

**IMAGES OF WOMEN IN SOME ZULU LITERARY
WORKS: A FEMINIST CRITIQUE**

by

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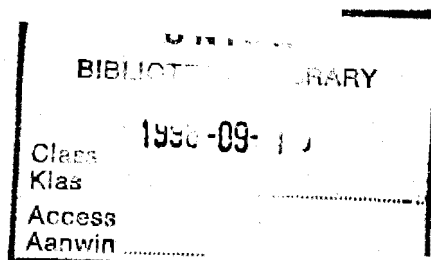
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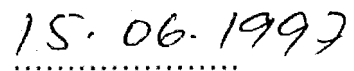
DECLARATION

I declare that **IMAGES OF WOMEN IN SOME ZULU LITERARY WORKS: A FEMINIST CRITIQUE** is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.



SIGNATURE

(NORMA MASUKU)



DATE

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SUMMARY

Chapter 1 is the introductory chapter which gives the aim of study, delimitation, scope and methodology. It further presents critical studies that have been done on Feminism.

Chapter 2 is devoted to the Feminist theory, the origin of the term stereotype and the diverse schools of thought within the Feminist camp. Feminism from the African perspective, known as Womanism, has been deliberated on.

Chapter 3 concentrates mainly on two women authors, Damane and Makhambeni. This chapter looks at how these authors have depicted their female characters. It also examines the stereotypes employed by these female authors.

Chapter 4 is devoted to the writing of male authors. This chapter also concentrates on the stereotypes employed by them in their analysis of their female characters.

Chapter 5, concludes the study and summarizes the main findings of this review.

KEY TERMS.

Feminism, Womanism, Stiwanism, stereotype, depiction, male author, female author, Zulu culture, society, marriage, female characters.

CHAPTER 1

INTRODUCTORY PERSPECTIVE.

1.0 PREAMBLE

Male sexist oppression and domination of women is perhaps the oldest and most universal form of human domination known to history. The process that led to this world wide phenomenon of sexual class reaches far back to antiquity and is no longer easy to trace. However, feminist scholars have tried to do research into the phenomenon of the marginalisation of women and have come up with interesting theories to account for the emergence of sexism. In these investigations, feminists have been able to establish the fact that originally, especially during the tribal period of agricultural societies, women wielded enormous power. This power was accorded to women largely because of the human awareness that all living creatures originate from their mother's womb. In support of this theory, feminists have pointed out that the existence of mother-goddesses in early religions, were not regarded as inferior to the male gods explains the power and esteem bestowed on women. As mothers women were originally as autonomous as fathers, and neither sex was regarded as biologically inferior to the other.

This ideal state of equality between the sexes unfortunately did not last for ever. The shifting pattern of economic structures, especially with regard to the possession of private property adversely affected the position and status of women. For example, since, during pregnancy, women could not be as

economically active and competitive as their male counterparts, it became necessary that they be restricted to their homes. Ironically, fathers, out of their deeply ingrained fear of women's ability to give birth to life, seized upon this disability during pregnancy to impugn and suppress this uniquely feminine symbol of power by concocting all kinds of taboos about feminine sexuality so as to effect the subordination of women to men (Bianchi & Ruether 1967:7-12).

For instance, various taboos and fears were conjured up with regard to menstrual periods, childbirth and everything connected with a woman's sexuality which was regarded as bad "manna" to be avoided at all cost. Behind these fears and taboos lurked the feeling or disbelief that the female sexual organ was abnormal, something to be associated to a wound, a mark of castration and that menstruation, itself was regarded as a state of "defilement". This was regarded as evidence of the curse of castration, visited upon the female sex. These myths and taboos became the cornerstone of some of the major historic religions which have come up with various prescriptions to cleanse and overcome the bad "manna" associated with woman's sexuality.

Once the mother's symbols of power were denigrated, suppressed, and reduced to something abnormal, a curse visited on the female sex. For example, societies were free to develop male elite classes, which ensured the perpetual domination of women by excluding females from leadership roles in education and denounced all daughters to the fate of their mothers, who had to be confined to the home. In other words, civilization, which, from the feminist point of view, amounts to the

emergence of a patriarchal social order, arose out of the suppression and conquering of the feminine symbol of power by denying women the opportunity to develop their self-consciousness. Thus, society was organised in such a way that women appeared as the permanent dependents, and property of patriarchs, property that could be transferred from one male to another in marriage. As permanent dependents, women were accorded derivative status as a consequence of their relationship with men: women were either the daughters or wives of males. In either case, like servants, they were subordinate to and dependent on their male counterparts. This dependence, from which no woman could escape, affected the social, economic and legal status of women in all patriarchal societies. They could not lead people in politics nor represent themselves before the law, nor could they own property, because they were regarded as minors.

However, in order to make this exploitative sexist domination work and be respectable, patriarchal societies co-opted religion, which justified the subjugation and oppression of women, not only on the frailty of the women body, but also on the basis of the divine punishment pronounced on women because of sin. Eve (and through her, all other women) in the Judeo-Christian religion is regarded as the gateway to the evil and cause of the permanent dependency of women who must now remain subordinate and obedient to their husbands, who are the heads of the women. Women are thus created to be men's helpmates, to serve men as mothers and sex objects (Bianchi & Ruether 1967:7-20). Put differently, feminists interpret the stories of the creation and fall of man as attempts by patriarchal societies to justify the superiority of males- a superiority which Paul's attempt to

give women a place in the church could not neutralise.

The most dangerous consequence of patriarchal attempts to justify the sexist domination of women according feminists, has been the falsification of the experience of God, who has been symbolised as a patriarch in heaven, ruling through 'his' mysterious will. Mary Daly (1986:13) argues persuasively that this male religious symbol was effective in the legitimisation of the sexual oppression of women. For if "God", Daly goes on to say, in 'his' heaven is a father ruling 'his' people, then it is in the nature of things and according to the divine plan that society be male dominated (Daly1986:13). Within such a context it became natural to conclude also that the domination of wives by their husbands is something of which God approves, and the ideal for women was one of total servility, meekness, and submissiveness.

Not surprisingly, women have made little contribution to culture, because they have been denied the right to create history along with men. In addition, men regarded women as intellectually inferior, stupid and incapable of leadership. This is aptly summed up by Aristotle as quoted by Ruthven (1984:12) when he states that:

women did not grow beards or go bald any more than children did. Therefore they were physically not fully adult. Neither was their 'deliberative faculty' of reason worthy of being considered adult- it was without authority. For although there may be exceptions to the law of nature, the male is by nature fitter for command than the female, just as the elder and full grown is superior to the younger and more immature.

The above quotation can be used as a foundation to determine whether the status of women has improved for the better or whether women are still considered as beings who still need the guidance of men because they are not fully adults. In case of the Zulu society, does the Zulu nation share the same sentiments as borne by Aristotle in the above quotation? This question will be answered by looking at the writing of both male and female authors in Zulu.

1.1 AIM OF THE STUDY.

The link between society and literature has long been established. Literature reflects society, although, in a slightly modified form. It also promotes social values and norms. It is being attested that, in the patriarchal societies, men as in many other facets of African life have dominated the field and successfully pushed the woman to the background. Furthermore, some male novelists have created in their fiction an image of a woman which needs to be closely re-examined against the background of her traditional and social roles. This study aims at determining whether this is true to Zulu literature or not. Pratt as quoted by Steward(1987:78) is of the opinion that :

Feminist critics often find fault with critics they consider sexist. Pratt uses the term "phallic criticism" to describe criticism that is sexist because it ignores or undervalues literature by women or because it offers distorted, chauvinistic interpretations of works by either women or men.

This study aims at determining the extent to which the above quotation is applicable to Zulu literature. This study will focus on both male and female authors

in Zulu society. What stereotypes are employed by Zulu authors in the depiction of female characters? Is it a fact or fallacy that male authors are biased when it comes to the depiction of their female characters. How are women characters portrayed in Zulu literature? Do female authors depict their women characters differently from male authors? Do they also exhibit any sexist, distorted and chauvinistic interpretations in their portrayal? These questions will be answered by comparing and analysing the drama books written by both male and female authors. This study will also analyse the roles played by women in modern literature. Do these images approximate reality, if not, it will be noteworthy to note why. If they do, what may be the cause of such biasness.

Odetola Taiwo (1984:2) is of the opinion that:

the personality and the inner reality of African women have been hidden under such a heap of myths, so called ethnological theories, rapid generalisations and patent untruths that it might be interesting to study what they have to say for themselves when they decide to speak.

Gynocritics, which is aimed at concentrating on the writing of women, hopes to determine whether there is such a thing as women's writing. What should the role of the female author be and what attempts are being done to correct any wrong impressions. Do they try to correct certain fallacies, if any, which have gained currency in a male oriented society? What stereotypes have been created by the woman author? The answers to these questions will be given in the following chapters.

1.2 RESEARCH METHODOLOGY.

For the purpose of this study, the feminist theory will guide my assessment in analysing the relevant literature. This theory will have relevance because it will demonstrate that some literatures are sexist in the portrayal of women. Gynocritics, which is another branch of feminism, concerns itself with the writing of women. This theory will also be explored to attest the validity of the opinion that women write as women write and they express what they have really felt, known and suffered. Some theorists contend that some female writers in fact manifest profound differences from male writers, not only in matters of polar thinking but in all modes of perceiving reality. Feminism as a theory, is presently a bone of contention. Debate about whether it should exist in Africa or not are still going on. Womanism, which is also another form of feminism, has been formulated to cater for the needs and dynamic culture of the women in Africa. The study will determine the suitability of applying these different movements to Zulu literature.

1.3 DELIMITATION OF SCOPE.

Images of women as reflected in the works of female and male authors will be reviewed. Zulu literature is dominated by male authors. From the vast sea of these authors the works of a representative sample of male writers has been selected. The main criterion for selecting these particular male authors is purely expedience although they are generally regarded as some of the most successful

authors. Although women writers are in the minority compared to men, all available female authored works in drama have been included in this discussion. Damane and Makhambeni are the only women authors who so far have made an attempt to produce drama works in Zulu literature. Reference should also be made to the prose works that these women have produced. Damane, before her untimely death in October 1996, has succeeded in producing numerous prose works. We can cite the following collections:

NOVELS

Mntanomtanami

Lalela Mngani wami

Why bother? (English novel)

Makhambeni, on the other hand has also produced a few prose works in Zulu literature. We can mention the following translated prose works:

NOVELS

Amathunzi ayewukela (the original title is **Tajewo and the sacred mountain**).

Kwakwenzenjani? (Original title is **Things fall apart**.)

She also wrote two short stories; namely, *Impande* and *Wamnandi futho*.

For the purpose of this study, the drama books to be reviewed are the following:

Damane, E.M	<i>Awuthunyelwa gundane</i>
	<i>Hhawu, Ndlalifa.</i>
	<i>Amavenge.</i>
Makhambeni, M.N.	<i>Ubaba ukhona.</i>
Ntuli, D.B. Z.	<i>Ithemba</i>
	<i>Indandatho yesithembiso.</i>
Molefe, L.	<i>Wayesezowela.</i>
Dube, J. L.	<i>Inkinga Yomendo.</i>

This study will comprise of five chapters. The first chapter is the introductory chapter, the second chapter will be devoted to the Feminist theory, the third and the fourth chapters will be devoted on the portrayal of female authors by female and male authors respectively. Finally, in the last chapter will be a summary and findings of this study will be made.

1. 4 DEFINITION OF TERMS.

1. 4. 1 FEMINISM.

The Oxford dictionary (1991:500) defines feminism as "the advocacy of women's rights on the ground of the equality of sexes". More will be said about this theory in the following chapter.

1.4. 2 FEMINIST APPROACH

Green and Kahn (1985:1) have this to say about the feminist approach:

Feminist literary criticism is one branch of interdisciplinary enquiry which takes gender as a fundamental organising category of experience. This enquiry holds two related premises about gender. One is that the inequality of the sexes is neither a biological given nor a divine mandate, but a culture construct, and therefore a proper subject of study for any humanistic discipline. The second is that the male perspective, assumed to be 'universal' has dominated fields of knowledge, shaping their paradigms and methods.

Peck and Coyle (1984:151), also define the feminist approach

as the theory that demonstrates that literature is sexist in the portrayal of women with showing how texts reveal injustices of a male society where women are regarded as inferior.

1.4.3. GYNOCRITICS.

This is another branch of feminism. It is a theory that concerns itself with the writing of women. The term gynocritics was coined by Elaine Showalter (Ryan 1988:13) to describe a woman-centred feminism. While the feminist criticism may be described as a critique of androcentrism, which is aimed toward reading and re-reading those texts by men and women which have been misread, or least read with an androcentric critical bias, gynocritics has been described as a 'sustained investigation of literature by women'. It is

the study of women writers, and its subjects are the history, styles, theories, genres, and structures of writing by women; the psychodynamics of female creativity; the trajectory of the individual or collective female career; and the evolution and laws of a female literary tradition (Ruthven 1984:119).

1.4.4. WOMANISM.

This term "womanism" was coined by Alice Walker (Davies 1986:13). The term comes directly out of an African-American and Carribean culture, and the term is extricably entwined in the definition of an African feminism. "Womanism", like the title "Feminism in an African context", a title propounded by Fatima Haidara (Ibid:13) and the African students at Virginia Technical institute, Blacksburg USA, are both a search for a new terminology to adequately convey black women's feminism and a recognition of the limitations of the term feminism. More will be said about this term in the following chapter.

1.4.5 STEREOTYPE

Miller (1982:4) has this to say about the origin of a stereotype:

The derivation of the word is the Greek *steros*, meaning solid, and *typos*, meaning the mark of a blow, impression or model. The term was first used to describe a method of printing designed to duplicate pages of type. A metal plate, cast from a mould, was used instead of the original form. One link to contemporary usage was thus in the idea of duplication, that all products of the stereotype process would be identical. Another feature was rigidity or permanence.

Miller goes on further to say that a dictionary of psychological terms has defined "stereotype" as:

A relatively rigid and oversimplified or biased perception or conception of an aspect of reality, especially of persons or social groups, e.g the perception of "bankers" - in general and without discrimination-as invariably in business dealings.

1.5 LITERATURE REVIEW.

Before one can embark on this study, it is necessary to give a review of the literature that has been conducted so far on Feminism. The review will be based on the studies conducted in the languages other than Zulu.

- i Maponyane M.J (1990) wrote a Northern Sotho honours article on the "Elements of feminism in M.A Kekana's *Nonyana ya Tokologo*." In her analysis, Maponyane has discovered that Kekana's work is charged with cultural dissatisfaction and she strives to correct this in her literary work. Her purpose in writing this book is to expose the cultural constraints that are imposed on women in the Northern Sotho society. Maponyane has discovered that Kekana attests that cultural norms and values in her society distance females from being involved actively in the political and economic structure of her society.
- ✓ Mawela, E (1996) submitted a thesis for her M.A. degree on the depiction of women in Tsonga novels. The thesis is entitled "**The depiction of women in Tsonga novels**". Mawela has analysed the various roles assigned to women in the

Tsonga society. In her introductory chapter, Mawela does not come outright and acknowledge that she will employ the feminist theory. Her message is not explicit, but a closer look at her analysis implies that women in the Tsonga society are not content with the roles assigned to them by the society. There are a number of women who challenge the status quo, but unfortunately their actions are not heartily welcomed by the society.

✓ S.R Dlamini (1995) wrote an M.A thesis on songs by Swazi women. Her thesis is titled "**Voicing their perceptions: A review of Swazi women folk songs**". Dlamini is of the opinion that the Swazi nation is a nation which is still dominated by culture and women have no position in the Swazi society. Since they are not pleased with this status quo, the only avenue available to them to voice their grievances is through the singing of songs. These songs provide the woman with the channel to express her feelings and views about her perception of the world around her. It is through these songs that she is able to voice her complaints and dissatisfactions.

✓ Mtuze P.T (1990) for his doctoral thesis did an analysis of various images assigned to women in the Xhosa society. His thesis is titled "**A feminist critique of the image of woman in the selected prose works of selected Xhosa writers (1909-1980)**". The greater emphasis of Mtuze's study is laid on the stereotypes and other symbolic images of women. The study also reflects on the plight of Xhosa women as a result of the oppressive male-authored social norms and discriminatory practices. He makes a comparison between female stereotypes as

used by male writers on the one hand, and female stereotypes as used by female on the other. Mtuze has discovered that an important feature of stereotyping is that it is universal as it transcends all racial and national barriers, affecting women in various countries and in different communities.

He has also discovered that women in the first twenty years of written prose fiction play a subservient role and are strongly stereotyped by the male authors. In the case of female writers, the female writers confirm popular female stereotypes instead of refuting them as one would have expected. They not only confirm sexist stereotypes, but also seem to coax women back to their former "glorious state" of subservient housewife and underdog. Despite the strides that women have made in the various walks of life, negative stereotypes continue to thwart their progress and undermine their achievements in various subtle ways.

Of the works that I have cited under this sub-section, Mtuze's study is almost similar to mine since I will also employ the Feminist approach in my analysis. Like Mtuze's study, this study will also concentrate on the depiction of female characters by both male and female writers in Zulu. However, my study will concentrate on the genre of drama.

1.6 CONCLUSION.

In this introductory chapter the aim, scope, definition of terms, method of approach and the literature review have been outlined. In following chapter, i.e,

chapter two, we shall discover that Feminism as a theory covers a broad spectrum. Several types of Feminism will be discussed. It is also noteworthy to mention that the question of whether Feminism should exist in Africa or not will also be fully discussed in the following chapter.

CHAPTER 2

THE FEMINIST THEORY.

2.1 INTRODUCTION.

The feminist theory covers an extensive field of research. In this chapter, a synoptic review of the different schools of thought within the Feminist camp will be made. This, however, is not intended to be an exhaustive study of the feminist theory.

2.2 FEMINISM.

The words "feminism or feminist" are political labels showing support for the aims of the new women's movement which emerged in the early 1960's. Throughout its long history, feminism has sought to disturb the patriarchal culture to assert a belief in sexual equality and to eradicate sexist domination in transforming society. The emphasis is on women gaining greater individual freedom. This is echoed out by Phillips (1987:68) who states that:

It is the freedom to decide her own destiny, freedom from sex determined roles, freedom from society's oppressive restrictions; freedom to express her thoughts fully and to convert them freely into action. Feminism demands the acceptance of woman's right to individual conscience and judgement. It postulates that woman's essential worth stems from her common humanity and does not depend on the another relationships of her life.

In short, feminism is a struggle to end sexist oppression. Its aim is not to benefit

any specific group of women, or any particular race or class of women. It does not privilege women over men. On the contrary, it is a movement that has the power to transform the whole of society in a meaningful way. Feminism challenges the "patriarchal" conception of male and female roles in the society. It also draws a distinction between sex and gender in order to redefine male and female roles. The movement also confronts sex oppression in domains such as reproduction, production, sexuality and socialization. As already mentioned in the introduction, feminism in its camp hosts divergent political views. As such a need arises where focus can be shifted from a fixed stable entity called feminism to a possibility of a multiple feminism. This suggestion is summed up by Ryan (1988:1) who maintains that:

Such a suggestion arises from a number of sources; the difficulty experienced in summarising feminist critical theory; the inability to find a definition which encompasses feminism's diversities and divergences; the reluctance to limit feminism to a single category; an unwillingness to confine it to a totalizing theory; and finally a tendency to regard women as having a multiple rather than single, identities.

The feminist movement is not a monolithic activity, but encompasses a number of divergent schools of thought that are only bound together by their common commitment to the cause of protest against conventional male and female role definitions in society. There are socio-feminists whose interests in the roles assigned to women in our society prompt studies of the ways in which women are represented in literary texts (images of women); there are semiofeminists whose point of departure is semiotics, the sign of the science, and who study the signifying practices by means of which females are coded and classified as women

in order to be assigned their social roles; there are psycho-feminists who forage in Freud and Lacan for a theory of feminine sexuality unconstrained by male norms and categories, and who examine literary texts for the unconscious articulation of feminine desire or traces of where it has been repressed; there are marxist feminists who are interested in oppression than repression; there are socio-semio-psycho-marxists feminists who do a little of everything as the occasion arises. There are black feminists who feel themselves to be doubly oppressed: as women in patriarchy, and as workers under capitalism (Ruthven 1984:19).

This plurality of interests within the feminist camp tends to threaten the unity within the feminist enterprise. This can be attributed to various reasons. Some women are reluctant to advocate feminism because they are unsure of the meaning of the term. Large numbers of women see feminism as synonymous with lesbianism; their fear leads them to denounce any group identified as pro-lesbian. There are, of course, women who do not wish to be associated with women's rights movements in any form, so they oppose and reject feminist movement. Some women become reluctant to advocate feminism as they claim to experience prejudice and oppression, not from men but from women who call themselves feminists. Lesbians, on the other hand, feel that their needs are not addressed by the main stream feminism. A further divergence within the feminist camp, which is the most serious issue facing the feminist critic today is the division between theory and practice. Some feminists remain deeply suspicious of theorizing an activity they regard as a masculine and a patriarchal pursuit. One which

Assumes separations between the knower and the known, subject and

object, and the possibility of some powerful, Archimedean standpoint from which nature and social life fall into what we think is their proper perspective (Ryan, 1988:3).

Despite the uncertainties which might seem to threaten the feminist cause, the diversity of aims and practices enables feminism to advance on several fronts at once. This is generally regarded as a strength which could be lacking in monolithic feminism. This is also seen as evidence of growth and transformation which are healthy signs in what is, after all a "movement" and not a fixity. By refusing to limit themselves to one ideology, therefore, the best feminist critics have gained more authority and respect.

Let us now focus on some of the schools of thoughts found within the feminist camp.

2.2.1 MARXIST FEMINISM.

Marxism concentrates on the oppression of the underprivileged and regards the status of a woman as level with that of a labourer. It also identifies capitalism as the material base of a class system which is the source of all oppression. It also holds that the oppression of women will cease automatically when capitalism is destroyed. The radical feminists disagree. They believe that capitalism or any other economic system, is not the cause of female oppression, nor do they believe that female oppression will disappear as a result of purely economic revolution. For them it is patriarchy which is the problem, not economics (Ruthven 1984:22).

2.2.2 SOCIALIST FEMINISM.

Socialist feminism endeavours to gain insight into the roles assigned to women by society. The socialist feminists use patriarchy to refer to social power of relations of dominations of women by men, they also see the specific form which these powers take as varying historically between different societies and between different classes and racial groups within the same society (Kelly, 1984:30)

The socialist feminists regard the family as the primary site of the division of labour. They attest that the family must be understood both as an economic unit and as a site for the reproduction of individuals who are gendered and classed. These structures of family life are integrally related to women's absence from other areas, such as public life. The socialist feminists detest the idea that women must be kept in positions where they will fulfil the functions of wife and mother. It has been a common assumption that women find fulfilment in bearing and raising children. Traditionally, it is thought that women's natural function is to become mothers. As a result, those women who do not have children, either because they are unable to, or because they choose not to, are classified as abnormal, unnatural or deprived. This means that women are classified as either bearers of children, or abnormal. (Ryan 1988:55).

It is in reaction to this myth of motherhood, and especially the good mother, she who is always sweet, patient, loving and tender, that feminists thoughts have been most vocal. The reaction against compulsory domesticity and motherhood is

essential to the feminist cause. Feminists react with contempt to the notion that women are naturally suited to domesticity, and that the roles of wife and mother are biologically based.

Ryan (1988:65) makes mention of an important distinction between motherhood as an institution, in which case it involves suffering and deprivation, and motherhood as an experience, in which case it becomes a joyful creativity. She describes the institution of motherhood as follows :

Institutionalised motherhood demands of women maternal 'instinct' rather than intelligence, selflessness rather than self-realization, relation to others rather than the creation of self.

2.2.3 FEMINIST LITERARY CRITICISM.

On the other hand, literary criticism, from a feminist point of view came to fruition in the seventies in America. One of the tasks taken up by feminist literary critics has been the re-reading of the male texts in order to expose literary bias and ill-informed representations of womanhood, giving rise to the 'images of woman' type of criticism.

The feminist critics argue that good literary criticism that claims universality must include the feminine consciousness. The feminist critics claim that earlier criticism of literary works has been male-dominated and must be redone to include the feminine consciousness, to the extent of reshaping systems of values, if necessary (Driver, 1982:207).

The feminist critic strives to formulate a literary practice, if not a theory, according to which all literature will be read. This theory must also conduct a pioneering inquiry into the distinction between the female and male literary traditions. A clear distinction between the female and male experiences, choice of genre, imagery and imagination should also be made (Driver, 1982:205).

Feminist literary criticism furthermore, as a result of the 'backlog', seeks to reread the tradition in order to discover neglected female writers and to re-evaluate hitherto accepted notions, canons, and literary history, etc. This reassessment of the tradition stems from the fundamental 'suspiciousness towards all inherited critical tools and values, which manifests itself in either a corrective or a revolutionary attitude' (Driver, 1982:205).

A second major feature pointed out by the feminists, apart from a suspicious attitude, is that feminist literary criticism thrives on contextuality which implies that the approach is extrinsic or contextual, " it views literature as a social institution which, in the main, reflects the values of the dominant male culture, and assumes that no literary criticism or theory can be politically innocent." But it is not simply a question of highlighting underplayed topics, 'feminist literary critics rather want to see the relationship between literature and society in a new light, to show as it were how the relationship really is constituted (Driver, 1982:258).

Early feminist criticism focused on female stereotypes in literature and the attitudes and values that underlie the portrayal of such stereotypes. The goal was to expose

sexist attitudes in this way. Another line of activity was on the presentation of the heroine in literature and on female archetypes. There was a desire to unmask the oppressive nature of stereotypical representation. The feminists attest that the image of the woman as we know it is an image created by men and fashioned to suit their own needs. The results of these studies, with regard to what kind of female image had been created, by whom, in a particular socio-historical context, revealed some literary conventions that 'have entrapped women on various ontological levels: the woman writer - as personage, author or narrator - the female character, and the woman in society (Driver, 1982:207).

On their part, women authors have reworked the images they have inherited and, almost obsessively created characters who enact their own, covert authorial anger' (Driver, 1982: 207).

The initial activities with regard to the revision of literary history, one of the most important foci according to Driver (1982:207), was the rediscovery of lost women writers and the reassessment of undervalued writers. In short, the literary canon, which could be summarised as 'a record of choices made by men' finds most rewarding the efforts in search of a female tradition. This involves 'reading the unsaid' in order, to discover 'the imaginative world that often lies unseen (ibid:207).

Another line of activity is the mapping of female experience, asserting the validity thereof, and revealing how it is manifested in the literature. Linked to this is

female style/language (Driver, 1982:208). The third area is the critique of existing aesthetic standards and theoretical models. As it has been stated above, feminist criticism largely favours contextual studies, shunning inherited models using them only in an eclectic way (ibid:208).

Although feminist criticism is attracted to aspects of Marxism, reception studies, ideology critique, and deconstruction, it is in a sense apathetic to theory as such. In fact, Driver (1982 : 222) poses a legitimate question 'To what extent is it appropriate to demand from what is essentially a critical synthesis the emergence of an autonomous theory?

