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Style and Setting in *Dina*: A Short Story by Luis Bernardo Honwana

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Abstract

This paper analyzes the style and setting in Luis Bernardo Honwana's short story *Dina*, with particular emphasis on linguistic expressions and the interplay between micro and macro settings as perceived by both students and teachers within and beyond the classroom context. Drawing on a close reading of the primary text, the study examines various physical locations—such as the camp, barn, cornfield, and cantinas—alongside temporal cues, environmental conditions, and cultural practices. These elements are explored not only for their descriptive richness but also for their symbolic and functional roles in shaping the narrative. The findings reveal that the setting in *Dina* functions as a dynamic force influencing character behavior, ethical decision-making, and social relationships. The oppressive colonial atmosphere, the harsh midday heat, and the restrictive camp environment collectively intensify the story's themes of vulnerability, resistance, and cultural disintegration. Honwana's use of symbolic language, vivid imagery, and spatial transitions underscores the sociopolitical tensions embedded in the text. Additionally, the study highlights how setting and linguistic expression serve as crucial narrative tools that connect events and characters, drive the plot, and expose both personal and societal conflicts. These elements provide insight into how prevailing conditions shape individual actions and interactions, establishing the setting as a vital component of the story's construction. The study concludes that the interrelationship between setting and language in *Dina* is essential to understanding the story's thematic complexity. It recommends further exploration into how such narrative strategies reflect broader concerns with colonialism, identity, and cultural struggle in African literature.

Keywords: Dina, literature, postcolonial, setting, style

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Introduction

Luis Bernardo Honwana's *Dina* (1960) is a powerful short story portraying the life of a young African girl under Portuguese colonial rule in Mozambique. Set amid systemic oppression and inequality, the story highlights the setting as both a literal and symbolic force shaping characters' lives. Honwana vividly depicts a society fractured by racial and class hierarchies (Bolnick et al., 2019; Stoler, 2022; Thomas, 2022). The setting is not merely a backdrop but a key medium through which power relations and cultural tensions unfold (Perkins & Zhang, 2024). The rural landscape—dusty roads, busy markets, and sharp divides between colonisers and the colonised—reflects the hardships of daily life for indigenous people (Graham-Jones, 2019; Feagin & Ducey, 2018; Østerhus, 2022). Honwana's portrayal of space and social division reveals the deep impact of colonialism on identity and agency. The temporal setting places the story during a crucial period of anti-colonial resistance, lending it historical urgency (Gray, 2020; Nevins, 2021). Honwana blends indigenous traditions with colonial pressures, revealing the tension between cultural continuity and domination (Simoes Da Silva, 2018; Twagira, 2020). As Graham-Jones (2019) and Boyd (2017) observe, setting in *Dina* is closely tied to the characters' psychological and moral journeys, highlighting themes of resilience and trauma. Ultimately, *Dina* shows how setting can powerfully shape identity, agency, and resistance. The main aim of this paper is to analyze how Luis Bernardo Honwana's stylistic choices and the construction of setting in *Dina* work together to illuminate the socio-political realities of colonial Mozambique and shape character behavior and narrative meaning. The significance of this paper lies in its demonstration of how setting, when intertwined with stylistic choices, functions as a powerful narrative device that reveals colonial power dynamics, deepens character development, and enhances thematic interpretation in African literature. The main research question for this paper is: How do Luis Bernardo Honwana's stylistic choices and the use of setting in *Dina* contribute to the representation of colonial oppression and the shaping of character behavior and narrative meaning?

Background of Luis Bernardo Honwana

Luis Bernardo Honwana was born in Lourenço Marques (now Maputo), Mozambique, in 1942 (Wall, 2024). He spent his early years in rural Moamba, where his father worked as a government interpreter. After completing high school at 17, he became a journalist, publishing short stories in *Notícias* (Gupta, 2018; Malauene, 2021). Honwana was imprisoned from 1964 to 1967 for supporting FRELIMO, the nationalist movement. His acclaimed collection *We Killed Mangy-Dog and Other Stories* was published in 1964—the year of his arrest. Set in Maputo Province during the 1950s and 1960s, the stories were released in Portuguese in 1964 and translated into English in 1969. Alonso (2007) calls it "the most iconic collection of short stories published in Mozambique prior to independence" (p. 67). The stories critique colonial oppression and portray African resilience under Portuguese rule. The collection includes *Dina*, *Inventory of Furniture and Effects*, *The Old Woman*, among others. This analysis focuses on the setting in *Dina*.

According to Schram (2007), Honwana's stories center on Mozambican life, often told through children's perspectives to reveal colonial racism (Darch & Israel, 2023). Beyond entertainment, his works raise issues of social injustice, racial segregation, and class disparity. This analysis focuses on how elements of the setting contribute to and shape the storyline. In *Nós Matámos o Cão-Tinhoso* (We Killed Mangy-Dog) by Luis Bernardo Honwana, the study

gap lies in the limited exploration of Mozambique's socio-cultural and historical setting during colonial rule. While the story offers insights through the eyes of young boys, a deeper analysis is needed on societal norms, cultural dynamics, power relations, and colonialism's impact on rural communities.

The need for this study emerges from the opportunity to fill the gap in the understanding of the socio-cultural context depicted in Honwana's narrative. Exploring the setting in greater detail would offer insights into the complexities of daily life, the effects of colonialism on local traditions, and the dynamics of power and resistance. Understanding the cultural and historical setting more profoundly would enrich interpretations of the characters' actions, motivations, and relationships within the story. Moreover, such an analysis could contribute to a deeper understanding of the broader socio-political landscape of Mozambique during that period, shedding light on the impacts of colonial rule on indigenous communities and their ways of life.

Background of *Dina*

In *Dina*, migrant farm workers strive to cope with the daily injustices of rural life. A white farm Overseer rapes a young girl within hearing and seeing distance of her African father, Madala. It is most shocking and disturbing. The story deals with the emasculation of the African society by its colonial masters. It focuses on Madala, the old father. In the opening scenes, the Overseer dela**ys** in heeding the call to lunch, and Madala continues to work. Madala is introduced as pulling the stalks of plants. One is not quite sure whether Madala's pulling on stalks is real or imagined. Whatever the case, Honwana weaves in a rather sympathetic portrayal of this old man such that when the shameful act occurs, the reader and the other farmhands are both outraged at the pain and dishonor done to this man and his daughter. The reader is led on and expects a rebellion. Instead, another tragedy occurs. Madala accepts a bottle of wine that was handed to him by the overseer and swallows it in one gulp.

