Beukes' experience as a journalist can be found from the opening chapters while she presents the the main

character Zinzi as a journalist who displays a talent for finding lost things. Since Zinzi is animalled, she is automatically considered a second class citizen and pushed to the outer edge of society. Beukes' focus is on the dirty criticism of her alternate Jo-burg. Zinzi is one such animalled person: former journalist, former junkie, now burdened with a sloth. She is shunned because of her dark past that is revealed slowly. She is profound in debt to her former dealer and scrapes a living drawing in marks for 419 email scams and using her special magical ability 'mushavi' i.e. finding lost things that is the ability to sense someone's missing things and track it back to the item's current location. Zinzi uses her tracking ability to take odd-jobs to supplement her work on Nigerian/419 email scams, such as the task to track down a rich old lady's ring. When she returns with it, she finds out the old lady has been murdered and against her better judgment, and the fact her power works on items and not people. She lives in the burned-out suburbs of Johannesburg with other undesirable animalled, squatting in a tenement in the midst of gang-war territory with her on-off lover Benoit, a Congo war refugee and his mongoose.

Zinzi's companion animal is a sloth (an animal). She is a nice person though she has past record of being murderer. Zinzi is a 'zoo', a criminal mystically saddled with an animal companion as a penance for her crime. She and her sloth are bound until death, and more important her status as a 'Zoo' has removed her from her life of relative privilege and dropped her square into the dirt of 'Zoo City'. She ends up hired by a mysterious animalled pair Sloth to track down a missing teen-pop duo. Zinzi could use the cash to pay off her debt to the criminal syndicate running the email scams, and her past as a journalist gives her credible cover to her investigation. Diving into her journalist role takes her across the lines between the animalled slums

and the snobbish normal society of Johannesburg, and re-introduces Giovanni, her former boss and lover, into her life. Thus Zinzi is intertwined in the mix duties as a scammer and traveling through the criminal underworld.

Along with her sloth, Zinzi is charged with finding out what happened to the person likely responsible for the death of an elderly woman. In the novel, Beukes constructs a modern South African setting that is in turn familiar, exotic, and threatening from other environment. The setting is innovative because it is an alternate run down city in which women and animals have to spend their half-lived life together. In such a setting she explores how the narrative not only addresses identity formation in a deeply divided and rapidly changing society by developing the character Zinzi of the distinct personality as a Zoo, Criminal, Kahl999, Scammer, and Druggist in which her characteristics are possessed and by which she is known differently. Through this establishment of Zinzi's various reputations, the superior patriarchal society defines woman and animals as others and passive agency. But here Beukes also explores the ways in which so- called human beings place themselves in relation to Nature through the different identity of an individual. The novel Zoo City portrays the condition of human and animal, guilt and identity who are Othered by the society and taken as the passive agency. They are obliged to do works allocated by society because the society does not think of their feelings and emotions as they are object. In the novel, the emergence of a class of people who are "Aposymbiont" with an animal is different which is emerged to show the subjugation of women and animals under the control of human beings.

Zinzi December grew up rich and privileged, but her drug addiction led to the death of her brother and jail time. Now she is compelled to live in Zoo City, the

ghetto for the animalled people who are guilty of something so bad that an inexplicable force gave them an animal, which they are connected to for life. They cannot be separated from their animal without great pain though the animals are a source of shame and social stigma, and with a sloth in tow, Zinzi is forced out of journalism and into working odd jobs. With her creditor making increasing demands, she decides to take a lost persons case. These individuals have an emotional dependence and telepathic relationship with a specific animal. Zinzi accepts the presence of an animal in her life because she has guilt of her past that she killed her brother. This guilt has formed her identity as a 'Zoo Girl' which she accepts with 'Shavi' or Mashvi Talents. This supernatural talent binds animal and women together. Hence guilt and identity is shown as the medium to Other women and animal in *Zoo City*.

Here Zinzi December whose scarlet letter is a sloth and for Benoit it is a mongoose and they are subjugated. Similarly they are tending to live in slums or Zoo City. They are subject of discrimination and tend to suffer stigma as a consequence. On the plus side, each has a special semi-magical talent. For Zinzi, her power lies in getting mental pictures of things that people have lost a skill she harnesses to make a living. Beukes explores some of the consequence of her magic and what it means to have an animal. In particular, the novel takes a very sharp turn towards the end, after the mystery part is largely resolved, and Zinzi finds herself on the run for a crime she has not committed. The heart of the story is Zinzi and what she is going through, about life in South Africa for a woman who needs a second chance, and about her trying to unravel these mysteries. Zinzi certainly has made and continues to make a

lot of mistakes, But there is something likable, something very relevant about her too and it proves that Zinzi is not as bad as the patriarchal society wants to present her.

In Zoo City the discrimination of the ways that the feminized status of women, animals, and nature have been conceived of as separate and inferior in order to legitimate their subordination under violent male-dominant social order by establishing communal bonds not with other people, but rather with animal others that are somehow genetically linked to the protagonists. The protagonist of novel Zinzi narrates: "Sloth curled up in my lap like my own personal scarlet letter" (33). The notion of a genetic and psychic link between human and animal individuals is tentatively introduced in Zoo City. Such an interchange between human and animal is more fully explored in Zoo City. In which criminals are mysteriously 'animalled'. Any act of violence by any person is followed by the sudden appearance of an animal familiar to which they are then psychically and emotionally linked like Zinzi with Sloth, Beniot with Mongoose and so on. The 'animalled', or 'zoos', live in fear of the inevitable approach of the Undertow, an strange and deadly blackness which consume them once their animals die. With these animals serving as constant evidence of their criminal offense, the 'zoos' are forced into the slums of Zoo City, a law-less urban ghetto. The correlation with animals and crime is not lost on the layman. Animalled are second-class citizens, and they know it. For some, the animals and their magic is power; for others, a constant reminders of their sins. Zinzi's past story is obscure, but it involves her drug addiction and killing her brother; her sloth is a grim reminder of how far she's fallen, a curse to bear for bad choices or bad luck in the past.

On the other hand, women and animals are used in the novel to get thing done by violent male-dominant social order. The exploitative abuse of women and exploitative abuse of animal is presented in the novel through the only upside to being animalled is Zinzi's a magical talent 'Mashavi for finding lost things. Zinzi uses her ability to earn a paltry living, while paying off her debt to her former criminal associates using her journalistic talents writing letters for their 419 scams. When a client dies mysteriously, Zinzi is suspected without her salary. This causes her to take a missing person's case, tracking down one half of a teen-pop duo for their eccentric producer. This task quickly embroils Zinzi in a complex web of corruption, magic, and intrigue. It was sickening and infuriating not only for what it was, but because Beukes did an amazing job in showing how easy it was for her boss, the human being of patriarchal society, to take advantage of innocents.

In Beukes' Zoo City so called human beings (men) dominate women and animals. Nature is externalized and objectified, both as object of knowledge and an object of exploitation. Though the novel is set in South Africa, the place setting is very much inner city American ghetto having the supremacist ideology. White supremacist ideology in Zoo City is used to describe a political ideology that perpetuates and maintains the social, political, historical and/or industrial dominance of whites upon animal and woman by Beukes, which also serves as the setting for her novel. As the White Supremacy is the belief, or promotion of the belief, that white people are superior to people of other racial backgrounds and that therefore whites should politically, economically and socially dominate non-whites. In the novel Zoo City Whites are presented as superior and human beings. The forceful attitudes and rude behavior of the male in patriarchal society towards the women and animals shows the supremacist ideology in novel. As an ideology, white supremacy encourages valuing white people, white culture, and everything associated with

whiteness above the people, culture, and everything associated with people of color the women in the novel are encouraged to give value to the male society and their decision. They don't think except them no woman is human. They mistreat women and the animals in Zoo as the Toy. They use them for pleasure which the man can play anytime by male and just for their shake to control them and to terrorize them.

Living in Zoo City, a kind of quarantine for the poor criminal accompanies animals that are inferior in the eyes of human beings in an urban ghetto-like sprawl in prostitution, gang activity, scams, though these are run by Zinzi herself she is given such role by the society and violence, and corruption is done upon woman by the patriarchal society as the human beings violate the nature and animal. Women are used to enhance the financial security or earning money. They take women and animals as the source of income making obligation to do the wrong work. They are the object of commodity which a man can use for self and earn. For example Vuyo is using her to scam the mails whereas Odi Huron uses her to find the lost things using her Mashvi talents to earn money. It is not only the abuse of women but the abuse of animal too because Beukes throughout the novel presents that this supernatural talent can be found in Zinzi only when she has linked to the animal. The men of male dominated society in Zoo City not only use the women for their sake but also use the animal. In the novel Odi Huron and Nasty want to earn money in any concern. They hurt the Porcupine and use its part of body to get money. They are damn care about the pain of such animal who cannot speak for its right.

Similarly the men run society takes women and animals as the matter of pleasure which is the way to otherize the women and animal by patriarchal society. They can make woman the objet for pleasure which the man can play anytime by

male for their sake. Both animals are women are taken as object of entertainment. For example Benoit himself uses Zinzi physically by hiding the reality that he was married. He physically abuses her and makes the thing of entertainment as he thinks of Mongoose which can be used by his children as a toy and take pleasure by pulling his tail but it will be ok for him. That means the suffering of Mongoose does not affect him rather he will be happy to make it the object of playing for his children.

This is how South African Writer Beukes deals with the issues of human-women- animals relationship in her novel. Zinzi is animalled, and automatically considered a second class citizen and pushed to the outer edge of society. The woman is set apart as having a different nature is seen as part of a different, lower order of being lesser or lacking in reason. If so Beukes seems pretty conscious about the hierarchy between human beings and nature.

The novel concludes in optimistic mode; Zinzi is ultimately driven by an unselfish responsibility towards unknown others. She concludes: "It's going to be awkward. It's going to be the best thing I've done with my miserable life". (309) and this conclusion is the proof of Zinzi's responsibility and her altruistic attitudes.

Moreover, Beukes in this sense has superseded the mere recapitulation notion of otherness by the establishment of Communal Bonds with animals other not with other people and that are genetically linked to the protagonists. All animals and women are excluded and all humans or men are included. Nonetheless it seems as Beukes conveys a message on the ground of humanitarian notion that exclusion is always fatal whether by the men. Selection of Beukes' novel, in this respect, has been made to achieve the afore-mentioned motive.

Despite the sense of ambiguity, displacement and aloofness that prevails in Zoo City publication of Zoo City in this way has invited critics throughout the globe from multiple perspectives. Many critics have analyzed the super natural elements of these novels and others are concerned more on the theme of Science Fiction and political analysis but few attempts have been made to deal with the issue of Identity and Belonging in relation to eco-criticism. Although Beukes colors her novel with elements of the fantastic, Benoit's account of the loss of his family and his subsequent flight to South Africa is a realistic representation of the atrocities endured by people in a number of war-torn countries across Africa, and indeed the world. In an interview with Sarah Lotz included in the Bonsela edition of the novel, Lauren Beukes confirms that Benoit's character is based on the very real concerns around refugees in South Africa:

It was inspired by the shame and horror of the xenophobic attacks in 2008, my visit to the Central Methodist Church (which has all the ravages of a refugee camp trapped in a building) and interviews I did with Rwandan refugees for an Italian documentary I was involved in a few years ago. The tensions around refugees in South Africa are nowhere near resolved and we've already seen outbreaks of new violence, albeit on a smaller scale. It's horrific that people fleeing war and rape and famine and genocide, giving up everything they know, should be treated this way. (Beukes *Zoo* n.pag.)

Beukes's has also raised the issue of xenophobia in her novel. Zinzi's decision to travel to Kigali to find Benoit's family in the final moments of the novel is redemptive and absolutely responsible. Despite the sense of mystery, displacement

and superiority which is prevailed in *Zoo City*. The character Zinzi has a positive side too i.e. ultimately driven by an unselfish responsibility towards others. She concludes: "It's going to be awkward. It's going to be the best thing I've done with my miserable life" (309).

Zoo City is a wide spanning Urban Fantasy set in a world of morality, set in an Africa where guilt literally manifests itself as a Spirit Animal, bound to individuals. The story follows one Zinzi December as she gets caught in an intricate mystery in Johannesburg, while struggling with her own past and guilt in the form of the Sloth that adorns her back. The novel is also centered on the sense of belonging and ecological crisis. Similarly it will also touches briefly on the topical issue of environmental crisis and global warming in one of Zinzi's speculations regarding the cause of the Zoo Plague. Elzette Lorna Steenkamp in his thesis says Zoo City can also be read as a comment on the sense of belonging and ecological crisis. According to him, Zinzi flippantly explains the theory of "Toxic Reincarnation":

It's very now. Global warming, pollution, toxins, BPA from plastics leaching into the environment has disrupted the spiritual realm or whatever you want to call it, so, if you're Hindu, and you go through some terrible trauma, part of your spirit breaks away and returns as the animal you were going to be reincarnated as. (154)

Since the novel touches the issue of global warming and toxic reincarnation. It is implied that environmental concern is often considered a fashionable activity rather than a serious cause. Although the issue of ecological degradation is not explored at length, the novel is centered on an irrevocably intertwined theme the relationship between human beings and their animal others.