2.2.4 GYNOCRITICS.

This re-reading of the texts gave rise to a new "branch" of feminism, called 'gynocritics', a term coined by Elaine Showalter to describe a woman-centred feminism. While the above discussion may be described as a critique of androcentrism, which is aimed at reading and re-reading those texts by men and women which have been misread, or least read with an androcentric critical bias, gynocritics has been described as a 'sustained investigation of literature by women'. She explains further that gynocritics is

the study of women writers, and its subjects are the history, styles, theories, genres, and structures of writing by women; the psychodynamics of female creativity; the trajectory of the individual or collective female career; and the evolution and laws of a female literary tradition (Ruthven 1984:119).

Toril Moi (1985:78) sees this as a problem as she puts it:

Showalter's aim, in effect, is to create a separate canon of women's writing, not to abolish all canons. But a new canon would not be intrinsically less oppressive than the old...the female text rules despotically as the male text.

Showalter is aware of the divergent opinions which threaten the unity of the feminist camp, but does not see this as an unsurmountable problem. She sees in gynocritics a means whereby some of the different thoughts can be merged.

Ryan (1988:248) elaborates by saying that:

English feminist criticism, essentially Marxist, stresses oppression; French feminist criticism, essentially psychoanalytic, stresses repression; American feminist criticism, essentially textual, stresses expression. All, however, have become gynocritic. All are struggling to find a terminology that can rescue the feminine from its stereotypical associations with inferiority.

Another area of interest to gynocritics is the literary question of whether there is such a thing as a feminine style of writing. There is an obvious assertion that there is something unique about women's writing. This assertion is an incentive to gynocritical enquiries into whether or not it is true, and if it is so, in what ways women's writing may be said to differ from men's. Some scholars think the question pointless because they argue that it is difficult to determine the sex of the author as individual style differ from author to author. Virginia Woolf as quoted by Ruthven (1984:45) maintains that:

perhaps a mind that is purely masculine cannot create, any more than a mind that is purely feminine.

According to Woolf, androgyny is the solution to sexless writing. It is utopian work calling for an end to rigid sex roles and the creation of an androgynous

society. Heilbrun as quoted by Frank (1987:38) states that:

I believe that our future lies in a movement away from sexual polarisation and the prison of gender. Androgyny suggests a spirit of reconciliation between the two sexes; it suggests further, a full range of experiences open to individuals who may as women, be aggressive, as men, tender; it suggests a spectrum upon which human beings choose their places without regard to propriety or custom.

Androgyny is an old term to which feminist discourse has given new life. In literary studies, this meant that certain so-called androgynous writers whose sexual identity was not immediately apparent in their work or who seemed to combine a feminine and masculine point of view became very popular. One can quote "androgynous writers" like Emily Bronte, Austen and Woolf. But from the beginning there were problems inherent in the concept of androgyny. It was unclear, for example whether androgyny implied sexual equality or sexlessness, and whether it sought to abolish or fuse sexual stereotypes. Further, whether it endorses bisexuality or sexuality.

Other scholars maintain that in practice, androgyny turns out not to involve some pure equilibrium of the sexes on the far side of gender discrimination, but an annexation of the female by the male in order to make the male more powerful, as the word itself suggests *andros* (male) over *gyne* (female). As a result, androgyny is regarded currently as a *cul-de-sac* in feminist studies than was the case a few years ago.

The theoretical discussion of whether men write differently from women has taken place amongst French theorists. These theorists take as their point of departure the work of French psycho-analytic theorist, Jacques Lacan. A central question of concern for these theorists is the relationship between psychology and language. Luce Irigaray, as quoted by Ryan (1988:25) believes that cognitive and physical experiences differ between the two sexes, and one expects these differences to be reflected in writing. The discourse of men, she believes, tends to be linear and to lead to definitive conclusions, while that of women, if left to develop freely, would be more wide-ranging and diffuse. Women have however been taught to alter this natural language (*le parler femme*, sometimes translated as "woman speak") for the purpose of discourse with men.

Another, but conflicting, possibility is that it is the differences in nurture which create distinctive mental habits which are reflected in writing. In either case, one might expect to find an *écriture féminine* (feminine writing) to use Helene Cixous's phrase. However, Cixous as quoted by Sherry (1988:19) herself in fact tends to think of literary writing as embodying both "masculine" and "feminine" characteristics, and offering all writers a means of escaping from the limiting categories of gender. Some theorists, including Julia Kristeva, believe that it is false to assume that there is only one, central opposition between 'masculine' and 'feminine' writing. While there may be one dominant mode of writing, based on reason, logic linear development and chronology, there are in fact a myriad other modes of writing which can serve as alternatives to this predominant mode. Even though men are usually attracted to the dominant mode, writers who use

alternative modes may be either male or female.

As this brief summary indicates, there is no general agreement among literary theorists, including feminists ones, on the question of why men and women tend to write differently (if they do) and whether it is necessary, or might be desirable, for them to do so. These thought provoking ideas by the French feminists were received with mixed feelings by the American feminists as they feel that *l'écriture féminine* is a problematic concept.

Ryan(1988:21) is of the opinion that *l'écriture féminine* is a statement about a new language: it is not intended to be a solution to woman's oppression *per se* but a means whereby women can challenge the existing linguistic structures which are dominant, controlling and male-oriented. Ryan (1988:21) hopes that:

.....new configurations of women might emerge not from French feminism in isolation, but from the dialogue between the French texts and feminists in the United States. It is the combination of empirical pragmatism and pure enunciation, of American and French feminist thinking, which might eventually change the way men think about women and women think about themselves. The future of women lies in the connection between the two modes of feminism.

2.2.5 FEMINISM IN AN AFRICAN CONTEXT.

One of the most controversial issues in contemporary discussion of African literature is whether or not various Western critical approaches and methodologies are suitable for or even adaptable to African writing. There has been a tendency

to shun the term "feminism", regarding it as one of those borrowed "isms" which militate against the development of Africa. The term in an African context has often been regarded as some kind of intellectual monstrosity which is geared towards the destruction of the marriage institution in Africa, by straining the "cordial relationship" between man and woman.

This attitude perhaps arises from a lack of proper understanding of what the term involves. It is disappointing to note that some of our African women feel uncomfortable to declare that they are feminists or to give the impression that they have any connections with feminists' ideology. This can be ascribed to the fact that the woman herself, in order to maintain eligibility for marriage, or to avoid being isolated and regarded as a woman/man, often restrains herself from talking about the man/woman relationship. Ogundipe-Leslie (1994:10) states that:

Women are shackled by their own negative self-image, by centuries of interiorization of ideologies of patriarchy and gender hierarchy. Her own reaction to objective problems therefore are often self-defeating and self-crippling. She reacts with fear dependency complexes and attitudes to please and cajole where more self-assertive actions are needed.

Aligning oneself with the feminist ideology seems to be a major obstacle as most African women realize that:

Feminism in essence is a struggle between husband and wife, brother and sister and father and mother (Davies 1986:8).

Supposing that the African woman sees marriage and housewifery as her only

Supposing that the African woman sees marriage and housewifery as her only source of fulfilment, Achifusi (1987:37) wonders if she should be ashamed of discussing her role as a wife and mother and the pleasures that go with it? Should she not be interested in examining how her position has been affected by the changing processes in the socio-economic life of modern Africa? It is her duty to critically evaluate her position in the society and give her reactions to issues which concern her. Doing so does not make her anti-society, rather, ignoring it portrays her as naive, unintelligent and incapable of determining what is good for herself.

Feminism is seen by most literary theorists as a movement which aims to change the status of women in society. Achifusi (1987:40) provides this definition for Feminism:

Feminism is a politic directed at changing existing power relations between women and men in society. The power relations structure of all areas of life, the family, education and welfare, the worlds of works and politics, culture and leisure. They determine who does what and for who, what we are and what we might become.

From the above quotation, it is evident that feminism aims at changing existing chains of relationships between men and women in the society and it has to be mentioned that such relationships are problematic. Why then should anybody feel apologetic for contributing towards the rectification of a problematic situation, especially when this whole affair concerns his or her well-being? Why then should African women shy away from any utterances that might suggest that they are feminists? And why should men so strongly detest women who assertively display any feminists leanings? One may also like to ask this question: Should being a

feminist impair a woman's prospects of finding a husband; does being a feminist in any way imply inadequacy in a wife or mother; does it indicate an inability to carry out her duties in the home effectively? The answer is definitely "no".

Such denials give an impression that both the African woman and the man lack a thorough understanding of the main objectives of feminism especially in the African society. Molara-Ogundipe (1994:64) mentions that by refusing to align oneself with the movement that aims at changing the whole society is a result of

..... the successful intimidation of African women by men over the issues of women's liberation. Male ridicule, aggression and backlash have resulted in making women apologetic and have given the term feminism a bad name (1994:64).

This brings us to the question of what feminism entails in Africa. This subject is complex to define and raises too many questions. For example, does feminism exist in Africa? should it exist in Africa? what is the relevance of feminism to an African woman? An obvious connection between African feminism and Western feminism is that both identify a woman's position internationally as inferior to that of men and they both seek to correct that. African feminist consciousness acknowledges its affinities with international feminism, but delineates a specific African feminism with specific needs and goals arising out of the concrete realities of women's lives in African societies.

This led the coinage of the term "womanism" by Alice Walker. The term comes directly out of an African-American and Caribbean culture, and the term is

extricably entwined in the definition of an African feminism. "Womanism", like the title "Feminism in an African context", a title propounded by Fatima Haidara and the African students at Virginia Technical institute, Blacksburg USA, are both a search for a new terminology to adequately convey black women's feminism and a recognition of the limitations of the term feminism. (Davies, 1986: 13)

Molara Ogundipe-Leslie(1994:229) also advocates a new term for African feminism. She substitutes feminism for "STIWA", which is an acronym for Social Transformation Including Women in Africa. Molara lists a number of reasons which prompted her deflection from feminism. She feels that the word feminism itself seems to be a kind of a red tag to the bull for African men. She mentions also that some women are embarrassed to be called "feminists" unless they are particularly strong in character.

Molara believes that few men will oppose the term or concept of including women in the social transformation of Africa. Molara is of the opinion that feminism is the business for both men and women everywhere, even in Africa. All men need to be progressive feminists, committed to a socially just society. She feels that there is a need to liberate the total society from dehumanisation. As far as she is concerned, it is the social system which must totally change. She is of the opinion that men are not the enemy, but that the subordination and the oppression of women is. Men only become enemies when they seek to retard these changes and even when they cling to "culture and heritage" as an excuse.

The failure of Western feminism to deal with issues that directly affect Black women and their tendency to sensationalize other issues creates this antagonism, and inevitably this led to the coinage of the above mentioned definitions.

What can then be expected from feminism in an African context? Let us consider the theories of some scholars, for example, Ongundipe, who holds that feminism is relevant to the African context:

- Feminism is not penis envy or gender envy i.e wanting to be like a man. It is also not oppositional to men; It argues rather that a woman's body is her inherent property, not to be owned, used, and dumped by men.

- It is not a parroting of Western women's rhetoric.

- It is not opposed to African culture and heritage, but argues that culture is dynamically evolving and certainly not static; that culture should not be immobilised in time to the advantage of men as most men in Africa want it to be.

- That women need not neglect their biological roles. (Molara, 1994:221-225)

It is this generally holistic attitude of African women to feminism which often separates them from their Western sisters. In view of the above points, how then can African women actualise and authenticate their experiences? First, to tell about being a woman and secondly to describe reality from a woman's perspective.

These are the commitments of a female writer.

It is an undeniable fact that literature is a reflection of society. It reflects the social values and norms, and on the other hand, promotes these values and norms.

Unfortunately, male authors have promoted these values to the disadvantage of

women. Women are seen as different from men. It is for this reason that some male authors in their depiction of female characters resort to stereotyping.

Sheila Ruth as quoted by Mtuze(1990:2) defines stereotype as:

Stereotype is a concept related to role, yet distinct. Defined by one author as a "picture in our heads" stereotype is a composite image of traits and expectations to some groups (such as teachers, police officers, hippies or women)- an image that is persistent in the social mind though it is somehow off-centre or inaccurate. Typically, the stereotype is an overgeneralisation of characteristics that may or may not have been observed in fact. Often containing a kernel of truth that is partial and thus misleading, the stereotype need not be self-consistent, and it has a remarkable resistance to change by new information...

Miller (1982:28) is of the opinion that definitions of stereotypes are as numerous and diverse as the scholars who have coined them, to their own satisfaction if not to many others. All agree, however, that stereotyping involves an act of social perception or judgement on the part of an observer who assigns- overtly or in thought- a dispositional quality (trait, attitude, motive, intention) to another individual or group. The stimulus for the stereotype consists of some feature of the individual - in principle any feature, but typically a quality of the individual's physiological or biological identity (race, age, sex, physical appearance)- or an aspect of the individual's social or behavioral identity (religion, ethnicity, biographical history in terms of mental illness or imprisonment). Whatever the particular "trigger", stereotypes are viewed as embellishments, as extrapolations or miniature theories built around the categorical property or social identity at issue.

Because stereotypes often take the form of personality attributions (such as lazy,

stupid, submissive), it is important to understand how such images are sustained and how the individual finds support for such beliefs. The sociological orientation emphasizes that stereotypes are ready-made for most of us, i.e they are provided by our culture. We acquire them in the process of being socialised, and in expressing stereotypes, we are in a sense reinforcing them. Stereotypes constitute norms about how certain groups of individuals and groups are to be treated.

Miller (1982:9) goes on further to say that the conception of stereotyping also involved describing how people think about others and why they do so. Stereotypes were viewed as relatively normal, and not the exclusive property of bigots. Stereotypes helped to define one's status and to justify one's attitude or conduct towards others. Miller does recognise the negative consequences of stereotyping, but also speaks of the implausibility of a cognitive system free of stereotypes.

Interest in and beliefs concerning sex differences date back to ancient times.

Aristotle as quoted by (Miller 1982:189) maintains that:

Woman is more compassionate than man and has a great propensity to tears. She is also, more envious, more querulous, more slanderous and more contentious. Further still, the female is more dispirited, more despondent, more impudent and more given to falsehood than the male..... is more disposed to give assistance to danger, and is more courageous than the female.

Throughout history, opinions concerning the fundamental differences between the sexes have been voiced in poetry and literature. They also appear in religion and

sexes have been voiced in poetry and literature. They also appear in religion and philosophy. It is interesting to note that discussions of sex differences have tended to focus on the nature of women rather than on that of men. In part this is probably because most records were kept by men, and a man's perspective on this issue is likely to be oriented towards how the other (women) differs from his own (men). Speculations about the nature of sex differences has represented an analysis by an ingroup (male) and of an outgroup (women). According to the recent research the likely result of this kind of analysis is that members of the outgroup will be described less favourably and in more stereotypic terms than members of the ingroup. Miller (1982:190).

Sexual stereotypes have a pervasive influence on our lives. They affect our self-image; views of what is good or bad in others, how we raise our children and so on. As already mentioned, stereotypes also play a major role in literature. Ogundipe-Leslie (1994:58) mentions that Mary Ellman has discovered a list of imputed female attributes. These include formlessness, passivity, instability, confinement, piety, materiality, spirituality, irrationality, compliancy, and two incorrigible figures: the shrew and the witch. Leslie Fiedler also quoted by Ogundipe-Leslie (1994:59) adds the images of women as the Rose and the Lily to the list of classic American female stereotypes in literature. Other stereotypes in American literature are the Earth Mother and the Great American Bitch.

What are female stereotypes in African literature? Ogundipe-Leslie (1994:59) identifies several stereotypes in our African literature. For example, the figure of the "sweet mother," the all-accepting creature of fecundity and self-sacrifice. In

addition, figure of Mother Africa, is associated with eternal and abstract Beauty and with inspiration.

Another commitment of the female writer should be the correction of these false images of the woman in Africa. To do this, she herself must know the reality of an African woman, must know the truth about African women and womanhood. Davies (1986:14) is also of the opinion that African male writers have been attacked for portraying women as dependent beings and for defining women in terms of their association with men. Davies states further that the study of images is an important developmental step in feminist criticism. It represents the first realisation that something is wrong, beyond that it becomes a challenge to established writers to recognise distortions. Thus, African feminist critics seek to make writers conscious of unrelenting, uniformly, undesirable stereotypes and other shortcomings in female portraiture. Included here is making "visible" the invisible woman, the voiceless woman and the woman who exists tangential to man and his problems.

Davies (1986:15) also encourages the development of the canon of African women writers. This task is two-fold; the development of a canon for women writers and a parallel canon of critical works with the ultimate aim of expanding the literary canon. This canon seeks to elucidate the women's writer's view of the world. It also aims at discovering the writer's considered by the establishment to be minor or unimportant. This canon will also look at the themes and topics which engage women writers, their language, characterisation, the forms they use, images and

the like.

A woman's writer has to be committed to her art, seeking to do justice to it at the highest levels of expertise. She should be committed to her vision, whatever it is, which means she has to be willing to stand or fall by that vision. She must tell her own truth, and write what she wishes to write. She must be certain that what she is telling is the truth and nothing but- her own truth (Molara, 1994:64).

This chapter has extrapolated on the various schools of thought which exist within the Feminist school of thought. For the purpose of this study, "womanism" and "stereotype" are the terms which will be largely referred to in this study, since the gist of this study will mainly pivot around the different type of stereotypes employed by male authors as opposed to their female counterpart in Zulu literature, specifically, drama.

2.2.6 CONCLUSION.

The above discussion gives a short history, regarding the views and intensions of feminism as a movement. From the discussion, it is evident that feminism is not a monolithic movement, but encompasses other schools of thought like Marxism, sociofeminism and other approaches. Also exposed is the feminist theory with regard to literary criticism. Another field of interest to feminists is gynocritics.

Coming back home, feminism in a African context has been deliberated on. Of

interest to note, is the controversial issue of whether or not feminism should exist in Africa. It is evident from the above discussion that scholars concur that it should, but in a slightly modified form. In an African context, feminism should take into account the dynamic culture that exists. This led to the coinage of terms like Womanism and Stiwanism. This being an attempt to indicate that African feminism is not a parroting of Western feminism. In order to authenticate the experiences of women in Africa, women writers should tell the truth and nothing but the truth about being a woman.

In the following chapters, an indepth application of the feminist theory will be discussed. A comparison between male and female writers as far as the depiction of characters will be reviewed.

CHAPTER 3

THE PORTRAYAL OF WOMEN CHARACTERS BY FEMALE AUTHORS.

3.1 INTRODUCTION

In the preceding chapter, it was shown how feminism as a literary theory strives to expose sexist images in literary works by arguing that the image of women, as we know it, is an image created by men to suit their own needs. This chapter intends to determine whether women writers, in their portrayal of female characters adhere to the usual sexist stereotypes found in various literary works, or whether they perceive life from a different angle.

Literature is a reflection of society. It helps create our views of reality and it also mirrors and interprets the experience from the points of view of those who write about it. The images of women in literature have always been ambivalent; for every biological role there has been both a negative and a positive view. She may either be seen as the giver of life as well as the destroyer of it. Davies in this regard (1986:122) maintains that:

"Women writers tend to portray their world from the perspective of women. She brings out clearly the ways her women view the world

in which they live, and their reactions not only to other womenfolk, but to those aspects of life that touch directly on their lives as women”

This chapter will examine the stereotypes employed by female authors in Zulu literary works; the types of roles are assigned to the characters in the dramas and determine whether these images are true to life?

The two female authors whose works will be analysed are Damane, E. M. and Makhambeni, N. M. These are the only Zulu women who have produced drama works, the following works will be critiqued:

Damane, E. M. *Awuthunyelwa gundane.*

Ngizazisa.

Hhawu, Ndlalifa.

Makhambeni, N. M. *Ubaba Ukhona.*

The analysis of the above drama works will pivot on the female characters as found in these books. Damane, in *Awuthunyelwa gundane* hosts four female characters who will be analysed, in *Ngizazisa*, three female characters and lastly in *Hhawu, Ndlalifa*, two characters will be critiqued respectively. Makhambeni, on the other hand, hosts one female character in *Amaseko*. Her character will also be analysed within the feminist framework. To enhance comprehensibility, an indirect method of portrayal will be followed in the analysis of various characters. In this method I will distinguish the characters by using three techniques as

follows: the character portrayed by her environment, the character portraying herself through her words and actions and finally the character as portrayed by co-characters.

3. 2 SUMMARY OF AWUTHUNYELWA GUNDANE.

The drama is about Xhoshiwe, the protagonist who is faced with a problem of securing her unhappy marriage. She is married to a drunkard, conniving, unfaithful and good-for-nothing husband. Her major problem is that her husband Ben, is having an extra-marital affair with an unmarried woman, Doris. Doris is a promiscuous woman. She has had a string of boyfriends before Ben, and secondly, she wants Ben to herself and she will do whatever it takes to be his wife, even to the extent of killing Xhoshiwe, Ben's wife.

She is a witch because she has been to three African doctors to seek muti for her evil purposes. Doris has even convinced Ben to assist her to carry out this deed. Ben agrees to all her demands, promises even to marry her because he is under her evil spell. Doris has also bewitched Ben with a love potion so that Ben can love her endlessly.

Xhoshiwe, on the other hand, knows nothing about **muti**. Her father was a reverend and her mother, a staunch Christian hates the idea of using **muti** in the house. Fortunately for Xhoshiwe, she has a friend Mduduzi, who introduces her to an African doctor. It is this doctor who reveals to Xhoshiwe that her husband

and his mistress are plotting to kill her. It is difficult for Xhoshiwe to stomach this because her husband loves her, moreover, how could the father of her children kill her? She eventually agrees to use the **muti**, which indeed did save her life. Xhoshiwe, through all her misfortunes, is looked after by her ancestors. They are the ones who protect her against Ben's evil practices and they also re-iterate that she must be careful of Ben because he wants to kill her.

On the other hand, Sis Nellie, the shebeen queen and Doris's friend, encourages Doris never to give up hope as Ben will eventually marry her. When all attempts to kill Xhoshiwe through **muti** fail, they resort to hiring a hit man. Xhoshiwe is once again saved by her ancestors from the jaws of death. Doris soon realises that she is fighting a losing battle. Ben is failing to deliver his promise of marrying her. She threatens to boil him with water if he doesn't get out of her life. With Sis Nelly's persistence, Doris dumps Ben and she is promised marriage by Sis Nelly's son, Zenzo.

Ben, frustrated and insane because of the effect the **muti** has on him, commits suicide. This breaks Xhoshiwe's heart. She sobs hysterically for the loss of her husband and the father of her children. She admits that she has always been protecting Ben even though she knew that he wanted to kill her. She always hoped that Ben would change heart and come back home to his loving wife. He never did, instead, he died in shame.

3. 2. 1 IMAGES OF WOMEN IN DAMANE'S AWUTHUNYELWA GUNDANE.

3.2.2 XHOSHIWE

Three techniques will be employed in the portrayal of Xhoshiwe, the heroine in this drama. We shall see how she depicts herself through her words and actions and how her co-characters perceive her.

Damane has opted for a Zulu proverb for the title of her book. The title denotes the hardships that a woman has to anticipate when she enters marriage. Xhoshiwe, the main character in this book is faced with insurmountable problems that she has to overcome. The image of a sweet, kind, trusting, patient, loving and submissive wife is attached to Xhoshiwe. She presents the traditional image of a woman as the conduit and the sustainer of life.

Xhoshiwe is depicted as a kind and submissive woman. She is the loyal doormat of a wife and the sacrificial lamb. She is also a capable person because she is self-supportive and an independent woman. She earns more than her husband does. She was able to build them a house and even buy furniture for the home. Ben, her husband also admits that Xhoshiwe is a capable person, and this makes him feel insecure. He says:

"Khona uqinisile uDoris. UXhoshiwe sikhubekiso ngempela empilweni yami. Khona manje bonke abantu bayazi ukuthi mina ngihola imali encane kuneyakhe. Bazi nokuthi nendlu lena yakhiwa uye. Kanti nami ngakhipha ekwakheni le ndlu. Ungenza inhlekisa kubantu" (Damane, 1989:18)

(Yes, Doris is right. Xhoshiwe is a real obstacle in my life. Right now everybody is aware that I am earning less than she does. They also know that this house was built by her. I also contributed in the building of this house. She makes me a laughing stock.)

Xhoshiwe is depicted as a woman who is raised in a Christian family, as such all the qualities of humanness are inculcated in her. Her only misfortune is that she is married to a liar, a killer and a cheat. She is too trusting to the extent that she finds it hard to accept that her husband is having an affair. Though she does have her suspicions about the strange behaviour of her husband, she is reluctant to consult an African doctor to secure her marriage, with the insistence of a friend, of course. This is her plea to her best friend Mduduzi:

Ungangilahli Mduduzi ngane yakwethu. Abantu abafani. Mina ngakhula ngaphansi kwabazali abanesandla esilukhuni Mdudu. Yikho nje kungelula ukwamukela izinto masishane. Uthini, siye kuMdlalose? Ngiyifihle imithi, ngingamkhombisi umama (Damane, 1989:13).

(Do not forsake me Mduduzi my dear. People are not the same. I grew up under a stern upbringing of my parents Mdudu. It is for this reason difficult for me to accept things at face value. What do you say? Do we go to Mdlalose? Should I hide the medicine from my mother)

However, she eventually consults Mdlalose, the African doctor who informs her that her husband is plotting to kill her. Being too trusting, she finds that hard to believe. Her allegiance is now divided, she is not sure whether to continue seeing

this *inyanga* as this decision causes tension between herself and her mother. **Mutis** and *inyangas* are some of the things which are unheard of in her family. She ultimately believes when she is attacked by Ben's muti, intended to kill her. She is resuscitated by Mdlalose, the *inyanga*.

Through all her misfortunes, she is looked after by her late father and ancestors. They realize that she is too sweet and innocent to die. Xhoshiwe's *inyangas* and her ancestors are working hand in hand to protect her. Over and above that, Xhoshiwe's mother always prays that God may grant them the strength to conquer Xhoshiwe's enemies.

Uyayilwa yena phela umntanomuntu bandla. Sengathi inkosi ingamupha amandla ayinqobe zijabhe izitha. (Damane, 1989:61)

(He is really fighting this battle. I wish that God may grant him the strength to conquer this battle so that the enemies may be disappointed.)

Xhoshiwe is an empathic and devoted woman who goes to great lengths to make her marriage work. When her husband is affected by his own muti, which was intended for her, she runs to her friend for assistance. In her desperation to save her husband, she can hardly think rationally. Ironically, she accuses the African doctors of being unreliable as she battles to prove her husband's innocence. This is an account of Xhoshiwe's argument:

Uthakathe bani uBen kodwa bandla? Kodwa Mduduzi usungaze ukholelwe ekutheni uBen uyangithakatha ngempela? Awu, Mduduzi bandla izinyanga zingabaxabanisi wena bo! Manje kodwa ungakwenza wena ukuthi uthi ubona ngizofelwa uyise wabantabami ungafuni

ukungisiza? Akusiye uBen ongibulalayo Mduduzi. Abantu nje abanomona ngathi. UBen akangidlisanga mina, ngiyamthanda nje ngoba uyise wabantabami (Damane, 1989:86-87)

(Who did Ben bewitch? But Mduduzi, can you really believe that Ben is actually bewitching me? Oh, Mduduzi, African doctors can make you fight. How can you refuse to help me seeing that the father of my children is about to die? It is not Ben who wants to kill me. It's people who are just jealous about us. Ben did not bewitch me, I love him because he is the father of my children).