Setting

The concept of "setting" refers to the environment or surroundings in which a story, event, or situation takes place, encompassing the physical, social, cultural, and temporal elements that frame the narrative (Mortara, & Catalano, 2018; Ebejer et al., 2020). Setting can be defined as the historical or cultural moment in time, place or geographic location and movements in which a story takes place and helps open the conditions and mood for a work of art (Finnegan, 2025). It includes details such as geographical location, time period, weather, social norms, and cultural aspects, all of which contribute to shaping the overall mood and impact of the narrative by providing a sense of time, place, and authenticity (Burke, 2020; Daniels, 2023). It is the story world or milieu and includes the context beyond the immediate surroundings of the story. Setting establishes the backdrop against which characters interact and events unfold, influencing the mood, atmosphere, and context of the storyline (Morrow, 2015; Wright, 2024). Setting in a piece of literary work can be put into two major categories: the macro setting (primary/denotative) and the micro setting (secondary/connotative).

The Macro-Setting

The macro setting is the bigger one, or the general place, time and cultural conditions of the story. It is the larger society that is represented in the text. The macro setting in the story 'DINA' is the Mozambican society in the colonial period. The macro-setting in a narrative refers to the broader and encompassing backdrop against which the story unfolds, often

comprising significant geographical, historical, and socio-cultural elements that shape the overall context of the narrative. "Geographical landscapes" play a major role in establishing the macro-setting, offering a physical context that impacts characters and events (Jones, 2018; Carmona, 2021; Zalasiewicz et al., 2021). Whether it is the sprawling urban cityscape, serene countryside, or a remote island, the opportunities and challenges they encounter throughout the story (Smith, 2021; Lu, 2025). Additionally, "Historical context" is a fundamental aspect of the macro-setting, providing a temporal backdrop that defines societal norms, politics, and technological advancements of a particular era (Brown, 2019). Historical elements such as wars, cultural movements, or economic shifts deeply influence the characters' lives and choices, shaping the narrative's direction and themes. Moreover, "Socio-cultural dynamics" form an integral part of the macro-setting by delineating the societal structures, traditions, and values prevalent in a particular community or society (Garcia, 2020). These elements significantly impact character interactions, relationships, and conflicts, as well as the overall atmosphere and ambience of the narrative (Miller, 2017; Tawa, 2022). The macro-setting, comprising geographical, historical, and socio-cultural dimensions, serves as a foundation that not only sets the stage for the narrative but also influences character growth and story arcs, infusing depth and richness into the storytelling.

The Micro Setting

This refers to the smaller or specific locations or places, times and locations and their symbolic significance (Benjamin, 2024). In other words, the micro-setting within a narrative refers to the smaller, more specific environments where individual scenes or interactions occur, contributing to the overall atmosphere and context of the story (McCarthy-Jones & Turner, 2024). "Physical spaces" constitute an essential component of the micro-setting, encompassing detailed locations such as homes, specific rooms, or natural situations that provide the stage for character interactions and events (Johnson, 2019). These physical spaces, whether a cosy living room or a foreboding forest, village, palace, farm, camp, river, room, house, etc, not only serve as backdrops but also influence the mood and dynamics between characters, influencing the narrative's tone and direction (Davis, 2020). Additionally, "Temporal elements" form part of the micro-setting by focusing on specific times of day, seasons, or even moments within a day that impact the events unfolding in the story (Gomez, 2021). The time of day, changing weather, or the season depicted can evoke emotions and set the tone for a particular scene, adding depth to the storytelling (Katz, 2024). Furthermore, "Symbolic details" contribute significantly to the micro-setting, incorporating specific objects, sounds, smells, or textures that carry symbolic meaning or thematic significance (Harris, 2018; Silvina, 2024). These symbolic details serve to enhance the storytelling by adding layers of meaning, foreshadowing events, or reflecting the emotional state of characters (Turner, 2022). By incorporating symbolic elements such as a recurring motif or a significant object, authors create a more immersive and evocative micro-setting that amplifies the narrative's themes and character development. The micro setting talks about the aggregation of movements in the story from one specific time to another, specific place to another and specific movement to another. For instance, which parts of the story were set at the village, town or city, how many of the scenes were set in the village, which were set at night and the significance of that aspect of the setting- night or day, evening, bush, forest, deep of the forest, river, deep of the river, morning, afternoon, evening, up or down, which incidents were set in the city, which

part of the city, outside of the home, in the room, kitchen, bathroom, behind the house, stormy weather, shinny, significance of stormy weather and the like which in aggregation represents the general world-. The micro setting in 'DINA' is the farm or camp and its surroundings, the expression of movement and the changes in time that go with the unfolding of the story.

Elements of Setting

The elements of setting in a narrative encompass various components that collectively establish the environment and context within which a story unfolds. "Physical setting" refers to the geographical location, architecture, landscapes, and tangible surroundings where the story takes place (Smith, 2020; Nanson, 2023). It includes details such as time, weather, geographical features, and specific locations that create a vivid backdrop for the narrative, influencing the characters' experiences and actions. Additionally, the "cultural setting" represents the societal norms, traditions, beliefs, and values prevalent within the story's environment (Jones, 2019; Samanta, 2024). This element of setting shapes characters' behaviors, interactions, and motivations, contributing significantly to the authenticity and depth of the narrative.

Moreover, the "temporal setting" involves the period, historical context, and temporal details embedded within the narrative (Brown, 2021; Kucała, 2023). It includes specific historical eras, time of day, seasons, or even the pace of time passing, affecting the mood, atmosphere, and events unfolding in the story. The elements of setting collectively serve to immerse readers in the world of the story, establishing a sense of time, place, and cultural backdrop that enhances the storytelling experience (Khater, Ibrahim, Al-Salim, & Faik, 2025). The elements of setting deal with the things that pertain to the geographical location denotatively and connotatively. e.g., place, time and space, environment and atmosphere, culture and beliefs, historical, etc. These elements will help in the textual analysis of the effect of the setting on the plot.

Methods

This study employed a qualitative textual analysis approach rooted in stylistics and contextual literary criticism. The method focused on close reading and interpretive analysis to explore how stylistic choices and setting function in Luis Bernardo Honwana's *Dina* to convey meaning and reflect socio-political realities.

Participants

The participants for the interpretive phase of the study included selected teachers and students of literature who engaged with the text in both classroom and informal reading contexts. Their perceptions of the setting and its influence on character and theme were considered to support analytical insights.