In this regard, the text has been analyzed through various perspectives like belonging and identity crisis, romanticism, Science Fiction and political analysis and supernatural elements but the use of Mashavi talents to break the hierarchical relationship between human and animal has not been seen yet though Zoo City projects the idea of human nature relationship, crisis of female identity in patriarchal society and process of Othering. That is why I feel there is a strong need to carry out the research on the issue of human animal couplings and 'Otherness'. Having taken the fact in consideration this project proposes to carry out how Zoo City presents the common predicament of women and nature by analyzing the novel from the perspective of ecocriticism where the natural world is excessively abused by human world. The tow agent nature and women seems common in such man handled materialistic society. As Barry Commoner in his book *The closing Circle* opines, "everything is connected to everything else", this novel human beings are connected to nature and vice versa. This means whatever one does, affects everyone although a connection might not be visible as the animalization of women affects the living of both animal and woman in Beukes Zoo City. So, unlike these analyses, the present study aims to analyze the novels' characters Zinzi and her relation with animal as the result of the guilt and punishment in patriarchal African society.

While analyzing the novel, this study draws upon Greg Garrard's *Ecocriticism* and Greta Gaard's 'Ecofeminism' to describe the concept of human- animal relationship in South African Speculative Fiction *Zoo City* by Lauren Beukes. Taking the notions of these writers, this project aims to have the eco-critical reading of the texts: the ways of knowledge formation, distribution and reception. This section draws on Gilles Deleuze and Félix Guattari's notion of 'becominganimal' and shows

how this idea is exemplified by the interstitial characters of Zinzi, who has relationship with animal in *Zoo City*. Zinzi is both physically and psychically, linked to an animal familiar due to an error in judgment which results in the death of her brother. This speculative human/non-human coupling, calls to this protagonist to engage her sympathetic imagination in hitherto unheard-of ways, can be seen as resulting in a heightened sense of responsibility and hospitality towards a non-human other.

As a fictional work *Zoo City* is the creation of imagination and creativity of Beukes which carries the vector of imagination either consciously or unconsciously. She uses the supernatural talents and activities which cannot represent reality. The novel depicts the virtual world rather than the realities which are unusual like the use of email, internet, 'Mashvi' Talents, human animal couplings and so on. Though Laurence Buell opines that literature and environment were regarded opposite entities, literature was supposed to deal only with imaginative, fictional world where as environment is factual reality it cannot represent environment the novel *Zoo City* portrays the image of dominance of women by patriarchal male society to co relate the otherisation of nature or animal by human beings through the major characters and the innovative setting in 'Zoo'. In this case, I think to study the relationship between human, women and nature, ecocriticism plays the vital role since the novel deals with the issue of otherization of women by men as human beings otherize the nature or animal. Hence using the idea of Lawrence Buell, Daiana Philips opines:

'Ecocriticism' might succinctive be defined as study of the relation between literature and environment conducted in a spirit of commitment to environmental praxis." Appealing to the "spirit of

commitment to environmental praxis" allows Buell to reject out of hand certain theoretical notions as either unhelpful or harmful, or both. (584)

'Ecocriticism' is a term coined in the late 1970s combining 'criticism with a shortened form of ecology. It has been used as a literary terms which refers to an earth-centered approach to literary studies. Ecology studies the relation between species and habitats, ecocriticism must see its complicity it attacks. It aims to take as its subject the interconnections between nature and culture, specifically the cultural artifacts language and literature. As a critical stance, it has one foot in literature and the other on land; as a theoretical discourse, it negotiates between the human and the nonhuman. M.H. Abrams in *A Glossary of Literary Terms* writes, "Ecocriticism designates the critical writings which explore the relations between Literature and the biological and physical environment, conducted with an acute awareness of the devastation being wrought on the environment by human activities" (71).

According to Abrams ecocriticism claims that the reigning religions and philosophers of Western civilization are deeply anthropocentric. He further opines; "they are oriented to the interests of human beings, who are viewed as opposed to and superior to nature, and free to exploit natural resources and animal species for their own purposes" (72). As per him, the writings of Annette Kolodny gave impute to what has come to be called ecofeminism, "The analysis of the role attributed to women in fantasies of the nature as environment by male others, as well as the study of specifically feminine conception of the environment in the neglected nature writings by female authors" (74).

Similarly, William Howarth believes ecocriticism explores environmental literature in which ecological holism got expressed with mythic and romantic imagery. He further says:

Ecocriticism finds its strongest advocates today in feminist and gender critics, who focus on the idea of place as defining social status. Of particular interest is 'a woman's place' often described as an attic or closet that contains yet sustains individuals until they locate congenial environs." (81/82)

The project is an attempt to show how the major characters are presented in the African society and how the projection reveals the woman animal coupling to subdue them as the human beings other the nature and animal. Although the ecological degradation is not explored at length, the novel is centered on the relationship between human beings and their animal others. And the specific attention is paid to the text treatment of the intertwined issue of human -animal relationship and ecological crisis. The major purpose of this study is to show the relationship between human beings (men), women and Animals. Similarly this dissertation will show how ecofeminism co-relates the subjugation of woman with subjugation of nature in the novel Zoo City. It analyses the intertwined issue human –woman-animal relationship. Or analyzes how the supremacist ideology in the novel is used to degrade of woman and animal in order to control them though it is an ideology to affect how we see and understand the world around us. How this ideology has become one of the best ways to instill fear in people is to terrorize them yet this fear is best sustained by convincing them the bad guys are way worse than imagined, and have their own underground lair and monstrous beast, their intellect is inherently underdeveloped, their culture is less

civilized, and their future warrants less concern than that of other peoples, they are irrational and barbaric, criminals murderer and so on will be the focus of this study.

As the major objective of this study is to show how eco-feminist co-relates the subjugation of woman with subjugation of nature in the novel *Zoo City* in which animal/nature appears increasingly as the 'Other' of human culture and animal as well as 'animalled' women have become externalized and objectified. To link this issue we can drag the idea of Val Plumwood who opines that the Othering model of human-centeredness is that validates the ecological insight that a human centered framework is a serious problem not only for non humans but also for human beings themselves. So in this paper I will analyze how the human beings themselves have been suffering through the logic of Othering. As Plumwood posits:

The logic of centrism naturalizes an illusory order in which the centre appears to itself to be disembedded, and this is especially dangerous in ontexts where there is real and radical dependency on an Other who is simultaneously weakened by the application of that logic. (120)

Similarly Philips accepts the idea of Buell and explores, "Buell is right to emphasize our capacity for intimate acquaintance with nature, over and against the tendency of some theorists to assume the entire otherness of nature and to question the efforts of natural science to learn something about that otherness." (585)

Chapter two of this thesis examines the human animal relationship in Lauren Beukes's recent cyberpunk novel, *Zoo City*. And represent the real patriarchal African society in which women and animals are mistreated, otherised and subdued due to the Supremacist ideology of so called human being. Though the racism, xenophobia, violence and poverty are the local issues of the novel this chapter will analyze how

women and animals are otherised by the African patriarchal society and have failed to locate animals as central to any discussion of ethics involving women and nature. Lauren Beukes' *Zoo City* inhabits how 'animalled' women and animals have become externalized and objectified, both as an object of knowledge and an object of exploitation. This section offers discussions on theories from the field ecology with the idea of Greg Garrard, Vaul Plumwood, and Lawerence Buell and others' notion of an ecological self and explores the ways in which these concepts relate to the novel and its treatment of questions of the self's entanglement with and accountability for both human and animal others. Since Zinzi is animalled, and automatically considered a second class citizen and pushed to the outer edge of society in the novel. The woman is set apart as having a different nature is seen as part of a different, lower order of being lesser or lacking in reason. This chapter will be the textual representation of Africa which is dominated by the Supremacist ideology.

Chapter three of this thesis focuses on the issue of how eco-feminist co-relates the subjugation of woman with subjugation of nature in the novel *Zoo City*. This section draws on Gilles Deleuze and Félix Guattari's notion of 'becominganimal' and shows how this idea is exemplified by the interstitial characters of Zinzi and other women in Zoo City. Beukes's protagonist, Zinzi, who is both physically and psychically, linked to an animal familiar (a sloth) due to an error in judgment which results in the death of her brother. This speculative human/non-human couplings, calls to this protagonist to engage their sympathetic imaginations in hitherto unheard-of ways, can be seen as resulting in a heightened sense of responsibility and hospitality towards a non-human other, which can also be interpreted as the racial other in both instances. The novel is filled with great observations; human miserable and

simmering mystery to maintain some brilliant human/animal pairings, this chapter will be analyzing the relationship of woman and animal in Zoo through the perspective of Ecofeminism. Since Ecofeminism connects the exploitation and domination of women with that of the environment, and argues that there is a connection between women and nature. Ecofeminists believe that this connection is illustrated through the traditionally 'female' values of reciprocity, nurturing and cooperation, which are present both among women and in nature/animal. This section offers discussions on theories from the field ecofeminism with the idea of Greta Gaard, Josephine Donovan, and Freya Mathews's notion of an ecological self and explores the ways in which these concepts relate to the novel and its treatment of questions of the self's entanglement with and accountability for both human and animal others.

The final chapter will be the conclusion of this dissertation which will establish the theme of an intertwining between conception of the self, the other and the environment as another. Other can be read as central to the South African speculative novel. This chapter rejects the nature/culture dualism of patriarchal thought, and locates animals and humans within nature. Doing so, the dissertation claims that the relationship between human beings and animals should be non hierarchical.

## **Chapter II**

## Supremacist Ideology: Dominance of Women and Animals in Zoo City

Although Beukes has presented women and animals coupling in the novel *Zoo City* to show the non hierarchical interconnectedness between the human and animals, the novel ironically depicts the reality about the hierarchical relationship between human beings and nature specially animals in African culture. This novel presents the genetic and psychic link between humans and animals through the major character Zinzi and her scarlet animal, Sloth. In the form of human/animal or Zinzi/Sloth couplings, Beukes destabilizes hierarchized binaries which other the animals, and women by associating them with each other. But she satirizes the so called patriarchal society with the help of various characters like Odi Huron, Vuyo, and others. Beukes presents the bitter truth of the patriarchal society that has subdued the women as non human since the human beings think them superior and dominate nature and animal by representing the relationship between human woman and animal in African-American ghetto.

Beukes glorifies the domination of women and animals by men with the help of innovative setting 'Zoo' and the characters from the giant crocodile to the sparrow, a mongoose, a rabbit, and a sloth. It portrays white supremacist ideology which makes women think and follow men are always right because they are superior and human beings. Such ideology is based on the degradation of woman and nature in order to control them, terrorize them and to other them by showing the emotional and physical relationship of Zinzi with Sloth in 'Zoo'. Zinzi narrates, "They said that the animals were the physical manifestation of our sin. Only marginally less awful than the theory that the animals are *zvidhoma* or witches' familiars, which would qualify us for torture

and burning in some rural backwaters" (34). Here 'They' refers to the men of patriarchal African society who have think themselves superior and make the women and marginalized group to follow what they want. Women and animals have to accept all the things they say which shows the white supremacist ideology in this novel. The narration of Zinzi shows how animals are linked to women as the physical manifestation of their sin according to the rule of men driven society. And women are equaled to witches since they are not taken as human beings.

Beukes blends nature and culture in her artistic creation by depicting the entire African culture and animal rights' violation as well as the patriarchal thought to other and to subdue the African women and animals by so called human beings/ males as a means of object. For this Beukes present women and animals coupling in her novel. The main protagonist Zinzi is attached physically and emotionally with an animal Sloth as a physical manifestation of her sin. When Zinzi is thrown into Zoo as a punishment she is linked with Sloth the whole life otherwise they might be suffer. So she carries Sloth with her. She loves it even Sloth loves her. Even when Zinzi's boy friend moves to kiss her Sloth bats him away with a proprietary arm. Zinzi accepts that she has to live with Sloth (animal) in Elysium Heights. Even she does not think necessary to call her parents despite she accepts her scarlet letter that which is provided her by the men of African society. She narrates:

I didn't phone my parents. We hadn't had a meaningful conversation since that spring night in 2006 when they'd come out to find me in the ambulance parking lot of Charlotte Maxeke, the shadows retreating, Sloth curled up in my lap like my own personal scarlet letter.

It was inevitable I'd end up in Zoo City. Although I didn't realise that until after the fifth rental agency had sneered over their clipboards at Sloth and told me they didn't have anything available in the suburbs – had I tried Hillbrow? (33)

Beukes shows the boundary between humans, women and animals but this boundary between human beings and animals is arbitrary and immaterial since human beings share with animals a capacity for suffering.

To show this relationship between animals and women, I further clarify with the idea of Greg Garrard who opines that," The study of the relations between animals and humanities is split between philosophical consideration of animal rights and cultural analysis of the representation of animals" (136). The relation between animals and humanities can be linked to the novel as it talks about the animalism of women which is the role allocated by the patriarchal society. Similarly Ecology studies the relation between species and habitats, human beings and nature. A New Handbook of Literary Terms by David Mikics defines ecocriticism as "a criticism found on writings about the natural world" (97). Ecology fosters to convey ideas as the practical attitude with which the characters greet nature/culture dualism of patriarchal thought but the relation of human beings and nature in African American context is hierarchical to exclude and mistreat nature. The African women have been mistreated on the grounds of morally irrelevant physiological difference. So animals here suffer as they fall on the Zoo from where they can't overcome. It is under the control of human beings. Women and the animals are excluded and dominated on the other hand all humans are included. Animals /nature appear increasingly as the 'Other' and 'animalled' women have become externalized and objectified, both as an object of knowledge and the

object of exploitation. Women and animals are otherised by the African patriarchal society and have failed to locate animals as central to any discussion of ethics involving women and nature.