She does everything within her powers to save her husband's life. Unlike Ben who was irked by Xhoshiwe's illness and deserted her, with the hope that she would die so that he could remarry. Mdialose, the doctor, even admits that he has never seen anything like this before. He says:

Ingabe ubukholwa noma ukudliswa kudela owaziyo! Angikaze ngimelaphe umuntu oyisilima njengalo mfazi ngigugile ngingaka nje. Namanje ngiyamangala ukuthi uMduduzi lona wamcoshaphi lo muntu ngiqinisile. Impela sengathi kungathi kuvela okuningi ngibe sengaziphumulela mina. Lo mfazi angasinuka nokusinuka, angimboni kahle. Awu, isilingo sami madoda! (Damane, 1989:91)

(Whether this is christianity or witchcraft, only heavens know! I have never cured someone as stupid as this woman, old as I am. I am still surprised where Mduduzi found this person. I wish that I will be dead when too many things are exposed. This woman can turn around and say we bewitch her. I don't trust her. Men! what a burden).

On more than three occasions she is attacked by Ben's muti, but not once does she mention to leave him or file for a divorce, rather, she opts to sleep with the children. As a devoted and trusting wife, she clings tenaciously to him. Even after discovering that she is married to a real snake, not once does she raise her voice to show her contempt. She is always humble, does her utmost to please, even at the expense of her own denigration. Mtuze as quoted by Masuku (1994:23) is of the opinion that:

The society's ideologies so condition the view of life that whatever is deemed proper, like marriage for women must be secured at all costs.

It is for this reason that Xhoshiwe does everything humanly possible to stick to her husband, to the very last moment until he dies by his own sword. She always hoped that her husband would change heart and come back home to his devoted and loving wife. This comment clearly shows her remorse:

Usefile uKhumalo! (Ekhala) Awu, yafa indoda yami bakithi, yafela emanyaleni angaka. Awu Nkosi yami, sengimvikele kangaka umyeni wami Nkosi yami ukuba bangambulali. Usegcine ebulewe ukuphikelela kwakhe ukungibulala. Awu, Nkosi yami. Indoda yami, uyise wabantabami. Yeka ukummela kwami uKhumalo. Noma bekuthiwa uyena obefuna ukungibulala njengoba naye esevumile ngangilokhu ngimxolela nginethemba lokuthi uyoze aphenduke sibuye sihlale kahle! (Damane, 1989: 234).

((Sobbing) Khumalo is dead! Oh, my husband died in shame. Oh, my God, I have protected him that he may not be killed. He is eventually killed by his insistence to kill me. Oh my God! My husband, the father of my children. How I shielded Khumalo. Even though he was adamant to kill me as he has already confessed, I was always forgiving him with the hope that he will mend his ways and we could live happily again).

Xhoshiwe, is above all, a model traditional wife; she shows her great devotion to her marriage and husband. She is always polite and never gives offence. She is submissive and very understanding. In short she is a staunch upholder of her society's values. She is so preoccupied with maintaining her good name that she readily sacrifices her happiness for her good name.

Gaidzanwa (1985:31) is of the opinion that :

women who are idealised may be those who are obedient to their husbands even if the husband is wrong and unreasonable. They are women who do not complain when they are badly treated. They patiently wait for their husbands to recognise their virtue and they may actually shield their husbands from the consequences of unreasonable or cruel behaviour. It is also noteworthy that it is the "ideal" wives who are most brutalised and maltreated without cause. An ideal wife is judged in terms of how she behaves towards her husband and how she looks after him. She is the one who is totally committed to serving the interests of her husband even at the risk of martyring or sacrificing her own interest.

The above quote is an apt description for Xhoshiwe. She is a staunch upholder of her society's values. She is an abused woman; she works hard to camouflage her husband's irresponsible actions. She does not obtain any gratitude in return from her husband. All she gets is hardship and misery. She perseveres because she is an "Ideal" wife. She is indeed committed to serve her husband, even at the risk of sacrificing her own happiness.

3.2.3 MDUDUZI.

She is Xhoshiwe's best friend and confidante. She is more of a sister than a friend. Mduduzi is depicted as bold, daring, adamant, frank, and a caring person.

These stereotypes are easily detectable since the technique of self portrayal and the portrayal by co-characters has been utilised in the depiction of Mduduzi.

She is a fast actor and quick thinker. When Xhoshiwe confides in her and complains that her husband is behaving strangely, like for example, disappearing at month ends, Mduduzi easily detects that Xhoshiwe's husband was having an extra-marital affair. She admits to Xhoshiwe that her husband was tamed by her

African doctor because she wanted to secure her marriage. She comments:

Xhoshiwe mngane wami lendaba yakho ingikhumbuza indaba kaNdlovu Wake waba nazo izigemegeze ezinje ezimvelelayo. Kodwa-ke mina uNdlovu ngasheshe ngamhlakaniphela. Ngaphuthuma kubosiyazi bangitshela ukuthi uvusile. Ngamsiza-ke mina ngamlahlisa ukuvusa kwakhe. Nangu nje namanje ubeke phansi. Nawe uyazibonela. Nowakho-ke Xhoshiwe angingabazi ukuthi ungenwe yilokho kufa, uqonyiwe. Funa inyanga ibophe lento yakho. Ishaye ngaphakathi ngomanda uphumule wena bo (Damane 1989:9).

(Xhoshiwe my friend your problem reminds me of the problem I had with Ndlovu. He also experienced such miracles. But I quickly solved Ndlovu. I consulted those who know it all and I was informed that he had a mistress. I then helped him to stop. Here he is now, he has stopped. You can see for yourself. I have no doubt in my mind that your husband is suffering from the same disease, he is in love. Look for an African doctor to tame this thing so that you can be able to rest).

She is urging Xhoshiwe to do the same thing, that is, consult an African doctor to solve her problem. She is of the opinion that African doctors like Mdlalose do not practise witchcraft but they are there for the needy people, like herself and Xhoshiwe. Xhoshiwe is reluctant to consult the doctor because she is not brave enough to venture into the unknown in addition her mother is totally against this idea. Mduduzi understands why MaZuma is against this idea. She says:

Usho ngakhona umama wakho ukuthi uthandaze Xhoshiwe. Phela yena wayegane umfundisi. Ubaba wakho ubengangeni imizi nemizi ethungathana notshwala njengale nto yakho (Damane, 1989:13).

(Your mother is right to encourage you to pray Xhoshiwe. She was married to a priest. Your father never moved from house to house seeking liquor like this thing of yours).

She took Xhoshiwe to Mdlalose (a **sangoma**) who divulged the biggest secret that Ben is Xhoshiwe's attempted killer. She is always on Xhoshiwe's side when

misfortunes befall her. When Xhoshiwe is affected by her husband's muti, it is Mduduzi who saves Xhoshiwe's life by taking her to Mdlalose, the African doctor who resuscitates her. She goes out of her way to call her an ambulance after another attack. She also visits her regularly at the hospital after yet another attack.

Mduduzi has this intense dislike for Ben. She always refers to him as "le nto" that is "this thing". Unlike Xhoshiwe, Mduduzi is aware that Ben is a liar, a cheat and a killer. She does not even care about him. When Ben discovers that Mduduzi took Xhoshiwe to see an African doctor, he becomes furious. He is heart-broken and remorse. In the account below Mduduzi tells Ben what she thinks of him:.

Uyachwensa weBen. Ngiyisikhohlakali mina? Ushaye phansi weBen, mina angikwesabi nakancane nje. Angeke uyithole. Khona manje UXhoshiwe ubesefa, nangu nje manje usebhekile yimithi ayiphiwe yinyanga. Kanti ubufuna afe yini wena? (ibid:42-43).

(You are insolent Ben. How can you say I'm cruel? You are wrong Ben, I am not a bit scared of you. I won't give the medicine to you. Xhoshiwe nearly died, here she is now, saved by the medicine she got from the inyanga. Did you want her to die?)

Even when Ben is affected by his own muti, Xhoshiwe runs to Mduduzi for help in panic. Mduduzi does not hide her hatred for Ben. She categorically refuses to be of assistance to her. This is her opinion:

Ngimtatamise-ke uBen ngimngenise endlini. Ngimbeke phezu kombhede, ngimnike amapilisi okulala. Xhoshiwe; uBen ubulawa yimithi lena yakhe abekuthakatha ngayo. Zonke lezi zinto abezenza kuwe zibuyela kuye manje. Mina-ke ngeke ngalubeka olwami unyawo kwakho ngiyobona uBen. Cha, ngeke nje nempela ngakwenza lokho mina. Phela Xhoshiwe ngiphila kahle lapha ekhanda lami (ibid:86)

(You want me to carry Ben and put him on the bed, give him pills to sleep. Xhoshiwe; Ben is being killed by the medicine which was intended to kill you. These things are affecting him now. I won't set my foot in your house to check on Ben. No, I will not do that. I am not insane).

Mduduzi is stern with her friend. She acknowledges that it is because Xhoshiwe is too innocent and trusting. Xhoshiwe even admits that Mduduzi is like a sister to her.

Mduduzi abantu abafana nawe ababaningi lapha emhlabeni. Phela sengithole udadewethu wangempela (Damane,1989:133).

(Mduduzi people like you are few in this world. Indeed I've found a real sister in you).

When Ben and his mistress Doris informes Mduduzi that their sangoma revealed to them that Xhoshiwe was dead, she is not even bothered because she could see right through them. She knows that Ben and his mistress will do or say anything to get rid of Xhoshiwe. Ben even admits that Mduduzi's cool reaction is an indication that she is indeed a witch. She has a very cold heart. This is Doris's impression of Mduduzi:

Into yokuqala nje ubengazi nokwazi ukuthi ukhuluma nobani noma ephendulana noBen. UBen, uBen nje kuye. Uyazi, usho ukunaka ngiyakutshela. Noma uBen ethi dadewethu, kuye kungathi umthela ngamanzi lishisa ilanga. Kodwa okungiqede amandla du ukuthi, noma uBen esemtshela ukuthi isangoma simtshela indaba ebuhlungu ngoXhoshiwe,yokuthi uze watholana nokufa okubi, kwasengathi kuthiwa nje: "sihambe kahle lapho besiye khona"(ibid:208).

(First of all she did not care who she was talking to when she was answering Ben. Ben, was just Ben to her. You know, she did not

care, I'm telling you. Even when Ben addressed her as his sister, to her it was as if he was pouring her with cold water on a hot day. What really discouraged me, was when Ben informed her that the sangoma has told him that Xhoshiwe has died, it was as if Ben was saying "we had a safe trip to our destination").

Feminism in this context is characterised by an element of female bonding and enduring friendship. It also consists of equal measures of love, support, respect and admiration. Mduduzi and Xhoshiwe's friendship is the friendship that Katherine Frank (1989:87) describes as:

a friendship that lacks those qualities of a male-female relationship which cause women so much grief: power, restraint and subordination. Even when one woman is stronger or more powerful than another, she does not wield her power over her weaker sister. In fact, the exact opposite occurs: power is used by the stronger to support and strengthen the weaker.

Because of Mduduzi's strong personality, she is able to guide and protect her friend. Xhoshiwe also feels safe in Mduduzi's company as Xhoshiwe herself pleades with Mduduzi not to forsake her since she has found a friend and sister in Mduduzi..

3.2.4 MAZUMA.

Three techniques will be followed in analysing MaZuma's character; a self portrayal, portrayal by co-characters and the portrayal by her environment. She is depicted as a submissive, ignorant, patient and trusting old woman. She is Xhoshiwe's mother and a staunch Christian. A close bond exists between herself and her daughter.

She holds the belief that nothing transcends prayer and Xhoshiwe must always

pray when she encounters problems. She does not condone the idea that Xhoshiwe should consult **inyangas** when she experiences problems. She is of the belief that non-Christian husbands like Xhoshiwe's like to roam the streets, this should not deter her from trusting the Almighty.

She is ignorant in the sense that she finds it strange that her son-in-law can bewitch Xhoshiwe because from her understanding this is a happily married couple. It gradually dawns on her that something mysterious is happening to her daughter, hence she pleads with Mduduzi, Xhoshiwe's friend, never to forsake her, although she personally was never assisted by an **inyanga**. She realises that Xhoshiwe's survival lies in the hands of the **inyanga** and she hopes that the Almighty will grant them the strength to eradicate the evils of **ubuthakathi**. She begs:

Ungamlahli umntanami Mduduzi, noma ngingakaze ngisizwe inyanga nje empilweni yami, le ndaba kaXhoshiwe ayingangami. (Damane 1989:45)

(Do not forsake my child Mduduzi even if I was never assisted by a **inyanga** in my life, Xhoshiwe's issue is too much for me).

She is also aware that Xhoshiwe is a good child, and she has a guardian angel watching over her. In her discussion with her son-in-law she comments that:

Phela amadlozi athanda abantu abanezinhliziyo ezinhle ezingenanxa namuntu. Uyabona nje uXhoshiwe, unawo amadlozi ambhekile ngoba uzilungele umntanami mkhwenyana futhi uyakwazi nawe lokho.

(The ancestors love people with beautiful hearts that bear no grudge. You see Xhoshiwe has ancestral spirits that are looking after her because my child is very kind and you son-in-law are also aware of

that.

MaZuma is the epitome of total submissiveness. She grovels before Ben. She never reprimands Ben, even after realising that he is the cause of her daughter's misery. She never questions why he spends most of his time at his "uncle's" place and never takes care of his sick wife. She does not show any contempt for his actions. On the contrary, she sides with her son-in-law whenever an argument arises between Ben and Xhoshiwe.

For example, this is an incident where Xhoshiwe refuses to spend a night with Ben because she is warned by her late grandfather that if she sleeps with Ben danger will befall her. MaZuma cried out in dismay:

.....wena nje ngoba umkhwenyana egula nje, unesibindi sokumshiya alale yedwa wena ulale nezingane? Mhlola muni nje impela Xhoshiwe lowenzayo? Abantu bangathini nje kodwa Xhoshiwe ukuzwa ukuthi wena uvuke indlobane phambi kwami. Udelela umkhwenyana phambi kwami? Ngiyabuza Xhoshiwe, yini lento embi kangaka ongihlolela yona? Kulungile mkhwenyana mntanami. Ngizosala ngibonana noXhoshiwe mina. Ngiyazisa ukugula okusanganise uXhoshiwe ikhanda. (Damane, 1989:118).

(.....as sickly as the son in-law- is, you have the nerve to leave him alone opt to sleep with the children? What stunt are you trying to pull? What will the people say if they hear that you've just turned into a monster just in front of me. You insult my son-in-law in front of me? I'm asking you Xhoshiwe, what bad thing do you predict for me? It's alright, my son-in-law. I will personally handle Xhoshiwe. Oh I am sorry about the disease that has screwed up Xhoshiwe's head).

Her son-in-law is also aware that MaZuma is submissive and ignorant. He is aware that it will take MaZuma some decades before she can fully understand that he is the culprit. He sees MaZuma as a fool, as this quotation shows:

Uyawazi lamakholwa esikhathi sawoMosi ayephila ngemana? Uyileyo nhlobo-ke unina kaXhoshiwe. (Damane,1989:62).

(Do you know those Christians which lived on manna during Moses time? Xhoshiwe's mother is that type).

In her book Thinking about women Mary Ellman describes the stereotypes of women presented in literature. The stereotypes that best befit MaZuma's character are those of formlessness and submissiveness. She goes on to say that:

Women have been considered, first of all to be formless; their minds, like their bodies are thought of as soft, incapable of coherent thought and speech, but adequate to follow routine. One of the persistent image has been that of submissive woman who not only knows her place but is happy in it. They seldom seen as fully human beings, the equals of men. Because they are child like, they are seen as rightfully kept in their place. The kitchen and the pedestal serve to isolate women from men (Ellman, 1979:74).

3.2.5 DORIS.

Doris is Xhoshiwe's rival. Her character is conspicuously displayed through her actions and words, her environment and lastly her portrayal by co-characters. She is Ben's mistress and she is in the process of finding a marriage partner for herself. Gaidzanwa(1985:53) considers single women to be those women who have never married legally or in consensual union. She sees these women as preoccupied with finding men to marry.

According to Dlamini (1995:67) young girls are groomed to realize that their final destination in life is marriage. Both the mother and grandmothers bear that in mind

when they prepare her to be a future wife. Dlamini states further that when a girl reaches a particular stage, she is expected by her family and the society, which is patriarchal, to start engaging herself in the preparations that precede marriage. She goes further to say:

Marriage is a stage that each (Swazi) girl looks forward to as she grows up. She is made aware that her father's home is not her permanent home. She eventually knows that one day she will leave for her final destination where she will take up the responsibilities of being a wife. (Dlamini, 1995:68)

Doris never left her father's place and she is not satisfied with the situation she finds herself in. She has reached a stage where she feels that she needs to get married. This can be detected from the following comments she makes:

....awukwazi ukuthi siyofa silahlane kube loya mnyovu okuthiwa nguXhoshiwe ubizwa ngokuthiwa uNkosikazi Xhoshiwe Khumalo, mina ngibizwa ngoNkosazane Doris Ngema. Ngilaphi nje manje, angithi uXhoshiwe usemzini wakhe ongudukathole ukhomba ngophakathi mina ngikithi. Musa, musa wena bo... (Damane, 1989:3).

(....you can't say until death do us part when that wasp called Xhoshiwe is addressed as Mrs Xhoshiwe Khumalo, whilst I'm called Miss Doris Ngema. I am here now, and Xhoshiwe is in her big house living comfortably and I'm still at my home. Stop it, just stop it..)

Very few women who are single are satisfied with their situations. Most of them spend their time trying to get a man so that they can be socially legitimised. The patriarchal society views single women as unfulfilled and a hazard to established marriages and unions (Gaidzanwa1985:65).

A witch, killer and destroyer of men stereotype has been attached to Doris. Doris wants to be Ben's wife, by all means. This includes even killing Ben's wife to attain her objective. She wields enormous power over Ben and has total control over him. This is due to the fact that she has given him a love potion so that he may love her endlessly. She is the one who also enforces the idea that Xhoshiwe must be removed from the face of the earth. Ben, with the insistence of Doris, has consulted more than three *inyangas*, all in a bid to kill Xhoshiwe. She always threatens to dump him if he does not accomplish the mission. She is depicted as a good time girl and a drunkard who spends most of Ben's money on liquor and clothes.

In all her attempts to kill Xhoshiwe, she somehow realises that Xhoshiwe has a guardian angel, but she swears that she will eventually get her. She states:

Akukho qili lazikhotha emhlane nokho, angeke andize kuze kube ngunaphakade. Ufanele ukutholakala ngenye indlela. Asiye kuSiyehlela akayozama ugibe olunye. Sizomthola mani! Angeke ahlule izinyanga zonke lezi. (Damane, 1989:119)

(However, there is no cunning person who has ever licked his back, she won't fly forever. We have to find her by some way. Let's go to Siyehlela to device another plan. We'll get her, man! She cannot defeat all these doctors)

She is a bully, who dictates and gets easily irritable when things do not go as planned. She is promiscuous and she indulges in using *muti* for the wrong purposes. Her character is neatly summed up by one *inyanga*, Phaqa, whom she had gone to consult. He says:

Nodwengu, ubani lona ohamba naye? Angithi uthi umkhwenyana uhamba ngemoto? Angifuni ungizele namadoda amaningi mina lapha emzini wami ujike uthi angikubambelanga indoda yakho kahle. Ngifuna imali yami Nodwengu sengikhathele amanga akho uthi umkhwenyana uzongithengela ibhantshi. Angincokoli sengithukuthele impela ngifuna imali yami. Ngizohlolipha le ndoda yabantu ohamba nayo. Ngingazi ukuthi ikubonani wena use kangaka. (Damane, 1989:197-198).

(Nodwengu, who is it that you are going with? Did you not say that the son-in-law is driving a car? I don't want you to bring me a string of men in my house as you will turn around and say that I did not tame your husband well. I want my money Nodwengu. I am tired about your lies promising me that the son-in-law will buy me a jacket. I'm not joking, I am really angry, I want my money. It is just that I respect this poor man who is accompanying you. I don't know what he sees in you because you are so cunning).

When all her attempts to get Ben to marry her and occupy Xhoshiwe's "mansion" fail, Doris kicks Ben out of her life because he is no longer an asset to her. She has found herself another toy, her friend's son, Zenzo.

3.2.6 NELLIE

The techniques used in analysing Doris will also be employed in analysing Aunt Nellie as she shares the same stereotypes with Doris. She is also depicted as a witch, a conniving killer, a cunning and a shrewd woman. She is assigned the role of Doris's mentor because she is the one who introduced her to the world of witchcraft.

Aunt Nellie is a very influential person. She encourages the affair between Ben and Doris. She is the mastermind behind all this scenario. She comes up with the idea that a love potion be used so that Ben should succumb to marrying Doris.

She warns Doris to wake up because this is the real world. She says:

Ungavumi ukubanjiswa uBen udonga wena. Uvuke emaqandeni ungaziphathisi okwezingane zasemakhaya zisanda kufika esilungwini wena. Kanti nazo sezahlanipha. Futhi kungathi zihlaniphe ukudlula thina phela. Kanti loya muthi engakunika ukuba umdlise wona wawenzenjani? Angithi ugobondela lowo. Kanti awusebenzisanga Doris umuthi wami obiza kangaka? (Damane, 1989:20)

(Do not agree to be stood up by Ben. You must wake up and you should not behave like a child from the rural areas who has recently arrived in town. Even they have long wised up. They are even cleverer than we are. What have you done with the medicine that I gave you? That is gobondela (i.e a love potion). Did you not use the medicine that I gave you which cost me so much?)

She encourages Doris to stick to this man, she even introduces the idea that they should consult her African doctor. The idea that Ben must get rid of his wife and marry Doris is also hers. She calls both Doris and Ben her children and asks them to call her "mammie".

Eqinisweni mina bengingajabula kabi uma ningangibiza uMammie ngoba senginithatha njengabantabami qiniso. (Damane 1989:168)

(Truly speaking I could be pleased if you can call me Mammie because I honestly take you as my children).

She is indeed Doris's mammie because she moulds and introduces her to the world of promiscuity. She is innovative because she comes up with all sorts of plots to get rid of Ben's wife, Xhoshiwe. She even introduces the idea of divorce. When this fails, she comes up with another idea of a hitman. Being a prosperous

shebeen queen, she knows all sorts of people.

Uma ehlula izinyanga uXhoshiwe ufuna umlenze wenkukhu phela. Angeke adabule-ke lapho. Noma kanjani angeke adabule. Kukhona isigebengu lapha esisanda kuphuma ejele. Besigwetshwe iminyaka engaba ishumi nesikhombisa. Uyeza lapha ngoLwesihlanu ntambama. Ngikhuluma nje use Nhlazatshe ubizwe yibo abahlupheka njengani ngane zami. Kodwa nakanjani uyobe elapha ngoLwesihlanu kusihlwa. Yena phela ulukhozi loqobo, nginitshela mina. (Damane, 1989:171)

(If Xhoshiwe defeats all these doctors she wants a chicken's thigh (gun). She won't escape. It is for certain she will not escape. There is a criminal who is recently out of jail. He was sentenced to seventeen years imprisonment. He comes here on Friday evenings. Speaking of now he is at Nhlazatshe. He is called by people who suffer just like you my children. It is a sure case that he will be here on Friday evening. He is a real eagle, I am telling you).

Aunt Nellie is also of the opinion that once Doris and Ben get married, Doris should not get rid of Ben's mother-in-law because she can use her as a slave. When all attempts to kill Xhoshiwe fail, Aunt Nellie turns against Ben. She accuses him of administering the killing potions incorrectly because Xhoshiwe cannot be so lucky! She suggests to Doris that Ben be burnt alive with boiled water.

Thatha amanzi abilayo esitofini umthele ngawo Doris uzoshadwa nguZenzo wena. (Damane, 1989:222).

(Take boiling water from the stove and pour it on him Doris. Zenzo will marry you).

Aunt Nellie has at least succeeded in fulfilling one quest, finding a new lover for Doris, Aunt Nellie's son.

Ferguson (1986: 78) is of the opinion that:

one of the most persistent stereotype that has permeated literature is that of the dominating woman, the aggressive, the shrewish bitch who is a threat not only to a man's happiness but to his integrity and even his life. She is an embodiment of everything a man would like to avoid. Through aggressiveness and self-assertion, women are shown to make men their slaves, especially economically. A woman is seen as a dangerous species, which can divert man from his true self.

Aunt Nellie and Doris, according to the feminist perspective are depicted as a dangerous species and they should be avoided at all costs.

The next drama to be analysed is Damane's *Amavenge*.

3.3 SUMMARY OF NGIYAZISA IN AMAVENGE.

This one-act play introduces us to the plight and predicament a woman is faced with when preparing the burial of her spouse. It has become an accepted culture and norm, especially in urban areas, to throw lavish funerals for the deceased. This is an utopian ideal which most of the bereaved families strive to achieve.

Vuyiswa, the protagonist in this drama, laments the loss of her husband. Her misery is exacerbated by the fact that she does not have enough funds to bury her spouse as she and her late husband never took a life policy to cater for such misfortunes. She can only afford a burial of R1200.00. She is on her own because her parents, who could perhaps lend her a hand are both dead. The only

people who can offer her assistance are her friends. One of her friends, Lethiwe is too materialistic. She wants the best things in life. She doesn't care much about Vuyiswa's feelings, the only thing she cares about is a lavish funeral that she intends throwing for her husband's friend. She constantly reminds her friend that her husband was a respectable man in the society and as such he deserves to be buried in grandeur. This is more of a party than a funeral. Vuyiswa becomes more confused when her friend mentions unbelievable items which she cannot afford because her husband did not have a life policy. She becomes more agitated when Lethiwe mentions that liquor should also be purchased. Vuyiswa detests the idea of purchasing alcohol. She is a widower today because her husband was run over by a drunk driver.

Lwazi, another friend of Vuyiswa, is more supportive and farsighted than Lethiwe is. She inspires her friend to be courageous and stern because she is now a "man" in her family. She consoles her and tells her to be honest to her feelings. She must prepare this funeral as she would like to see it. Vuyiswa confides in her friend that she wants a very simple funeral with no frills. Lwazi congratulates her friend for standing up to the truth, for doing what she wants and not bowing to the pressure of society that prescribes to her that she should maintain some of the beliefs that are quite contrary to her philosophy of life.

3.3.1 VUYISWA.

She is depicted as a helpless, confused, distraught and frustrated woman because

of the loss of her husband. Being on her own, she can only rely on the advice and help from her friends.

Sengethembele kuwe-ke Lethiwe. Nguwena osuzongisiza ngezeluleko. Ngiyazisa mina kababa...(Damane,1990:18).

(I put my trust in you Lethiwe. You will help me with the advices. Poor me).

Lethiwe, Vuyiswa's friend, wants a lavish funeral for her friend's husband. She inculcates the idea that Vuyiswa's husband was a good and respectable man, as such he should be given a funeral that befits his stature in society. Vuyiswa wants to live up to the expectations of the society. She wants to do her utmost to hide her poverty, even if it means plunging into debts. Her husband loved her, as such she will go to great lengths to show her appreciation.

Umuntu angazama ukuthi avalavale kungabonakali ukuthi besingenawo umshwalensi. Ngiyalesaba ihlazo lokuhlekwa ngabantu. Yebo, Nkosi yami. Ubengiphethe kahle umtakaNgubane. Ingabe ngiyoba umtshingo ubethwa ubani minakababa (ibid:18).