Research instruments

The main research instruments included: The primary text, Luis Bernardo Honwana's short story *Dina* from *We Killed Mangy-Dog and Other Stories* (1964). A thematic checklist used to identify and categorize setting elements (e.g., place, time, atmosphere, culture). Notes

and comments from participants (teachers and students) were gathered informally through classroom discussions and reflective responses.

Research procedures

Text Selection: *Dina* was selected as a representative postcolonial African short story with rich thematic and stylistic elements.

Close Reading: The researcher conducted multiple readings of the text to identify key stylistic features and types of setting (macro and micro).

Element Identification: Descriptions of physical locations, time shifts, environmental conditions, and cultural practices were systematically documented.

Thematic Analysis: Identified elements were analyzed in relation to their symbolic significance and narrative function.

Participant Reflection: Teachers and students discussed the text, and their insights were incorporated to enrich the interpretation of how setting affects meaning and character behavior. The following were used as methods in this study.

Data Analysis

This section explores how space and time are constructed in Honwana's *Dina* to reflect power dynamics, vulnerability, and social structure. By examining symbolic sites such as the barn, cantinas, and field paths, and temporal indicators such as day and night, this analysis reveals how the narrative encodes systems of surveillance, gendered violence, and colonial labor.

In *Dina*, a short story by Luis Bernardo Honwana, the setting plays a major part in shaping the interpretation of linguistic expressions. Set against the backdrop of colonial Mozambique, the story delves into the complexities of language within a deeply divided society. Through vivid descriptions of the physical environment and character interactions, Honwana navigates themes of power, identity, and communication. The linguistic expressions of the characters are imbued with cultural and historical significance, reflecting the tensions and hierarchies inherent in a colonial context. This analysis seeks to explore how the setting influences the interpretation of these expressions, shedding light on the intricate interplay between language, power, and context in *Dina.*

Elements of Places in DINA

The place can be seen as the location and the actual spots of events, and the spots around the story. It can also be seen as specifics of the place and its symbolic significance. The story revolves around a camp or farm where the movements in the field and activities help to drive the setting. In the story, the following places catapulted the actions as propelled by the setting. They include the camp, the field or the farm, bush/weeds, corn field, the barn, corner of the barn, the path to the field, the path to the camp, the cantinas (general stores), the green sea or river, the shade, ground, home, as well as movements. The author made things happen in one place, but he moved to different places or positions to push the plot of the setting. There were also a lot of movements, such as movement outside the camp, movement

inside or within the camp and no movements or without movement, which constitute an aggregation of the plot. In this story, it begins at the field/farm/camp where Madala bends from the waist with hands hanging towards the ground. Below are the evidential supports to indicate places and movement from one place to places in the story.

The Camp

The camp is the general place where the story revolves. In the story, there are several instances which were drawn by the narrator with respect to the camp. For instance the following references were alluded to the camp… *when Madala came to the camp*(p6)- *All the camp look at Madala, all the men at the camp looked at Maria*(p9)-*No-one looked directly at him, but all the men in the camp had placed themselves in positions in the shade from where they could watch him*,(p14) – *and advanced towards the path to the camp, she shook some lumps of soil from her capulana and returned to the camp* (p15)-*he returned towards the men of the camp, he faced the camp and yelled, - still standing the men of the camp remained immobilized(*p17*)- The men of the camp* (pp16,18). Camp may involve the use of a tent, caravan, or motorhome, a primitive structure, or no shelter at all. The camp is very significant because it draws attention to the fact that workers are encamped or incarcerated to till the land. It is important in the sense which suggests that the workers are confined to that place to work. The workers are ostensibly in forced labour in the camp, whereby they are supervised by an Overseer. The camp was carefully selected by Honwana to depict the segregation and the supervision of the black workers (gangs) by the overseer, who seems to make the workers labour under duress.

The Farm

The farm is very important since it serves as a supply of food for the inhabitants of our planet. It is also important for a nation and the world at large. Choices that were made concerning the farm include: *The Farm Gang must have been delayed* (p. 6)- *Farm Gang get rid of the worms on the cabbages, takes the cattle to drink, Hoeing Gang*(p 17), *the Hoeing Gang, the Clearing Gang* (p.14). There are a lot of farm gangs which portray the immense contribution of farmers towards the production of food. Farming seems to present the greatest threat to species and ecosystems. In the farm, the sun was shining directly onto Madala's bare back, but he must endure it for a while longer. This typically put forward the kind of poor treatment the farmers were going through.

The bush/weeds

The way Madala organizes his work in the bush is also significant: out of the pain and difficulty of his labour, he creates a little order by lining up the weeds he pulls up. However, this order seems meaningless because it is not related to anything, except perhaps to the obsessiveness that Madala has developed as a defense against the distracting nature of his life. The line of weeds is evidence of what Madala personally has done of his own volition, thus giving him back belief in his own freewill, which in fact has been taken away from him. On the other hand, he has become so profoundly conditioned to the habit of hard work that he goes on working during the dinner break, but pulls up only imaginary weeds. The following shows how Madala was glued to the weeds. *He grasped the stem of a small bush* (p. 4) *he felt*

prostrate on the ground trying to reach the branches of a bush, tuft of weeds (p. 4) *a good hold on the plant, he dropped the plant, slippery leaves of the weeds, he separated the weeds in the small pile, he dropped the weeds* (p. 5) Madala leaned forward and twisted the stem of a bush around his wrist. He gave a small pull to see if it was firmly embedded. Then he allowed his body to lean backwards until it came out. He placed it carefully on the ground, lining it up with the pile he had already pulled up around him. (p. 19). The pulling of weeds implies how tedious and hideous the work was.

The cornfield

The choice of the cornfield was also momentous. As in many of Honwana's stories, spatial features such as in 'DINA', cornfield, seem to be the key to revealing the covert meanings and bringing the overt meanings to bear. Consider the juxtaposition of the forced labour of Madala with its pleasant physical setting, the 'sea' of cornfield. The work is made to seem even more painful by being placed in this contrastive setting. *The stalk of corn, the tallest corn stalks,* (p. 1) CONFIELDS ARE LIKE THE SEA, MULUNGO'S CORN FIELDS ARE LIKE THE SEA, *emerged from the field, submerged in the thick greenness of the field* (p6) *once we were working in the field, I saw this when I worked in the fields*(p. 7) *in the green confusion of the far end of the field*(p. 13). The leaves of a corn in itself are very itchy or irritated; therefore, a lacuna is created if one finds himself in the deep or within the ambience of a cornfield barely half naked. Madala is put in the middle of the corn field with his bare back and the sun shining directly onto him. This is quite irritable and suggests the kind of forced labour that bedevils this old man.