In the novel, the undertow and its animalled convict are explored with the reaction of patriarchal society. To this phenomenon is an inevitable punishment and the open violence towards them. The 'animalled', or 'zoos', the women who are punished and thrown at Zoo by labeling them with animals, live in fear of the inevitable approach of the Undertow, an mysterious and deadly blackness which consumes them once their animals die. With these animals serving as constant evidence of their criminal transgressions, the 'zoos' are forced into the slums of Zoo City, a law-less urban ghetto. Despite their pain and suffering, they are forced to live together. In Zoo City women and animals are subjugated by the patriarchal society, subdued them and to be satisfied with their superior nature. The society feels that animals cannot speak and women cannot express their pain as the double marginalized by society. This shows the right of women is violated by men run society as the human beings violate the right of animals. There are important connections between the domination of women and the domination of animal. About the issue of women and animals' rights Greg Garrard opines, "Just as, say, women or Africans have been mistreated on the grounds of morally irrelevant physiological differences, so animals suffer because they fall on the wrong side of a supposedly 'insuperable line" (136). Zoo City shows that Zinzi has the ability to suffer rather than the ability to reason as of how human beings treat other animals. On this basis, in Zoo City, it turns out to be impossible to draw that line in such a way that all animals

are excluded and all humans are included as all men are rational and women are irrational.

In Zoo City, the setting is socially constructed set of basic beliefs, values, attitudes and assumptions that shapes and reflects how one (men) views oneself and others. It seems oppressive, and maintains relationships of domination and subordination. It portrays the human animal coupling to represent the African – American ghetto and White supremacist ideology that is based on the degradation of woman and nature in order to control them, terrorize them and to other them by showing the emotional and physical relationship of Zinzi with Sloth in 'Zoo'. Animals /nature appear increasingly as the 'Other' and 'animalled'. Similarly novel depicts the issue of identity crisis by providing the different identity to a woman by developing the character Zinzi of the distinct personality as a Zoo, Criminal, Kahl999, Scammer, and Druggist in which her characteristics are possessed and by which she is known differently. In the novel providing various identities, the man handled materialistic society subdues women and animal by taking them as the matter of physical pleasure, commoditization, abuse them exploitatively. Not only that, novel represents such a superior patriarchal society which makes the women and animal as the passive object which the man can play whenever and wherever they like.

Beukes presents that the man handled materialistic society oppressed women and animal by taking them as the matter of exploitation through Zinzi and Sloth coupling and animal imprisonment in the Zoo. An oppressive setting of the novel is patriarchal when maintains the subordination of women by men. Karen Warren sees the patriarchal dominations of women and other social groups as parallel to man's exploitation of nonhuman nature. She further clarifies:

Oppressive and patriarchal conceptual frameworks are characterized not only by value dualisms and hierarchies but also by "power-over" conceptions of power and relationships of domination and logic of domination that is a structure of argumentation that provides the moral premise that superiority justifies subordination. (16)

On this basis, I say it is these oppressive ideologies, and the behaviors the males of patriarchal society bring in, that permit, maintain, and carry on the dominations of women and animal in this novel.

In the present novel people are not divided along racial lines but on the basis of a weird condition called aposymbiosis, being "animalled." The emergence of a different class of people who are "Aposymbiont" with an animal is a way to link woman with animal. The entire novel is built around the concept of being 'animalled'. Beukes presents that Aposymbiot as the demystification of shadow-self absorption. To clarify this term she further explains:

Aposymbiot individuals, psychologists cannot ignore the continuing religious stigmatisation of Aposymbiots within society and within the therapeutic community itself. Therapists who themselves, either tacitly or (in rare cases) overtly, subscribe to the idea of Aposymbiots as "animalled" or "zoos" and shadow-self absorption as "Hell's Undertow" or "The Black Judgement" perpetuate this stigmatisation and very often fail to see the very real trauma that Aposymbiots experience as a result of lifelong anticipation of shadow-self absorption. (91)

Beukes here clarifies what the Aposymbiots are and their life through the major character Zinzi who is Aposymbiot and exhibits psychic trauma associated with fear of the phenomenon known psychologically as shadow-self absorption and commonly as the "Undertow". The animalization of Zinzi as the cause of black judgment or wrong judgment of men run society presents the trauma to be animalled and the pain of animal in zoo. This trauma is experienced by Zinzi or women in zoo as a certain and ever-increasing sense of negated, commonly manifests as a strong passion with self-annihilation.

The superiority of man over animal and that the value of such behavior is naturalized and illustrious in the novel Zoo City through the depiction of the pain and torturous life of animal including sloth, porcupine, sparrow, mongoose, crocodile and rabbit in Zoo. While explaining the painful life in Zoo Zinzi explains," The grubby men and women with grubby animals chanting the miserable litany of their grubby lives, mine included. It's supposed to be all relative. Degrees of awful that contextualise your own suffering. But what it really is, is painfully monotonous" (131). According to Zinzi the life of her including other aposymbiots is miserable. Since they have to share their feelings with animals under the control of men. But this connection is not to be understood as a natural connection rather than a constructed connection that has been created by the patriarchy as a means of oppression which suggests that women and animals are essentially similar as the society keeps men in higher level and leave the women lower than animals. Zinzi, a woman character, couples with Sloth because she was criminal, murderer, and drug addict, scammer, and prostitute. Female identities and animalization is interconnected here. Because various identities are provided by the patriarchal society to dominate her, Zinzi is not

a human being but a 'Zoo girl' because she is 'animalled'. Accepting the different roles allocated by the society like scammer, criminal, drug addict, Zinzi lives half lived life with the emotional and physical bond to Sloth. She is too close to the animal. She shares her sufferings and emotions with animals as both of them are subdued by human beings. Her closeness and towards the animal can be seen while she warns the sloth "Don't get too close, Buddy" (29). This human animal coupling is not to posit an essential difference between man and animal, but also to enhance man with his ability to systematically destroy animals and suppress women. It shows the split between philosophical consideration of animal rights and cultural analysis of the representation of animals in the novel *Zoo City*. The following lines narrated by the main character Zinzi in the novel carries the essence of Buekes' novel which can predict the human animal couplings and their relationship in the whole novel:

Come on, buddy, "I say to Sloth."Don't want to keep the clients waiting." Sloth Gives a sneeze of disapproval and extends his long downy arms. He clambers onto my back, fussing and shifting before he finally settles. I used to get impatient. Hut this has become an old routine for the pair of us. (8)

Despite such closeness, love and respect of a woman with animals, I claim that there is no mutual relationship among Human beings and animals. Zinzi is close to animal because she is doubly marginalized and she is taken as second class passive agency by the patriarchal society as the human beings try to subdue the nature. Because in the novel Zinzi says that patriarchal males think animals are better than women. She further narrates, "People tend to think animals are better than humans. But birds have their own serial killers. Chimpanzees commit murder. The only difference between us

is that animals don't feel guilty about it" (60). Through theses lines Beukes presents the status of women in African culture. Meanwhile she highlights the trauma of women to be an animal. The trauma of nature as the cause of human being is equal to the pain and trauma of Zinzi in this novel. Since Zinzi is Aposymbiot and exhibits psychic trauma associated with fear. The story of Zinzi's struggle is to establish her identity as a result of being "animalled" and she is thrown to the run-down Zoo City. This exclusion is primarily triggered by the deliberate otherness of patriarchal society for being a woman criminal when Zinzi says, "The truth is we're all criminals, Murderers, rapists, junkies. Scum of the Earth" (11). On this basis, women are compelled to accept the role allocated by the patriarchal society as a criminal, murderer, junkies and scammer while working for the sake of men. Due to the otherization of women as a means of commodity, they are used to enhance the financial security or earning money. They take women and animal as the source of income making obligation to do the wrong work. They are the object of commodity which a man can use for self and earn. For example Vuyo is using her to scam the mails whereas Odi Huron uses her to find the lost things using her Mashvi talents to earn money. It is not only the abuse of women but the abuse of animal too because Beukes throughout the novel presents that this supernatural talent can be found in Zinzi only when she has linked to the animal. And they have to face large risk and physical pain during the search of lost things. The men of male dominated society in Zoo City not only use the women for their sake but also use the animal. In the novel Odi Huron and Nasty want to earn money in any concern using the animals and women. "R500," Busi says. This time Nasty does hit her, a cuff with the back of his hand" (103). They hurt the Porcupine and use its part of body to get money. They are damn care about the pain of such animal who can't speak for its right. Since human beings seem cruel towards animals in the novel.

In Zoo City animals and nature appear increasingly as the 'Other' of human culture. Animals as well as 'animalled' women have become externalized and objectified as an passive agency. Since Zinzi is animalized and thrown to the run down city excluding her from the society as a non-human being. She is externalized and objectified by male-dominant social order exploitatively abuse of women and exploitatively abuse of animal is presented in the novel through the only upside to being animalled is Zinzi's a magical talent 'Mashavi for finding lost things. Zinzi uses her ability to earn a paltry living, while paying off her debt to her former criminal associates using her journalistic talents writing letters for their 419 scams. The only upside to being animalled is Zinzi's a magical talent for finding lost things and lost members. Zinzi uses her ability to earn a paltry living, while paying off her debt to her former criminal associates using her journalistic talents writing letters for their 419 scams. When a client dies mysteriously, Zinzi is suspected without her salary. This causes her to take a missing person's case, tracking down one half of a teen-pop duo for their eccentric producer.

The very otherness on the ground of race and culture makes her accompanied with animal in *Zoo City*. In the novel rationality is the main principle of who ought to have rights and how human beings treated other animals than many humans would for similar reasons is treated as objects in much the same way as animals. The animalization of women shows the domination of them. They are habituated to live with the identity given by their society. By providing the different identity to a woman of the distinct personality Zinzi as a Zoo, Criminal, Kahl999, Scammer, and

Druggist in which her characteristics are possessed and by which she is known differently. She lacks her identity as a human being rather she is proved as an irrational character by society through aforesaid identities and her activities depending upon them. The novel provides various identities but the man handled materialistic society subdues women and animal by taking them as the matter of physical pleasure, commoditization, abuse them exploitatively. Not only that, but represents such a superior patriarchal society which makes the women and animal as the passive object which the man can play whenever and wherever they like.

Zinzi December grew up rich and privileged, but her drug addiction led to the death of her brother and a jail time as a fratricidal Sloth girl. She is compelled to live in Zoo City, the ghetto for the animalled people, who are guilty of something so bad that an inexplicable force gave them an animal, which they are connected to for life. They cannot be separated from their animal without great pain. Animals are a source of shame and social stigma, and with a sloth in Undertow "a quantum manifestation of non-existence, a psychic equivalent of dark matter that indeed serves as a counterpoint to, and bedrock for, the principle of existence" (91). Zinzi is separated and thrown to the run down city; she is excluded. Ironically, this premeditated exclusion of Zinzi by the society puts her in the direct conflict to the society which provides her freedom like nature which is purely external. This conflict has been sparked by her fear of losing her half- lived life because of the myth created by society that is if the accompanied animals are separated from them, or if the animals die the corresponding humans will suffer a painful, terrible end.

Though humans and animals both are the creation of nature, there is a hierarchical relationship in *Zoo City* but due to the productive imaginations of

hybridity in the form of human/animal or Zinzi/Sloth couplings. Women and animals are otherised by the African patriarchal society and have failed to locate animals as central to any discussion of ethics involving women and nature. From the cultural feminist viewpoint, the domination of nature here, rooted in African male psychology, is the underlying cause of the mistreatment of animals as well as of the exploitation of women and the environment in *Zoo City*. Vuyo's mistreatment towards Zinzi can be an example of it. Vuyo uses Zinzi as a scammer because she has to return her debt to him. As a result throughout the novel, he blackmails and miss treats her even after she gives the money back. Throughout the novel whatever she does are for the male not for her sake. She is physically and emotionally violated by the males and they misuse her. Zinzi narrates how Vuyo wants to use gun upon her to kill for the money and mistreats her physically:

He backhands me. His knuckle splits my cheek open. "You made me look bad. Get up. I said, *get up*!" Vuyo drags me to my feet.

"I gave you the money!" There is blood in my mouth.

"Did you think I wouldn't fucking notice? Did you forget who you were dealing with?"

"Notice what? Wait—" Still holding my arm, he punches me in the gut.