(A person can try to hide the fact that we did not have an insurance policy. I am afraid of the scandal of being laughed at by people. Yes, my God. I was well taken care of by Ngubane's child. What will I be without him).

Vuyiswa wants the best for her husband, but she cannot afford such an expensive funeral. It suddenly dawns on Vuyiswa that her friend and advisor, Lethiwe is becoming a bit unrealistic. She is mentioning an expensive coffin, big pots for cooking, a hired priest, a new pair of shoes, a new dress, tents, liquor and a beautiful lace to cover the coffin. This is too much for Vuyiswa. She is perplexed and shocked by the idea that she should purchase liquor for the guests. She

cannot condone the idea because her husband was not fond of alcohol and what pains her most is the idea that her husband was run over by a drunkard. This is her disbelief:

(Ethuka) Hhawu Lethiwe, usungaze ubale notshwala wazi kahle ukuthi ungivusela isilonda? Indoda yami ibingaphuzi ngisho namahewu odwa lana kodwa yabulawa isidakwa. Ngibuye ngithenge utshwala? Ngibuthenge ngayiphi yona imali yona? *(Aqhumuke akhale)* (ibid:21).

(Shocked) Oh Lethiwe, can you really include liquor knowing very well that you are undressing my wound. My husband did not even drink **amahewu** but he was killed by a drunkard. You expect me to buy liquor? With what will I buy this liquor?*(crying hysterically)*

Vuyiswa cannot afford to make a hasty decision. She needs to make further consultations. She pleads with Lwazi, also a friend of hers to make a contribution.

Mina bengikucela ukuthi ulalele umbono kaLethiwe uveze nowakho nawe Lwazi. Mina Lwazi anginayo imali yonke lemali ezokhokhela lezi zinto ezibalwa nguLethiwe. Noma ngabe ngithanda kangakanani ukwenza umgcwabo oshiwo uLethiwe anginawo amandla okuwenza (ibid:26).

(I am asking you to listen to Lethiwe's idea and you should also give me yours. Lwazi I do not have enough money to pay for all these things that have been suggested by Lethiwe. Even if I so much loved to make such a funeral as suggested by Lethiwe I do not have the strength to make one).

It is Lwazi who saves the situation. She encourages Vuyiswa to prepare a funeral that will please her. She becomes candid and honest to herself. She wants a simple funeral with no frills. She is now a bread winner and she has to use money sparingly as she does not want to be a beggar after the funeral. This will also make her a laughing stock in the community.

Mina Lwazi bengifuna umgcwabo ohloniphekile onesizotha ongenabo ubukhazikhazi. Umyeni wami bekungesiyena unontandabukwa. Ngiyazi ukuthi yonke lento ebalwa nguLethiwe kwakungesiyona indlela yakhe yokuphila (ibid:26).

Lwazi I want a respectable and dignified funeral without any glitter. My husband was not a person who liked to show off. I know that all these things that are indicated by Lethiwe were not his way of life).

Vuyiswa has made her decision. She does not care about what people will say or think about her. This is her husband's funeral and she will decide how she wants to run it. She also does not deem it necessary to bury her husband on Saturday, which is the culture normally followed in the locations. Vuyiswa opts to bury him a day after his death. Those who wish to attend the funeral will hear of the arrangements over the radio. This is her husband's wish and she will follow his instructions to the letter.

3.2.2. LWAZI.

She is also a friend of Vuyiswa. Lwazi is portrayed as sober minded, realist, caring and understanding person. Lwazi lives up to her name. Lwazi, translated means knowledge.

She is empathic in the sense that she does not impose her ideas on Vuyiswa. She gives her the latitude to describe the kind of funeral she would like to have. Lwazi believes that it is morally wrong to take advantage of Vuyiswa's helpless position and unfair to oppose her wishes. She hears her out and encourages her to learn

to stand on her two feet.

Mina ngibona kungekho sidingo sokuphambana Lethiwe ngoba uVuyiswa uyamazi umuntu abe hlala naye ukuthi wayengajabuliswa umgcwabo onjani. Ngakho-ke ngabe siyamyekela ake akhiphe okusemoyeni wakhe ngafuna ukukwenzela umyeni wakhe. Angakhali ngathi kusasa. Khumbula ukuthi nguwe manje indoda kulo muzi. Khula ke manje unqume ofuna ukukwenza, ungalokhu uziba ngobumpofu. Funda manje ukuzinqumela (Amavenge1990:27).

(I don't see any necessity of disagreeing Lethiwe because Vuyiswa knows what kind of funeral will satisfy the person she was staying with. Therefore, we should leave her to decide what she would like to do for her husband. She must not blame us in future. Remember that you are now a man in this house. Grow up and make your own decision, stop hiding behind poverty. Learn now to make your own decisions).

Lwazi backs Vuyiswa on the idea that she must not purchase liquor because liquor revives sad memories to Vuyiswa. Lwazi is of the opinion that liquor is sheer extravagance and it is something that will later disgrace her family once the guests get drunk and start fighting. She commends Vuyiswa on her courage and boldness to defy the so-called accepted culture.

Uyobe usivulele indlela nathi thina magwala adela ukwenza into enhle enze into embi ngoba yenziwa abanye abantu (ibid:27).

(You would have paved a way for us cowards who neglect doing the correct thing and opt to do a bad thing because of the influence of other people).

Mtuzze (1990:65) attests that of course women do not only engage in gossip when they get together. They exchange ideas about other concerns in life.

Chatting to one another in this way has some therapeutic value. This idea is also borne out by Russianhof as quoted by Mtuze (1990:61) who maintains that:

Often women believe men when they say "all women talk gossip". In reality women listen to each other's feelings, exchange of information, and assuage each other's loneliness....They can ventilate their frustration, while laughing with each other about their problems. Learning to have a good female friendship can be one of the greatest therapeutic resources available to women.

Lwazi is depicted as a true friend. One you can rely on in deed and in need.

3.3.3 LETHIWE.

She is also Vuyiswa's friend. She is the opposite of Lwazi. She is depicted as an unrealistic, uncaring, insensitive, extravagant and impressionistic person.

Lethiwe wants to throw a lavish funeral for her friend's husband. She does not care about Vuyiswa's shaky financial situation, all she cares about are the praises that will be bestowed upon her after the funeral. She wants her friend's husband to be buried in style. Vuyiswa must purchase an expensive coffin because her husband was good to her, hence the big funeral. Even if Vuyiswa pleads with her that she cannot afford an expensive funeral, she hammers on the idea that her husband was good to her and a respectable man in the society, therefore she must show her appreciation and maintain the high standard.

Hhayi ngiyakukholwa Vuyiswa uma uthi awunamali. Kodwa-ke ngane yakwethu angifuni neze neze mina ukuthi ngikukhohlise. Awukwazi Vuyiswa ukuthi uthi wazi kamhlophe ukuthi umyeni wakho bekungumuntu ohlonishwa kangaka uthi uzomgcwaba nge-*three face*. Nge-*three face* Vuyiswa!...Ake usho ukuthi abantu bangathini umhlonishwa ofana noNgubane engcwatshwa ngebhokisi le-*three face*? Mhlawumbe wena uchazwa yigama leli lesiNgisi. Lelo bhokisi lingcwaba abantu abangenazo izihlobo (Amavenge, 1990:20).

(Well, I believe you if you say that you do not have money. But my dear, I don't want to deceive you. You can't bury your husband in a three face coffin being fully aware that your husband was a respectable person. With a three face Vuyiswa? Just tell me what will people say if you bury a respectable person like Ngubane in a three face coffin? Perhaps you are impressed by this English term. That coffin is used to bury people who do not have their next of kin).

She mentions new clothes, shoes, vegetables, chicken, liquor, her list is endless.

Vuyiswa reminds her that this is a sad occasion for her, there is really no need to be so extravagant. She does not want to turn her husband's funeral into a circus.

Lethiwe has an answer for her.

Phela Vuyiswa ufanele ukulandela lapho beyangakhona. Mina ngikubalele izinto ezisetshenziswayo kulezi nsuku. Wena-ke musa ukuthanda ukuzenza inhlekisa elokishini sengathi uvela emaphandleni. Nabo sebenza njengoba ngisho. (Akhombise ukucasuka) (ibid:26).

(Vuyiswa you must follow people where they are heading to. I am enumerating things that are used nowadays. So don't make yourself a laughing stock in the location as if you are from the rural areas. Even they are also doing what I am telling you to do (*Showing irritation*)).

Vuyiswa must prove that she is a woman of substance, a woman who moves with the times. She can't afford to disgrace herself and lower her standards.

Unfortunately for Lethiwe, her wishes to throw a big funeral are not carried out. She is annoyed by Lwazi and Vuyiswa's decision to overrule her. She realizes that she has no business staying with these two, they know best. Her business is to go home and mind her house.

The above three characters have been assigned different stereotypes. Lwazi is a realistic and farsighted character. She also encourages her friend Vuyiswa to be bold. Lethiwe has been attached a woman-as -a materialistic and show off stereotype. Vuyiswa, on the other hand has been attached a submissive, confused and dependent character.

3.4 SUMMARY OF HHAWU, NDLALIFA!

Dumazi is about to be married to Sikhulu, a businessman in the making. Sikhulu loves his wife endlessly and he will go to great lengths to make her happy. He regards himself as an heir to his father's wealth. He has a younger brother, but Sikhulu feels that as the eldest son, all the wealth should be his.

He once visited his parents to discuss the issue of making a loan. His father was amazed at his son's request. He is a pensioner and Sikhulu should know better that he must save every cent to support his wife. Sikhulu's parents are not happy about his actions. They still believe in upholding the Zulu tradition. Sikhulu marries a woman in Johannesburg without informing his parents, no **lobola** was paid to the wife's family and Sikhulu does not even bring her to be introduced to

his ancestors. He promises that he will bring the wife over, after they have borrowed him the money. He never got the money because his father did not see the need to help such an arrogant son.

Dumazi is a modern woman, a woman born and bred in the big city Johannesburg. She would like to meet her in-laws someday, but she always fabricates an excuse for not going. She always says that she has to give birth to a child first to prove to her in-laws that she is not barren. She also has this uneasy feeling about visiting the rural areas because she has a belief that her ex-fiance's girlfriends will bewitch her.

After the death of Sikhulu's father, Sikhulu alienates himself from his mother and younger brother by not honouring the wishes of his late father. His father specifically informed his wife to slaughter a white bull for his funeral. Sikhulu doesn't follow his father's wishes, instead he sells the bull and keeps the money to himself. His business is flourishing in Johannesburg. Dumazi on the other hand, has ulterior motives for marrying Sikhulu. She wants a massive house, big flashy cars and a chain of stores. She even goes to an extent of hiding her two illegitimate children from her husband. Time and again Sikhulu would go to his mother's place and demand money for his business, Dumazi doesn't reprimand him, She wants to be rich and powerful. His mother always complains about Sikhulu's behaviour, curses him for not honouring the Zulu custom. She always warns him that should she die before meeting her daughter-in-law, Sikhulu will be sorry. MaNdllovu dies with a broken heart.

As a supposedly caring daughter-in-law, Dumazi should have attended the funerals of both her father and mother-in-law. But she never attends. She remains behind on the pretext that she is minding their businesses. Their business grows in leaps and bounds. Dumazi is now one of the richest women in their location. She discovers that she is pregnant. She is flown to Mauritius for a rest. Sikhulu's younger brother, consumed by hate and anger, swears to make Sikhulu pay for squandering their family's fortune. He burns down Sikhulu's supermarkets. On arrival from Mauritius, Sikhulu discovers that he is a poor man again. He apologises to his brother for his greediness and asks for forgiveness. After the birth of Sikhulu's son, he takes his son and wife to the graves of his parents to ask for forgiveness and for being such a high and mighty son.

3.4.1 DUMAZI

Dumazi is one of the two female characters. Several stereotypes have been attached to her. For starters, she has been portrayed as an unfaithful, cunning, boastful, ambitious, highly competitive and a woman who likes to show-off.

She is a daring woman. She is the one who suggests to her fiancé that they must get married. She has to be sure that she does not lose this opportunity of a lifetime, marriage. She is a prosperous shebeen queen, but this is not enough for her, she wants more. Dumazi wants power, and she also wants to be rich. Rich she will be because her husband regards himself as an heir to his father's wealth, and he will get the wealth whatever means it takes. Dumazi is there to support him in this adventure and in whatever decision he takes.

A woman-as-liar and a-dishonest-being-stereotype is also attached to Dumazi. She is a liar because she is not brave enough to inform her husband that she has two grown-up children. She introduces her son to her husband as a cousin who stays with relatives because his parents are dead. Dumazi wants a home for her son. She fetches him on the pretext that since they now have a string of supermarkets, he will assist in the running of the business.

Ukhona umfana kadadewethu owashona ohlala nabanye nje abantu esibajwayele khona lapha elokishini. Singambiza azosisiza. Kungcono ukubalekela esihlotsheni sakho kunokuthatha noma ubani nje (Damane, 1990:3).

(There is my late sister's son who stays with other people whom we are used to here in the location. We can call him to assist us. It is better to turn to your relative than to a stranger).

She wants the best things in life. Money, cars, respect and a big house. She wants her neighbours to be green with envy when they see her business flourishing and a mansion that her husband will build for her. She admits to her husband that she is sick and tired of being a shebeen queen, it's about time people realized that she is a force to be reckoned with.

She is a gold-digger and an opportunist. She is pleased with her achievements, she has a string of supermarkets and restaurants, and she has successfully employed her unscrupulous methods to find a home for her illegitimate son. However, she also hopes that her husband will be a loving and caring father. This is her confession:

Mh, umuntu uhlupheka ahlupheke lapha emhlabeni agcine ucilo ezishaye endukwini. Uthi umuntu wayazi ukuthi ingane yami lena uDumisani uyoze athole ukuphatheka kahle. Kunini nje kodwa ihlupheka ingane yami iphuma ingena ingumamangithole. Kunini ngiyifunela uyise ozoyithanda. Ngaze ngaphumula nengane yami ngiqinisile. USikhulu yena muhle ngoba ujabulela ukukhothanyelwa nje kuphela umntakwethu. Izinto eziningi akazinaki. Inqobo uma kwenziwa intando yakhe owakwami uyaneliswa. Nami ngizokwenza sona lesa. Ngizoba nguvuma zonke (Damane, 1990:48).

(Oh, a person suffers a lot here on earth until she suddenly becomes lucky. Did a person ever think that my child Dumisani will ever be cared for. It's been long since my child has been suffering and moving from pillar to post. It's been long since I have been looking for a father who will love my child. My child and I can eventually rest, honestly. Sikhulu is fine because he becomes impressed if you shower him with praises. He doesn't care about a lot of things. Only if his will is carried out my husband becomes satisfied. I will also do the same thing. I will agree to everything).

She has achieved a lot, and no-one is going to ruin her efforts, not even her son.

It is for this reason that she warns her son never to address her as mother because should he do so, they will both lose everything.

Into ngifuna ukukutshela ukuthi ungalokothi uthi mama kimi wena. Uthi sisi. Phela uZuma akazi ukuthi uyingane yami. Angithandi ukuthi azi ukuthi nginengane engangawe ngoba angasuke angale athi ngigugile ngeke ngisaba nengane naye. Kanti uzithanda kabi (ibid:48).

(I want to tell you that you should never address me as your mother. You must call me sister. Zuma is not aware that you are my child. I don't like him to know that I have a child as old as you are because he might ditch me and claim that I am old and I won't be able to have a child with him. He is very fond of children).

Dumazi concerns herself with trivial and superficial issues like competing against the doctor's wives, and how proud she will feel once her rivals' businesses have

collapsed and how elated she will be once they start worshipping her. Dumazi is also a shrewd planner. She introduces the idea to her husband that it would be a wise move if some of the businesses can be registered in her name because they cannot predict the future. Anything can happen. Sikhulu, Dumazi's husband, has planned to assist his friend Kotini, to marry a wife. Dumazi makes it clear to her husband that if he does register some of the businesses in her name, Kotini must forget about marrying a wife because she won't allow it.

Dumazi is also insensitive and selfish. She does not really care about her in-laws. When her mother-in-law becomes ill, she does not encourage her husband to rush home to see what the problem is, but she brushes off the idea lightly and promises her husband that one day they will visit her. She and Sikhulu will buy her lots and lots of presents with the aim of appeasing her.

She is also depicted as a heathen. She does not encourage her husband to be a church-goer. She believes that once her husband repents, she will lose everything.

Into kuzofuneka ukuthi umuntu angandi esontweni likaZikalala. Angamphendula siphelelwe umbuso. Kanti mina angifune ukuba ngilozi ngisahamba kulo mhlaba. Kulungile nje uma siya esontweni lakhe sinikela khona eyosisiza uma simdinga (ibid, 1990:86).

(It is necessary that a person does not frequent Zikalala's church. He can repent me and I may lose my fortune. I don't want to be an angel whilst I'm still walking on this earth. It is okay if we go to his church and make a donation so that he may assist us if we need him).

She is also a cruel woman. When one of her servants reports to her that the servants' quarters are flooded and is asking for help, Dumazi tells him where to get off. She told him to be a man and do what a man has to do. This is what the **induna** has to say about her:

Hhawu, waze wanenhliziy o embi umfazi kaZuma. Usehluleka nje nokuthi angiphuzise inkomishi eyodwa lena yetiye! Nginethe kangaka kodwa ngizama ukusiza bona. Eyi, abanye abantu badakwa ukusutha. Ngiyala nje uvela emzini ophansi, uyaqala ukuphila impilo ayinikwa uZuma, impilo yezingana (Damane, 1990:102).

(Oh Zuma's wife has a cruel heart. She can hardly offer me a cup of tea! Drenched as I am. I am trying to assist them. Oh, some people are intoxicated by wealth. I am sure she is from a poor family. It is for the first time she experiences this life which is being offered by Zuma, a life of rich people).

She lives like a queen. On discovering that she is pregnant, she is flown to Mauritius for a rest. Unfortunately for Dumazi, her wealth does not last long. Her supermarkets and restaurants are burned down to ashes by her brother-in-law, who is bitter and angry because Dumazi and her husband Sikhulu squandered his parents' fortunes. Dumazi finds herself on the receiving end. She loses everything by being greedy, selfish, cruel and insensitive and for not advising her husband properly.

Ellman(1979:20) attests that:

most female characters are seen as deceitful, materialistic, shrewd

and unpredictable. As long as they remain virgin, they are thought to be pure and spiritual, once deflowered, they quite properly turn from heavenly contemplation and dedicate themselves to serving their husbands; in a wife, passivity and practicality becomes virtues.

3.4.2 MANDLOVU

MaNdlovu is Sikhulu's mother. She is depicted as an honest, stern and a woman who epitomizes the Zulu traditional way of life. MaNdlovu's roots are embedded in the rural areas and western culture is something of an enigma to her.

She is an old woman and she fears that her days are numbered. It is her wish that Sikhulu marries so that she can hold her grand-children. She is hoping that Sikhulu will marry Nokuthula, a girl from the rural areas. Nokuthula is an industrious, respectful and a sincere person. She is the ideal daughter-in-law. Her wish is not granted. Sikhulu is already married without the consent of his parents. MaNdlovu is bitter and disappointed about her son's decision. She is not against her son's decision to marry, but as a parent she feels that it is her obligation to be involved in the whole process of the marriage negotiations.

To her amazement, MaNdlovu is informed that Sikhulu did not pay **lobola** for this girl because Sikhulu claims that there was nobody to accept the **lobola** as all her wife's parents and relatives were wiped out by a contagious disease. How then does she accept her daughter-in-law when she has never met her, how can she proudly call Dumazi her daughter-in-law when **lobola** has not been paid for her? This, to her is something unheard of in the Zulu culture. Blose (1991:36) has this to say about **ilobolo**:

Generally one may define **ilobolo** as the cultivation of a symbolic relationship between two families by means of exchange of woman for cattle. The bond that ties these two families was traditionally through cattle payment, but nowadays also monetary payment is accepted. It involves the willing transfer of a woman from her original family to that of her in-laws, to become a recognised and fruitful member of the living but also the ancestors are made aware of her whereabouts.

According to MaNdlovu's belief, **ilobolo** is meant to unite two parties, and it is part of things being done 'properly'. MaNdlovu is disappointed to have a son like Sikhulu, he is a black sheep. She admits that she has raised a callous brute that will stop at nothing to achieve his selfish ends. MaNdlovu laments the death of her husband and she is faced with an insurmountable task of protecting her husband's wealth from the hands of his greedy and selfish son. Sikhulu ignores her mother's instructions as the head of the family and she has to fight him to save some of the wealth for her other children.

She is disillusioned about her son, who never bothered to write home and enquire about their well-being after the burial of their father. MaNdlovu also whines about her daughter-in-law who never bothered to pay her last respect to her father-in-law. She curses her son for that. MaNdlovu is the embodiment of the Zulu culture and she epitomizes this lifestyle. To anyone who disregards this culture, severe punishment will be inflicted upon him.

Noma angakhohlwa manje, likhona ilanga eliyisithutha lapho izwe liyomjikela aze athi uthakathiwe kanti akathakathangwa muntu. Uthatha umfazi engasibikelanga uSikhulu, emuva kokufa kukayihlo uvula isitolo engamlethanga lapha ekhaya umfazi wakhe. Uzowazi umhlaba ngelinye ilanga ngiyakutshela....akunakumsiza uma okhokho

bakhe bemfulathele. Phela uyophelelwa imali, aqede izinyanga ethi akalashwe isinyama esingelashwa, ngenxa yokweqa amasiko abalulekile emuntwini womhlaba. Ingathi amakholwa amakhulu ama-Israeli ayehamba ethwele amathambo ezihlobo zawo nje. Yena ubeyini kunabo bonke labo bantu? (Damane, 1989:40).

(Even if he can forget now, there is an unfortunate day when the world will turn against him and he will think that he is being bewitched, and no one will be bewitching him. Sikhulu marries a wife without informing us after the death of his father he opens a shop without bringing his wife here at home. He will know this world one day, I'm telling you...It won't help him if his ancestors have turned their backs against him. He is going to lose money, going to all African doctors saying that they must cure him of this incurable bad luck, because of transgressing the important cultures relevant to all people in this world. Important Israelites used to walk carrying bones of their relatives. What is he compared to all those people?)

She is also a Christian. She doesn't miss a chance of reminding her son about the teachings of the Bible. Sikhulu must respect his parents so that his days on earth will be increased. She promises her son that should she die, she will haunt him for the misery he has caused her family. MaNdlovu re-iterates the issue that her son is greedy and selfish, he wants all the family wealth to himself. She pours her heart out to one of her sons, Mgobhozi, who is her pride and joy.

Into ekhona mina ngibona ukuthi uSikhulu uqonde ukudla ifa lenu yedwa. Unomona umntanami ngiyamazi, kwasebuntwaneni wayefuna ukuthi yonke into kube eyakhe. Awu, kodwa ngiyamdabukela umntanami, ngoba le nhliziyo yakhe engumgodi ongenamkhawulo, izombonisa okukhulu ngiyakutshela. Uyowakhumbula la mazwi ami mntanami, sengazilalela mina (ibid, 1989:58).

(I can see that Sikhulu is prepared to swindle your inheritance alone. My son is greedy, I know him, from childhood he wanted everything to be his. Oh, but I pity my son, because this insatiable heart of his, will show him something big, I'm telling you. You will remember my words my son, after I have died).

Nothing will stop Sikhulu from acquiring the family's fortune. His pernicious behaviour has left an indelible scar in MaNdlovu's heart. Her son's arrogant and cynical attitude will cause MaZuma to die of a broken heart. She ultimately dies of a broken heart. She dies longing to see her inconsiderate daughter-in-law who never bothered to meet her; a son who never showed any sign of remorse, whose only pursue was to acquire as much wealth as he possibly could. MaNdlovu died by the sword of her son who never flinched at the thought of hurting those who love him most, his mother and father.

Ferguson (1986: 6) has this to say about the role of the mother:

.....all of us in our early years see our mothers as bringers of life, nurtures, sources of pleasure and comfort. We soon learn that mother also takes away pleasure; she says no, and we blame her for denying satisfaction, no matter what her reason may be. The role of mother is ambiguous. Myths about woman's dual nature are an attempt to explain premordial reactions to her double role as the giver of life and death, of pleasure and pain.

The above quotation shows the mother as the pillar of strength. She is also presented as the one who guarantees security, rest and fruitfulness and provides sustenance during the most turbulent and trying times. Some feminists contend that it is a problem when men want to call you Mother Africa and put you on a pedestal, because then they want you to stay there forever without asking your opinion, and unhappy you if you want to come down as an equal human being.

The following story to be analysed is Makhambeni's T.V drama **Ubaba Ukhona**.

3.5 SUMMARY OF THE STORY:UBABA UKHONA.

Rose is the heroine in this T.V.drama. According to social standards, she is one of the luckiest women because she is married to a medical practitioner. As a wife of a doctor, she has material success and she also benefits from her husband's high standing in the community.

Rose and her husband Themba constitute an "ideal" couple. They are also blessed with a son, unfortunately he suffers from asthma. Rose is however, not content with Themba's working shifts. He has been working almost every night. She longs for his company and his love. Rose is dismayed at Themba's working conditions, he is never at home. One night Themba informs his wife that he has to go to work again. Rose is a bit upset about this, but there is nothing she can do about the situation.

Mike, Themba's friend phones and asks for Themba. He is informed that Themba has gone to work again. Mike is perplexed because according to him Themba was not supposed be at work that evening. In the middle of the night, Sifiso has an asthmatic attack. Rose tries to phone Themba at work, but unfortunately the phone is locked. Her neighbour Mr Cele, offers to take Sifiso to the hospital.

On arrival at the hospital, Rose asks for Themba as he is the only person who can stabilise Sifiso. Themba is nowhere to be found. Rose is also surprised by the fact that it is Mike who is working that night instead of Themba as she was made to understand by Themba. When Themba arrives at the hospital, he is shattered to

discover that his son is in a bad condition. Attempts are made to save his son, who was also asking for his father. Sadly, Sifiso could not pull through. He dies. Themba is devastated because he was not there to save his only son. Rose suddenly realises that her husband is unfaithful to her. Her husband's unfaithfulness resulted in the death of their only son Sifiso.

3.5.1 ROSE

Rose is depicted as a kind, gentle and loving wife. This is discernible from the conversation between her and Sifiso, her son. Themba is always on "duty" as a result he neglects some of his responsibilities, like taking his family out for supper. He has nothing else on his mind, but "work". Rose, in her outburst shows that she is bitter and disappointed about Themba's working conditions.

Hhawu Themba esibhedlela futhi! Kanti uwena wedwa yini udokotela kulesi sibhedlela? (Ngolaka) Awusho ngilalele phela? (Makhambeni, 1990:4).

(Oh Themba to the hospital again! Are you the only doctor at this hospital? (*Angrily*) Just tell me I'm listening?)

Themba is annoyed by her outbursts. He thinks that because he is far superior to her in education, she may not understand the procedures of the hospital. She may not be a doctor herself, but she has had some formal education as she is a teacher by profession.

A phone call from a friend received by Themba is an attestation that Themba has to report to work. Despite her indignation, she takes his word for it. She is also

hoping that Sifiso does not get another asthmatic attack. She is very trusting as a wife. When Themba's friend Mike calls and asks for Themba again, Rose never becomes suspicious that the first caller might have been Themba's mistress. In his reply, Mike seemed a bit puzzled that he has to meet Themba at the hospital.