The Barn

A barn is a large farm building used for storing grain, hay, or straw or for housing livestock. This agricultural building is primarily located on farms and used for many purposes. It is a place where important events happen, such as - *Madala went to one of the old barns and sat in the shade (p. 6). The Overseer appeared around the corner of one the old barns and look about for Maria(*p16) *Maria threw her body against the barn wall and turned her face away*(p16) *He retreated towards the corner of the barn and disappeared(*p. 17) *The Overseer appeared around the barn with a bottle of a wine in his hand* (p. 17). *The overseer appeared around the corner of the barn*(p. 9) *from the place where he was sitting Madala could see Maria, half hidden in the shade of the barn, disappear around the corner of the barn*(p 11). In the story, the barn is very significant because it seems to provide shade for the workers and serve as a storehouse where the Overseer sits to eat his meal, smokes a cigarette and brings the bottle of wine to Madala after his ignominy. The Overseer seems to have dominion over the barn and always operates, especially at the corner of the barn.

The Barn as a Site of Surveillance and Violence

This place is profoundly exploited by the overseer to play his antics. For instance, *he turned his back on Maria and disappeared around the corner of the barn* (p12), *The overseer appeared around the corner of the barn with a bottle of wine in his hand* (p9). He seems to appear and disappear around the corner of the barn. Before he rapes Maria, we see him disappearing around the corner of the barn. He also appears around the corner of the barn after

the confrontation between him and the men in the camp, the outcome of which is not fully confirmed. When the Overseer realizes that he has committed a shameful act, his reaction and the reaction of the men lead the reader to believe that the situation of the Overseer may well be precarious.

The path to the field

This path is very important in the story because it gives the reader an idea about where the Overseer lures Maria to the green confusion of the field and rapes her in a broad day light. The following references are evident to back this claim-*On the path that led to the field, the Overseer walked ahead ten spaces Maria followed him* (p. 12) *on the path to the fields* (18) *along the path to the field she had raised her hands now and again* (p. 15) *on the path to the fields* (p. 18).

The path to the camp

The path to the camp is probably the entrance to the camp, though it was not directly referenced. Here, the Overseer thrust his arms against the sweep of the tide and *advanced towards the path to the camp, along the path, she had to raise her hands now and again* (p. 15). It is very significant because every site has a way that leads to it.

Cantinas

A cantina is a type of bar popular in Italy, Mexico and Spain. The word is similar in etymology to "canteen" or general stores where foods are served. Cantinas traditionally refer to a kind of bar that is normally frequented only by males to imbibe alcohol. They can often be distinguished by signs that expressly prohibit entrance to women. It may be viewed as scandalous for proper ladies to be seen visiting a genuine cantina. In 'Dina,' Honwana reveals the cantinas as the place where dinner occurs, drinks are served, where even the field workers took Pitarossi's wife behind the cantinas to sleep with her, where Madala shares his wine with others etc. *the high grass behind the cantinas* (p3) *began to sleep with men who paid for her drinks at the cantinas, the grass behind the cantinas*. (p3) *let's get going to the chicafo* (food) (p. 6) *when I was passing the cantinas a friend called me inside; I ate at the cantinas* (p. 9) *when I was passing the cantinas a friend saw me and called me inside* (p10) The cantinas are seen as a place where people, go to interact with other people socially. Here, Honwana brings to bear the idea that after a day's work, it is important for one to rest and take a meal. So, the men in the camp go to the cantinas to eat and rest for a moment.

Green Sea/ river

Honwana did not openly reveal the reality of the sea and its uses. However, he made mention of the green sea as well as the river. For example, *the overseer was the first to appear above the surface of the green sea* (p15) *Maria rose to the surface she was at once surrounded by the prolonged sighing of the sea* (p15) *you clear the bush at the side of the river* (p. 17) *the surface to the green sea was swept by a soft breeze, murmuring the secret of seashells* (p19).

The shade

According to Almeida (2006), 'shade' is a variable to be taken into consideration when aiming for locations characterized by outdoor hot discomfort conditions. A shade is a comparative darkness caused by shelter from direct sunlight. Anyone who has spent time unprotected under the tropical sun appreciates the importance of shade. After a scramble in the scorching sun, *Madala went to one of the barns and sat in the shade, dispersed in the shade* (p. 6), *Overseer who sitting on a box in one of the nearby patches of shade, in the patches of the shade, in the shade over there* (p. 7), *there's no sun there* (p. 8) *from the place where he was sitting Madala could see Maria half hidden in the shade* (p.11) *had placed themselves in positions in the shade from where they could watch him* (p. 14) *but all the men in the camp had placed themselves in positions in the shade from where they could watch him, 4; Maria, go to that shade* (p8). The shade is very useful because it was a blessing to seek refuge in the dense shadow cast by the barns in the field after the workers had suffered in the scorching sun. It was that position where Madala and the men viewed the Overseer raping Maria. Shade is an important sun safety strategy. Shade should protect against indirect ultraviolet radiation that is reflected from the ground. Shade protects at the right time of day. Willingness to work in the sun on a hot afternoon is significantly influenced by the presence or absence of shade in warm or hot climate conditions. Shade is important for farming activities.

The ground

Several incidents happened on the ground, and Honwana reveals them to the reader in several ways. For example; *bent from the waist with his hand hanging towards the ground, sweat drops that dripped from the tip of his nose onto a stone that shone in the ground at his feet, he looked at the hole that had been left in the ground* (p. 1), *so he leaned back until it broke free from the ground* (p. 3)*he fell prostrate on the ground* (p. 4) *he had just thrown on the ground, with a sigh he fell onto his right shoulder and rolled on the ground* (p. 5), *but she responded without lifting her eyes from the ground, with her eyes cast on the ground* (p. 9), *He placed it carefully on the ground* (p. 18) It is significant because it provides the reader an area of the earth where events happened or used for a particular purpose in the story.

Home

Maria comes home to visit Madala at the camp. For example, Madala asks *Maria, How is everybody there at home*? (p8), *everybody is well at home, father, I came here to see you* (p. 9). The home here is very important because it helps the reader to understand the fact that the workers were far away from their homes. The action did not directly move to the home, but Honwana referred to the home where Maria had come from to see her father and that

resulted to her rape by the Overseer.