I fold up around the point of impact, but he won't let me fall to my knees. (149)

Vuyo uses Zinzi here because she is a female and inferior. Being a male he has right to even kill her. But according to Zinzi's narration he does not want to punish her. If he had to do so he could have shot the Sloth which might have harmed Zinzi. But he wants to use her to kill Mrs Luditsky and tries to pour this guilt upon Zinzi by

tripling the debt. As she narrates, "But they killed Mrs Luditsky before I even got involved, which means they're setting me up to take the fall for something else. What's worse than stabbing an old lady to death in her home?" (151). Despite the true judgment in a T.V. she sees, "...if only on the basis of a little old non-zoo lady getting brutally stabbed to death by a fratricidal Sloth girl" (151). In this way Zinzi here is brutally used by the man. The physical attack of Vuyo towards Zinzi is an example of brutal treatment of patriarchal society towards marginalized group. And this cruelty can be similar to the women and animal done by human beings of patriarchal society. The attitudes of men towards women seem barbaric and irrational here. To strengthen this point I bring Greg Garrard's ideas who further explains, "Cruelty to animals was analogous to slavery and claimed that the capacity to feel pain, not the power of reason, entitled a being to moral consideration" (136). The cruelty upon Zinzi by males, who want to use her whenever and wherever they like proves her as subordinate character in the eye of patriarchal society as the nature and animals are in the eyes of human beings. To strengthen this point, Greta Gaard's views will be applicable who brings Grifin's idea from *Woman and Nature* and predates:

... the feminized status of women, animals, nature, and feminized others (children, people of color, farmers, slaves, as well as the body itself, emotions, and sexuality) have been conceived of as separate and inferior in order to legitimate their subordination under an elite and often violent and militarized male-dominant social order. (4)

As Gaard focuses, the novel depicts the discrimination of the ways that the feminized status of women, animals, and nature have been conceived of as separate and inferior in order to legitimate their subordination under violent male-dominant social order by

establishing communal bonds not with other people, but rather with animal others that are somehow genetically linked to the protagonists the men want to earn money, exploit women and animals keeping themselves in higher rank as human being. The society does not care of their pain. They can torture animal and women for their sake and use for their physical as well as emotional pleasure taking them as separate and inferior Objects. They need money and physical pleasure so they use the animal's body in order to subordinate women and animal under cruel and brutal African-American male dominant social order. The human beings do not have any emotional link to the animal neither to women. Similarly Lori Gruen's idea who opines "woman" and "animal" serve the same symbolic function in patriarchal society. She further says:

Their construction as dominated, submissive "other in theoretical discourse has sustained human male dominance. The role of women and animals in postindustrial society is to serve/ be served up; women and animals are the used. Whether created as ideological icons to justify and preserve the superiority of men or captured as servants to provide for and comfort, the connection women and animals share is present in both theory and practice. (61)

As Gurren opines, in *Zoo City,* animalled are second-class citizens, and they know it. The way of 'othering' has been presented by showing superior nature of men in patriarchal society to represent the women as criminals, murderer barbaric, prostitutes, irrational and animalistic. Since Zinzi is animalled, and automatically considered a second class citizen and pushed to the outer edge of society but animals and women of Zoo are still used by males as a means of pleasure and commodity

because their role is to serve. And, the woman is set apart as having a different nature is seen as part of a different, lower order of being lesser or lacking in reason in the eye of superior men. On the other hand the novel women and animals are used to get thing done by violent male-dominant social order. The exploitative abuse of women and exploitative abuse of animal is presented in the novel through the only upside to being animalled is Zinzi's a magical talent 'Mashavi for finding lost things.

Zoo City such a captivating novel is the difficulty differentiating between the truth and fiction. Zoo City is set in slightly alternate-world South Africa, a neglected and fairly lawless part of Johannesburg with the issue of supernatural talents. Some people are afflicted with 'Acquired Aposymbiotic Familiarism' (AAF). Due to the guilt and sin weighs these people suddenly find themselves paired with a personal animal that accompanies them emotionally and physically the narration of Zinzi shows the emotional and telepathic relationship between Zinzi and Sloth, "But when he moves to kiss me, Sloth bats him a away with a proprietary arm" (9) and "Sloth whimpers and squirms, trying to take the pressure off his arm. Our connection is oneway. I can't feel his pain, but it's bad enough to see it in his face" (150). In one hand crime and murder is a burden that real life criminals often have to carry for life not just because of moral internal pressures but because of the rules made by patriarchal society to dominate marginalized group. It is hard to escape from the patriarchal rules. Zoo City reflects this real life problem specially in Africa. Symbolically, the animals around the zoos have both the personal guilt that violent crime leaves inside the murderer and representation of society's continual failure to let offenders deal with their own guilt once they serve their sentence. On the other hand, those afflicted with AAF also now find that they have some unusual super-human ability, called a

*mashavi*, or just *shavi* in this novel. Beukes presents this issue of supernatural talents very artistically as a myth to Otherise woman. According to Beukes Mashvi is a South African talent related to supernatural incidents. She further explains, "Mashvi – a Southern African word (Spec. Shona) used to describe both the preternatural talents conferred by an aposymbiot and the aposymbiot animal itself" (101). This power is used only to earn money to live a half lived life as the Women and animals are under control of men driven society. Even though this Mashvi talent can be used as the benefit to the power holder they are not allowed to use for their sake. Whenever Zinzi uses her talent to find something lost these all activities are done for the sake of male characters. "It will help with the headache. Animal magic is very powerful. You may have some aftereffects. Use it as required." (102). And in the novel advantage of this Mashvi talent is taken only by the male dominated society. The society uses women and animals but they have to face more risks and physical problem.

Zinzi is presented as a main character and her animal Sloth as the representation of animal/ nature to strengthen the power of animal magic in *Zoo City*. Zinzi is one such animalled person: former journalist, former junkie, now burdened with a sloth. She is shunned because of her dark past that is revealed slowly. She is profound in debt to her former dealer and scrapes a living drawing in marks for 419 email scams and using her special magical ability 'mashavi' that is finding lost things; the ability to sense someone's missing things and track it back to the item's current location. Zinzi uses her tracking ability to take odd-jobs to supplement her work on 419 email scams such as the task to track down a rich old lady's ring. When she returns with it, she finds out the old lady has been murdered and against her better judgment, and the fact her power works on items and not people. The novel further

presents, "Anywhere unwise enough to take possession of these accursed animals will himself become host to the mashave Spirit" (101).

In the novel The Johannesburg streets that the protagonist Zinzi and her sloth negotiate are filled with familiar sights such as "Zimbabwean vendors" selling "crates of suckers and snacks and single smokes" (10) and "flyers advertising miracle Aids cures, cheap abortions and prophets" (11). Even the peculiarity of zoos is couched in local, or at least African, belief: the animalled each possess a special talent known as a *mashavi*. The Shona people of Zimbabwe acknowledge *mashavi* as the wandering spirits of people who have died without any descendants. These spirits make themselves known through possessing a living person. About this Shavi an encyclopaedic entry states it as an skillful talent at artwork, hunting or healing. It explains:

When a spirit selects an individual to possess, the individual becomes ill or has strange dreams. This will continue until the person consults an n'anga (witchdoctor) who will reveal that a spirit possessing him or her is causing the sickness or dreams. If the individual accepts the spirit, a ceremony is prepared during which the spirit "comes out" and introduces itself and its intentions. If the person accepts and welcomes the spirit, it remains with him or her and the person becomes the svikiro (medium) for that particular spirit. In this way, the possessed individual could receive special powers or abilities that he/she did not have before. For instance, it is believed that each shavi has a particular skill or talent such as artwork, hunting or healing. When a person

becomes the medium for a shavi skilful in healing, for instance, that person would then also become a skilful healer. (n.pag.)

The use of a Zimbabwean belief in order to explain the supernatural talents of those affected by the 'Zoo Plague' points to the novel's interest in the plight of domination towards the nature through the so called human beings of patriarchal society.

The men of male dominated society in Zoo City not only use the women for their sake but also use the animal Vuyo is using her to scam the mails whereas Odi Huron uses her to find the lost things using her Mashvi talents to earn money. It can be linked with the ecofeminist concept which connects the exploitation and domination of women with that of the environment It is not only the abuse of women but the abuse of animal too because Beukes throughout the novel presents that this supernatural talent can be found in Zinzi only when she has linked to the animal. That is why myth is created if the accompanied animals are separated from them, or if the animal dies, the corresponding human also suffers a painful, terrible end and vice versa as per Zinzi narrates throughout the novel "I've seen animals live for months after their humans have died. But they're never quite the same" (166). Beukes considers that Sloth and other animals ensure zoos can never hide their killer status. The animals are the visible burden of shame that each zoo must carry and this symbolism is especially prominent in Zinzi's case. She carries a sloth which throws its arms, and its animal connotations of slowness and hanging weight, around her shoulders. Initially she felt Sloth was her own personal scarlet letter to Zinzi but later on she feel it as her part of life which is very essential. That is certainly how other people see zoo's animals, as a negative mark and a punishment; one police officer actually says Sloth is 'guilt' even other criminals try hard to avoid murder if they are

not already animalled. And the fear of the Undertow, a shadowy force which swoops down to take zoos if their animals die makes being a zoo a fearful.

Ecofeminists believe that this connection is illustrated through the traditionally 'female' values of reciprocity, nurturing and cooperation, which are present both among women and in nature. Additionally, ecofeminists draw connections between women and nature that are united through their shared history of oppression by a patriarchal Western society. The link between Zinzi and sloth in the novel is physical, telepathic, and emotional. As Zinzi puts it, "Crack cravings have nothing on being away from your animal" (72). When an animal dies, the human counterpart dies this is the myth created by the patriarchal society to inferiorize the woman and animal. Zinzi has not been able to move far from her crime while marked out by Sloth. She cannot leave sloth rather she keeps it in her lap during the difficult situations of her life.

Zoo City is a world where the distinction between humans and animals, between the magical and the scientific is all but collapsed in which women and animals tend to be seen as all alike in their lack of consciousness. That is assumed to be exclusive to the human and the range and diversity of mind like qualities found in nature and animals is ignored. Animals and women are rarely presented as individual centers of striving and need, doing their best for themselves. Even if the most inspired bits notably the daemon-like animal companions are imitative. As women and animals are presented as lacking human qualities in relation to the males of men driven society in the novel, Val Plumwood says nature and animals are judged as 'lack' in relation to the human colonizers and devalued them. He further clarifies:

Nature and animals are judged as 'lack' in relation to the human colonizer, and devalued as an absence of qualities said to be essential for the human, such as rationality. We consider non-human animals inferior because they lack. We think human capacities for abstract thought, but we do not consider those positive capacities many animals have that we lack. (109)

As Plumhod clarifies, in Zoo City Animals and women are judged as lack in relation human beings (male) because they are irrational. They do not have qualities to be human beings by presenting them as animal, criminal, prostitutes, barbaric, scammer. They cannot speak for them. They don't think except them no woman is human. They mistreat woman and the animals in Zoo as the Toy. They use them for pleasure which the man can play anytime by male and just for their shake to control them and to terrorize them.

Similarly to show the supremacist ideology of human upon woman and animal in this novel, Val Plumwood's idea space of nature- culture relationship can be applied. Plumwood writes,"...Anthropocentric culture treats nature as other as merely refractory foil to the human" (173) through this view we can judge how the nature and woman is treated and human being and nature is connected in *Zoo City*. As Plumwood further clarifies human centeredness is not ecologically rational. The novel *Zoo City* also threats human centeredness ironically through the Animals of zoo, Zinzi and the attitudes towards them by the so called rational society. In Beukes' fictional world, when someone takes a life in "Zoo City", they find themselves left with an

animal familiar, a *mashavi*; the slang term 'zoos', or 'the animalled', is applied to these people.

In the novel Zoo City, Zinzi December, and her burden is the guilt about being responsible for the death of her brother; now she has a sloth. It shows that animals and Zinzi are the representatives of otherised group out as inferior and radically separate. After a drug-addled past, she's trying to get her life in some order, but she still owes a lot of money and supplements her income or rather pays off her debt by being involved in a 419 e-mail scam duping unsuspecting foreigners to give money to dubious African causes in the expectation of making a fortune. This shows that Zinzi, the Oriental is presented as irrational, deprayed and different. She is both physically and psychically, linked to an animal familiar due to an error in judgment which results in the death of her brother. Despite clear proof of guilt, South Africa's government and society react less aggressively towards the animalled, and humans appear to condemn zoos. In South Africa zoos are imprisoned for their initial crime, then tolerated on release although strongly encouraged to keep separate from regular society. Since Zinzi is animalled, and automatically considered a second class citizen and pushed to the outer edge of society. The woman is set apart as having a different nature is seen as part of a different, lower order of being lesser or lacking in reason, Plumwood opines, "This kind of Hyper-separation involves not just difference but defining the dominant identity, by exclusion of their real or supposed qualities. Hyper- separation is a form of differentiation that is used to justify domination and conquest "(102). Men are stereotyped as active, inexpressive, strong, dominant and so on while women represented in terms of the complementary polarity as passive, intuitive, emotional weak and submissive in the novel.

In Lauren Beukes Science Fiction *Zoo City*, the issue of human- centeredness is represented very artistically. In which Human being is at the centre and nature and African women are at the margin. The patriarchal society is a dominating parties and the nature is subordinated. In the novel, the subordinated women and animals are exploited and they are sufferer. Zinzi and Sloth's struggle to live a half lived life represent the pain and sufferings of women and animals in patriarchal society as Val Plumwood opines "Both dominating and subordinated parties are deformed by centric construction not only to the obvious sufferer the one exploited in the relationship" (98). Similarly Simone De Beauvoir's classic statements clarify:

Humanity is male and man defines woman not in herself but as relative to him: she is not regarded as an autonomous being ...she is defined and differentiated with reference to man and not he with reference with her. She is incidental, the inessential as opposed to the essential. He is the subject, he is the absolute, she is the Other'. (8)

To link Beauvoir in *Zoo City*, all the male characters are set up as culturally universal; Zinzi becomes the exception, negation or lack of the virtue of the one. The other, marked as deviation from the centrality. Nature, animal and woman are presented as agency. Only the male characters in novel are humans ad women as well as animals are relative to them. They work for male as they are Other.

Here Beukes' focus is on the dirty criticism of her alternate Jo-burg. And she pulls absolutely no punches, never flinching from the poverty, despair and withers of hopelessness that hangs over the marginalized fringe that resides within its borders. The concern regarding the animalled or zoos expressed by other characters in the novel appears to be based not so much on the fact that they are criminals, but rather

the suspicion that they can no longer be considered wholly human. The fanaticism with which the animalled are rejected and stigmatized is expressed through a comment in novel. Beukes writes:

[126 out of 527 people found the following review helpful]

#### **28 December 2009**

Username: Patriot 777 0/10

### Give me a break

Get it together, people, apos aren't human. It's right there in the name.

Zoos.Animalled.Aposymbiots. Whatever PC term is flavour of the

week. As in not human. As in short for 'apocalypse'. This is part of the

stealth war on good citizens disguised as apo rights.