(Ngokumangala). Esibhedlela e...e...e....Hho, sengiyakhumbula Rose. Umuntu usebenza kakhulu uze afane nohlanya....O.K....*bye..bye* Rose (Makhambeni: 1993:7).

(Surprised). At the hospital e...e...e...Oh, now I remember Rose. A person is working very hard so much that he is like a crazy person...O.K bye Rose).

The noteworthy feature of Makhambeni's work is the consistent representation of Rose as a symbol of strength and a strong willed woman. When her son has an asthmatic attack, as a mother she does what is necessary to save and protect her son. She tries to phone her husband at work, unfortunately she finds the phone locked. However, she doesn't sit there and bury herself in self pity. Instead, she becomes brave and dares into the night to seek help. Her son even pleads with her not to seek help as it is dark and dangerous outside. Her neighbour, Mr Cele, offers to take Sifiso to hospital.

Themba is the only person who is able to stabilise his son's illness. Sifiso keeps on asking for his father. He is also aware that in his father's hands, he will feel secured and protected. Rose is shocked to discover that Mike is actually working that night, instead of Themba, as it was arranged over the phone. Mike has to concoct a story to convince Rose that Themba had a change of plan. It suddenly dawns on Rose that her husband is unfaithful. Everyone at the hospital starts

looking for Themba, in the wards and everywhere, but Themba is nowhere to be found. Rose keeps on asking for Themba because her son's life depends on him.

Sobbing bitterly and agonising over Themba's disappearance she asks:

(Ukhala uyabibitheka) Kanti kwenzekani Mike? Uphi uThemba? Kukhona impela okushaya amanzi lapha. Yini kusebenza wena engabe uThemba olapha?... *(Uyakhala)* Ngiyazisa ngomntanami! Uphi uThemba? Uyena owazi kahle ngesifuba sika Sifiso *(Ukhala kakhulu)* Hi!Hhawu ngoSifiso wami (Makhambeni, 1993:17).

(Sobbing hysterically) But what is happening Mike? Where is Themba? Something fishy is going on here. Why are you working here instead of Themba? *(crying)* Not with my baby! Where is Themba? He is the only one who knows about Sifiso's chest problem *(Crying loud)* Hi! Oh my Sifiso).

When Themba arrives at the hospital, Sifiso enquires about his whereabouts.

Themba is too shocked and stunned to utter any words. This is too much for him.

No words of apology or comfort pass across his lips. All he can say is:

Awu Rose...e...(Ibid, 1990:19)

(Oh Rose...e).

Rose is too hurt and bitter. In her sobbing state she asks:

(Ekhala) USifiso ubuze ukuthi bewukuphi...awuphendulanga. Hhawu Themba! Ngengane yami! Ngoba nje...(Makhambeni, 1993:19).

(Sobbing) Sifiso asked about your wherabouts....you did not answer him. Oh Themba! With my baby! Just because....

The above statement sums up Rose's feelings about Themba. For the first time

in their marriage life she discovers that Themba is a phoney. He is the major cause of her heartache because of his unfaithful, inconsiderate and unfit behaviour. She blames him for the loss of her only son, Sifiso. Themba gambled with the life of their son. She blames him for his moral impotence, and as for Themba, his tricks backfired. He was not there to save a dear life, a credo he promised to live by. He could not save his own blood and flesh because of his promiscuity.

Makhambeni's title is sarcastic. "Ubaba ukhona", freely translated meaning, "Daddy is here". Rose has always hoped that no misfortunes will befall Sifiso because her husband, a life saver, and the only person who can save her son, will always be around when he has an asthmatic attack. Unfortunately, Themba was not there when he was most needed. He was not there to provide a haven, love and security for Rose and her son Sifiso.

Yes, Rose admittedly, is hurt, disappointed and disillusioned by Themba's actions. It would have been a natural reaction for Rose to scream, throw tantrums and even hurl insults at him. But she doesn't. Instead, she sobs quietly. Although she does accuse her husband of his promiscuity, she does not come out strongly and lash at him. She is regarded as an ideal wife. This fact is attested by Mtuzze (1990:41) when he states that:

Virtue, good conduct, generosity and subservience are important attributes in a male dominated society and everything contrary to them is ruthlessly dealt with. In short, women are not only contingent on others but social norms also demand that they exercise whatever power they have behind the scenes only, regardless of their education or social status.women are expected to be the same. Any deviation from that is suspect. Stereotyping, with its tendency to generalise, indirectly enforces the pseudo-uniformity. That is why educated women characters are not different from their uneducated

counterparts as far as work, conduct and responsibility are concerned.

This above quote is applicable to the situation of Rose because she wants to maintain the status of a perfect wife. She never meddles in her husband's work because she does not want to acquire the status of a loud-mouthed and nagging wife.

4. CONCLUSION.

The above discussion was an extensive portrayal of women characters by two female authors, Makhambeni and Damane. Several stereotypes attached to their characters have been examined. To recapitulate, Damane has opted for the following stereotypes in her portrayal: the femme-fatale, the submissive, the bold and daring, the woman as a witch and the woman as a confused and insecure being. Makhambeni on the other hand, has opted for the woman-as-a-submissive being stereotype. The stereotypes discussed are an attestation of the feminist's concern that the image of women in literary works has in most instances been amputated. This can be attributed to the fact that the patriarchal system has successfully influenced society to view women as the other being, the other who is different to men. One can commend Damane for portraying a bold and daring character, Mduduzi. Being a strong character, she does not wield her power to oppress her friend, but she uses it to shield and guide her weak friend. Also, of interest to note, is the fact that Damane, has presented to us the reaction of women when faced with a crisis. Women support each other in times of grief. This refutes the argument that women's speciality is gossip when they are

together. The next chapter will be devoted to the portrayal of female characters by male authors.

CHAPTER 4

THE PORTRAYAL OF FEMALE CHARACTERS BY MALE AUTHORS.

4.1 INTRODUCTION

This chapter will evolve around the portrayal of female characters by male authors. It is assumed that, according to a Hebrew myth, which the Christians inherited as holy writ in the book of Genesis, the woman is created second. As a result the woman enters history with a particular stigma attached to her. This chapter will attempt to elucidate the validity of the above statement by looking at the portrayal of women by male authors. Do men in the patriarchal society align themselves with the above statement? Are they anti-or for women? These questions will be answered by analyzing the following books written by male authors.

J. L. Dube	<i>Inkinga Yomendo.</i>
D.B. Ntuli	<i>Ithemba</i> <i>Indandatho Yesithembiso.</i>
L. Molefe	<i>Wayesezowela</i>

Let us now turn to the various authors and analyse the different characters found in their literary works.

4.2 SUMMARY OF THE STORY INKINGA YOMENDO : J. L DUBE.

The women in this book find themselves in a predicament to find marriage. Jabhisa, Gezepi and the lady teacher, Doris, are all consumed by this unknown fear that they may be infected by a disease called "bad luck". This disease to them is so contagious that it might prevent them from getting married.

They have to be cured, and the only people who can cure them are the African doctor Pelepele and the prophet Dlodla. Jabhisa and Doris are rivals because they are both in love with the same man Gagamela, and they both want to be married to him. They both go to the same healers for help. Unfortunately both women do not realise that they are seeing fake traditional doctors. However, Gagamela rejects them both after they have had spent a fortune on the traditional doctors. Dlodla and Pelepele's muti had a negative effect on Gagamela. He felt scared and hypnotised when he was with these women. He was even irritated by the idea that Jabhisa forced him to promise that he will marry her. Doris, on the other hand, lied to Gagamela and told him that he once told her to write a letter and inform her parents that he will send his relatives to come and pay lobola. Gagamela was furious and he swore never to marry any of these women.

MaMchunu, Gagamela's mother, is an old woman who strongly believes that all women must be married. She also wants her daughter Khosi to get married because she feels that this is the best thing that can happen to any woman. She encourages her daughter to use muti in order to attain marriage. Unfortunately for

her, Khosi does not share the same enthusiasm. Instead Khosi feels that she is too young for marriage and she does not have to use muti to get married.

Two other women who do not share the idea of seeing African doctors are Mita and Tozi. They all believe that marriage should not be hurried as it is a gift. One doesn't have to spend money and sleepless nights worrying about it. They are realistic but fear rejection because they also had to visit the doctors not because they were interested in gaining something but they feared that they wouldn't be accepted as true friends if they did not conform. It dawned on them that they couldn't hold the pretence any longer and they decided to stop their visit. This was a wise move on the side of the ladies because one of the ladies, Tozi got married to Gagamela.

This drama book hosts a substantial number of women characters. Only those who play a major role will be analysed. These are: Tozi, Mita, Khosi, Jabhisa, Dora and MaMchunu. These characters can further be classified under two categories; those who are hard up for marriage and those who are of the opinion that marriage is a gift and it shouldn't be rushed. We shall begin with those who believe that marriage must be acquired by all means. They are: Dora, Jabhisa and MaMchunu.

4. 2. 1. MAMCHUNU.

MaMchunu, Khosi and Gagamela's mother is portrayed as a woman who upholds the idea that all women are destined for marriage. She is introduced to us as a

woman who is angry and impatient with her daughter Khosi who does not want to use **muti** to help her acquire marriage. This is her mother's concern:

Endulo kwakungashiwo ukuthi usemcane. Ngaleso sikhathi izwe lalingakonakali kanje. Namhlanje umzali usuke ewele ngelibanzi uma indodakazi yakhe ithole umendo, yakha, yazinza. Nayo leyo nhlanhla uthi eyithola nje abe eseke walahlekelwa kochaya laba. Nakhu wena ungitshela ukuthi umuthi awusasebenzi. Uyozisola mntanami...(Dube 1983:31).

(Long ago it was never said that you are still young. At that time the world was not as corrupt as it is now. Today a parent regards herself fortunate if her daughter gets married, builds and stay in that marriage. And that luck she gets it after she has spent a fortune on African doctors. Yet you are telling me that this medicine is not working. You'll be sorry my child...).

According to MaMchunu, and most African people, marriage is the pillar of our African society. Mbiti (1975:133) has this to say about marriage:

For African people, marriage is the focus of existence. It is the point where all the members of a given community meet; the living and those yet to be born. All the dimensions of time meet here, and the whole drama of history is repeated, renewed and revitalized. Marriage is a drama in which everyone becomes an actor or actress and not just a spectator. Therefore, marriage is a duty, a requirement from the corporate society, and a rhythm of life in which everyone must participate. Otherwise, he who does not participate in it is a curse to the community, he is a rebel and a lawbreaker, he is not only abnormal but "under-human."

This view is accepted by most Africans. Thus, MaMchunu persists in ensuring that her daughter should get married as she does not want her daughter to be regarded as abnormal or "under human." The irony of it all is that though MaMchunu is resolute that her daughter should get married, she is fully aware that marriage is no child's play. In most instances a woman does not get married for reasons such

as social and financial security, but to prove her worth. This is validated by the fact that certain proverbs in Zulu attest that marriage is no bed of roses. Damane's title, **Awuthunyelwa gundane** is a Zulu proverb which confirms that. This proverb implies that a woman cannot know beforehand the type of marriage she will have. Instead, she should be prepared to endure misery and hardship.

MaMchunu believes that a Zulu woman's destiny is marriage. Her philosophy of life is summed up in the following paragraph:

Lusiko lwakithi lomdabu, mntanami, ukuthi intombazane mayende. Yimvelo leyo. Okokulobola-ke, mntanami, kulisiko lokukhuthaza amantombazana ukuba azilonde kahle ebuntombini bawo, ukuba azigqaje, aziqhenye ngobuntombi bawo, ukuba azame ngasonke isikhathi ukuziphatha kahle. Usiko lokulobola alusoze luphele, mntanami. Yilona nsika, yilona sisekelo esiphase, seseka izimilo zabantwana bethu (ibid:33).

(It is our African culture, my child that a girl must get married. That is nature. The paying of lobola is a culture which encourages a girl to preserve girlhood, so that she can be proud, proud about her girlhood, and so that she may try by all means to take care of herself. The culture of paying lobola will never diminish, my child. It is a pillar, it is the background that supports and moulds the morals of our children).

Mtuze (1990:87) attests that mothers are stereotypically regarded as ever desirous of seeing their daughters married like themselves. Some will even go out of their way overtly to encourage friendship between their daughters and eligible young suitors. The mothers embody traditional values and are horrified by their daughters when they shun marriage. Mothers reinforce the patriarchal values of African societies. Like their husbands, these mothers want to see their daughters securely

married and perpetually pregnant. They cannot imagine a destiny for their daughters other than the one they have endured. This idea is also portentously expressed by Frank (1987: 120) when she states that:

A woman may gain the whole world but she would have lost her soul if she doesn't become a male's extension or somebody's mother.

MaMchunu is a caring and loving woman who cares about her children, she is also worried about the woman her son intends to marry, as her son has to make a choice between two women, Dora and Jabhisa. She is also a curious mother. She wants to know who her daughter is involved with; when is her boyfriend coming to pay lobola and she wants to know whether she should inform her husband about this conversation. When she doesn't get satisfying answers from her daughter, she slaps her for being adamant. However, she is not aware that both Dora and Jabhisa frequent African doctors for the sole purpose of acquiring marriage. No wonder she has been having bad dreams about Dora. She has this to say about Dora:

(.....yebo, umalokazana kuyoba ngowakho-angazi ukuthi ngiyothola ukuphumula okunjani ngomalokazana ongikhwifa, angigwaze ngezinsungulo engakangeni nakungena emzini waseMaBheleni. Angazi mntanami... (ibid, 85)

(.....yes, the bride will be yours- I do not know what kind of peace will I get with the type of a daughter -in-law that I have who spits and stabs me with the awls having not even set her foot in the yard of MaBheleni. I do not know my child).

She is a concerned and feels that it is her duty to warn her son about the danger

hanging over his head. She is relieved when she is informed by her son that he is leaving both Dora and Jabhisa for Tozi, who is untainted by the **muti** of the African doctors, who use their **muti** for silly purposes.

Jabhisa and Dora are the next characters to be analysed. They both share the same stereotype. They are attached to the witch stereotype and they are seen as women who are naturally suited to domesticity and their sole aim in life is to get married.

4. 2. 2. JABHISA.

Jabhisa is depicted as a know-it-all character as far as witchcraft and "bad" luck are concerned. She also has answers to everything. She believes that every person is sick, especially women because they suffer from this terrible disease called "bad luck". According to her, women must be cleansed and be cured of this disease by consulting prophets and African doctors. She supports African doctors and prophets wholeheartedly because she hopes that they will help her to acquire marriage.

Akekho umuntu ongasaguli namhlanje. Sibokuya kuye ngelinye ilanga uyozibhemela ukholwe. Ubungubani wena? Ingani umfundisikazi wezingane uNkosazane Mkhwanazi ngahlangana naye ephuma khona kwaPelepele ngobunye ubusuku? (ibid:9).

(There is no person who is not sick nowadays. We'll have to go to him (Pelepele) someday, you won't believe your eyes. Who do you think you are? I once met the lady teacher Miss Mkhwanazi coming from Pelepele's place one evening).

She is more desperate because she has a rival, a lady teacher, Dora, who is also in love with her boyfriend Gagamela. She echoes that:

Ngingakhululeka kanjani uma umnakwethu naye eza lapha kubaba uDludla ukuzofuna indlela emhlophe? Ake kwenzeka zisikhanyele sobabili izindlela, uGagi angenza kanjani ukusithatha sobabili? (ibid:68).

(How can I relax if my rival comes to Dludla to seek good luck? What will happen if we both get that luck, Gagi can't marry the both of us).

She doesn't mind spending money on this quest, though at the end of the day she does complain that her African doctor Pelepele, charges exorbitant fees. She is also furious because her rival Dora, also gets treatment from the same healers that are assisting her to acquire marriage. Jabhisa is also a desperate woman, she believes everything that she is told by her doctor, even the silly thought that she is bewitched by her best friend because she is jealous of her. Pelepele promises to help Jabhisa to acquire her dream. He gives her medicine in a form of a little stick which she has to chew while calling Gagamela's name out loud. She believes the medicine will do the trick. On the day of the meeting between Gagamela and Jabhisa, Jabhisa did as she was told by the doctor. Yes, according to Jabhisa, the medicine worked for her since it had a hypnotic effect on Gagamela. This is evident when he agrees to everything Jabhisa is proposing, even marriage itself. This is her joyous statement:

Baqinisile ukuthi ithemba alibulali. Uthi bengazi ukuthi isoka lami, uGagamela, lisangithanda! Sengiyoke ngibone ukuthi uyovinjwa yini ukuba ayongicela njengoba ethembisile. Usho abantu!...bangakonisa kabi. UGagamela ubengeze akhuluma kanjena uma ubesecela uDora. Ngiyabona ukuthi ubaba uDludla uyasebenza impela!...noma

mhlawumbe amandla omuthi kaPelepele? Yebo-ke, namhlanje khona ngiwutholele ithuba elihle kakhulu umuthi kaPelepele. Kodwa empeleni kuyinto esemuva ukuthi ngihlupheke ngokuthi ngiphumelele ngenxa kabani. Into enkulu impumelelo; futhi- ke bobabili ngabakhokhela izimfanelo zabo- nami impumelelo ingifanele (ibid:74).

(They are correct when they say that trust does not kill. Was I aware that my boyfriend Gagi still loves me? I just want to see what will prevent him from asking my hand in marriage as he has promised. People! They can mess you up. Gagamela would not talk as he did if he had asked Dora to marry him. I can see that Dlodla is really working!..or is it the power of Pelepele's muti. Oh, yes, today I have found a perfect opportunity to use Pelepele's muti. Really, it is trivial to worry about who helped me to succeed. The main thing is success; another thing is I did remunerate them for their services, I also deserve to be lucky).

Unfortunately, the muti does not have an everlasting effect on Gagamela. He is not at all pleased with the idea that he has to succumb to every demand made by Jabhisa; over and above that, he has this fear for Jabhisa. He swears that this is not love, how can one develop an uneasy feeling when one is with someone special? He vows that he will never marry Jabhisa. This is his outrage:

Ingebhe, ingebhe engaka! Kuluthando luni lolu olungenisa amakhaza emathunjini ami ngale ndlela enjena?yini yona lena esengifungisa yona uJabhisa? ngivumile, ngethembisa, ngafunga? Phinde, ngingafa! Kungabe ngithathe umfazi muni nje impela lo engimesabayo kangaka? Futhi kona ukusaba okungaka kuvelaphi? Ukuze ngiphephe kulesi simanga sikaJabhisa ngiyafunga ngiyaqinisa angiphinde ngibonane naye; noma esekhala ezimaconsi (ibid:73).

(Fear, so much fear! What kind of love is this that brings chill to my stomach in this way?...what is it that Jabhisa has made me to promise? I have accepted, promised and swore? Never! I'd rather die! How can I marry a woman that I'm afraid of so much? And where does this fear come from? In order for me to survive Jabhisa's mystery I swear I will never see her again, even when she cries hysterically).

Jabhisa, freely translated means "to disappoint". She is really living up to her name because at the end she is disappointed because she has lost on marriage. All because of her belief that she has "bad" luck and she needs to be cleansed. She really lost more than what she has bargained for. But why should all these women go to all the trouble?

T.O Odetola (1983:31) attest that:

The question of marriage is a matter of life and death for most Africans. Why should this be so? Essentially, it is because there are many things involved in marriage. There is a lot of honour and prestige involved in getting married. Marriage is a sign of maturity and responsibility; it is a fulfilment of the wishes and aspirations of one's parents, extended kin groups and a sign that a person is ready to raise a family.for a woman or man who has reached the age of marriage to remain single is against the mores of most societies in Africa.

The quotation sums up the view held by most African societies about marriage. Marriage is everybody's business in Africa, both men and women should show a sign of maturity by getting married. Gagamela's decision to get married, is also a fulfilment of the aspirations of his parents. Jabhisa, like her rival Dora, meant no harm by consulting a traditional healer. They just wanted to be accepted by the society and enjoy the honour and prestige endowed upon married people. Their desperation is perhaps invigorated by the fact that as girls they have been indoctrinated from an early stage in life to believe that all females are destined to be married, failure to comply with this norm is taboo.

Womanism is a movement which is not against marriage, nor is it against men or African culture. It only propagates the idea that culture is dynamic and women in

marriage should not be seen as people who are solely responsible for giving birth and minding the house. They should still be allowed the freedom to make their own decisions and choices.

4. 2. 3 DORA.

Dora has the same objective as Jabhisa, marriage. She is a teacher by profession and as an enlightened woman, it is expected of her to conduct herself in a more acceptable manner. The bottom line is, she is a woman and she wants to conform to the values of her society, and get married. She, like her rival is employing underhand strategies to achieve her means. She is also a "patient" of Pelepele and the prophet Dlodla.

She wants to get married and she is not bothered by the fact that she is sharing a boyfriend with her former student; she is also not bothered by the fact that she gets "treatment" from the very doctors that are treating her rival. She admits that most of the girls were her students but what can she do? This is her confession to Dlodla:

Yebo, kungamaqiniso. OGezephi noTozi noSimangele babefunda kimi. Pho, singathini phela ngoba bathi bangaphuma esikoleni babe zintombi, silingane nabo. Siyaye singabe sisagabisa ukuthi nokuthi sabafundisa ngoba basibangisa kuthule kuthi tu, nathi sidlele ogageni. Senziwa yizo izindlela ezimnyama; uthi ngabe siseza lapha ukuzoba mdibimunye nawoGezephi, abantwana laba. Imbila yaswela umsila ngokulayezela, besingezela sahlala sesizwile ukuthi ngapha kutholakala impumelelo. Izinhloni lezi ziyabambezela; kungcono nathi sivele sizame nje ngokusobala njengazo zonke izintombi (ibid:55).

(Yes, it is true. Gezepi, Tozi and Simangele were my students. Well, what can we say because once they complete their studies they become ladies, and we are on par with them. We do not even dare to brag about the fact that they were our students because they are giving us a very stiff competition. It is because of this bad luck; do you think we would still be coming here to mingle with Gezepi and company, these kids. We wouldn't delay coming here once we have heard that success is found here. It doesn't help to be shy, it is better that we should publicly try our luck like the rest of the girls).

Like Jabhisa, Dora believes everything she is told by her prophet. She believes the doctor's story that her lost underwear is being used for evil purposes because other women are jealous of her. She believes although she knows that this is not true, she has never lost any underwear, but what can she do; she could never argue with a wise man. Furthermore, he informs her that it is buried somewhere and he will have to extract the "lost" underwear, at a cost of course. Dludla is a bogus prophet and he becomes excited when Miss Doris refuses to accompany him to extract it.

Miss Dora is exhilarated and satisfied because her vest has been recovered, she believes that she will now get married because her "bad luck" has been discovered. Dora cannot wait any longer. She has to strike while the iron is still hot. She makes an appointment to see Gagamela. She informs Gagamela that he once requested her to inform her parents that Gagamela's relatives will come and pay lobola for her. Shyly she says to him:

Kungakho ukuthandana kwethu bengifuna ukukubona. Njengoba wathi angibhalele abakithi ngikubike, sengiyitholile incwadi evela kubo, ethi mangisho ukuthi uyothumela nini ukuze bahlale belindile. Cha, phela Gagi nguwe owathi mangibazise ekhaya ukuthi uzothumela.....ukuzongicela. Angizisukelanga. Yini wenze sengathi awusakhumbuli nje lokhu ukungithuma kwakho. Khathisimbe ngabe

awungikholwa ngencwadi evela ekhaya. Ngiyadabuka ngoba naleyo ncwadi angisayiboni, ngabe ngiyakukhombisa (ibid: 78).

(I just wanted to test how deep our love is. Now that you once said I should write a letter to my family and introduce you, I have received a letter from them requesting me to state when you will be sending people so that they must wait. No, Gagi, it is you who said I must inform them at home that you will send people....to ask for my hand in marriage. I did not take the initiative. Why do you pretend as if you don't remember sending me. Perhaps you do not trust me about this letter from home. I am sorry because I don't seem to find that letter, I would show it to you).

Gagamela is shocked. He doesn't remember saying that. Angrily he says to her:

Empeleni-ke, mntakwethu, angizange ngikuthume ukuba ubhale incwadi enjalo. Okunye okufanele ukuqondisise ukuthi akuwena oyongitshela kumbe ungithume ukuba ngiyocela kwenu. Lokho kulilungelo lami ngedwa vo.....nabakwethu. Ngingeze ngaba umyeni wakho uma kungaba nguwena ozosho ukuthi angikuthathe manje noma kusasa. Uma singahambisana kanjalo kungaba yimina engendela kuwe, hhayi wena kimi. Uma ungithanda linda mina (ibid:79).

(Honestly, my dear, I never sent you to write such a letter. Another thing that you should understand is that it is not you who is going to tell me or send me to ask for your hand in marriage. That is my right andmy family's. I can never be your husband if you are going to instruct me to marry you now or tomorrow. If that is the way things are going to be, then it means that you are proposing marriage to me and not the other way round. If you love me wait for me).

When her plan to coerce Gagamela into marrying her fails, she resorts to crying and curses Gagamela. She also cries out that she is not over with him yet! Those words did send chill through his spine, but he couldn't reverse the situation, it was over between them.

Ferguson (1986:8) has this to say about unmarried women in our society:

Unlike the other stereotypes, the image of the single woman has not

been at all ambivalent. A single woman beyond the marriageable age, say, thirty- has been either pitied or ridiculed in literature. The exception is the nun, admired for giving herself to a supernatural cause as a bride of the church. But a single woman who remains in society is seen as queer, frequently thin and emaciated to symbolize withdrawal from life, prim, highly conventional, excessively curious, and troublesome. Seldom does she function as a main character; normally she acts in a subordinate role reflecting her marginal position in society.

The above quotation is applicable to Jabhisa and Dora. They do not want to be regarded as queer and troublesome. They also hate to be stigmatised by society. They'd rather jump gun than wait for marriage to come, heavens know when.

The next category of women to be analysed are those who believe that marriage is a gift and it shouldn't be pursued. These women are Mita, Tozi and Khosi. These three ladies are portrayed as realistic, sober minded and enlightened. They all share the same objective that marriage shouldn't be hurried.

4. 2. 4. MITA.

Mita is not for the idea that she has to consult an African doctor in order to acquire marriage as marriage is not a priority in her life. When Jabhisa invites her to consult Pelepele, she refuses. Her answer says:

(Ukhombisa ukungayithakaseli leyo ndaba) Angazi noma ngiyophumelela yini ukuhamba indlela enjalo. Nemali angiboni ukuthi ngingaba nayo yalokho (ibid:9).

(Showing dissatisfaction about this conversation) I do not know whether I will be able to walk that path. I do not even think that I can have money for that).

She is not optimistic about visiting the prophet Dludla, actually she detests the idea but she has to conform with her friends for the sake of friendship. She is Jabhisa's friend and she always tries to put some sense into her. She encourages her to forget about men and marriage as she is causing herself unnecessary problems and stress. This is how she views her friend:

Cha, ntombi, ungeze wangitshela ngoJabhisa. OJabhisa-yebo yena umngane wami, akukho abangakholwa yikho. Futhi akukho phansi komthunzi welanga uJabhisa angeze akuzama ukuze athole isifiso sakhe esikhulu, umendo (ibid:76).