Movements

This can be seen as movements inside, within, outside, and without. The author made things in one place but moved to a different place. In the story, we are told that Maria came from home to the camp, and *when Madala came to the camp, the other gangs had already*

arrived (p. 6). *Maria disappeared around the corner of the barn, the Overseer returned to the place where he had been before, the Overseer walked ahead, ten paces behind Maria followed him* (p. 12), *advanced towards the path, returned to the camp, along the path* (p. 15), *the overseer appeared around the corner* (p. 16), *he retreated towards the corner of the barn and disappeared, the overseer appeared around the corner of the barn with a bottle of wine in his hand, he faced the camp* (p. 17). *He felt prostrate on the ground* (p. 4), *Madala remained motionless* (6) *Overseer sitting on a box* (p. 7) *from the place where he was sitting Madala could see Maria,* (p.11) *the back there, behind Djimo, looked about for Maria, Maria threw her body against the wall and turned her face away* (p. 16), *still standing, the men of the camp remained immobilized* (p. 17). What was so particular about the camp was that the workers, as well as the Overseer, were moving from different location to another. The author does this, and because of that, it drives the actions of the characters to perform credibly.

Time and Space

The story takes place across a time span and involves aspects of time working, eating and resting, time and space or interval that was used in the camp, whether it was dawn, morning, afternoon, evening, night, day, week, hour, minute, etc.

Day

Honwana indicates the movement of time of the day from dawn, such as *at dawn and in the early hours of the day* (p. 2). He also moves from dawn to morning like; *in early hours of the morning when the rich fields were still wet with the evening dew* (p. 1), *in the early hours of the morning grasshoppers still jumped from the leaves of the plants that were pulled* (p. 3*), most of the men were sleeping recovering from their exertions during the morning* (p. 6). Besides, the action runs to midday or the hot afternoon, where some activities happened, which were very crucial to the causality. The relationship between some of the things that happened and the things that caused them was enormous. We are told that Maria arrives at the camp with her capulana, and she passed the cantinas and ate there (p. 6). The Overseer was also having his lunch with some red wine, which he gulped. He also has his cigarette, which he smokes (p. 8). The relationship between these events is a direct consequence of another set of events, which resulted in the sex scandal on a hot afternoon. A wide range of time was spent in the afternoon. It was midday, and the effect was that the sun was very hot where we saw the workers in a field working. For instance, the story opens when *bent from the waist, Madala heard the last of the twelve strokes of mid-day* (p. 1), *the sun is very hot in the fields, good afternoon* (p.8), *it's already half past one* (p. 17) Moreover the story referred to the Evening when the rich fields were still wet with the evening dew (p. 1)**.** However, Honwana also mentioned that at the end of the month, Madala shared some of his wine with his friends (p. 8).

Intervals/ space

The interval here is a distinct measure of time or physical or temporal distance between two things; How much there is or how many there are of something, how frequent the time. In the story you will see distinct markers of intervals such as; *he counted the time by the number of sweat drops that dripped from the tip of his nose onto a stone that shone in the ground at his*

feet (p. 1) *even it lasted for shorter and shorter periods of time, when he had pulled out the seventh plant* (p. 2) *he only bent from time to time to imbibe the strength from the clumps of earth* (p. 2), *the sun seemed to come nearer at every instant* (p. 3) *since Dina sounded the shadows have grown by two palms* (p. 4), *I saw this once, Once we were working in the fields* (p. 7) *but sometimes he spoke sweetly* (p. 11), *a little later Maria went off in the same direction* (p. 12), *after sucking the last vestiges of food from his fingers* (p. 12) *the others followed suit* (p12), *there was still some time left before they would have to submerge themselves in the fields again* (p12), *returned to the place where he had been before* (p. 12), *moments afterwards, Maria waved her arms* (p. 13). The intervals or spaces indicate how the writer made things in one place and how he moves to a different place.

Time fast or slow, short or long

Some of the incidents were very quick and some were very sluggish, some were short, and some were long. For example, *Madala could not declare himself immediately* (p. 10) *she rapidly pulled back her foot* (p. 10), *but closed them at once* (p. 11), *but soon the waves subsided*, (p. 13), *I will give you the dough just now* (p. 15), *Madala swallowed it with one gulp* (18), *Lets go Hurry up! Hurry up!* (p. 18) *Hurry up! The Overseer lunged* (p. 18), *she whispered dully* (p. 16). It depends a bit on the context, but time is not in general just a quantitative description for fastness or slowness, shortness or longness of motion, *then it lasted for shorter and shorter period* (p. 2), *he listened attentively for a while* (p. 2), *he takes a long time to let you knock off* (p. 7). They are significant because they help to explain the actions and characters in terms of their behavior.

Environment and Atmosphere

This refers to the surroundings that provide the scenery for certain events of a story. It can be plain or rough, high or low, bushy or sleek, seasonal or climatic: whether hot or cold, dry or wet, noisy or silent, shinny or darkly, farm, river, forest, city or village scene, etc.

Season: A season is a subdivision of the year, marked by changes in weather, ecology, and hours of daylight. Honwana did not actually tell the exact season, but one could infer that since the day was hot, it could be summer. The season here could refer to whether the environment, atmosphere or weather was hot, cold, wet, dry, sunny**,** cloudy or dark, etc.

Hot: Honwana presents the day as very hot. For instance; *the sun seemed to come nearer at every instant* (p. 3) *the sun was shining directly onto his bare back* (p. 1), *the day was indeed very hot* (p. 3)**,** *the day was indeed very hot because not a wisp of vapour arose from it, but when the sun was high vapour only arose from the holes left by the plant* (p. 2), *the sun is very hot in the fields* (p. 7), *Yes! The sun is very hot in the fields. It was very hot. Everybody knows it's very hot in the fields, it was very hot in the fields* (p. 7) *Madala…the sun is very hot* (p. 15). *The sun is very hot in the fields* (15). This hurts the workers who find themselves in the blistering sun. Honwana tries to depict some kind of humiliation which these black workers were going through. The intensity of the action was purported in the scorching hour of the day to embarrass the men in the camp.

Cold: The cold of the day was not meant to benefit the workers in any way. However, Honwana made some allusions to the cold, such as *the smallest colds of earth* (p. 2), *the surface of the green sea was swept by a soft breeze* (p. 19).