It's in Deuteronomy: Do not bring a detestable thing into your house or you, like it, will be set apart for destruction. Also Exodus: Thou shalt not suffer a witch to live.Do I need to spell it out for you? Familiars. Hell's Undertow. Destruction of the detestable. God is merciful, but only to actual, genuine, REAL LIFE human beings. Apos are criminals They're scum. They're not even animals. They're just things and will get what is [MORE]

# [1031 Comments] (41)

The notion aposymbiots are lesser than human beings therefore a threat to 'real' human beings suggests a "tight coupling" between woman and animal other. African males look down on the 'lower' animals and women. To deny the humans superiority Paul Taylor says: "Whether we are concerned with standards of merit or with the concept of inherent worth, the claim that humans by their very nature are superior to

other species is a groundless claim"(76). He further explains," Each animal and plant is like us having a good of its own. Although our human good of a nonhuman animal or plant, it can no more be realized than their good can without the biological necessities for survival and physical health" (77). In *Zoo City*, the animalled do not have to ask interfering questions about the personal life like "So what happens with the Sloth when you have sex?" (94). Because animal cannot speak but when Zinzi goes out into the wider world, everyone can see that the people around them have killed as well as they have mind to predict and think themselves. This equality is kept alive by the fact that in Zoo City it is impolite to ask. The animalled do not ask questions about each others crimes and the animal they end up with does not depend on the kind of violent crime they committed. So no one in Zoo City can guess exactly what they did. That is why animals are inferior to humans by nature. The issue of 'good' either man or animal has been ironically presented. Beukes tries to say living in an alternate world where One is not seen as other must have its benefits even if that world is far away from perfect.

In Zoo City by dominating woman/ Zinzi as a criminal, as a non human and as Other Western humans/ men are claiming human superiority from a strictly human point of view. There is no value and respect to animals in Zoo they are dominated, no care of their feelings and emotions. The novel shows several different reactions to zoos. It reminds that the way a particular nation responds to a crime is not necessarily the one true way to achieve absolute moral justice it is just a choice of punishment created by so called human beings / male. The novel includes stories of zoos suffering in prison and this exposes poor treatment of the animalled, and of violent criminals, as a prejudice and an abuse just like Other. Once out of prison, the prejudice shown to

zoos by employers, law enforcement, and the housing market of Johannesburg could align zoos with any real world disenfranchised group. Zinzi actually calls anti-animal slurs 'racist' remarks at one point but, because zoos are targeted by society because they have committed crimes. But it is conceptually incoherent and logically deceptive to judge human as superior to non-human in the novel.

The woman and nature is conceived as passive and her agency is subsumed within the agency of the male who is her protector and dependency on nature is denied when Zinzi describes the first time she met Benoit and his friends she notes that they do not carry their animals like burden. They carried them the way other men carried weapons. They draw strength from their animals and they shape what having a *mashavi* means by refusing to be ashamed. This point matches the saying of Greta Gaarad who explains, "As Nancy Chodorow's and Carol Gilligan's studies have repeatedly shown, a sense of self as separated is more common in men, while an interconnected sense of self is more common in women" (2).

Zinzi's lover, Benoit, is a refugee from the Democratic Republic of the Congo. He, along with thousands of his countrymen, was run out of the Congo by the FDLR, the Democratic Forces for the Liberation of Rwanda. Benoît's wife and children went missing and have been presumed dead, but he has never told Zinzi that he was married because he wants to use woman emotionally for his sake. Zinzi had not been able to find out anything about him because Benoît's shavi is the ability is dampening other people. The leader's introduction to this character in the opening paragraphs of the novel already hints at a tragic past. Benoît's "calloused feet" are compared to "knots of driftwood" (8). Zinzi muses: "Feet like that, they tell a story. They say he walked all the way from Kinshasa with his Mongoose strapped to his chest" (8). Zinzi

and Benoît's relationship is threatened due to the supremacist ideology when he discovers that the wife and three children he left behind may still be alive because the men don't consider woman as a conscious living being. Benoit does not care of Zinzi's feelings, pain and sufferings despite of his horrific tale of loss. Zinzi narrates:

That was over five years ago. He'd sent messages to his extended family, friends, aid organizations, refugee camps, scoured the community websites, the cryptic refugee Facebook groups that use nicknames and birth orders and job descriptions as clues – never any photographs of faces – to help families find each other without cueing in their persecutors. No dice. His wife and his three little children had vanished. Presumed dead. Lost forever. (56)

Although Beukes colors her novel with elements of the fantastic, Benoit's account of the loss of his family and his subsequent flight to South Africa is a realistic representation of the atrocities endured by people in a number of war-torn countries across Africa, and indeed the world. The weakness of an African male can be seen, but the novel ironically presents the men as superior and strong. Who is frightened, he is not strong enough rather he is selfish. He uses the woman to fulfill his lack. In the absence of his family he keeps the relationship with Zinzi but he cannot take care of her because she is Other not One as per Plumwood. He declares, "In Anthropocentric culture, nature and animals are constructed according to the same logic of the One and the Other, with nature as other in relation to the human in much the same way that women are constructed as Other in relation to men" (106).

Zinzi and her sloth are not only psychically and emotionally linked, but also share physical experiences. For example, Sloth's distaste for alcohol requires Zinzi to remain ascetic, they cannot be separated for long periods of time, and ultimately the death of one results in the death of the other. This imaginative coupling suggests the kind of sympathetic experience that challenges the perceived divide between humans and animals which allows for the domination of the latter by the former. *Zoo City* relies on the confusion of animalled humans and their familiars form its humor and satiric bite. The following exchange between Zinzi and a group of confounded non-animalled connections is amusing, but also points to the issue of animal experimentation in the name of science and medical advancement:

'Who knows how it works.' I know I'm being antagonistic. 'But aren't there tests? I thought they did a full analysis?'
'Human lab-rats!' says Henry enthusiastically.
'Only I guess sometimes there are actual rats, right?' That must be confusing.' (74)

The confusion here between human lab-rats and familiars in the form of rats blurs the boundaries between experimentation of animals. This text problematizes the practice of scientific experimentation on animals. The experiments are conducted to satisfy curiosity of man rather than to improve anyone's health. Humans are using animals for their sake here but according to Paul Taylor human beings are morally bound to protect animals. He says, "Wild plants and animals themselves as members of the Earth's biotic Community we are morally bound to protect or promote their good for their sake" (74). Similarly Taylor cannot deny that other living things, whose genetic origin and environmental conditions have been produced, controlled and manipulated by humans for ends.

Zinzi is an ex-drug addict, ex-celebrity reporter, and ex-convict. Disliked by family and friends, she lives in Zoo City nagging out a living doing odd jobs like helping people find lost things. But that is just her day job. At night, she crafts 419 scam letters for a crime syndicate that is not "hanging out in a huge sprawling Internet café adjoining a raucous street market in Accra or Lagos" (22). But operating from South Africa's Zoo City which is the role given to her by society so that they can prove her as a barbaric irrational and bad. And she is completely presented as the irrational, criminal and passive the representative of marginalized and suppressed woman. Although the patriarchal thinking tries to represent her as barbaric, irrational, and irresponsible and lack throughout the novel, Zinzi's decision to travel to Kigali to find Benoit's family in the final moments of the novel is redemptive and absolutely responsible. After the critical analysis of Beukes presentation here in the novel I can claim that the thought of the superiority among the males of patriarchal society are really not absolute. Though the focus is given upon the bad and wrong activities of Zinzi I claim that she is just obliged and forced to follow the order of male dominated society which made her subordinate through those identity and characteristics. Whatever she did and does is not for her sake rather she is doing the roles allocated by men run society.

In the novel *Zoo City* each of the identity provided to her is linked with other males who are using her for their sake and profit. For example Vuyo is using her to scam the mails whereas Odi Huron uses her to find the lost things using her Mashvi talents, meanwhile Benoit himself uses her physically by hiding the reality that he was married. She is used by the males as human beings use the nature for their personal sake in this novel. Despite the sense of ambiguity, displacement and aloofness that

prevails in *Zoo City*, Zinzi is ultimately driven by an unselfish responsibility towards unknown others. Whatever Zinzi has is completely associated with men. According to Gaard's explanation animalizing of women has served as justification for the domination of women and animals. Gaard explains:

...The way in which women and nature have been conceptualized historically in the western intellectual tradition has resulted in devaluating whatever is associated with women, emotion, animals nature, and the body, while simultaneously elevating in value those things associated with men, reason, humans, culture, and the mind. One task of ecofeminists has been to expose these dualisms and the ways in which feminizing nature and naturalizing or animalizing women has served as justification for the domination of women, animals, and the earth. (5)

According to the novel animalizing Zinzi as a punishment is the justification of women and animal. The African culture just presents the pain of man but ignores the pain and sufferings of the animals in Zoo as well as animalled women. They can use women and animal as per their want as an example being hired by reclusive music producer Odysseus Huron, dogged by controversy and tragedy through four decades of music making, to find a strong top-pop star be her ticket out of Zoo, the festering slum where the criminal underclass and their animal companions live in the shadow of hell's undertow which is an example of domination to the woman and animal in the novel. Otherised groups are just the object and men are subject to ruin their livings. They have freedom because they are conscious and because they are One and women are Other. The men of male dominated society not only use the women for their sake

but also use the animal. In the novel Odi Huron and Nasty want to earn money in any concern. They can use animals as the medium to earn money. They hurt the Porcupine and use its part of body to get money. They are damn care about the pain of such animal who can't speak for its right. When Zinzi sees the healed Porcupine with Odi and Nasty, she narrates:

Nasty looks amused. He pats his leg, as if calling a dog, and a Porcupine hauls itself out of the darkness, limping forward on three paws, its quills rattling. It nudges his knee with its stubby snout in wary affection. Thick ropes of drool hang from its jowls. Its eyes are dull. Its back foot is missing. The stump has healed badly, the tissue grey, the spiky hairs matted with dried blood and pus. It smells of damp and rot, like the broken concrete of the hole it crawled from. (103)

Similarly in the conversation between Zinzi and Benoit he says that Mongoose can be used by his children. They might pull his tail but it will be ok for him. That means the suffering of Mongoose does not affect him rather he will make it the object to play for his children. In this way such male dominated society endorse a view of the human as outside of and apart from a plastic, passive and 'dead' nature which is conceived in mechanical terms as completely lacking in qualities such as mind and agency that are seen as exclusive human.

Accordingly, nature appears increasingly as the 'other' of human culture in *Zoo City*. It has become externalized and objectified, both as an object of knowledge and an object of exploitation. Through science fiction the notion of otherness is expressed by the establishment of 'Communal Bonds' with animals other not with other people

and that are genetically linked to the protagonists. All animals and women are excluded and all humans or men are included. In the absence of women and animal the so called active agency human beings cannot do their work. Along with Zinzi and Sloth, Beukes has introduced other characters who have relationship with Animals. Benoit is also a Zoo; his animal is Mongoose and Zinzi had not been able to find out anything about him because Benoit's shavi is the ability is dampening other people. He has a natural resistance to magic. Two of the more colorful and strange characters are the Maltese and the Marabou. The Maltese is Mark, a debonair man whose animal is an orange-dyed Maltese poodle. The Marabou is an Eastern European woman named Amira. Marabou eats carrion, dead and putrefying flesh. They engage Zinzi to meet with Odi Huron, a legendary pop music producer, who wants to hire her to find one of his missing singers. He wants her to find Songweza, one-half of the famous brother and sister singing act. Song has been missing for four days, but there has not been either a ransom not or any message from her. He offers Zinzi such a profitable contract to find Song that she cannot refuse while doing so, the novel explores the mystery of Zinzi's life's realities with the Mashvi Talents as well as emotional and telepathic relationship of Sloth (animal). With the help of male characters and their attitudes towards women and animals Beukes has presented the role of so-called human beings in the patriarchal society who think themselves superior and rational. This issue of superiority can be linked here with Marilyn French 's argument in Beyond Power. French explores:

...patriarchy is an ideology founded on the assumption that man is distinct from the animal and superior to it. The basis for this superiority is man's contact with a higher power/knowledge called god,

reason, or control. The reason for man's existence is to shed all animal residue and realize fully his 'divine' nature, the part that *seems* unlike any part owned by animals-mind, spirit, or control. (180)

Similarly Beukes in the novel satirizes how they have 'Othered' animal and women as Object. Though human beings take nature as other, nature is within human beings. Similarly it is ready to tell its own misery. Even human beings suppress nature as patriarchy suppresses women; nature's existence is nothing for human being. But the suffering of a human should not automatically count for more than the suffering of an animal. As humans are thinking of as members of the Earth's community of life, holding the membership on the same terms as apply to all the non human and otherised members. Although nature/ animals and suppressed women cannot speak themselves, they do have rights to enjoy their existence freely without any threats, disturbance and destruction.

In this way 'othering' has been presented brilliantly in the novel *Zoo City* by showing the women as criminals, murderer barbaric, prostitutes and irrational and equaling them to animals. The condition of women and animal is so miserable with the terror and misbehavior of so called human beings and their patriarchal thought upon women and nature. Nonetheless it seems as Beukes conveys a message on the ground of humanitarian notion that exclusion is always fatal whether by the men. The novel, in this way, revolves around the issue of domination and exploitation of women and animal by so called human beings. Meanwhile in the form of human/animal or Zinzi/Sloth couplings Beukes here tries to destabilize hierarchized binary oppositions among human-woman and animal.