(No, dear, you can't tell me about Jabhisa. Yes, Jabhisa is my friend, there is nothing that she wouldn't believe. Again there is nothing under the sun that Jabhisa would not try in order to fulfill her biggest wish, marriage).

She admits that though marriage is every woman's dream, it is unacceptable for a woman to seek marriage in the most devious ways. In a conversation between Mita and Tozi; Mita pours her heart out to Tozi about this quest of finding marriage.

.....umendo uyazizela entombazaneni, akusiyona intombazane ewubamba ngenkani. Indlela le eseyenziwa ngabanye kontanga yokuzibambela ngezikhwepha nangawo wonke amaqhinga lawa akhona phansi komthunzi welanga, mina angivumelani nayo. Ukuba khona komisi phakathi kwenu akusenzi leso senzo senu ukuba samukeleke njengento enhle nehloniphekileyo, nefanele ukulandelwa. Futhi-ke singeze sathatha ngokuthi bonke omisi bayisibonelo esihle kukho konke abakwenzayo (ibid:76).

(...marriage comes freely to a girl, it is not a girl who is going to seek it forcefully. I do not agree with the manner whereby some of our peer group employ force and all sorts of tricks under the sun to get

marriage. The presence of a teacher in your midst does not make your act acceptable like something commendable and respectable, and something which must be followed. Again, we can't assume that all teachers are exemplary in whatever they do).

Mita is candid with Tozi because she knows that Tozi is open-minded. She goes on further to say:

Nami ngikhuluma kanjena nje ngoba ngazi ukuthi awukholelwa emuthini nakuzo zonke lezi zinto zesinyama. Ungeke ungizwe ngikhuluma kanje koJabhisa nomngane wethu uGezephi nabanye; bangangizonda kabi. Ungalokothi nje ungithuthe (ibid:76).

(I speak this way because I am aware that you do not believe in **muti** and these other things pertaining to bad luck. You can never hear me speak this way to Jabhisa and our friend Gezephi and the rest; they can really hate me. Do not dare to sell me out).

4. 2 .5 TOZI

Tozi is a friend of Mita and Jabhisa. She is also against the idea of visiting traditional doctors with the hope of acquiring marriage. However, she does consult the prophet Dludla once only to please her friends, Jabhisa in particular. This she does because she fears rejection and she has to conform. She also confesses to Mita that she went to Dludla because she was afraid of being accused as a witch:

Uma ngikutshela amaqiniso, wena Mita, mina angizange ngiye kubaba uDludla ngoba ngikholwa ukuthi uyakwazi ukubona, abholofite, akhiphe nesinyama ukuze umuntu wentombazane athole umendo. Kodwa kwathi ukuba ngizwe ukuthi uyaphengula, anuke, apha the amagama abantu kalula, ngabona ukuthi nami kuhle ngiye kuye ukuze

angalitholi ithuba lokunginuka (ibid:75).

(If I can tell you the truth, Mita, I never went to Dlundla believing that he can foretell, prophecise and remove bad luck so that a woman can acquire marriage. But when I discovered that he foretells, predicts and mention people's names easily, I realised that it is better for me to go there so that he may not get the opportunity to smell me out).

She is also aware that the prophet is a fake because in his prophecy he claims that all these women who came to consult him lost their underwear. Tozi, goes on further to tell Mita that Dlundla is a well-known prophet. Once he prophecises that one is a witch, no one can dispute that because he has legal documents that empower him to make such predictions and one can't sue him, even Jabhisa has seen the papers. Mita, knowing that her friend Jabhisa is ignorant and her character not credible, slams her for this.

Tozi, who does not depend on doctors and prophets to obtain marriage, is more fortunate in that Gagamela, the well-sought after bachelor, proposes marriage to her.

4. 2. 6. KHOSI

Khosi is Gagamela's younger sister. They don't see eye to eye with her mother MaMchunu when it comes to marriage. She believes that she is still a child and she is not ready for marriage. Her mother thinks differently. She always scolds her for not using the **muti** she has bought for her to bring her good luck. She is not thrilled by the idea that she is a girl. Her statement has a feminist undertone when she says:

Hhawu, mama! ...umendo, umendo; kancane kancane umendo...Mina ngisemncane. Kodwa ukuba yintombazane ukuhlupheka...umuntu alokhu ebaliselwa; ebaliselwa ngokuthi kumele ende yikhona ezolotsholwa abazali bakhe bathole izinkomo. Kufana nokuthengiswa nje lokhu. Kungcono ukuba amantombazane nawo adedelwe, aphume emakhaya ayosebenza imali ukuze kutholakale lezi zinkomo (ibid:33).

(Oh, mother! marriage, marriage; time and again its marriage...I am still very young. It is sheer suffering to be a girl...a person is always nagged, nagged about the fact that she must get married so that her parents must get the cattle. It is as if one is sold. It is also necessary for girls to be allowed to go and work so that they accumulate money to buy these cattle).

Khosi's mother is so angered by this she ends up slapping her. Khosi wants the best for her brother. She is thrilled by the idea that her brother Gagamela is dating a lady teacher. She also encourages her brother to marry Dora because she is educated and she will bring along with her expensive furniture when she gets married. However, this is not what her mother has in mind. MaMChunu believes that a woman must stay at home and do all the household chores as expected by her in-laws. But Khosi believes that it would be unfair to deny Dora the opportunity to work since the school is just a stone throw away from their home.

Khosi, who adores Dora very much is hurt when Gagamela informs her that he is over with Dora and is seeing another girl, Tozi. In addition, he ended their affair because he has been having nightmares about Dora, and thinks that she is Dludla and Pelepele's "patient". Khosi does not believe that Dora is capable of such an act. She says:

Hhawu, bantu, UMaMKhwanazi wami! Ngiyazisa imisebenzi

yawoPelepele. Akufani neze noDora lokhu. Mhlawumbe njalo, mama, akukho lutho nje olwenziwa nguDora. Kokunye nguwe nje o--- (ibid:85).

(Oh, people, my MaMkhwanazi! I am sorry about Pelepele's work. This is not typical of Dora. Perhaps, mother there is nothing that Dora is doing. Maybe it is you who....).

She accuses her brother of being a womaniser, which she feels is not fair to Dora and Jabhisa who are both hoping that he will marry them. Khosi's character is summed up by Mhlupheki, a mentally disturbed lad who also admires Khosi, in this way:

Cha, mntwana ukuxoxa nawe kuyangithokozisa. Kungithokozisa ngoba amakhosi ami ayavuma. Ayavuma ngokuba igazi lakho limsulwa. Alingcolile, aligwalile; ligwaliswe izinsizi zomendo nezinsizi zawoPelepele. Igazi elimsulwa linogazi kubafana. Bayaliqaphelisisa, baliqondisise, balilandelisise. Bayalangaza ukubhukuda kulo, bazenqena iziziba zamanzi asemabhodleleni awoDludla. Elifuze elakho ngiyalazi linye vo, nalo lingelikaMita. Nalo elinye vo lingelikaTozi. amanye...amanye, maye babo, ayesabeka. Ukwesabeka kwawo kuthi umfana akabaleke. Abaleke engazi nalapho eyotholwa ngakhona.....konke lokhu ngenxa yezinsizi, nezinsizi, nemilotha elothayo nelothisayo (ibid:48).

(No, baby talking to you really makes me happy. It makes me happy because the ancestral spirits agree. They agree because your blood is pure. It is not dirty, lost its colour because of the stains of Pelepele. Pure blood is likeable to boys. They observe it, understand it and follow it. They even wish to swim in it, they shun the waters of the seas in Dludla's bottles. There is one blood that is the same as yours, that other blood is Mita's. The other one is Tozi's, the rest...the rest, my goodness, they are scary. They are scary in that they can make a boy run away, run away not knowing where he can be found....all of these because of soot and ashes that disappear).

And what do some of the feminists think about marriage? Arthur (1990:10) echoes that:

The radical feminists feel that heterosexuality ties women to men, separating them from each other and keeps them subordinate. They place increasing emphasis not just on the oppression of women in heterosexual relations but on the development of a lesbian culture and on the evils not just of sexism but of heterosexism.

Dlamini (1995:85) is also of the opinion that women lose all their rights in marriage. This is also concurred by Eisenstein in Phillips (1987:89) who maintains that:

.....no man suffers as a woman does in marriage, because the woman gives up control of her own body. A man in marriage gives up no right; but a woman, every right, even the most sacred of all- the right of her own person.

Radical feminism clashes with the Zulu's philosophy of life. According to the culture, marriage is an important act which every individual in the society has to fulfill. I agree with Dlamini's opinion because it is no secret that some married women in marriage have to contend with untold misery. Unmarried women in the Zulu culture are warned beforehand that they must abide by the rules of their husbands, in this way they lose all their rights. Despite all these uncertainties that surround marriage, Dora and Jabhisa pursue marriage because they encounter a lot of pressure from the society and they also want to abide by the mores of their society. Both characters resort to witchcraft to attain their goal. For Jabhisa and Dora, however, the message is clear that witches seldom succeed in life, good will always conquer bad.

The next drama book to be analysed is Molefe's **Wayesezowela**.

4.3 WAYESEZOWELA: L. MOLEFE.

4.3.1 SUMMARY OF THE STORY.

Qolani is a young man whose heart is consumed by hate. He is determined to take revenge against Shandu, a wealthy businessman who jilted his mother. Qolani ignores the fact he was discovered stealing from Shandu's businesses. As a result Shandu kicks Qolani and his mother out of his house. Qolani ends up renting a flat in town and stays with his mother .

Shandu not only reconciles with his ex-wife but he also changes his will and bequeaths all his wealth to his only daughter, Zodwa. Qolani plans to steal Shandu's will from the lawyer, Myende, and substitute Zodwa's name with his. He realises that he will need help to accomplish this. He requests his beautiful lady friend, Zenzi, to help him out. The plan is simple. Zenzi has to pretend to "fall in love" with Myende and gain access to his files, then steal the will. Qolani promises to pay Zenzi handsomely once she has done as requested. It will be easy for Myende to fall for Zenzi because she is a beautiful woman.

On the other hand, Nomkhosi, Qolani's mother is bitter because she has been jilted. She also wants her revenge on Shandu. With the help of her friend, Josephine, they swear to punish Shandu by bewitching him. They plan to put a love potion in Shandu's food. The potion will make Shandu reconsider his decision and take Nomkhosi and Qolani back. Over and above that Shandu will give some of his wealth back to them. Didekile, Josephine's daughter will assist in this

mission. She is a cook for the Shandu's and it will be easy for her to pour the potion into his food.

Qolani decides to kill Shandu so that he can inherit his wealth. He visits Didekile and requests her to pour another love potion in Shandu's food. He informs Didekile that the potion will make Shandu love her more than he loves his wife. He guarantees her that Shandu will marry her and she will have all the wealth to herself. Qolani explains that he is doing this out of goodwill because Didekile has to raise an illegitimate child alone. Didekile agrees. Unfortunately Didekile is not aware that giving a deadly poison to an innocent person will have far reaching consequences; Shandu dies.

Through treachery, Qolani manages to get hold of the will and substitutes his name. However, things do not turn out as he hopes. Zenzi is upset because her boyfriend Siqeda, thinks that she is having an affair with Qolani. He leaves her for Qolani's girlfriend, Eunice. Zenzi wants her man back and she warns Qolani that if he does not set the record straight she will have to spill the beans. Qolani fails to convince Siqeda and Zenzi decides to tell Myende the whole truth about Qolani's scheme. Didekile also confesses to Shandu's wife that she is the one responsible for the death of Shandu, with Qolani's assistance, of course. Myende also learns about Didekile's confession.

Qolani cannot believe his eyes when Myende, Zenzi and Didekile all confront him with the news of his treachery. He is arrested for murder, together with Zenzi and

Didekile.

Molefe's book hosts a number of women characters. This analysis will concentrate on four female characters. These are Nomkhosi, Josephine, Didekile and Zenzi. These characters play a major role in the development of the plot in this drama.

4.3.2. ZENZI

The femme-fatale and the Delilah stereotype has once again been attached to Zenzi. She is also depicted as an unfaithful and deceitful person.

Zenzi and Qolani are just friends, there is no emotional involvement between the two. She is only Qolani's tool. She is used as a means to an end, the end being the quest to steal a will from Myende, Qolani's step-father's lawyer. All Zenzi has to do is "fall in love" with Myende, then the enemy will be defeated. Though a bit reluctant to embark on this mission, she finally has the zeal to partake in this charade because she has been promised a slice of the big cake by Qolani. This mission has to be accomplished. However this won't be a difficult task for Zenzi because she has what most men fall for: beauty.

At first Zenzi pretends to be playing hard to get, she is quite elated when Myende pursues her. Myende falls in love with Zenzi. Myende, on seeing Zenzi for the first time, describes her as the most beautiful woman who has ever walked the surface of this planet. Her beauty is unsurpassed. Myende could not resist her, and he is lured by Zenzi's unusual beauty. He exalts Zenzi's good looks:

Madoda, kodwa nithi ubuhle bentokazi lobuya! Amanye amantombazane kuye kube sengathi kwakuphikiwe ukuthi ayoba ngophumalangasikothe. Kusho ukuthi nami sengaphupha, angiselona isoka njengakuqala. Ngehlulwe yini ukuthi ngiyincenge ize lapha ehhovisi lapha? Cha, yinhle ingane yabantu. Nxa umuntu engathandana nayo kuhlalwe isikhashana, ayibone ukuthi iziphethe kanjani, ingaba umakoti omuhle (Molefe 1992:7).

(Men, what a beautiful girl! It seems as if it was denied that some girls will be born beautiful. It seems as if I have lost my charm; I am no longer a ladies man like before. What stopped me from begging her to come to my office. Yes, she is beautiful. If I can fall in love with her for sometime and monitor her behaviour, she can make a perfect wife).

Zenzi "falls in love" with Myende who is fascinated by Zenzi's beauty. The first part of Zenzi's plan is successful. Zenzi is portrayed as a woman of loose morals. She has an affair with both Myende and Siqeda, her steady boyfriend. This is a problem for her since Siqeda is a very jealous man and if he can discover that Zenzi has another affair, he will surely end their affair. The thought of having an affair with two men is a nightmare to her.

The chip is too heavy for Zenzi to carry. She is a bit uncomfortable when she is with her steady boyfriend, Siqeda. Siqeda can easily detect Zenzi's uneasy feeling when she's with him. It's as if Siqeda can see right through her. She can't take this any longer:

Mhn! ngezwa ngishaywa luvalo. Kwenzekani manje kuSiqeda? Kukhona asemtshela khona amadlozi akubo. Bengingazi nje ukuthi uSiqeda uyabhula. Kungenzeka ukuthi unezinhlozi. Ewu, madoda, angaba nazo ngempela ngoba unesikhwele. Kodwa mhlawumbe usanda kubona intombazane ihamba neshende layo nje, lokho kwase kumkhumbuza le nto akhuluma ngayo. Mina ngeke kukhulunywe

ukuthi useyazi indaba yami noMyende singakakwenzi obala nje lokhu akushoyo, ukuhambisana neshende emgwaqweni phambi komphakathi. Futhi iseyintsha indaba yethu. Iyintsha nje izoshesha futhi ukuphela. Ayi madoda.....!

(Oh! suddenly I am scared. What is now happening to Siqeda? His ancestral spirits have told him something. I did not know that Siqeda can predict. It is possible that he has spies. Oh! man, he can have them because he is very jealous. Maybe he has just seen a girl walking with her boyfriend and it reminded him of this issue. It can't be said that he knows about my affair with Myende because we haven't done what he talks about publicly. Again, our affair is still new. New as it is, it will also end quickly. Oh men....!)

Despite all her fears of losing Siqeda, Zenzi pursues her mission further, she has to get hold of the will, and eventually she does. In her excitement she says:

[*Ejabula*] Ake ngibone lezi zincwadi azibeke lapha uMyende. Kufanele ukuthi ikhona imininingwane enamanangananga efa likaShandu. Futhi uma ngikuyeke namuhla ngingahle ngingabe ngisakwenza ngoba sekuthi mangisithathe isinqumo sokuwuyeka lo msebenzi. [*Abheke ngempela. Ahlangane necwadi yokwaba ifa likaShandu ngempela.*] Awu, madoda, kanti ngidunyelwa yikhanda sengicishe ngiwuyeka nje nalo msebenzi, lezi zinto zihlezi obala kanjena! Ngeke, sengathi umqondo wami usuzibona ngamanye amehlo izinto. [*Abukusise okubhaliwe.*] Ifa linikwe uZodwa (ibid:30).

(*Excitedly*) Let me look at these books that Myende has put here. There must be details about Shandu's will. If I delay this today I might not get another opportunity of doing this because as it is I feel like making a decision of terminating my service. [*She searches and finds the actual will of Shandu.*] Oh, man I am losing my mind for something which is so obvious, I was even thinking of quitting this job. Never, it is as if my eyes are seeing things differently. [*She looks intensely at what is written.*] The wealth has been bequeathed to Zodwa.)

Zenzi has kept her part of the deal, but unfortunately things do not go as planned because Zenzi has lost the most important thing in her life, Siqeda. Siqeda is

convinced that Zenzi is having an affair with Qolani. He dumps her for Qolani's girl-friend, Eunice. Zenzi is bitter about this and blames Qolani for this situation she finds herself in. She wants her man back and Qolani has to make things right because it was his idea that she must "fall in love" with Myende. Bitterly she says to him:

[*Efuna ukukhala.*] Ngifuna isoka lami mina Qolani. Ngiyalifuna. Usungehlukanise kabuhlungu noSiqeda. Ngeke ngiphinde ngibuyelane naye. Awu nkosi yami! Kodwa ngangivele ngisola, angazi ukuthi ngaqhubekelani nale nto.....Ayi ngeke....(ibid:64).

[*Almost in tears*] I want my boyfriend Qolani. I want him. You have ended my relationship with Siqeda. I can never go back to him. Oh, my God! I have been having suspicions about the whole thing, but why did I continue with this thing...No never...)

Qolani fails to bring Siqeda back to her and she is forced to divulge the secret. She also confesses to Myende that she never loved him, she only wanted to get hold of Shandu's will. She pays dearly for her treachery and she lands in jail.

Ferguson(1972:81) maintains that the sexist image of woman as a dangerous species is the most common one in literature.

Woman has been attached the stereotype of a dangerous sex which diverts men from their true selves and she is also very dangerous to men's lives and that men die in many ways because of women and money. To explain why they have such power, they are pictured as supernatural; this logically removes the necessity for men to be able to resist.

On the other hand, Mtuze (1990:28) is of the opinion that:

The immediate significance is that women are not necessarily evil, and that they do not have to depend on men to obtain salvation but the woman who allows herself to be abused by men is not only a threat to them, but also to her own destiny.

I concur with Mtuze's opinion in the sense that I believe that women are not as bad and evil as sometimes society depicts them to be. As a fully matured being, a woman has the right to decide what she wants out of life. She should not always be dependent on men to achieve her goals in life. Self assurance and confidence is all a woman needs.

4.3.3 NOMKHOSI

Nomkhosi is portrayed as a bitter, greedy and an angry woman who is out for revenge. A witch and a killer stereotype has been attached to her.

She is a bitter woman because she has been dumped by her lover, a rich businessman. She wants revenge and she is definitely prepared to retaliate. She believes that her lover has been bewitched by his ex-wife as they are now living together. Bitterly she pours her heart out to her best friend, Josephine:

Sesiyimihambima phela sinoQolani Josephine, mngane wami. UShandu nje usikhiphise okwezinto angazazi emzini wakhe. Izigwili angizazi ukuthi mina zinjani nje. Kusho ukuthi umkakhe omdala lo osebuyile uDoreen ubesayofuna ikhubalo emazweni. Ulitholile-ke ngoba usesikhiphile ngempela sinomntanami kwaShandu (ibid:3).

(Qolani and I are vagrants my friend. Shandu has kicked us out of his house. I can't understand rich people. It means that his former wife Doreen, who has now come back, has gone to look for **muti** at far places. She has found the **muti** because she was able to kick my son and myself out of Shandu's house)

She is prepared to do anything to get her revenge. With the help of her friend Josephine, she opts to bewitch Shandu with a love potion so that Shandu can fall in love with her again. She is also proud that her son Qolani has swindled a lot of money as they now can afford to buy a flat that they are now living in. Nomkhosi promises Josephine that if she can help her "tame" Shandu, Josephine will have a share in Shandu's will.

In a conversation with her son, Nomkhosi assures Qolani that she will deal with Shandu. Qolani should not underestimate her. She confirms what most of the people believe about women when she says:

Amakhosikazi yiwona ayingozi ngempela Qolani. Awazi yini wena ukuthi imizi ihlala iwa nje yiwo? Awuboni yini ukuthi sihambe laphaya nje wumfazi odale leyo nto? (ibid:9).

(Women are the most dangerous ones Qolani. Don't you know that these families are destroyed by women? Can't you see that we were kicked out of that place because of a woman?)

The high spirited Josephine informs her friend that finally the plan has been carried out. Didekile did manage to pour **muti** in Shandu's food. Nomkhosi is pleased with Didekile and she promises her the world once she is back in Shandu's house. She, however has this uneasy feeling about what they are doing. She is not proud

about teaching Didekile witchcraft as she is still young:

He.....e, saze sayifundisa ingane imikhuba Josephine mngane wami! Khona ukungazifundisi izindlela zokuphulukundlela ezinkingeni kubuye kuhluphe. Nami uQolani ngiyamangala ukuthi ukuhlakanipha ukuthathaphi (ibid:37).

(He..Josephine my friend, we have taught the child some tricks my friend! It is also a problem not to teach these children the means of survival. I sometimes wonder where Qolani gets his wits from).

Like her friend Josephine, she is surprised by the turn of events. Their plan did not include murder. She is shocked by the death of her ex-lover Shandu. What astounds her most is the revelation that Shandu died by the hand of her only son, Qolani. Like her friend Josephine, Nomkhosi pays a dear price for her mischievous behaviour. She lost a son, a son who has to spend all his adult life in jail for the death of his step-father, Shandu.

4.3.4 JOSEPHINE.

Josephine is Nomkhosi's friend and as a friend she feels that it is her duty and responsibility to help Nomkhosi. She shares the same stereotype with Nomkhosi. She is also depicted as greedy woman. A witch stereotype is also attached to her.

She is actually the one who inculcates the idea in Nomkhosi's mind that Shandu should be punished. She also comes up with the idea of bewitching him and swears that he must be taught a lesson for the pain that she has caused her friend.

She admits to Nomkhosi that if she were married to Shandu, she would be rich by now because she would have swindled him of all his money.

Cha, mjezise Nomkhosi. Angikukhohlisi mina. Mjezise nje kwaphela. Ha.....a! Singadlala amadoda. Angithi wayethe uzonithatha nobabili noQolani yize kungeyena owakhe? Nimyekile kodwa nani uShandu lona. Ukube bekuyithi ngabe nginalo ibhange lami kulo mcebo wakhe. Eseke wangigangisa! Ngabe nginezimali ezithi mina, ngiyakutshela mngane wami (ibid:4).

(No, punish him Nomkhosi. I am not fooling you. Punish him once and for all. We can't be fooled by these men. Didn't he promise to take the both of you even though Qolani was not his child? You have spoiled Shandu. If I were you I would be having my bank book from his wealth. Him making a fool out of me! I would be rich now, I am telling you my friend)

She is also experienced in witchcraft because she promises Nomkhosi that she will get her someone who will do a perfect job.

Hhayi, thula wena mngane wami. UShandu akawazi amakhosikazi, wazi uDoreen lona kuphela, ngiyabona. Ngizokutholela ke mina umuntu laphaya elokishini onentando engashayi phansi. Unalo futhi idliso uma singaphumeleli entandweni (ibid:4).

(No, just keep quiet my friend. Shandu doesn't know women, he only knows Doreen, I see. I will get you someone from the location who has a strong love potion. He also has some special medicine if we don't succeed with the love potion)

She is more eager to punish Shandu than Nomkhosi is. She comes up with all sorts of possibilities to punish him. For example she comes up with the idea that Didekile, her daughter, who is employed by Shandu, is the ideal person to assist them in their quest. She prepares food for Shandu's family, therefore, it will be

easy for her to pour the love potion in his food. She assures her daughter that once this is done, she will be a rich woman as Nomkhosi will pay them handsomely for their efforts. Didekile shouldn't worry, this act of pouring **muti** in Shandu's food is not meant to kill him, but they are just rectifying a misunderstanding which was caused by Shandu's present wife.

Josephine has found the **muti**. Now for the final stage. This is what Nomkhosi has to do:

Lalela-ke Nomkhosi, ngiwutholile lo muthi ekade sikhuluma ngawo. Manje into efunekayo ukuthi wena ulungise izinsila zakho. Uthe lowaya muntu singazihlanganisi nomuthi okwamanje. Kuzofuneka uDidekile akuphathe kwehlukane kodwa uzokufaka ekudleni kukaShandu kokubili kuhlangelele khona (ibid:17).

(Listen here, Nomkhosi, I have found that medicine that we were talking about. What is now needed is that you should prepare your filth. That person said that we should not concoct this **muti** with your filth for now. Didekile must carry these separately but she will pour the **muti** and the filth as a mixture in Shandu's food)

Josephine is proud of her daughter for carrying out the plan. Josephine feels that she owes it to Nomkhosi to help her. She is also depicted as a heartless and inconsiderate woman in that she is not bothered that she is misleading her daughter. This is her excuse:

Isikhulile nayo mngane wami. Kusasa iyona ezobe isilokhu izosibuza lapha ukuthi izinto ezinjena kumele izilungise kanjani. Ngikhuluma nje isoka lakhe limtholise ingane, alikakhokhi ngisho ifadingi yodwa le. Uzozilungisa kanjani lezo zinto uma engathathi isibonelo lapha kithi (ibid:37).

(She is now a grown-up. Tomorrow she will be constantly asking me how to go about solving things like these. As I am talking, her boyfriend has dumped her with a baby and he did not even pay a cent. How would she rectify such things if she does not take the example from us)

In Zulu tradition we believe that a mother is very close to the growing woman. When a girl reaches puberty it is the responsibility of the mother to give her advice regarding her new status and stage in life. Tiger and Fox as quoted in Haralambos (1980:370) have this to say about the mother figure in the family:

The mother is totally essential to the wellbeing of the child....Unless this close emotional bond is obtained the child will be unable to establish successful relationships in later life.

However, on discovering that Shandu has died, Josephine puts the blame on Didekile; she even blames her for divulging their secret to Shandu's wife. Josephine is relieved when Didekile informs her that it was Qolani's muti that killed Shandu, and not her's. She considers herself fortunate as this was a very close encounter with death. Josephine's actions are a fulfillment of the holy words that the children will be punished because of their parent's evil actions.

4.3.5. DIDEKILE

A witch and a killer stereotype has been attached to Didekile. Like her mother, she is also greedy. She is easily drawn into the plan because she has an illegitimate child and the father's child ran out on her. She is trying to make easy money to support her child.

She has been chosen by her mother as the ideal candidate to carry out their plan successfully. She doesn't understand why she has to poison Shandu because the Shandu's are good to her. She is also scared that if things do not go according to plan she will lose her job. Her mother is persistent that she must do this, for the sake of her friend, Nomkhosi. She must also not make a blunder of poisoning the wrong person. She seems to agree with everything her mother suggests; but deep down she knows that she has her own motive for carrying out this plan.