Wet: Also, *when the rich fields were still wet* (p. 2). 'Wet' here did not have any direct impact on the fields as well as the workers.

Shinny: It was a sunny day, *and* Honwana indicates that *the sun seemed to come nearer at every instant* (p. 3).

Noisy: In the story, there are different sources emitting various types of environmental noise. For example, the order from the overseer, the sound from the waves, the noise from the gangs- *when he heard the order translated into a shout* (p. 1), only *the ululation of the breeze* (p. 2) *but only heard the muted murmur of the waves* (p. 2), *a wave which broke far away in the distance* (p. 6), *the prolong sighing cry of the sea* (p. 15) *the Kraal Gang managed to emit some sounds* (p. 15), *the Overseer shouted with increasing irritation* (p. 17). Generally, problems caused by noise pollution include stress-related illness, speech interference, hearing loss, sleep disruption, and lost productivity. Most importantly, the major effect we can look at is the immediate and acute effect of noise pollution on a person over a period, which is impairment of hearing.

Silent: Silence connotes the absence of noise or lack of audible sound or presence of sounds of very low intensity. By analogy, the word silence can also refer to any absence of communication. Silence also refers to no sounds uttered by anybody in a room or place. Silence is an important factor in many cultural spectacles. In the story, Honwana employs the use of silence such as *before the silence of Madala* (p. 7) *hearing the hollow voice right next to her face, she remained silent for a while* (p. 10), *they are in silence* (p. 11) *the silence became oppressive* (p. 12) *but soon the waves subsided* (p. 13), *the men of the camp silently scrutinized the Overseer's face*, (p. 16), *the silence seemed to drive the Overseer to desperation* (p. 17). The effect of silence can be negative or positive. The silence might mean disagreement with what is said, happened or perhaps disconnectedness from the men.

Chaotic: The overseer seems to be very hostile to the workers in the field. There was a condition of great disorder or confusion at the camp. For instance; *the Overseer must be very angry* (p. 1), *alert for the Overseer's command* (p. 4), *he tugged violently at the plant (p. 5), the Overseer seemed to be angry with Maria* (p11) *she shivered and shrank away* (p13) *the Overseer's voice was hoarse* (p. 14) *Maria shook off the man brusquely* (p. 14), *the supplicating eyes of the youth searched avidly for a trace of revolt* (p. 16) *Maria hugged herself more tightly and digging her nails into her back, whined, Maria spat out the words with fury* (p. 16). This nearly resulted into a revolt especially when the Overseer raped Maria, the men at the camp wanted Madala to do something 'stupid' so that they will also support him.

Bushy/ weeds*:* The surroundings were very bushy. For example, *the fleshly, slippery leaves of the weeds* (p. 1), *took her to the high grass behind the cantinas* (p. 3), *trying to reach the branches of a bush while pulling up the bush, tuft of weeds, he dropped the weeds, he grasped the stem of a small bush, he separated the weeds* (p. 4). Weeds are one of the major threats to the natural environment. They are destroying native habitats, threatening native plants and animals and choking our natural systems, including rivers and forests. Directly or indirectly, Madala was affected by weeds, and he tried to pull them. Weeds reduce farm and forest productivity, invade crops, and repress pastures, and some can harm livestock.

Animals/ insects: The environment consists of a lot of creatures such as scorpions, grasshoppers, lizards, and snakes. For instance, *a scorpion leapt out from between its roots, grasshoppers still jumped from the leaves of the plants, but at this time only scorpions, lizards*

and even snakes appeared, having died from the bite of a snake (p. 3). Their effects are very precarious since Pitarossi had died from the bite of a snake which had attacked him when he was working in this field. This warranted his wife to sleep with the men at the camp, even in the high grass behind the cantinas (p. 3). Madela also realised that if he had been stung by a scorpion he saw, he would have terrible pains for three days and perhaps die on the fourth day.

Culture and Beliefs

This involves the social life, religious, belief systems, etc., of the people as pertaining to the camp. In "Dina," Honwana portrays some of these aspects of human life, such as.

Food: Food is very important for a hungry person. As Atkinson (1980) has remarked, a 'mouthful of wine will convey very different meanings to the professional wine taster'. Habits of eating are invested with significance by the culture in which they belong. In 'Dina', the Overseer delayed the food as the hungry workers waited patiently. The following are evident with regard to food. - *boys! Let's go and eat, let's get going to the chicafo* (food). *Some of them had already eaten, their kuka* (cook), *Jose, was still making the fire for their botwa (three legged iron pot) of cornmeal,* (p. 6) *was having his lunch* (p. 7), *his dishes were spread out before him on another box which serve as a table, he ate with great enjoyment and gulped down his wine, Madela went to cantinas, that his wife sent him for his lunch, Madela let's go and eat, the men in the property rested and ate, the Overseer was eating near to the place where he was sitting* (p.8), *Madela don't you want to come and eat?, now it's really time to eat, becausen'Guiana and Muthakati have already finished making the food, Madela let's go and eat, the people who work in the fields or any other need to eat when 'Dina'*(dinner) *time comes* (p. 9), *I think you better go and eat, I think you should go and eat, You must go and eat, but I have no hunger in my stomach, and don't you want to eat?, I ate at the cantinas, I was passing the cantinas, this is for you to eat, and I began to eat* (p. 10), *and aren't you hungry anymore?, don't you want to come and eat with and wait for you here while you eat, All right I'll go and eat, Madela broke a piece of côi (molded ration of cornmeal porridge) dipped it in the dish of m'tchovelo(gravy made with groundnuts) and raised it to his mouth, they ate in silence, the m'tchovelo was delicious full of rich fat,* (p.11), *there was very little côi left, but madela was certain that no-one's hunger had been fully appeased, the last piece was for n'Guiana and Muthakati, the kukas of the gang, the remains of the m'tchovelo were for them too, after sucking the last vestiges of food from his fingers Madela rubbed them together and wiped them through his hair, now that the meal was over he rose* (p.12).

Dress: Honwana did not actually comment so much on the use of dress, but he made particular reference to the use of *the greenish white trousers of the Overseer, Madala's bare back* (p. 1), *under her capulana* (p. 8), *Maria's capulana came loose after a short struggle,* (p. 13), *he straightened his clothes and turned towards Maria, she shook some lumps of soil from her capulana* (p. 15). A real Mozambican woman must have a capulana. The capulanas have a name and tell stories, mark significant moments in history, and record ways of life (Paulina, 2010).