### **Chapter III**

## African-Woman: Becoming Animal in Zoo City

Lauren Beukes' *Zoo City* tries to represent the trauma and suffering of animals and women in African patriarchal society. It shows the woman animal coupling and their relationship in societal level to show the responsibility of human beings to the animals and nature. In the novel, the men driven society takes animals and women in Zoo as a source of shame and social stigma. In *Zoo City*, Beukes hands a protagonist with blood on her hands and a Sloth on her back, and in so doing she tells a story about a woman who reclaims her freedom; she wants who to be, not who others expect her to be. She has the telepathic and emotional relationship with animals after she is thrown to the 'Zoo' as the punishment of her guilt. Similarly the novel depicts the virtual world rather than the realities which are unusual like the use of email, internet, 'Mashvi or Shavi' talents and human animal couplings.

Te novel tries to show that the survival of human beings is possible only through the survival of nature by showing the physical and emotional link of Sloth with Zinzi. The novel depicts the relationship of human beings and animals by the establishment of Communal Bonds with animals other not with other people and that are genetically linked to the protagonists. Through the emergence of 'Aposymbiot' different class of people, Beukes shows the human animal relationship in the novel. "Aposymbiot individuals who exhibit psychic trauma associated with fear of the phenomenon known psychologically as shadow-self absorption and commonly as the "Undertow" "(91). In the novel Undertow is not a divine judgment of patriarchal society but it can only serve to reduce Aposymbiot individuals (Zinzi) of the intense burden of guilt she carries. The main character Zinzi December grew up rich and

privileged, but her drug addiction led to the death of her brother and jail time. Now she is forced to live in Zoo City with animal as a punishment by patriarchal African society. 'Zoo City' as a Sun City Beukes satires the patriarchal thought that animals as the physical manifestations of sin with the strong relationship between Zinzi and Sloth. Zinzi narrates, "They said that animals were the physical manifestation of our sin. Only marginally less awful than the theory that the animals are *zvidhoma* or witches' familiars, which would qualify us for torture and burning in some rural backwaters" (34).

This chapter will analyze how eco-feminism co-relates the subjugation of woman with subjugation of nature in the novel *Zoo City*. In which animals/women appear increasingly as the 'Other' of human culture and animal as well as 'animalled' women have become externalized and objectified, both as an object of knowledge and an object of exploitation. Women and animals are otherised by the African patriarchal society and have failed to locate animals as central to any discussion of ethics involving women and nature. In *Zoo* City women and animals are subjugated by the patriarchal society as a means of pleasure and commodity. The society feels that animals can't speak and women cannot express their pain as the double marginalized by society. This shows the right of women is violated by men run society as the human beings violate the right of animals. There are important connections between the domination of women and the domination of animal.

To show the human animal relationship Beukes' in her novel responds to the communal bond which is established between Zinzi and Sloth. The society creates a myth to bind the animal and Aposymbiot individuals that they cannot be separated from their animals without great pain. So they have to end up in Zoo City. Zinzi is

forced out of journalism and into working odd jobs for the sake of males in patriarchal society. Men want to take benefit by using marginalized women and animals. She uses her talent to earn money to pay debt and to run a half- lived life so she cannot reject the risky job to track lost persons. Furthermore she gets this talent when she is linked with animal. She uses her talent throughout the story to run her half lived life. She is offered a large amount for locating a missing young pop star, she accepts. Zinzi finds out, however, that with big money comes big risk. The crux of the story is Zinzi, her activities in South Africa and her emotional and telepathic relationship with Sloth. Similarly the novel depicts the hierarchical relationship through the subjugation of women and animals as patriarchal attitudes of males subdue them. At the time Beukes tries to break such hierarchical relationship between human beings, women and animal using the supernatural talents, sufferings, pain and irrationality in this novel.

Although the men driven society tries to subdue women and animals as 'Other' and passive agency, men are not able to do their work themselves. So men are exploitatively abusing them. They take them as a means of pleasure, an object to use whenever and wherever they like to use. But this Othering of animals and women by so called human beings shows the hierarchical relationship of human beings and animal. The novel portrays the tight couplings of women and animals after the male driven society throws or others Zinzi to Zoo as a punishment of her guilt. As ecofeminism focuses on a mystical connection between women and nature this speculative human/non-human couplings calls to this protagonist to engage her sympathetic imagination can be seen as resulting in a heightened sense of responsibility and hospitality towards a non-human other or animal. For this the novel is filled with great observations; human miserable and simmering mystery to maintain

human/animal pairings since the major characters are women and have the physical and emotional connection with animals. For Example Zinzi takes Sloth with her even in her critical situation. After the notice is published against her, everybody tries to arrest her as a dangerous criminal. Her Identity is linked with Sloth, "She drives an orange Ford Capri and has a Sloth" (153). She could leave it and run away to save her but she does not do so. Instead she takes it with her as a part of her body. She narrates:

I tear down the notice and crumple it up, hit the button to raise the boom, and drive through, into a chaos of sirens, an ambulance parked halfway up one of the immaculate grassy verges, the road blocked by fire-engines and cop cars. I pull over behind the ambulance and tug a baggy hoodie over my shoulders and over Sloth. The pregnancy shtick is too restrictive. "Keep your head down," I tell Sloth, my own personal hunchback, and start running. (153)

In the novel, the undertow and its animalled convict is explored. The reaction of human beings to this phenomenon, the inevitable punishment of those with an animal, and in many cases, the open violence towards them is presented to claim that the animals and women in the Zoo are equal. In Zoo City people's guilt over their mistakes or crimes manifests as animals that are emotionally or psychically attached to them; "Sloth whimpers and squirms, trying to take the pressure off his arm. Our connection is one-way. I can't feel his pain, but it's bad enough to see it in his face "(150). Zinzi narrates these lines when Vuyo mistreats her physically and blackmails her to do wrong work. To hurt her more and compel her as per his want he tries to break Sloth's arm as per Zinzi narrates, "You can break his arm, Vuyo, but I'll cave

your fucking skull in before you can do anything else "(150). This narration shows the strong bond between Zinzi and Sloth. They are really faithful towards each other. Both of them cannot ignore the suffering of each other because they have feelings for each other they love each other. Since becoming a Zoo is all about feeling guilt and not about whether Zinzi is really responsible of whatever she feels guilty about. Zinzi gained her Sloth because her brother died over something she did. But she went to prison for it, convicted manslaughter, and that don't fit at all with her memories of the event. The novel portrays the love, kindness and compassion of a woman towards the animals despite the segregation of society.

This section draws on Gilles Deleuze and Félix Guattari's notion of 'becoming-animal' and shows how this idea is exemplified by the main character of Zinzi, who has relationship with animal in rundown city called 'Zoo City'. Beukes' transmutation from human to animal invokes the geo-philosophy of Gilles Deleuze and Félix Guattari, particularly their concept of 'becoming-animal'. In *A Thousand Plateaus*, Deleuze and Guattari assert: "We believe in the existence of very special becomings-animal traversing human-beings and sweeping them away, affecting the animal no less than the human" (237). The event of becoming-animal, then, is seen as a means of undoing anthropocentric identities, of occupying the consciousness of an animal, rather than merely *resembling* that animal. Deleuze and Guattari recognize the violence associated with such a "sweeping away" of human identity. They endorse:

Who has not known the violence of these animal sequences, which uproot one from humanity, if only for an instant, making one scrape at one's bread like a rodent or giving one the yellow eyes of a feline? A

fearsome involution calling us toward unheard-of becomings. (Deleuze and Guattari 240)

Deleuze and Guattari are not referring to 'actual' metamorphosis Zinzi or Sloth, but rather use the concept of 'becoming-animal' in order to suggest a productive, empathetic space from which to redirect human/animal relations. Zinzi has a Sloth on her back as a scarlet for the whole life. She has not become the Sloth but she is an animal. Most evidently, she is street smart and not naive as well as she is responsible and sensible. As an example, she says at one point: "There's a bankie of dope inside. And its quality, if I'm any judge of substances. And I am" (59).

Zoo City is set in South Africa in the present day, with Zinzi December our guide through this unsettlingly familiar world, quite literally. Lauren Beukes has created a vivid, sun-bleached Johannesburg inhabited by hustlers, addicts, prostitutes, criminal, street dwellers, pop bands, music moguls and animals, the latter belonging to those who have been affected by a ghostly force called the Undertow. This force seems to exact a kind of moral sentencing of those who have done wrong, sending an animal familiar to them, bonded to each other for life. Beukes takes this concept to some very interesting places with the choice of animals; from the giant crocodile to the sparrow, a mongoose, a rabbit, and Zinzi's a sloth. The undertow and its animalled convicts, is explored at points in the book; the worlds reaction to this phenomenon, the inevitable punishment of those with an animal, and in many cases, the open violence towards them. According to one of the ecofeminists Josephine Donovan's idea women's and animals can be subjugated by the patriarchal society to subdue them and they can be satisfied with their superior nature. They feel animals cannot speak neither they can express their pain as the double marginalized women. By nature

animal and women both are suppressed so they can be taken as equal. Donovan in her essay "Animal Rights and Feminist Theory" opines:

The anomalous and the powerless include women and animals, both of whose subjectivities and realities are erased or converted into manipulable objects-"the material of subjugation" at the mercy of the rationalist manipulator, whose self-worth is established by the fact that he thus subdues his environment. "Everything-even the human individual, not to speak of the animal-is converted into the repeatable, replaceable process, into a mere example for the conceptual models of the system. (179)

As Donovan opines in *Zoo City* Women are presented as a strange character having the irregular activities as a scammer, murderer, druggist and criminal as the wild animals. The use of different animals like crocodile, mongoose, sloth and sparrow shows that the subjectivity and identities of women are erased and the new identity is given as 'animalled'. Since they are used by male characters in the novel as the means of commodity they are presented as object the materials of subjugation. Both of them animals and animalled women cannot speak in front of so called rational male characters as the human beings subdue them as object.

In *Zoo City* criminal offenders who are woman are mysteriously 'animalled' due to any act of violence by any person is followed by the sudden appearance of an animal familiar to which they are then psychically linked. The man handled materialistic society oppressed women and animal by taking them as the matter of exploitation through Zinzi and Sloth coupling and animal imprisonment in the Zoo. An oppressive setting of the novel is patriarchal when maintains the subordination of

women by men. The animalled', or 'zoos', live in fear of the inevitable approach of the Undertow, an inexplicable and deadly blackness which consumes them once their animals die. With these animals serving as constant evidence of their criminal transgressions, the 'zoos' are forced into the slums of Zoo City, a law-less urban ghetto. Despite of their pain and suffering they are forced to live together. According to the novel, the sinners are called "aposymbiots," and are relegated to living in a slum known as Zoo City. And Beukes clarifies the idea of Aposymbiots as therapists subscribe. She further explains:

"animalled" or "zoos" and shadow-self absorption as "Hell's

Undertow" or "The Black Judgement" perpetuate this stigmatisation
and very often fail to see the very real trauma that Aposymbiots
experience as a result of lifelong anticipation of shadow-self
absorption. (91)

Here Aposymbiots are the different class of people who are animalled and given new identities by society as 'Zoo' through the wrong judgment of patriarchal society to subdue women. As Beukes clarifies the Aposymbiots in above lines, the black judgment of African American men driven society is responsible to throw Zinzi in 'Zoo' with animal but her trauma, pain and suffering is not experienced.

Lauren Beukes' ground-breaking novel *Zoo City* narrates the story of Zinzi December who is animalled – aposymbiotic and her relationship with an animal as they both are excluded by the men run society and there is no relation with society. They are living just for them and they are objected by so called human beings. Zinzi does something wrong in the past. She killed her brother. The animals are in part an embarrassment as a mark of sin in the novel since they are kept in Zoo with criminals

and tagged to the women who have done wrong. But there are also those humans who adopt real animals for the aposymbiots who do not get to choose their animals; however, life can be difficult if the animal is perceived cowardly. Zinzi further narrates what the Butterfly prisoner explains about their difficult situation. She says:

There is an order to things, too. Don't matter what you did, you got a bad-ass animal in here, you're a bad-ass too. And it don't matter how many people you killed, you got a Chipmunk or a Squirrel, you're gonna be a bitch. Way it is. "Then there's me. I got a Butterfly. Keep it in a matchbox. I oughta be pissed off, man. You can guess what it's like being in here with a Butterfly. Except for the stuff it lets me do. (51)

Zoo City is a science fiction set in Johannesburg, South Africa, where criminals are magically linked with spirit of animals as a punishment. Zinzi, the main character of this novel and a woman with a sloth on her back who is known as a 'Zoo girl', she is living in a rundown City, ironically named Elysium Heights in the poor, ghettoized area of Zoo City. It doesn't sound like Zinzi has been able to move far from her crime while marked out by Sloth as a sin. Zoos are visible, ex-offenders living free and as such are a constant source of worry and a convenient scapegoat for society's hatred. They are subjugated by the society as passive agency and object. Zinzi is compelled to accept that the women in Zoo are all animal because they are all criminals, Murderers, rapists, junkies and according to the ecofeminists these are the role they just played not because of their interest but the society compels them to subdue women and animals so that men can establish their self- sufficient identity as superior human being. Donovan further clarifies:

The dominance over nature, women, and animals inherent in this scientific epistemology, which requires that the anomalous other be forced into ordered forms, may be rooted in the Western male maturation process that requires men to establish their autonomous identity against the maternal/feminine. (179)

In the novel, Zinzi is both physically and psychically, linked to an animal familiar due to an error in judgment which results in the death of her brother. This speculative human/non-human coupling, calls to this protagonist to engage her sympathetic imagination and can be seen as resulting in a heightened sense of responsibility and hospitality towards a non-human other. Greta Gaard opines, "The common condition that unites humans with animals is sensibility, the capacity to feel pain and experience pleasure" (172). According to Gaard, in *Zoo City* Zinzi and Sloth are united because of their sensibility. They feel the feelings of each other. Zinzi is able to feel the pain and experience pleasure of sloth. She can feel the irritation.