Cha, khululeka mama, ngempela. ngiyazi ukuthi yinto ebucayi le nto eningithuma yona. Ngizoyenza kodwa. Ayilikhuni kangako le nto oyishoyo. Ngizofaka le mithi eninginike yona ekudleni kukaShandu nje kube kuphela (Molefe, 1992:25).

(No, really, just relax. I know that the thing that I am asking you to do is very complicated. Anyway, I'll do it. What you are saying is not difficult. I will just pour this muthi in Shandu's food and that will be it).

Didekile decides to change the course of action. She also wants the rich businessman, Shandu to herself.

[*Eseyedwa.*] Wo hhe.....e, yankulu indaba. Ngoba omama bayayigcizelela le nto yabo sengibonile, ngizolungisa ezami izinsila okuzoba kuhle kakhulu, bese ngihlanganisa zona nalo muthi. Kungcono izinto zilungele mina kunokuthi zilungele oNomkhosi abantu abahlezi ntofontofo emafulethini. Okokuqala mina nginengane engondliwa (ibid:26).

(*alone*) Oh.... no, this problem is becoming more serious. I have discovered that mother and company are persisting with this issue, I will prepare my own dirt, a fine thing to be done, then I will concoct them with this **muthi**. It is better that things should go right for me instead of being fine for people like Nomkhosi, people who are

comfortable in the flats. Firstly, I have an illegitimate child.)

On arrival from work, she assures her mother that she has done as told. She knows that her mother's plan will not succeed, as she also wants to be successful. Didekile couldn't believe her luck when Qolani paid her a visit. Qolani also came to give Didekile a "love potion" to pour in Shandu's food. This he does on the grounds that he wants only the best for her. She jumped at this opportunity and excitedly says to herself:

Yimihlola-ke lena. Sekuvela okunye futhi, kade sengithi konakele okokuqala. Kusho ukuthi amadlozi ami aphikelele ukuthi ngimthole uShandu. Ngizomthola-ke-ngempela-ke manje. Uzoba ngowami! (ibid:44).

(My goodness. Something has cropped up again, I thought things were messed up for the first time. It means that my ancestral spirits are insisting that I should get Shandu. I will get him for real now. He will be mine)

If only she knew that this was a deadly poison! The inevitable happens to Shandu. He dies of food poisoning. This was too much a burden for Didekile to carry. She confesses to Shandu's wife. Her worst fears are confirmed, she has killed an innocent person and also lost her only means of supporting her child, her job. Didekile is engulfed by anger, remorse and bitterness. A heated argument ensues between Josephine and her daughter. Didekile blames her mother and Nomkhosi for losing her job and for teaching her the art of witchcraft. In turn, Josephine blames Didekile for revealing their secret. Both are also scared that they might be implicated in the murder of Shandu. In retaliation, Didekile says to her mother:

Empeleni ngabe awungithethisi kanjena mama. Mina nginguwe ngabe ngiyathandaza ukuze ngithethelelwe esonweni sokufaka izingane ekusebenziseni imithi ngoba anigcinanga ngokufaka mina ngentamo kule mithi yenu(ibid:66).

(In earnest you should not be scolding me this way mother. If I were you I would be praying so that I may be forgiven for the sin of introducing the children to the usage of **muti** because you did not end by introducing me alone to this thing of yours)

NoMkhosi and Josephine are both worried that Didekile shouldn't reveal the secret as this could land them in jail. She confesses to them that:

Lalelani-ke bomama abahle abaphoxwa yimikhuba nje kuphela. Umuthi wenu awuzange uze ungene ngendlela enangingiyale ngayo. Ngabona ukuthi ningethwesa umsebenzi engingezukuwuholela kuleya nto yenu. Ngalungisa ezami izinsila. Ngeshwa ngaphambanisa izinto, kwangena izinsila zikamama uNomkhosi kanye nezami ekudleni kwasala umuthi eceleni. UQolani wathi ungitholele umuthi ozokwenza uShandu angithande axoshe unkosikazi wakhe. Ngamdlisa-ke, kanti ngushevu. Ukube naningangijwayezanga le nto mhlawumbe ngangingeke ngivume ukukwenza lokho(ibid:67).

(Listen here nice mothers who are tainted by your manners only. Your **muti** did not even get in the way you have instructed me to. I realised that you are burdening me with a job that I wouldn't be paid for in what you have planned. I prepared my own filth. Unfortunately I confused things, I poured my filth and Mama Nomkhosi' filth in the food and the **muti** was left aside. Qolani said that he had found muti that will make Shandu love me more than his wife and Shandu will get rid of her. I then poisoned him. If only you did not acclimatise me to witchcraft, perhaps I would have refused to carry out this act.)

Didekile landed in jail for the death of Shandu. She was punished as a result of her mother's cunning behaviour and selfish motives. How acceptable are the witches in the Zulu society?

Krige(1988:310) maintains that:

According to the Zulu culture, a wizard is regarded as an enemy of the society. She is the person who uses the powers of the universe, which she has learnt to employ by means of magic, for anti-social ends. The wizard uses her powers for evil against the welfare of the society. She injures people's health, destroys life and she is the cause of all misfortunes.

Berglund (1976:268), still on the same breath attests that:

The Zulu society believes that witches are often, though not always thought to be female, and their preoccupation is to destroy life.. Zulu thought patterns allow for male witches, and diviners as well as authorities expose men as being witches. But in the minds of Zulu people witches are very often described as being females.

These thoughts confirm the idea that the female characters in Molefe's drama are unacceptable in the Zulu society. The use of **muti** for evil purposes is not condoned within the Zulu culture. Although the **muti** was not intended to harm Shandu, practising witchcraft is an act of abhorrence in the Zulu society.

The dreaded stereotype of woman as "witch and killer" clearly shows society's negative view of women. Women are regarded as the malevolent forces who must be feared and appropriated. The sexist stereotype of a "woman as a witch and killer" may also represent a fearful aspect of the hidden powers of women. It is prevalent in the society's perception that women are preoccupied with destroying life. Although it is possible that men practise sorcery, it is imbedded in the minds of the society that a woman's favourite sport is witchcraft.

The next analysis will be based on two of Ntuli's drama books, i.e **Ithemba** and **Indandatho yesithembiso**.

4.4 SUMMARY OF THE STORY: INDANDATHO YESITHEMBISO

Lindiwe, the protagonist in this story, is a woman who almost loses the will to live because she is disillusioned about love. She has been in love with a man, called Themba for more than eleven years. When Themba leaves for Johannesburg, he promises Lindiwe that he is going to accumulate enough money to marry her.

Themba goes away years without writing nor sending any messages of goodwill to his sweetheart, Lindiwe. Lindiwe waits patiently for the arrival of her lover. She doesn't want to court other men because she is hopeful that her man will come back to her as he has promised. Years pass by with Lindiwe waiting. She always complains to her friend and confidante, Thoko about Themba's unacceptable behaviour. She whines about the time and years she has wasted waiting for Themba whilst he was still in jail. She argues that although Themba was a drunkard and had a terrible temper, when she met him, she managed to change his life, she encouraged him to attend church regularly and he stopped drinking. He once more became a respectable man in the society. He is now gone, her efforts turned to nothing. She informs Thoko that she can't take the suspense any more as she suspects that Themba might have fallen in love with someone else, and has forgotten about her.

Indeed, Themba has fallen in love. He is in love with a cousin of his friend Ndoda. With the help of Ndoda, he was able to capture the heart of a vivacious woman called Dulcie. Themba thought that he was in love with Dulcie, but he later realised that he was only infatuated with Dulcie, he doesn't love her. He loves Lindiwe more than life itself. He will always reminisce about the good life he shared with Lindiwe, especially the trouble she went through to change his life. Most of all, he can't forget the remarkable qualities she possesses: honesty, true love and trust. Falling in love with Dulcie was the biggest mistake he has ever made. Besides, Dulcie is a big risk to his life. Her former boyfriend, Gweje swore to revenge himself to Themba for stealing his girlfriend. Although Themba did promise to marry Dulcie, he was not happy with her, he wanted Lindiwe back. Themba buys Lindiwe an expensive engagement ring, and promises himself that only Lindiwe will be the future mother of his children. The only thing left is to go home, apologise to Lindiwe for his long disappearance, then slip the ring on Lindiwe's finger.

On the other hand, Lindiwe finds it difficult for her to wait till doom's day for Themba to come back. She finally decides to go on with her life. She has met a friend, Siphso. Siphso imbues her with new life and vitality. He is everything a woman wants in a man. He is an avowed Christian, a handsome and caring person. Lindiwe falls in love with him. When Themba arrives with his gift, Lindiwe does not care. She tells him that she is seeing another man, and unfortunately she loves him, as such she can't accept his gift, since he has disappeared for so many years. Themba is devastated, he cannot believe that the love of his life has

been taken away from him. His life is now falling apart. He went back to Johannesburg with a broken heart. He then indulged in alcohol.

Sipho and Lindiwe's love grows stronger by day and they are actually thinking of getting married. Lindiwe's parents are a bit unsettled about the hastiness of this couple. To prove Sipho's manhood, Lindiwe's father demands seven hundred rands for lobola. This is too much for Sipho and he constantly complains to Lindiwe that it is impossible for him to raise such a huge amount of money. Lindiwe also pleads with her father to reduce the amount. He agrees, but by then Sipho becomes critically ill. Lindiwe's exorbitant lobola is the cause of his illness. Before he dies Sipho informs Lindiwe that he really loved her and as a token of his everlasting love, he presents her with an engagement ring. Sipho dies before he can reach the hospital. Lindiwe is devastated because she lost the next best thing to Themba. Life becomes meaningless without Sipho.

While still mourning the death of Sipho, another surprise is sprung on Lindiwe. A woman by the name of Thembile visits Lindiwe's family. She informs them that she is the legal wife of the late Sipho. She explains that she lost contact with Sipho because he desperately wanted to have children, but she has a problem in conceiving. Sipho was the only child at home so he wanted to have as many children as he could to keep his family name from disintegrating. He left Thembile to start a new life with a woman who could grant him his wish. This is the most horrible news Lindiwe has ever heard. All she could do was cry and lock herself up in her room.

Themba in Johannesburg has become a low life drunkard. Life was unbearable without Lindiwe. Gweje, Themba's enemy lured him to his room to have a drink on the pretext that they were forgetting about the past, that is, fighting for Dulcie and they are now becoming friends. Gweje got Themba drunk, and when Themba was helpless, he wanted to kill him. Gweje told him that he was still bitter because Themba stole Dulcie away from him. Themba was too drunk to understand what was really happening. When he woke up in the morning, Gweje's dead body was next to him. Themba was arrested for murder. He was sentenced to death because evidence proved that he was once arrested for hitting a man before badly hurting him, as such he was capable of murder.

Weeks before he is hanged, Themba writes Lindiwe a letter informing her that he loves her with all his heart and he wishes and prays that Lindiwe would be his wife. He has bought her an engagement ring and he wants Lindiwe to have it. His friend Ndoda will bring the ring to Lindiwe on the day he is due to be hanged. Themba also swears and promises Lindiwe that he is innocent, he did not kill Gweje. On the eve of Themba's hanging, Themba has a visitor, his best friend Ndoda. Ndoda confesses to Themba and the police that he is the one who killed Gweje. He says that he went to Gweje's place looking for Themba fearing for Themba's life as he knew that Gweje had this intense hatred for Themba. When he got there Gweje was about to hit Themba with an iron rod. He intervened and he accidentally killed Gweje.

Ndoda was arrested. Themba could not believe his luck. He decides to go to Lindiwe's place to give her the engagement ring. When he gets there, he is

informed by Lindiwe's best friend, Thoko, that Lindiwe has taken off and it is suspected that she has gone to the bush to kill herself. Themba looks for her, and he finds her in the dense bush lying on the ground, tired, as she has been walking the whole night, still deciding whether to kill herself or not. Themba presents her with the ring.

In this book, only the main character Lindiwe, will be analysed because she plays a prime role in this book.

4. 4. 1 LINDIWE

Lindiwe has been portrayed as an honest, strong, bold, trusting, and loving character. She is also considerate, has a high moral standard and shows high regard for the reasonable norms of her society. We are given the portraiture of a woman's reaction to an issue which affects her as a woman and as a member of a specific cultural group; her interaction and role within her society; her perception of self as well as the society's perception of her.

She is a loving, trustworthy and a persevering woman. Her love and trustworthiness are displayed by the fact that she has been in love with Themba for more than eleven years, waiting patiently for him to propose. When he left for Johannesburg, he promised that he is going to accumulate enough money to marry her. Lindiwe waits patiently for Themba. Initially he wrote her long and loving letters, but now he has stopped. She eventually loses trust not only in Themba, but in all men. Themba's behaviour makes her a laughing stock in the community.

She suspects that Themba might have found someone special in Johannesburg and completely forgot about her. Her indignation is summed up by this paragraph:

Ngangithi uqotho uThemba kule minyaka engaka ngamazi. Manje ngizobabheka kanjani abantu sebezwe ukuthi unginyibele uThemba? Sengiyakufakazela manje ukuthi impela abantu besilisa laba bake bathokoziswe yiko nje ukusibona sibaningi sibizwa ngabo. Kuthi ngisho wena ntombazane uziqoqile, yena asabalale nezwe lonke; efuna ukuzikhethela kahle. Yeka isikhathi sami engasichithayo. Kuke kufike nesilingo nje sokuthi uma uThemba lo eganga ngami kanti kukhona athandana naye edolobheni lapho, uyovele asukelwe yimoto nje imlimaze(ibid:3).

(I thought that Themba was honest in all these years that I have known him. Now how would I face people after they have heard that Themba has dumped me. It is now evident that these males enjoy having a number of girl-friends. You can be how faithful as a woman, but a man would fool around still deciding to make a perfect choice. Imagine the time I have wasted. I am sometimes tempted to think that because Themba is making a fool out of me since he is in love with someone else in town, a car could just run him over and hurt him)

The above paragraph has a feminist's undertone. Lindiwe is not happy about the status quo which allows men to do as they please, while she as a woman, has to be under the scrutiny of society. Lindiwe's great sense of tolerance is typical of most black women in general. Mtuze (1990:36) attests that:

Society expects them to exercise patience in this regard while men can sometimes do as they please. Taboos and social norms seem to be one-sided or partisan when it comes to certain actions.

Mtuze (1990:36) goes on further to say that:

Not only are women rendered secondary in their relationships to men, but they must also watch their lovers engage in the very mutuality and authenticity that they are denied.

Lindiwe pours her heart out to her best friend. She confesses that she loves Themba very much and there are reasons that made her to cling to Themba. She cites them:

Cha,, UThemba wehlukile. UThemba uyahlonipha. Uma umcela ukuba ayeke into ethile engalungile, uyazama ukuyiyeka. Iseluleko esihle uyasithatha. Ingani ngaqala ukumbona uThemba kungumuntu okhonze ibhodlela, kodwa manje akasenjalo uThemba. Naye ubeke akhulume nje esefuna ukuncoma, asho ukuthi akazi ukuthi la mandla angaka asenawo okungalukhonzi uphuzo uwathathaphi. Uyazi futhi nawe ukuthi uThemba ubengalikhonzile iSonto, kodwa muva nje ubesezama. Nobugebengu besebunciphile (Ntuli 1971:4).

(No, Themba is different. Themba has respect. If you ask him to stop doing something that is unacceptable, he does. He takes good advice. When I first met Themba he was fond of drinking, now he is no longer like that. He also used to say that he does not know where he got the strength from to quit drinking. You know as well as I do that Themba hated going to church, but now of late he was trying. He was also no longer a criminal)

She loves Themba but it dawned on her that as much as she loves Themba, she has to face the future head on without him. She has to start a new life for herself. She then meets a friend, Sipho. He is the best thing that could happen to her. Lindiwe believes that she deserves a second chance to be happy in life. She believes that she is lucky to be loved by a person like Sipho. He is honest, educated and an active member in church. After a few months of courting Lindiwe admits to herself:

Ngingenwa yini Nkosi yami? Ngafikelwa ukumethemba okungaka

uSipho? Lokhu ngazalwa angikaze ngitholane nomuntu omusha okhuluma amaqiniso angesabi. NoThemba ngaphambi kokunyamalala kwakhe ube namabalana athize angathandeki. Ngiyabona uThemba lapho ekhona akasacabangi lutho ngami. Mhlawumbe useshadile nje. Usekhethe abanye. Usethole abanye manje wesaba ukusho. Angisenandaba nami nginayo inhlanhla, ngizothola abanye. Kodwa wangikhohlisa Themba, kanti ungenza inhlekisa kubantu(ibid:22).

(What has got into me my Lord? Why do I trust Sipho so much? Since I was born I have never met a young person who speaks the truth so earnestly. Themba, also, before his disappearance had his faults. I am sure that wherever Themba is now he doesn't think about me anymore. Perhaps he is married. He has found others and he is just afraid to tell me. I no longer care because I am also fortunate, I will find someone. But you did make a fool out of me Themba, and you made me a laughing stock to people.)

When she compares Sipho to Themba, Sipho outclasses Themba by far. Although Themba is polite, and has a few good qualities, he is however, unfaithful. Her mind is made up. She is in love with Sipho, and she has to renounce her love for Themba. Lindiwe has this uneasy feeling about Sipho, but she can't explain it. If only she knew that this was a premonition to what will transpire in the future. A dark cloud is hanging over her head.

Angazi Nkosi yami. Noma kubakhona ithunzana nje uma ngicabanga ngoSipho, angazi. Ngabe konje kukhona into engahambi kahle ngoSipho? Angisho. Mina angisaboni ukuthi kuyobe kunini, kuliphi izwe lapho ngiyobuye ngithole khona umuntu ongcono kunoSipho. Angiboni. Ngiyabonga Nkosi ngoSipho omveze esithubeni ebengingasalindele.....Hawu, sala kahle Themba lapho ukhona. Sengiyakufulathela unomphela manje, humusha ndini. Sengilindele kwenela. Nawe uze ube nenhlanhla lapho-ke empilweni yakho nalabobantu bakho: nami ngethemba ukuthi ngizoba nayo inhlanhla kuloluhambo engiluqala noSipho (ibid:35).

(I don't know my God. Even if there is a slight shadow if I think about Sipho, I don't know. Is there perhaps something wrong with Sipho? I don't think so. I don't think It will be when, on which earth

where I will ever meet a better person than Sipho. I don't think so. Thank you Lord for giving me Sipho so unexpectedly.....Oh, goodbye Themba where ever you might be. I am now turning my back against you for good, you crook. I have waited long enough. You should also be happy in your life with your people: I also hope that I will also be fortunate on this journey which I am about to undertake with Sipho)

She is bold, honest and confident. When Themba arrives unannounced at her place to ask for her hand in marriage and to show her the engagement ring that he has bought her, Lindiwe is not a bit moved. She is not even exhilarated to see her life long lover. She is cool. Boldly and confidently she informs Themba that there is someone special in her life. She tells him that she wishes that she could reverse the situation, but Themba has to be strong and respect her decision. Lindiwe promises Themba that she will pray for him so that he will find himself a perfect woman. Themba's world is destroyed. He could not imagine life without Lindiwe, she has shattered him. He has lost a precious gift.

Lindiwe has found true love and and she loves Sipho whole-heartedly. She will go to great bounds to make him happy. Sipho has set an impossible task for Lindiwe. He wants Lindiwe to consult a doctor so that it can be verified that she is able to give birth. Sipho, being the only child wants to have as many children as he possibly can. Lindiwe doesn't want to do this because what Sipho is asking her to do is unethical. However, because she loves him, she agrees. Sipho is pleased with this decision and he says to her:

Ungabe usangitshela lutho ngokuthi utheni udokotela ngoba akusenamsebenzi lokho. Ngiyajabula ukubona uhamba lapho ngithi yana khona. Kuhle ukuhloniphana Lindiwe. Nami nginentokozo

enkulu ukuthi ngithole umuntu okwaziyo ukubaluleka kokuhlonipha. Naku-ke engithi sale usukwazi. Ngizimisele ukuba kuthi kuphela lenyanga esiyiqalayo sibe sesishadile (ibid:66).

(Don't tell me what the doctor has said because it doesn't matter any more. I am happy to see you doing exactly what I tell you to do. It is right to respect each other Lindiwe. I am also happy because I have found someone who knows the importance of respecting each other. This is what I want you to know. I am prepared that by the beginning of next month we should be married)

Lindiwe and Siphon want to get married as soon as possible, the only obstacle is Lindiwe's father. He is a stern man and he might not give Lindiwe up easily. Indeed, Cele, Lindiwe's father wants more lobola than Siphon has bargained for. He wants R700 for her lobola. He can't afford the lobola and Lindiwe's father is not prepared to accept anything less than R700. Siphon takes the news badly and he is taken ill.

On more than two occasions Siphon refers to Lindiwe as Thembile. Once again, on his death bed, Siphon repeats this. Lindiwe, being too trusting, never questions why Themba addresses her as Thembile. She never attaches any significant meaning to that because she has convinced herself that Siphon is ill and he is only hallucinating. Siphon wants to present Lindiwe with a gift: an engagement ring. Lindiwe is ecstatic. She is moved by Siphon's wonderful gesture. He says to her:

Ngalamandlana asekhona ngifuna ukukhombisa ukuthi ngempela bengizimisele ngempela ngawe Lindiwe. Bengifuna sakhe umuzi. Letha umunwe wakho...ngiyabonga. Sengiyayifaka-ke le ndandatho. Uboyifaka ngisho ngabe ngehlelwa yishwa. Iyokukhumbuza mina.

is mentioned. Whilst still lamenting the death of Sipho, Lindiwe receives a letter from Themba. He informs her that he has been sentenced to death for a murder he did not commit. He is just bidding her farewell and informs her that he is a changed man. He has repented and if only he could be given another chance to live, he will prove to Lindiwe that he is now a good man. He wants Lindiwe to know that he will always love her. His friend Ndoda will bring an engagement ring to her. She wants her to have it as a token of his undying love. Lindiwe, being a kind and caring person blames herself for the misfortune that has befallen Themba.

(Ngesibibithwane) Angaze anqunywe pho uThemba? Konke lokhu njalo kudalwe yimina. NoSipho uhambe ngenxa yami. Nakhu manje noThemba futhi.....(ibid:135)..

(hysterically) Do they have to hang Themba? I am the cause of all this. Even Sipho died because of me. And now it is Themba....

It never rains but pours for Lindiwe. Thembile, whose name which was frequently mentioned by Sipho, arrives at Lindiwe's place. She informs Lindiwe's family that she is Sipho's legal wife and that they were separated because of her inability to bear children. Throughout Thembile's confession, Lindiwe is bold and she does not evince any erratic behaviour. However, she is hurt and Thembile's confession destroys all the trust she has in men. She has lost the will to go on with life and wants to end her life because after Sipho's death, Themba was her only hope of happiness, especially after he repented. She decides to hang herself to end all her misery.

Themba arrives in time to save Lindiwe from committing the biggest mistake of her life, by taking her own life. Luckily, she values her life and she does not kill herself. She is surprised to see Themba alive and Themba explains that he has been given another chance to live. He has been acquitted because the real murderer has confessed. Themba, finally slips the engagement ring on Lindiwe's finger. Themba's arrival brings new life for her, she is also imbued with hopes of a fulfilled future and confidence in herself.

In this regard, Nama in Ngambika (1986:144) is of the opinion that:

Very few women in African literature have been portrayed in such glowing proportions. These women are not losers, they triumph no matter how small the victory. By presenting such women, authors open up opportunities for African women to develop a more positive self-awareness and to draw upon capacities that have laid dormant within themselves. In order for women to move forward, they must cast off outdated ideas and modes of behaviour and their plight realistically. In short, they must place themselves on the outside in order to look in. By doing so, they may begin to take steps to eliminate ignorance and improve their status in the twentieth century.

The above quotation is a plea to women that they should have a positive perspective towards life. They should be realistic about their lives, accept their shortcomings and improve their outlook on life. Men and marriage are not the things to die for. Lindiwe, by not committing suicide realised that life is more precious than any other thing in life.

The next book to be critiqued is also one of Ntuli's dramas **Ithemba**. As in the previous analysis, only the main female character, Busisiwe will be analysed as she

is an important character in this drama.

4.5 SUMMARY OF THE STORY: ITHEMBA

Busisiwe is the heroine in this book. She has to sacrifice her education and a bright future in order to assist her friend Thulani. Thulani is the main cause of Busisiwe's problems.

Thulani and Busisiwe are students at Mseni Teachers training college. Thulani is doing his final year, same as Busisiwe. They are about to write their final paper. Thulani and Busisiwe have to pass because both their parents are poor, and obtaining a teacher's certificate will improve their family's way of life. Thulani has one weakness, he drinks and drinking is prohibited at the college. In fact anyone found drunk will be immediately expelled from college.

Being a prefect, Thulani has friends and enemies. Sponono, Thulani's biggest enemy, wants Thulani to be expelled from college because he wants to settle a dispute he once had with Thulani. Thulani decides to visit his friends at the location and unfortunately for him, he has too much to drink and finds it difficult to find his way back to the college. Sponono, reports Thulani missing and the headmaster goes looking for him, and he does not find him. Someone informs Busisiwe that Thulani was seen staggering as if he was drunk. Busisiwe felt that it is her responsibility to help Thulani because she is his home girl. She cites the reasons that Thulani is a good person, and she is afraid that if it is discovered that

he is not within the college's premises, he will be expelled from the college. She has to save him, and she just prays that no one discovers that she is also missing. Unfortunately it is discovered that they are both missing. The headmaster who went looking for them, finds them and decides to expel them from school.

Back at home, their parents anxiously await their arrival. Both parents are exhilarated about their children's return. Days go by, but they do not turn up. After receiving a telegram informing him that his daughter has been expelled from college, Busisiwe's father gets angry and swears to kill her. He becomes so angry that he is taken ill.

Back in Durban station, Thulani and Busisiwe meet. Thulani apologises for the unfortunate position he has put Busisiwe in. She accepts his apology. Now they have to think about the most important things; accommodation and employment. They can't go home now because they are too ashamed to face their parents. Over and above that, Busisiwe cannot stand her father's wrath, he will surely kill her. Before they can do anything, they have to change their names, lest they be recognised by someone who knows them. Thulani changes his name to Mandla and Busisiwe changes hers to Sibongile. They meet Dabula, an acquaintance of Thulani, who offers them a place to stay.

Life in Durban is tough for both of them. They have no money and they are unemployed. Thulani finds a job at a hotel as a clerk. One old man Bhengu, discovers that Thulani and Busisiwe are phoney and blackmails them. They are

thus unable to save enough money to go home. Busisiwe sees an article about her in the newspaper. It is her family informing her about her father's illness and they are pleading with her that she must come home urgently. Since she has no money Sponono helps them out.

On arrival at home, Busisiwe's father promises that he has forgiven her, and he recuperates. Thulani's parents are also pleased to see him. Sponono is able to find Thulani a better job. When Thulani's parents inform him that it is time he got married, the only woman he can think of is Busisiwe.

4.5.1 BUSISIWE

Ntuli has once again succeeded in portraying his main character in glowing proportions. Busisiwe is depicted as a brave, kind, honest woman of impeccable character.