Honwana uses this indigenous colourful cloth worn as garment, sarong/ miniskirt style to depict the life of Maria as a whore. The capulana is easy to lose, so Maria's capulana came loose when the Overseer confronted her in the bush.

Greetings: Greetings are very essential in life. It is a polite word or sign of welcome or recognition, or whether one is courteous or not. Greeting is very important because in the camp, the men greeted each other with respect. For instance, *there were many whom Madela did not even know, but all knew him, and greeted him when they passed.* Maria also greeted her when she came to the camp*: Good afternoon*! (p. 8). And the men in the camp also responded to her*, Good afternoon, Maria... All greeted her, but she responded without lifting her eyes* (p. 9). Greeting is not a habit among youth today to greet their acquaintances when they meet either in the street or in an enclosed place, but the greetings are a duty of justice toward our neighbor and, at times, also a duty of charity. Encountering a person one knows, it is normal to be pleased and display this reaction suitably.

Behavior: Honwana portrays some moral and immoral lifestyles in the story. Morality is how domination leads to criminal behavior of the underclass, which is particularly useful in explaining how females turn to prostitution because they are deprived by the elites, as well as why other male protagonists tend to be violent. What we call culture is not an independent reality but is inseparable from the historical conditions in which human beings create their material lives, the relation of exploitation and dominion, which govern the social and economic order of a particular phase of human history, will in some sense determine the whole cultural life of the society. Therefore, in 'Dina,' Honwana carefully selects certain behaviors to expose these relations in his collection. For instance, the following are significant to attest to this fact*: but now she was only interested in drinking, she got so drunk that it was not necessary to give her anything, even the field workers, took her to the high grass behind the cantinas, she fell asleep at once and only woke up when the man got up, he was the only one who was so old now that he would not go and sleep with her* (p. 3*), but they would all know his wife, began to sleep with men who paid for her drinks at the cantinas, she would only sleep with someone who gave her five shillings,* (p. 5) *when they saw him approach, they stopped talking about women* (p. 6), *but Madela knew that she slept with a lot of men no-one would want to marry her* (p. 8), *what a man would say to a woman when he wanted to sleep with her* (p. 11), *she felt on her naked thighs the warm and rough cares of the calloused hands of the man, the Oversser's hand closed lazily over Marias breast* (p. 14), *are you frightened that the boys will find out that you're a whore*? (p. 17).

Drink/wine: As for the wine, even if it were not a conventional symbol for the experience of the community, this meaning is established in any case by Madala's reflections. He is in the habit of sharing his wine with friends at the cantina; the Overseer, on the other hand, never shares, although he does not finish the bottle. It is only when he is driven by shame that we must imagine he feels because of his degraded act, that he gives the dregs of his wine to the offended father, an offering which is utterly inadequate to heal such a wound. Such is Madala's degradation, however, that he accepts the offer. Perhaps then it is the denatured state of Madala and his friends that we see in them, "strange fish" of the ending of the story. The use of this ordinary image implies how very unnatural is the situation of the'peonised'worker, for instance Madala *drinks at the cantinas, he shared some of his wine with his friends, but the Overseer never shared his wine with anybody, although he often did not finish the bottles, the wine was a dirty reddish yellow, and the wine in his hand, he looked at the bottle in his hand* (p. 17), *Madala accepted the bottle that was handed to him, the bottle was beaded with sweat and the wine was a dirty reddish yellow, Madalaswallowed it in one gulp allowing a good part*

of it to wet his beard and run down his neck, then he gave back the empty bottle to the Overseer, the Overseer brandished the empty bottle, holding it by the neck (p. 18)

Money: The rich, bad person who, so consumed with greed, shows no compassion and has no morals. Sure, one might say that not all who are ridiculously wealthy deserve to be placed in the same category as those greedy, selfish and unkind people. The Overseer is revealed as voracious and selfish. He does not share his wine with anyone until the rape incident, when he gives Madala a bottle of wine. Again, he also presents money to Maria after the sexual affair. For example, *he tossed a silver coin into her lap, Don't you want the money? Are you frightened of getting paid?* (p. 17). The money is quite significant because Maria is regarded as a whore and therefore, deserves pay after sex with her. So, the Overseer does that by disrespectfully tossing a silver coin into her lap.

Disrespect and insults: About the action, firstly, a confrontation is developed between the Overseer and the men, the outcome of which is not fully shown. When the overseer realizes that he has committed a shameful act, his reaction and the reaction of the men lead their reader to believe that the situation of the overseer may well be precarious. The Overseer disregarded the workers, so he rained insults on them. For example- *my little black bastards* (p. 5), *you bastards, swine bastards, son-of-a-bitch* (p. 18).

Order: The culture of order here is an instruction to do something that is given by someone in authority. We see the Overseer who supervises the workers in the camp: *before the Overseer gave the order to stop, alert for the Overseer's command* (p. 4), *you're not allowed to work kneeling* (p. 5). This is quite reflexive and shows how he subjects the workers to poor treatment.
Rest/sleep: The culture of sleep was also appropriate and significant in the story. The story *with him*? (p. 9). Sleeping here is regarded as a minimal rest, which is undertaken by the workers during their lunch break.
Smoking: The Overseer is regarded as a smoker in the story. For example, *the Overseer appeared around the corner of the barn with a cigarette in his hand, the Overseer paused with his cigarette halfway towards his lips* (p. 9), *he took out a packet of cigarettes from his pocket, open it, took out one, lit it, and put out the match, blowing a cloud of smoke at it, when he finished smoking the cigarette* (p. 11), *a lighted cigarette hung from his lips* (p. 17). This act is quite uncharacteristic, and the author does this to portray a kind of aggression, unfair treatment, or brutality meted out to the workers. The effect of this smoking also seems to have aggravated the sex scandal between the Overseer and Maria.

Gangs: The workers are categorized into gangs. This can be quite significant because it gives the reader an indication of a group of people who spend time together. Gangs can also refer to a group of workers or prisoners, or criminals doing physical work together. In 'Dina,' Honwana presents to us several gangs who were in the camp. For example, *Clearing Gangs, Farm Gangs, Kraal Gang, Hoeing Gang,* etc (p. 17). This is culturally significant because the author does this to reflect the perpetuation of the recalcitrant blacks who might be in the custody of the colonial power in Mozambique and are subjected to forced labour.