When she says, "Sloth doesn't respond, but I can feel his irritation in the way he shifts his weight, thumping against my back. In retaliation, I blow the smoke out the side of my mouth into his disapproving furry face. He sneezes violently "(10/11). Similarly Sloth understands her each feeling. Even it warns her before she start to work and supports.

Ecofeminist claims that women have a special connection to the environment through their daily interactions and this connection has been ignored. In *Zoo City*Zinzi is a 'zoo', a criminal mystically saddled with an animal companion as a penance for her crime. Zinzi and her sloth are bound until death, and more important her status as a Zoo has removed her from her life of relative privilege and dropped her square

into the squalor of Zoo City. The only upside to being animalled is her 'mushavi', a magical talent for finding lost things. Similarly Josephine Donovan opines:

since all who work on behalf of the interests of animals are ...familiar with the tired charge of being 'irrational,' 'sentimental,' 'emo- tional,' or worse, we can give the lie to these accusations only by making a concerted effort not to indulge our emotions or parade our sentiments.

(169)

Zinzi is a charismatic heroine who uses her new abilities to help people track down lost belongings. Zinzi December is an addict whose drug habit got her brother killed, and thus burdened her with her Sloth companion as a scarlet letter and a magical talent for finding lost things. The bond between Zinzi and sloth in the novel is physical, telepathic, and emotional. As Zinzi puts it, "Crack cravings have nothing on being away from your animal" (72). When an animal dies, the human counterpart dies. Since Zinzi has not been able to move far from her crime while marked out by Sloth and take it with her during her critical situation and in each difficulty while working the odd- job. She's a very flawed protagonist, but very believable, a woman who's not a bad person but has made some really bad choices and is now swimming with sharks as a result. Beukes's world is interesting, both the animal companions with their *mashavi* talents coexisting with the modern world, and her dark, gritty portrayal of South Africa, with all of its poverty, homelessness, refugees, sex trafficking, drugs, and AIDS.

In the novel Beukes' focused is on the dirty criticism of her alternate Jo-burg.

And she pulls absolutely no punches, never flinching from the poverty, despair and withers of hopelessness that hangs over the marginalized fringe that resides within its

borders. The concern regarding the animalled or zoos expressed by other characters in the novel appears to be based not so much on the fact that they are criminals, but rather the suspicion that they can no longer be considered wholly human. Gaard further claims, "The split in society between 'personal feelings' and 'economic production' was integrated with the sexual division of labour. Women were identified with emotional life, men with the struggle for existence" (175). According to Gaard's claim, Beukes in novel counters the issue of personal feelings and economic production. The women are given the role as a source of income by men. They are compelled to do the wrong work as a scammer as a murderer and drug addicts to present them irrational. Though Zinzi gets all these identity she is emotional with animals. Her personal feeling towards animals seems very kind and lovable that is why she is able to keep telepathic and emotional relationship with Sloth. Similarly in reference to Gaard's idea in the novel Odi Huron and Nasty want to earn money in any concern. They can use animals as the medium to earn money but Zinzi can't use her Sloth as she has emotional link to it. When Zinzi sees the healed Porcupine with Odi and Nasty she feels kind towards it. She becomes emotional. Its pain touches her. The conversation between Zinzi and a man Nasty can be taken as an example to strengthen Gaard's idea here;

"What the fuck did you do to this animal?"

"It's good money," Nasty wheedles, mocking me. "You want some?

We can get a good price for that Sloth. Rare animal, hey? Start with a finger. Or a paw."

"Whole arm even," Busi says, emboldened, edging forward. "You won't miss it. You won't even notice." (103)

Men want to earn the money with the body part of animals they don't care of their pain. They can torture animal for their sake. They need money so they use the animal's body. They neither think of animal rights nor the dull eyes of Porcupine. The human beings do not have any emotional link to the animal so they are not worried about Porcupine's dried blood and pus. The attitudes of men towards animal seem barbaric and irrational here. This is an irony of Beukes to show the emotional bond of woman and animal but harassment of male to represent human being as irrational. Meanwhile the animalled Zinzi, who is excluded by society because she is irrational, lack and bad, criminal, prostitute, not rational, she feels pity towards healed Porcupine. She wants to save its life. Even the porcupine has some hope towards her which is an example of emotional link of woman and animals. Due to the emotional link between women and animal I can claim that it watches her with its beady little eyes she can do nothing except to return its gaze as she is also struggling for existence. Through this telepathic and emotional link between Zinzi and Sloth Beukes' novel Zoo City speculates that the human beings have a special responsibility to the animals of this planet.

Zinzi satires and criticizes the Jo-Burg by saying Sun City and feels pity on the patriarchal rules of the very place by showing the emotional link of woman towards the animal. She says, "The Porcupine watches me with its beady little eyes, and despite myself, despite Sun City Rules, I start backing out, slowly" (103). They use animals and women as the medium to earn money with the body part of animals they don't care of their pain. They can torture animal for their sake. The so called human beings need money so they use the animal's body. Similarly they do not think of the animal rights even they take women as lower than animal as men are only

human beings since they are rational and mistreat woman and the animals in Zoo. Although the domination of nature rooted in African male psychology, it is the underlying cause of the mistreatment of animals as well as of the exploitation of women and the environment in *Zoo City*. Ecofeminists further believe that women in subsistence economy, who produce wealth in partnership with nature, have been experts in their own right of holistic and ecological knowledge of nature's processes. It fails to perceive the interconnectedness of nature, or the connection of women's lives, work and knowledge with the creation of wealth.

When a wealthy music producer Odi Huron hires Zinzi to find a missing teen Afro- pop star, she comes out of Zoo City, the rotten slum where the criminal underclass and their animal companions live in the shadow of hell's undertow. In that world, each person's soul manifests as a companion animal that is their other half. It's an interesting reflection of humans' relationship with nature or with creatures of the earth or animal. Zinzi exists on the outer edge of Johannesburg in the slum known as Zoo City where the criminal underclass and their animal companions live in fear of being separated. A recovering drug addict, she owes money to some bad people. She is hired by the private and wholly odd-ball music producer Odi Huron to find a missing teen Afro-pop star and uses traditional detective methods. According to Zinzi Odi is a man who is in controversy, "This is a man who has been dogged by controversy and tragedy through four decades of music-making, who has somehow managed to rise from the ashes again and again. He makes light of his past – and his recent return to prominence "(80). But he is still taken as a human being by society. He has right to use woman and animal because he is not bad according to patriarchal rules. She works up the usual range of subjects posing as a journalist. When dangers

and threats emerge from rocks she turns over, she uses her intelligence to survive. The Sloth helps watch her back in some cases, but largely is along for the ride. While she prefers not to track lost persons, money is tight. So when she is offered a sizeable sum for locating a missing young pop star, she accepts. Zinzi finds out, however, that with big money comes big risk.

Zinzi is presented as ex-drug addict, ex-celebrity reporter, and ex-convict and disliked by family and friends thus she is subjugated from the society as human beings subjugate the animal. She lives in Zoo City nagging out a living doing odd jobs like helping people find lost things. But that's just her day job. At night, she crafts 419 scam letters for a crime syndicate that is not "hanging out in a huge sprawling Internet cafe adjoining a raucous street market in Accra or Lagos" (22) but she does so for a man named Vuyo who is blackmailing her in the name of debt. Operating from South Africa's Zoo City which is the role given to her by society to prove her as a barbaric irrational and bad. In her downtime, she reluctantly composes new email scams for a company to whom she owes quite a bit of money. She gets involved with some even *more* unsavory characters.

The fluid interchange between human and non-human other can be found in Lauren Beukes's *Zoo City* a South African cyberpunk novel in the tradition of William Gibson and Neal Stephenson. Bruce Sterling defines William Gibson's cyberpunk style as a "classic one-two combination of lowlife and high tech" (12). A more comprehensive definition of this genre can be found in Claire Sponsler's "Cyberpunk and the Dilemmas of Postmodern Narrative", which examines the intersection of cyberpunk and postmodernism. Sponsler writes:

Cyberpunk typically presents a montage of surface images, cultural artefacts, and decentred subjects moving through a shattered, affectless landscape. Its protagonists are antiheroes set adrift in a world in which there is no meaning, no security, no affection, and no communal bonds – except for those they themselves tenuously create. Anti foundational, sceptical of authority, suspicious about the possibility of human autonomy, and fascinated by the way technology and material objects shape consciousness and motivate behavior, cyberpunk would seem to square with postmodern culture as it has been amply described by Baudrillard, Jameson, and Jean- François Lyotard, among others. (626-627)

In Beukes's *Zoo City* indeed introduces a cast of antiheroes cast adrift in a fragmented world in which relationships are often transitory. In this novel "communal bonds" is established not with other people, but rather with animal sloth and the protagonist Zinzi. The notion of a genetic and psychic link between human and animal individuals is tentatively introduced in *Zoo City*. Such an interchange between woman and animal is more fully explored in *Zoo City*. For example in novel Zinzi says: "Sloth groans and stirs and I take off my head wrap and fashion it into a kind of sling to carry him" (102).

According to Hilary Puntam's idea it is impossible to say everything through language. All the messages convey by nature, our heart and mind cannot be codified by language attempts claiming to express everything in entirety in always a dream.

And same thing can be found in Beukes' novel *Zoo City*. So called human beings

neither feel the pain of animal nor understand what they want in Zoo. But according to Greta Gaard, Donovan says:

Out of a women's relational culture of caring and attentive love, therefore, emerges the basis for a feminist ethic for the treatment of animals. We should not kill, eat, torture, and exploit animals because they do not want to be so treated, and we know that. If we listen, we can hear them. (185)

Similarly, in the novel Zinzi is one who has mutual understanding with animal. She can follow what sloth wants following the gesture of its. For example, according to Zinzi whenever Benoit moves to kiss her sloth bats him away. From which Zinzi understands the emotional link of sloth towards her. She knows that sloth does not like her kissed by anyone. Moreover Sloth always warns Zinzi before to start any work if there is any risk. And Zinzi either convinces her or stops her work and follows what sloth says. For example in their travel to find lost thing, they have to face lots of risks. Zinzi says:

Sloth grunts in warning a second too late as the tunnel opens out onto a wide and slippery plateau and I go skidding over the edge of it, drop two meters, and land hard on my coccyx, on the edge of a step. The pain is like a railway spike driven up my spine. It knocks the breath out of me. I lie there stunned, while Sloth whimpers and moans for me to get up. (104)

Zinzi further says, "Sloth guides me through the dark, squeezing my shoulders like handlebars. If we could just find a lost thing, I could follow the connection back home, like a trail of breadcrumbs "(106). So, though the language codified by nature

can't be understood by humans because of their concept of superiority the mutual relationship of woman and animal can make the communication possible. Man can't understand animal and women's feeling and pain because of male egotistical ideology.

The novel shows if there is mutual relationship with nature there can be better communication to each other. Furthermore, Jhan Hochman in her essay "Green cultural studies" declares in human world, now cultural conservatives call special treatment for marginalized minorities. And in natural word animals are marginalized, therefore, there should be special treatment for their survival, continued well-being and representation. And there should be decent, equal or appropriate treatment to the nature and animal. Hochman retrieves:

Any substantial (reciprocal) merging of nature and culture will take generations of internal cultural struggle. Green cultural studies and human culture would do well to ensure that plants and animals are granted separateness, independence, and liberation (an apartness distinct from excusing and advocating separation because of superiority) before mucking about too much with forced fusions and coalescences. (192)

In addition to Beukes's concern with the 'real-life' issue of xenophobia is another side to other animal and woman to bind them each other by patriarchal society. Elzette Lorna Steenkamp in his thesis explores that *ZooCity* can also be read as a comment on the HIV/AIDS pandemic in South Africa and the stigmatization of those infected and affected by the disease. Zinzi December is a very flawed protagonist, but very believable, a woman who is not a bad person but has made some really bad choices and is now swimming with sharks as a result. Beukes's world is

interesting, both the animal companions with their *mashavi* talents coexisting with the modern world, and her dark, rough portrayal of South Africa, with all of its poverty, homelessness, refugees, sex trafficking, drugs, and AIDS. Zinzi informs us," The truth is we're all criminals. Murderers, rapists, junkies. Scum of the earth. In China they execute zoos on principle. Because nothing says guilty like a spirit critter at your side" (9). The stigma associated with the 'Zoo Plague' or 'Acquired Aposymbiotic Familiarism' (AAF) invokes the issue of the othering of those affected by Acquired Immune Deficiency Syndrome (AIDS) in present-day South Africa. In "HIV/AIDS and 'othering' in South Africa", Petros et al identify "factors contributing to the [HIV] epidemic" as "stigma, denial and active 'othering' of people living with HIV/AIDS" (67). "Stigma", they assert, "has been cited as the greatest obstacle the world over in combating the epidemic" (Petros et al 67).

It is clear from the outset of the novel that the animalled are forced to live as demographic group or species. The twin motifs of guilt and innocence are huge here in *Zoo City*, for they compound that problem of identity that Zinzi and every other person with an animal feels. Nowhere does Beukes so clearly portray this as with Zinzi's sometime boyfriend Benoit. He has a Mongoose, the action of a terrified nineteen-year-old in genocidal Rwanda. Like Zinzi, he bears an external marker of his guilt but they aren't marked as a *bad* person. Benoit discovers his wife and children might still be alive in a refugee camp outside of South Africa, so he resolves to leave Zinzi and find them. Not only does this alter their relationship permanently, it sets up an ending that is both touching and nearly perfect. The conversation between Zinzi and Benoit shows that whenever he meets his family he wants to hide the reality.