Busisiwe has been portrayed as a young woman who is foresighted and has high ambitions in life. She is from a poor family and her one and only ambition is to make her parents proud. She is her father's pride and she can't afford to disappoint him because he was initially against the idea of sending her to college. Her determination is inspired by her father's stern discipline. In a conversation between Busisiwe and her friend Thelma, she says to her:

Ubaba yena uzojabula kabi ngoba ubelokhu enovalo lokuthi

mhlawumbe ngizobaphoxa ngingaqedi kahle lapha esikoleni. Phela ubaba wayengafuni nje ukuba ngize lapha. Kwasiza yena nje umama. Bheka ngoba ubaba waze wathi uma ngike ngaphoxa nje, uyongigwaza ngomkhonto ngife (Ntuli1974:8).

(My daddy will be very pleased because he was always concerned that I might disappoint them and not finish my studies. He really did not want me to come here at the college. It was my mother who helped. As for my father, he said that should I dare disappoint them, he will stab me with an assegai and kill me).

This indicates that she values education and has no room for distractions. She has a male friend, Thulani. She cares about Thulani as a friend and there are no strings attached. She actually detests the idea of falling in love because most of her friends fell off the wagon because of their unbecoming behaviour. Her feelings are summed up in the following paragraph:

Wi, ngafunga mina ngisuka ekhaya ukuthi lezondaba zokutholana nabangani-mbumbulu lapha ekolishi ngeke ngazingena. Ngenhlahla-ke nakhu siyahamba manje angizange ngiyingene, bengilokhu ngizibhekela izincwadi zami nje, ngingaphazanyiswa yilutho. Baphi nje oThembi? Ingani baphanga umdaka, bazama ukuhlanganisa izinto ezimbili lapha ekolishi, kanti bazocushwa, baxoshwe(ibid:11).

(Oh, I swore when I left home that when I arrive here at the college I will not entertain that idea of finding male friends. Fortunately we are leaving and still I never had the chance to entertain such thoughts, I have been concentrating on my books and I haven't been disturbed. Where is Thembi now? They were in a hurry to combine two things that were incompatible. They were trapped, and expelled from college.

Though she has no intentions of falling in love with anyone at this stage, she really cares a lot about Thulani, as a friend of course, and because he is her home boy.

When she is informed that Thulani has been seen staggering, battling to find his way back to the college, she offers to go and look for him. Thulani's friendship is important to her because the decision she has taken could ruin her future. For a moment she forgot about the promises she made to her parents, and she was convinced that she would never be caught. She would flout the principal's authority and save her friend. In her conviction she says:

.....mina ngizwa nginesibindi sokuthi uma ngingamthola umkhaya, ngimphekezele aze azongena ekolishi lapha, uzobe usindile ekuxoshweni nasekulimaleni. Ngizophumelela. Ngeke kuvele lutho. Kumele nje ngiyothatha iduku lami ngizishuqule ikhanda nobuso, ngizame ukuyophuma phansi kocingo laphaya ngasezihlahleni, ngiphuthume. Angase asinde kule ngozi emlengelayo uThulani (ibid:25).

(...I have this brave feeling that I can find our home-boy, accompany him until he arrives here, he would be safe from getting hurt and safe from being expelled. I will succeed. Nothing will happen. I must just go and fetch my scarf hide my head and face and try to crawl under the fence next to the trees. Let me hurry. Thulani might be safe from the danger that might befallen him).

Her close friendship to Thulani raises too many questions. People even suspected that they may be lovers. They are caught, and suddenly her future flashes before her eyes. She is doomed, and she realises that she is in big trouble. Begging for mercy from the principal is a futile exercise because he has already made up his mind, he is going to expel Thulani and Busisiwe from his college. Her parents will be disappointed, and her father will kill her. She is scared of her father's fury and going home will mean suicide. In a fearful state she says to her friend:

Eke wangithola esashisa nje, angangibulala nya. Into ayenza udadewethu uNtombikayise onile ngeke ngayikhohlwa. Mina-ke

wangidonsa ngendlebe mhla ngihamba ekhaya wathi nje uyongibulala uma ngike ngathi cheze nje kulokho akulindele. Ngingaba yini nje uma ngingafika ekhaya kulezi zinsuku?(ibid:46).

(If he can find me angry as he is, he can kill me. I will never forget what he did to my eldest sister Ntombikayise once she had transgressed. He warned me when I left home that he would kill me should I ever digress from what he expects. What would I be if I could go home now).

Thulani blames himself for all the misery he has caused Busisiwe. He wishes that there was something that he can do to reverse the situation. Busisiwe, being a realistic young woman, doesn't need Thulani's sympathy, but she needs to go on with life. She understands that moaning about her sad state of affairs will not help her in anyway. Being a modest person, she answers Thulani by saying that:

Bengithi sesedlule kuleyo nto Thulani. Ngicela ukuba ungalokhu ungidabukela ngalokhu. Uma nje ungayeka ukude uzisola ngesimo engikuso ngiyojabula. Kwavela ishwa, nami ngaba nebhadi ngenxa yakho. Akwedlule-ke lokho manje. Kubuhlungu khona ukunyamalala kwethu ngoba kuzophatha kabi abasekhaya. Kodwa saxoxa sedlula ekuthini asibhungukile, senzela ukuba mhlawumbe kebalangazele ukusibona ukuze bajabule noma sesifika kunokuba sifike kusashisa nje nemithwalo nabo besandakuzwa ngokuxoshwa kwethu ekolishi. Ngithi saxoxa nokuthi mina okungenza ngingayi ekhaya ukuthi ubaba nakanjani angangibulala angene emacaleni. Ngcono-ke kuqhubeke isikhathi(ibid:62).

(I thought we were through with that thing Thulani. I am asking you not to feel sorry for me. If you can just stop blaming yourself for the situation that we are in. There was a streak of bad luck and I was unfortunate because of you. Let's forget about the whole thing. It is painful that we have disappeared because I know they will feel bad at home. We have talked about this that we haven't disappeared, we are just making sure that they pine for us so that they may rejoice when they see us unlike arriving home now with our luggage whilst they are still shocked by the news of our expulsion from the college. We even discussed the issue that makes me not to go home because

I am sure that my father will kill me and lend himself into trouble. Let us just wind away time)

She is a strong person, however, life in Durban becomes difficult for both of them. They have no money and are unemployed. She is home sick and more so she has to change her name to hide her identity. She is in a vulnerable and desperate position and she could easily have fallen prey to Thulani's charm. But she didn't. She is a woman of high integrity and her impeccable character is commendable. Thulani's comment in the following paragraph bears witness to her character. He says to Busisiwe before she leaves for Pietermaritzburg to start at her new job:

Angikufisele okuhle-ke Busisiwe lapho uya khona. Akumele ngibe ngilokhu ngizikhathaza ngoba ngiyazi ukuthi ungumuntu osevuthiwe ngomqondo. Ngiyazi kahle ukuthi uzoziphatha kanjani ukuze abazali bakho bahlangane nawe usaphila bathokoze, izinyembezi zabo zesuleke(ibid:63).

(Let me wish you all the best Busisiwe where ever you are going to. I shouldn't be worrying myself because I know that you are a mature person. I know that you will behave yourself so that when your parents meet you they should rejoice, and their tears be wiped away).

This sentiment is also shared by Busisiwe's friend Thelma. When Thulani's father asks Thelma what kind of girl Busisiwe is, she replies by saying that:

Baba, kokunye uzothi ngisho ngoba engowakithi, kodwa yiqiniso eliphelele ukuthi wayeziphethe kahle kakhulu. Ngumuntu owayebukhonzile nobukholwa, nezindlela nje zakhe mina ngizazi ziqondile(ibid:73).

(Father, you might think that I am saying this because she is my relative, but it is the truth that she is very disciplined. She is a person who is fond of christianity, I even know that her ways are acceptable).

Busisiwe and Thulani's misery in Durban is caused mainly by an old man who blackmails them because he has discovered that they are hiding their true identities. When they are confronted by the old man who demands to be told the truth, Thulani could only stammer, and is shaking. Busisiwe eventually decides to take over and the old man, Bhengu, compliments her:

Awuzwe-ke mfana wedlulwa yintombazane esivele yahlala endabeni.
Qhuba wena ntombazane ngizwe(ibid:66).

(That's it, young man you are even outclassed by a girl who just gets straight to the point. Go on girl, I want to hear).

Thulani is really frustrated by this old man who has been sucking money from them. He punishes them for adopting his surname since, the old man argues that his surname is very precious for any one to use. They can't save enough money to go home. Busisiwe's father is critically ill and she is frustrated because she cannot go home to see her sick father. Thulani can't handle this. He wants the old man dead and he swears to kill him. Busisiwe saves the situation. She is desperate to go home, but she realises that Thulani's erratic behaviour can only land him in jail. She convinces him to forget about this silly idea and accuses him of being a selfish and self-centred person. She says to him:

Uzicabangela wena kuphela Thulani. Awucabangeli abanye abantu.
Awucabangeli abazali bakho abakuthandayo. Awucabangeli ukuthi bangaba yini uma bezwa ukuthi sekukhona okwenzeka kuwe awabe usakwazi ukubabona nijabule futhi. Awubacabangeli ukuthi sonke lesi sikhathi waxoshwa ekolishi izinhliziyi zabo ziphatheke kabi kanjani.
Uzicabangela wena nje kuphela(ibid:102).

(You only think of yourself. You don't think about other people. You do not think about your parents who love you. You don't care about what would happen to them if they heard that something bad has happened to you and you never had the chance to see them again so that you may be happy together. You don't think that all the time that you have been expelled from college their hearts were aching badly. You only think for yourself).

Busisiwe has been portrayed as a person who is optimistic about life. She always sees the good things in life and never grumbles about her plight. Her only major concern is to see her father before he dies. She will never forgive herself if anything can happen to him. Sponono saves the situation by giving them the money to go back home. At the station, Thulani overhears a certain gentleman saying that Thulani's mother and sister were struck by lightning. He is devastated. Busisiwe is there for him. She is a pillar of strength, she consoles him and begs to go home because if what they heard is the truth, then his father will need him most. He must go home.

All the way home Busisiwe has been trying to make him feel better, encouraging that this is not the end of the world. Tormented by the excruciating pain, he tells her that it is easy for her to say that because she has never lost any beloved ones. In dismay and out of disappointment she says to him:

Thulani, ungakhuluma kanjalo kimina kodwa? Ucabanga ukuthi angikuzweli kulo lonke lolo sizi olukuvelele? Uyakhohlwa yini Thulani ukuthi ngikulesi simo nje namhlanje kungenxa yokucabangela wena? Uyakhohlwa lokho Thulani?(ibid:116).

(Thulani, how can you talk to me like that? Do you think I do not feel for you in this time of sorrow? Have you forgotten Thulani that I am

in this sorry state of affairs because I was empathic towards you? Do you forget that Thulani?).

Busisiwe's life has a happy ending. Her father has recuperated and all is forgiven. Thulani has also realised that he has fallen in love with Busisiwe. He has to tell her how he feels about her. He admits to her:

Ngiyalwazi mina usizo obe yilo. Mhlawumbe ngabe ngafika e Thekwini ngaba yisigebengu, kodwa ngokwazi ukuthi uzophatheka kabi, ngizame ukuphila impilo eqondile(ibid:116).

(I know the help that you have been to me. Maybe I would have arrived in Durban and turned into a hooligan, but knowing fully well that you would be offended, I tried to live a decent life).

She wants to test the depth of Thulani's love and tells him that she has a baby with another man. Thulani ponders deep about what he has been told. His spirit will not be dampened because he knows what he wants and he will go after it. He says to Busisiwe:

Busisiwe. Ngicabange ubusuku bonke ngalolu daba lwakho. Ngiqinisile ukuthi ngeke ngalunga ngaphandle kwakho. Kuningi ongenzele khona, kuningi ongakhe ngakho. Uma ngingalahlekelwa nguwe, angiyiboni impilo engingayiphila. Ngeke nanini usuke emcabangweni wami. Noma kuzoba lukhuni kubazali nezihlobo uma ungafika nengane kithi, ngicabange nganquma ukuthi ngizokucela uma uvuma uze nayo kithi. Ngiyoyithanda njengeyami ngenxa yakho. Lokho kuyiqiniso Busisiwe(ibid:129).

(Busisiwe. I have thought the whole night through about your issue. I am certain when I say I cannot survive without you. You have done so much for me and you have moulded me in so many ways. If I can lose you I can't go through life without you. You will never ever get out of my mind. Even if it is going to be difficult for my parents and

relatives to accept your child, I have decided that I will ask you, if you accept, to bring along your child when you come to my place. I will love the child as my own. This is the truth Busisiwe).

The feeling is mutual because Busisiwe promises that she will make her future husband and in-laws happy. Times can be how turbulent, she will always stand by him. She reveals, of course that she has no child.

Achifusi (1987:37), when analysing the characters found in Flora Nwapa's novels, posits that:

Ms Nwapa recreates the life she knows best - the life of women. She portrays her women realistically as normal human beings with all their imperfections, yet imbued with a great deal of virtue and admirable sense of responsibility. The author does not set out to idealise her heroines, but illuminates the best in them as she criticises their negative qualities. But most importantly, her works indicate that the woman, her activities, her wishes fulfilled and otherwise, joys and tribulations are all worthy themes for discussion in our fiction.

The above quotation substantiates and also complements the way Ntuli depicts his women characters. Regardless of the fact that he is a man, he successfully adorns them with unbiased attributes, which is converse to the general belief that male authors extol sexist ideas as far as their portrayal of female characters is concerned. One can also mention that Ntuli's main characters are rewarded for their moral excellence, hence they get married. Busisiwe's character can be compared to that of an angel. This angel image is further summarised by Cornillon(1973:36) when he posits that:

The angel can be of any age, married or single, pretty or plain. She is above earthly concerns, generous to the point of self sacrifice, quite forgiving and capable of absolute selfless love.... Sometimes the angel is rewarded on earth for her behaviour, usually through marriage at the novel's end.

Yes, she is an angel, and who would not wish to be married to a woman of high stature and of such impeccable character. She deserves to be happy as she has sacrificed so much for her "friend" Thulani.

4. 6. CONCLUSION.

In this chapter, we have been introduced to the different characters as portrayed by the male authors. Molefe clings to the stereotypes of woman-as-a-witch and a killer. He portrays women as no-good beings, the Delilahs, who turn everything they touch into evil. Dube, on the other hand, depicts some women as people who would use foul play to trick men into marriage. These women believe that they are cursed and they will stoop so low to achieve their goal. He depicts these characters as people who have one goal in life; marriage. This idea invokes in one the feeling of helplessness on the side of the characters. This could also imply that the author is conveying the message that the lives of women are empty without marriage; marriage, and nothing else is the greatest fulfillment. In the same breath, Dube depicts some of his women as open-minded, enlightened and realistic people. These women admit that getting married is every woman's dream, but it should not be hurried as it is a gift. He has successfully depicted his characters because Dube gives us a balanced view of life. As in real life, there are women who see marriage as their sole destiny, while some feel that life should go on

unabated, they feel that should marriage come their way, they will gladly welcome it.

Ntuli's heroines are strong, open minded, caring, persevering with commendable morals. His characters are real. They have the good and the bad side. They accept failure gracefully and they do not waste time moaning and whining about their failures. They pick themselves up and continue with life. Ntuli, like Dube, has successfully depicted his characters. They are strong and real.

CHAPTER 5

CONCLUSION.

5.1 INTRODUCTION.

It has been discussed in the preceding chapters that the aim of feminism as a literary theory was to expose sexist attitudes in literary works. Its interest was also on the presentation of the heroine and the archetypes found in literature. The literary theory maintains that feminists attest that an image of a woman as we know it is an image created by men to suit their own needs. In this chapter, I shall recapitulate by taking stock of the findings and observations which were arrived at in the foregoing discussion. This chapter will be divided into three sub-sections; the specific observation sub-section, which will give answers to the aims posed in chapter 1, the general subsection, which will summarise the chapters discussed so far, and lastly, my own recommendations.

5.2 SPECIFIC OBSERVATIONS.

What stereotypes are employed by our Zulu authors in the depiction of female characters?

The study has so far demonstrated that Zulu authors employ various stereotypes in their depiction of female characters. The male authors resorted to the following

images; the woman as witch, the femme-fatale, the Delilah, the bold and the daring, the submissive and naive, the caring and loving and the woman-as-a materialistic being. The female authors used almost if not the same images used by their male counterparts.

Is it a fact or fallacy that male authors are biased when it comes to the depiction of their female characters?

From the foregoing discussion, we can honestly refute the contention that male authors are biased when it comes to the depiction of their female characters. It is not a fact that all male authors are biased in their presentation. Ntuli's and some of Dube's characters are proof enough that some male writers regard women as beings who are strong and true to life. There are exceptions of course, as seen in Molefe's books. He sees women as species that are detrimental to the wellbeing of men. We can therefore deduce that it is a fallacy that all Zulu authors are sexist when it comes to the portrayal of their female characters.

Do female authors depict their women characters differently from male authors?

It has already been attested that since men have long been in the field of writing, they have created an image of a woman that needs to be re-evaluated. Davies (1986:122) posits that women writers tend to portray their world from the perspective of women.

In this regard, women authors in this study have depicted different and fascinating images of their characters. Damane and Makhambeni resort to the stereotypes like; the submissive, the witch, the killer, the materialistic, the loving and caring and lastly the bold and daring. Could it then be assumed that both male and female authors resort to the same stereotypes because they both view life from the same perspective?

Do they also exhibit any sexist, distorted and chauvinistic interpretations in their portrayal?

The answer to the above question is certainly yes. Damane and Makhambeni have in their depiction resorted to the sexist, distorted and chauvinistic interpretation. Some of their characters are seen as whores, witches, killers and submissive beings, only a very few characters are portrayed as beings who are realistic.

As already mentioned, Pratt claims that Feminist critics often find fault with critics they consider sexist. This applies to Zulu literature since it has been proven that some authors in this study, both male and female evinced a tendency to be chauvinistic, sexist and distorted the image of some of their characters. However, this view is a discrepancy which is not condoned by the Feminist school of thought.

Since male authors have long established themselves in the field of writing, the male novelists have created in their fiction an image of a woman which

needs to be closely re-examined against the background of her traditional and social values.

The statement above is partially correct since not only male authors fall into the trap of depicting their characters negatively, but women authors are also as much to blame. To eradicate sexism and biasness, the re-examination of the image of the woman in Zulu literature should not be a challenge that faces male authors alone, but should be a joint effort between both women and male authors.

5.3 GENERAL OBSERVATIONS.

The aim of this study was to determine whether the general belief that men being the first in the field of creative writing have created an image of a woman which needs to be re-evaluated is valid of Zulu authors. Two female authors were included in the study to present their point of view. The question is, do women present their female characters in literary works, differently from their male counterparts? Will they opt to present their women characters in the same stereotypes employed by male authors?

As already mentioned in chapter two, Feminism is a political label which is aimed at changing society by asserting sexual equality and uprooting sexist domination. Feminism as a movement encompasses divergent schools of thought, which comprises for example, the marxist, semio-feminists, psycho-marxists, and socialist feminists. All these movements have the same goal; to free society from

patriarchal domination. Numerous reasons why most women do not wish to align themselves to the movement were cited. Despite this minor setback, the Feminist movement has grown by leaps and bounds and has gained more authority and respect.

Feminism as a literary theory came to fruition in the seventies. The theory, aimed at conducting a pioneering enquiry into the distinctions between the male and female literary tradition, also focused on female stereotypes in literature. It also aimed at the presentation of the heroine in literature and on female archetypes. The Feminist literary theory is of relevance to this study because through this theory different images of women were portrayed.

We have also mentioned that this re-reading of the texts gave rise to another branch of Gynocritics. This branch aims at re-reading those texts by men and women which have been misinterpreted. Also of interest to Gynocritics is the literary question of whether there is such a thing as a feminine style of writing.

This also leads to the question of whether or not it is true, and if it is so, to what extent women's writing may be said to differ from men's. Various arguments have been brought forward about why Gynocritics is impractical and when it should be applied. The impracticality of applying Gynocritics can be ascribed to the fact that it is difficult to determine the sex of an author as individual styles differ from author to author.

Another issue which needed attention was the question of whether feminism

should exist in Africa or not. Of the rife argument is the idea that feminism, as an exported term is a monstrosity that is geared towards the destruction of marriage in Africa. The study has also highlighted that some African women shun the term feminism because most women want to maintain the status quo and that they fear rejection. This is so because, most women, like men, lack the proper understanding of this term. African scholars like Molara Ongundipe-Leslie and Alice Walker realised the need for a feminism that will be applicable to the African context. This led to the coinage of the terms like "Womanism" and "Stiwa", which is an acronym for Social Transformation Including Women in Africa. Molara has cited a number of reasons that prompted her to deflect from the main stream feminism. According to her, feminism should be a thorn in the flesh for both men and women if both parties have a desire to live harmoniously. According to her, men are not an enemy, but the system that oppresses women is. Molara is of the opinion that since most of the stereotypes found in African literature distort the image of a woman, it is imperative for women to describe reality from a woman's perspective and change the imputed stereotypes found in African literature.

In the third chapter, an analysis of the books by two female authors was made. Damane and Makhambeni used almost the same stereotypes in the portraying some of their characters. Damane resorted to the submissive, femme-fatale. She has a few outstanding characters like Mduduzi, Lwazi and MaNdlovu who are bold and daring. Makhambeni resorted to a woman-as-a-submissive being stereotype.

In the fourth chapter, dramas by three male authors, Ntuli, Molefe and Dube were

analysed. These writers have also used different stereotypes in their portrayal of women characters. Molefe used the witch, the whore and the killer stereotypes, while Dube has depicted to us some women who think of nothing else but marriage. These women are desperate to the point that they resort to evil means to reach their objectives. However Tozi, Khosi and Mita, are presented as intelligent women who can distinguish between right and wrong. They are intelligent enough to realise that Pelepele and Dlodla are phoney doctors. They ultimately realise that no good will come out of their regular visits to these doctors. The last author, Ntuli, has depicted women as virtuous characters who are true to life and have to deal with the vicissitudes of life. Their strong personalities enable them not to succumb to failure, but they rise to the occasion.

5.4 RECOMMENDATIONS.

The fact that a body of politics, that is feminism aims at changing existing chains of relationships between men and women in the society, indicates that such relationships are problematic. African feminism or more precisely a feminist approach to our social life, in literature, provides the opportunity to re-evaluate the distorted misconceptions about women. Certainly, since the aims and objectives of African feminism do not hamper the woman's operation as a wife or mother, but rather seek to bring about the establishment of more equitable conditions, better understanding and a more cordial relationship between man and woman, it is an ideology that should be supported by all, especially women. As de Beauvoir (1987:122) posits:

"It is for man to establish the reign of liberty in the midst of the world of the given. To gain supreme victory, it is necessary, for one thing, that by and through their natural differentiation, men and women unequivocally must affirm their brotherhood"

If De Beauvoir's objective should be achieved, then our intellectual male and female alike, should feel neither threatened nor embarrassed by the development of feminist critical perspective both in our literature and in our facets of our social life. The study has shown that as far as the portrayal of women characters is concerned, Zulu women authors were unable to depict strong and convincing characters. Damane's characters, with the exception of one character, Mduduzi, are weak and submissive, while some are cruel and shrewd. Damane, for example, opts for the following stereotypes; the femme-fatale, the submissive, the bold and daring, the woman as a witch and the woman as a confused and insecure being. Though some of her stereotypes are not commendable as far the feminist school of thought is concerned especially when it comes to her portrayal of Xhoshiwe, Doris, Sis Nelly, MaZuma, Lethiwe and Dumazi. Despite this, one can also concede that Damane has succeeded in portraying bold and daring characters like Mduduzi, Lwazi and MaNdlovu. Being in a stronger position, Lwazi and Mduduzi do not brandish their power to oppress their weak friends, but they use it to protect and steer them to a proper direction. One is also intrigued by the fact that Damane, acknowledges that women pledge solidarity with each other when one of them is grief stricken. This overrules the opinion that women take pride in gossip only when they are together.

Makhambeni on the other hand, her portrayal of her main character leaves much

to be desired. She has also resorted to the woman-as-a-submissive being stereotype. One would have hoped that most female authors, as women writers would describe reality from a woman's perspective, would portray women characters in glowing proportions that is, strong willed, and independent characters. Perhaps they are the victims of the ideology that glowing equals to submissiveness. Their failure to do so could be attributed to a bad name that feminism has acquired. Men ridicule and backlash at women who advocate feminism. This in turn has made most African women to be apologetic and retreat to their safe haven. Achifusi (1988:107) stresses the need for solidarity among women, so relevant to all feminists and women's liberation movements. This solidarity cannot flourish without a good understanding on the part of women themselves that all women, mothers, mothers-in-laws are second class citizens.

Of all three male authors discussed in this study, Molefe uses the woman-as-a-witch and killer stereotypes. This means that authors like Molefe regard women as mere objects to be acted upon; things who owe a debt and allegiance to men by virtue of their sex. Why should the woman be the only scape-goat? Why should she once again be blamed for all the wrongs in the society today? Is it because she is in a weaker position and therefore more of a victim than he is? Or is it because the male perspective prevents him from blaming man? These are the stereotypes which are contrary to the feminist belief. A woman brings no bliss in human lives, instead she is a destroyer of it.

Dube views women in a more positive and realistic way. He looks at life from

different angles. He concurs with the ideas of African feminism since this school of thought maintains that although African women should promote marriage, however, marriage should not be their sole destiny. By employing such characters as Jabhisa and Dora, Dube is vividly attesting the African feminism thought that women should not live for marriage only, but improve their worth by searching for other viable avenues.

Finally, Ntuli succeeds in portraying strong female characters, for example Lindiwe in *Indandatho Yesithembiso* and Busisiwe in *Ithemba* are both faced with difficult times which they have to conquer. Both Busisiwe and Lindiwe are depicted as individuals who are not only intelligent, but who are also bold, strong, who have foresight, and perseverance. The way Ntuli has portrayed his characters is proof enough that he also aligns himself with the feminist school of thought which embraces the same sentiment.

Literary work is a reflection of a modified form of reality. Marriage is a recurring theme in most of the novels that have been analysed so far. It can be concluded that marriage plays an important role in African societies, and it has been observed that the society's ideologies so condition the view of life that whatever is deemed proper, for example marriage for girls, must be secured at all costs. This is certified by the fact that women in marriage are expected to display certain attributes, like submissiveness, kindness, self-sacrifice and perseverance in order to be socially approved. The society still idealises the belief that all women are destined for marriage. One hopes that such beliefs concerning marriage will alter

as society must concede culture is dynamic and it is only fair that women are not put under so much pressure as far as marriage is concerned. It should be left to an individual to decide what is best for her as marriage should be a blissful experience for women, and not a bondage.

Most women and men alike, still regard a woman as a dangerous being who should always be eyed with suspicion. Society would benefit tremendously if more people, both men and women, could view women more positively. Writers like Ntuli promote this view by enshrining his female characters. Dube does the same with some of his characters. The world would be a harmonious place to live in if individuals could loosen up and discard sexist, and myopic rigid attributes which are often associated with women. Women, like men, are fallable and are prone to make blunders in life. Women should thus not be the scapegoats of society, similarly, men should also not be regarded as enemies by women. The social system should thus be changed. This utopian ideal can only be achieved if both men and women become progressive feminists, committed to a socially just society.

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