Discussion

This study set out to explore the question: *How do Luis Bernardo Honwana's stylistic choices and the use of setting in "Dina" contribute to the representation of colonial oppression and the shaping of character behavior and narrative meaning?* The analysis reveals that Honwana employs setting not merely as a backdrop but as an active and symbolic force in narrative construction. The macro-setting of colonial Mozambique—with its oppressive labor camps, systemic racism, and economic exploitation—frames the psychological and physical conditions of the characters. The micro-settings, such as the barn, cornfield, camp, cantinas, and paths, function as dynamic spaces where power, surveillance, and trauma unfold. Through linguistic choices, symbolic imagery, and spatial orientation, Honwana critiques colonialism, reveals character constraints, and presents moments of resistance or resignation.

For example, the oppressive midday sun and the placement of Madala in the scorching cornfield expose the harsh realities of forced labor. Similarly, the barn, which becomes a site of sexual violence and male voyeurism, symbolizes the intrusion of colonial authority into indigenous lives. Honwana's use of symbolic spatial transitions (e.g., Maria moving from home to camp) underscores the loss of innocence and the disintegration of African familial and moral structures under colonial pressure. These findings are in line with prior literary analyses emphasizing the narrative importance of setting in African postcolonial fiction. Stoler (2022) and Feagin and Ducey (2018) argue that colonial geographies encode inequality and vulnerability, shaping how characters interact and how readers interpret power relations. Similarly, Boyd (2017) and Graham-Jones (2019) suggest that spatial and temporal settings in African literature are often used to reflect deeper psychological and sociopolitical tensions. This is clearly demonstrated in "Dina," where the farm and camp settings are loaded with symbolic meaning and underscore the characters' lack of agency.

The study also echoes Simoes Da Silva (2018) and Twagira (2020), who emphasize how postcolonial texts often juxtapose indigenous cultural practices with colonial intrusions, leading to hybrid or fractured identities. The juxtaposition of the cornfield's natural beauty with the brutal labor it demands, and the cantinas' dual role as sites of both socialization and moral decay, align with these critiques. Honwana's depiction of Maria's capulana and the exchange of wine and money as metaphors for moral corruption reflect Daniels' (2023) discussion of how cultural and environmental duplicity enhances narrative complexity.

Furthermore, the symbolic elements identified—such as the shifting shadows, oppressive heat, and the Overseer's reappearance at the barn—resonate with Harris (2018) and Turner (2022), who emphasize the power of symbolic micro-settings to deepen thematic resonance. The barn is not just a location; it is a site of surveillance, violation, and suppressed resistance, embodying the very structure of colonial domination. Moreover, the study supports Garcia's (2020) view on socio-cultural dynamics in storytelling, showing how Honwana situates his characters within a cultural milieu marked by both indigenous values and colonial impositions. The silence, resignation, and symbolic gestures of characters like Madala and Maria exemplify the internalized trauma discussed by Darch and Israel (2023), offering a nuanced portrayal of how systemic oppression impacts individual and collective behavior. Theoretically, the analysis aligns with narrative spatial theory and Marxist literary criticism,

particularly as outlined by Daniels (2023), in illustrating how class-based exploitation and spatial segregation are encoded within the landscape itself. Honwana's language choices—rich in sensory and symbolic detail—underscore the entwinement of physical space with ideological control, as also suggested by Harris (2018) and Turner (2022).

Finally, the finding that setting shapes not only behavior but also silence and inaction, particularly Madala's failure to react to his daughter's rape, is supported by Darch and Israel (2023), who explored how narratives of submission reflect the internalization of colonial subjugation. Honwana's stylistic decision to end the story with symbolic drinking and shared silence reflects this psychological entrapment and collective helplessness, reinforcing the tragic consequences of colonial violence.

Conclusion

This study has examined the relationship between style and setting in Luis Bernardo Honwana's *Dina*, highlighting how these literary elements function not simply as aesthetic features but as narrative tools that deepen the story's political and emotional resonance. By situating the narrative within the oppressive colonial environment of Mozambique, Honwana constructs a layered setting that mirrors the characters' psychological and social constraints. The macro-setting, reflecting colonial structures of power and exploitation, and the micro-settings, such as the barn, cornfield, and camp, collectively frame the characters' movements, silence, trauma, and behavior. These findings reaffirm key insights from postcolonial literary theory, particularly those articulated by scholars such as Stoler (2022) and Feagin and Ducey (2018), who argue that colonial settings are embedded with power relations that shape both identity and agency. The settings in *Dina* are not neutral backdrops but ideologically charged spaces that encode surveillance, subjugation, and resistance. For example, the barn, as a micro-setting, echoes Davis's (2020) argument that setting can act as a character itself, participating in the enactment of power and violence. Honwana's stylistic choices—his use of vivid imagery, symbolic objects, and spatial shifts—serve to critique colonialism and underscore themes of resistance, vulnerability, and moral decay. The camp becomes a site of entrapment, the cornfield a symbol of both natural beauty and forced labor, and the barn a disturbing locus of surveillance and violence. These settings are not passive; they shape and are shaped by the actions and inactions of characters like Madala and Maria, dramatizing the pervasive effects of colonialism on identity and agency.

In alignment with scholarly perspectives reviewed, this analysis affirms that the setting in *Dina* is a central vehicle for expressing postcolonial realities. It shapes how characters live, suffer, and respond—often with tragic resignation—to the sociopolitical forces surrounding them. Ultimately, this study concludes that setting, interwoven with Honwana's stylistic strategies, is critical to understanding the narrative's depth and its broader commentary on colonial oppression and cultural disintegration.

In conclusion, *Dina* exemplifies how setting, when intricately crafted and symbolically loaded, becomes central to the narrative's political and emotional force. It is through Honwana's strategic manipulation of space, time, and sensory imagery that the story becomes not only a tale of individual suffering but also a broader critique of colonial domination and its lasting psychological scars. Further studies might compare Honwana's spatial strategies with

other postcolonial African writers or explore how similar settings function across Lusophone African literature to advance resistance narratives and historical consciousness. Also, future research might extend this analysis by comparing *Dina* with other postcolonial short stories or by exploring how setting and style function in Honwana's other works to illuminate similar themes of identity, power, and resistance.

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Declaration of AI Refined

This document has benefited from the application of AI-driven tools, including Grammarly and Scholar AI Chat, to refine its linguistic aspects. These tools were utilized to correct grammar and spelling and improve the overall writing style. It is acknowledged that the use of these technologies may introduce certain AI-generated linguistic patterns. However, the core intellectual content, data interpretation, and conclusions presented remain the sole work of the authors.

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