Even he will let his children to give pain to Mongoose. He seems so selfish. He just uses woman and animal for his sake. Beukes writes:

"What are you going to tell them?"

"That papa got lost for a while."

"And the Mongoose?"

"Ah," Benoît waves his hand. 'He'll get used to them. They might pull his tail, but it will be okay.

He's only mean to nasty Sloth girls," Benoît says, shoving me for emphasis.

"Oof. Well, I'm not going to miss you at all."

"I won't think about you for a second." (113)

Despite all the prejudice and hardship, Zinzi endures as an indigent, animalled Black person in South Africa, she realizes that there is one thing no one else can determine about her life: what she does. People might judge her and construct their own versions of an identity for her, but that can never rob her of her ability to act on her own beliefs and convictions. Zinzi's decision to travel to Kigali to find Benoît's family in the final moments of the novel is redemptive and absolutely responsible. Despite the sense of mystery, displacement and superiority which is prevailed in *Zoo City* the character Zinzi has a positive side too i.e. She is ultimately driven by an unselfish responsibility towards others. She concludes: "It's going to be awkward. It's going to be the best thing I've done with my miserable life" (309). Similarly throughout the novel we can see the good sides of her in the relationship towards animals. She never hates the animal neither torture them rather she becomes emotional whenever she sees the healed porcupine. She becomes aggressive when

anybody wants to give pain to her Sloth. Though she takes sloth with her to save her half lived life and to use her talent Mashvi she always thinks of saving the life of Sloth including other animals. Not only that the animals are presented more faithful, more responsible and more rational than the so called human beings. As per Donovan's idea we can conclude "Natural rights and utilitarianism present impressive and useful philosophical arguments for the ethical treatment of animals. Yet it is also possible- indeed, necessary-to ground that ethic in an emotional and spiritual conversation with nonhuman life forms "(185). Nevertheless, Beukes make up for it in the ending. For Zinzi to escape these events completely unscathed would have been unrealistic and thematically unsatisfactory: after all, Zinzi still has to redeem herself for her actions as a scammer. Yet she is a good person who deserves that chance and a chance is exactly what Beukes gives her. At great personal cost and with no promise of success, Zinzi sets out to fill in for someone else, just as that person made a regular habit of filling in for another because these all come back to identity. We are not who we think we are; we are our actions. This is the truth Beukes exposes through Zinzi's voice and decisions.

Zinzi, who is both physically and psychically, linked to an animal familiar (a sloth) due to an error in judgment which results in the death of her brother. This speculative human/non-human couplings calls to this protagonist to engage their sympathetic imaginations in hitherto unheard-of ways, can be seen as resulting in a heightened sense of responsibility and hospitality towards animal, which can also be interpreted as the racial other in both instances. The novel is filled with great observations; human miserable and simmering mystery to maintain some brilliant human/animal pairings.

In this way, Beukes' novel Zoo City responds to the communal bonds which is established not with other people, but rather with animal others that are somehow genetically linked to the protagonists to show the non-hierarchical interconnectedness among human beings and animals. Beukes is able to break the hierarchical relationship between human beings and women and with nature using the supernatural talents, sufferings, pain and irrationality to show the non-hierarchical interconnectedness between human and animal. Through the telepathic and emotional link between Zinzi and Sloth Beukes' novel Zoo City speculates that the human beings have a special responsibility to the animals of this planet. And their connectedness shows us the survival of human beings is only possible through the survival of nature. So to respect the nature is essential for human beings rather than to mistreat it.

## **Chapter IV**

## Non-Hierarchical Interconnectedness in Zoo City

The interconnectedness of a women and animals having the telepathic and emotional relationship with each other is presented to show the subjugation of women bay males of patriarchal society as the nature is subjugated by the so called rational human beings in the novel Zoo City. Lauren Beuke's Zoo City tries to capture a complex African scenario complicated by the human and non human divisions. As the story is set in the African patriarchal society, the novel shows the woman animal coupling and their relationship in societal level to subordinate them. In which animals/nature appear increasingly as the 'Other' of human culture and animal. 'Animalled' women have become externalized and objectified, both as an object of knowledge and an object of exploitation by presenting Zinzi and Sloth as major characters. This novel shows the contemporary socio-political structure of Africa and narrates her own struggle as an 'aposymbiots,' having emotional dependence and telepathic relationship with a specific animal and the life in rundown city called 'Zoo City'. Zinzi is also a Zoo, a person who has been animalled, assigned a mashavi, a spirit animal. Her mashavi is a Sloth, Zinzi's character being defined as spiritually or emotionally apathetic, neglectful, and being physically and emotionally inactive. Since Zinzi is animalled, and automatically considered a second class citizen and pushed to the outer edge of society. The woman is set apart as having a different nature is seen as part of a different, lower order of being lesser or lacking in reason.

Zinzi December whose scarlet letter is a sloth and for her boyfriend Benoit is a mongoose who are subjugated, tend to live in slums or Zoo City. They are subject to much discrimination and tend to suffer stigma as a consequence. On the plus side,

each has a special semi-magical talent. She and her sloth are bound until death, and more important her status as a 'Zoo' has removed her from her life of relative privilege and dropped her square into the dirt of *Zoo City*. The animals are in part an embarrassment as a mark of sin in the novel, but there are also those humans who adopt real animals for the aposymbiots who do not get to choose their animals, however, life can be difficult if the animal is perceived cowardly. Yet, the novel highlights the importance of the non hierarchical relationship with human beings and animal.

Zoo City attempts to show how the supremacist ideology of American-African patriarchal society has deliberately 'othered' the African American women's identity and labeled them as 'animal'. Doing so, the novel dramatizes the importance of non hierarchical relationship between human beings and animals. From the unique magical elements of the animals to the real world issues of poverty, war, drugs and much more, this book covers the scope of ideas but it all worked really well together with a perfect balance of adventure, seriousness, humor, excitement, thoughtfulness and mystery. The heart of the story is Zinzi and what she's going through, about life in South Africa for a woman who needs a second chance, and about her trying to unravel these mysteries. Zinzi becomes the exception, negation or lack of the virtue of the one. The other, marked as deviation from the centrality. Nature, animal and woman are presented as agency. In Zoo City by dominating woman/Zinzi as a criminal, as a non human and as Other and there is no value and respect to animals in Zoo they are dominated, no care of their feelings and emotions Western humans/ men are claiming human superiority from a strictly human point of view. The novel shows several different reactions to zoos.

The thesis has analyzed the amalgamation of the women and animal. The trauma of being animalled and 'othered'; the critical situation of identity crisis which helps Zinzi to be independent and strong with the emotional and telepathic relationship with a specific animal, Zinzi December is the main character in the novel, a very independent, risk taking, street smart, blunt woman, a former journalist who does 419 scam emails and finds missing things for people for a living in order to pay back drug money and lives in Elysium Heights. Throughout the novel she seems as an independent woman who cannot afford her own typical fashion style. The patriarchal society has allocated her role as a criminal, murderer, drug addict and scammer so she was involved with the murder of her brother so she has been "animalled" with a sloth. She is blunt and who speaks her mind without hesitation. Most evidently, she is street smart and not naive but she is far from perfect, an ex-con sent to prison for accessory to murder (of her brother) and drugs. In fact, her drug pusher Vuyo has blackmailed her into pulling 419 scams to pay him back.

Lauren Beukes has created a vivid, sun-bleached Johannesburg inhabited by prostitutes, addicts, criminal, street dwellers, pop bands, music mogul and animals, the latter belonging to those who have been affected by a ghostly force called the Undertow. This force seems to exact a kind of moral sentencing of those who have done wrong, sending an animal familiar to them, bonded to each other for life. Beukes takes this concept to some very interesting placesand with the choice of different animals from the giant crocodile to the sparrow, a mongoose, a rabbit, and Zinzi's a sloth. The undertow and its animalled convicts, is explored in the novel. The novel reflects the contemporary socio-political structure of Africa. Throughout the novel, I find the major character lacks identity as a human being but has multiple signals to

identify and have the physical and emotional relationship with animal. This novel is the story of the struggle as an 'aposymbiots,' having emotional dependence and telepathic relationship with a specific animal; the sufferings and pain of animals and the life in rundown city called 'Zoo City'. It is the inevitable punishment of those with an animal, and in many cases, the open violence towards them.

In this alternate history or speculative fictional world, people's guilt over their mistakes or crimes manifests as animals that are emotionally or psychically attached to them, sort of like having a burden hung. Since becoming a Zoo is all about feeling guilt and not about whether Zinzi is really responsible of whatever she feels guilty about. Zinzi gained her Sloth because her brother died over something she did. But she went to prison for it, convicted manslaughter, and that don't fit at all with her memories of the event. But the story turns when she is hired to do her least favorite of jobs, finding a missing person along with the mashavi talents. Zinzi can find lost things, ordinary things like rings and wallets. She did not choose the gift, rather it chose her they are just compelled. Zinzi says, "...being mashavi is that it's not so much a job as a vocation. You don't get to choose the ghosts that attach themselves to you" (12). Along with Zinzi and her mashavi, Sloth, Beukes has introduced other characters who have relationship with Animals. Zinzi's boyfriend, Benoit, is a refugee from the Congo. He, along with thousands of his countrymen, was run out of the Congo by the FDLR, the Democratic Forces for the Liberation of Rwanda. Benoit's wife and children went missing and have been presumed dead, but he has never told Zinzi that he was married because he wants to use woman emotionally for his sake. Zinzi had not been able to find out anything about him because Benoit's shavi is the ability is dampening other people. He has a natural resistance to magic. Benoit is also

a Zoo; his animal is Mongoose. Two of the more colorful and strange characters are the Maltese and the Marabou. The Maltese is Mark, a debonair man whose animal is an orange-dyed Maltese poodle. The Marabou is an Eastern European woman named Amira. Marabou eats carrion, dead and putrefying flesh. They engage Zinzi to meet with Odi Huron, a legendary pop music producer, who wants to hire her to find one of his missing singers. He wants her to find Songweza, one-half of the famous brother and sister singing act. Song has been missing for four days, but there has not been either a ransom not or any message from her. He offers Zinzi such a profitable contract to find Song that she cannot refuse while doing so, the novel explores the mystery of Zinzi's life's realities with the Mashvi Talents as well as emotional and telepathic relationship of Sloth (animal). With the help of male characters Beukes has presented the role of so- called human beings in the patriarchal society who think themselves superior and rational. In this way the novel presents that only aposymbiots get this talent if they are linked with animals and they cannot be separated from each other. Similarly Beukes satirizes how the human beings have 'Othered' animal and women as Object. Meanwhile she highlits how the subjugation of women are linked with the subjugation of animal in 'Zoo' specially in African-American context.

In this way Beukes conveys nature's (animals') silent pain, problems and injustices, as well as its rights as living entity. Buckes gives the message through her novel that human beings have a duty towards nature; they have to pay it for their existence. Nature's problem and suffering is compared with the pain and ugliness, irrationality, bad attitudes and behavior of women who are criminal, murderers, scammers and prostitutes. Though women and animals are presented only as the passive object or Other. They are labeled together because she herself is suffering

from the patriarchal mindset and the thought of supremacist ideology. All animals and women are excluded and all humans or men are included. All in all, this novel reflects the struggle of subdued women and the complication for establishing their relationship with animal for their identity.

In Zoo City the so called human beings dominates woman and animal as a means of object. Thus women become externalized and objectified, both as object of knowledge and an object of exploitation by showing the women as criminals, murderer barbaric, prostitutes and irrational and labeling them as equal to animals. Meanwhile, this paper has analyzed how eco-feminist co-relates the subjugation of woman with subjugation of nature in the novel Zoo City. In which animal/nature appears increasingly as the 'Other' of human culture and animal as well as 'animalled' women have become externalized and objectified, both as an object of knowledge and an object of exploitation. Nonetheless it seems as Beukes conveys a message on the ground of humanitarian notion that exclusion is always fatal whether by the men. The supremacist ideology of patriarchal society and exclusion of women and animal from the so called rational society has been responsible behind their subjugation. So the narrative not only addresses identity formation in a deeply divided and rapidly changing African society, but also the ways in which so- called human beings place themselves in relation to Nature.

Through the critical analysis, this thesis has proved that in Beukes' novel *Zoo City*, an African Speculative Fiction, the amalgamation of human and animal has been presented to represent the African-American Culture and supremacist ideology that is based on the degradation of woman and nature in order to control the , terrorize them and to subdue them by Otherizing. Here they use animals and women as the

medium to earn money with the body part of animals they don't care of their pain. They can torture animal for their sake. They need money so they use the animal's body. Similarly they do not think of the animal rights even they take women as lower than animal because men are only human being since they are rational and mistreat woman and the animals in Zoo. Although the domination of nature rooted in African male psychology, it is the underlying cause of the mistreatment of animals as well as of the exploitation of women and the environment in *Zoo City*.

Thus Beukes has established the communal bonds in *Zoo City* not with other people, rather with animal others that are somehow genetically linked to the protagonists to represent the necessity of non hierarchical relationship between human beings and animals. In this way as the ecology fosters that everything is connected to everything else Beukes' interconnectedness of animals and women shows human beings are connected to nature. In the meantime this research project has analyzed how Beukes is able to break the hierarchical relationship between human beings and women and with nature using the supernatural talents, sufferings, pain and irrationality to show the non-hierarchical interconnectedness between human and animal.

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