

**AFRICAN AUTHORS' PERCEPTION OF WOMEN'S ACHIEVEMENTS:
EXPLORING CULTURAL EXPECTATIONS IN SELECTED ISIZULU
LITERARY TEXTS**

by

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DECLARATION

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DEDICATION

I dedicate this work to God the Almighty, *uMvelinqangi* for being my companion on this amazing journey that has opened my eyes to the realities of gender inequalities that exist in our society as manifested in the works of some African authors. I hope to contribute in my own small ways to make this world a better place.

ABSTRACT

In indigenous African societies, cultural anticipation compels women to restrict themselves from excelling in whatever they do as a way of conforming to prevailing customary expectations. This is because those women who are said to disregard cultural expectations by aspiring to achieve more than their male counterparts face punitive societal consequences.

The prevailing cultural expectations typical of indigenous African societies, is for women to achieve less than men (Rudman *et al.* 2012). Without paradigm changing interventions about oppressive beliefs, women will be deprived of meaningful progress in all aspects of their socio-politico-economic endeavours, with debilitating results to the image of an African woman of the 21st century.

When faced with the question of female achievement, indigenous African authors respond by immediately identifying the male person who has authority over the successful woman (Chimhundu 2008). Chimhundu argues that the identification of a male figure who is the woman's authority is important because indigenous African culture regards that individual as the 'owner' of her achievements. In line with this cultural belief, male authors tend to appropriate women's accomplishments and credit them to men in their literary works. This state of affairs is informed by the patriarchal nature of indigenous African societies (Hadebe 2010).

Scholars such as Rudman *et al.* (2012) propose a theory that under indigenous African culture, a woman is status incongruent. This means that her success violates cultural expectations of her stereotype. Social expectations in many societies (including the West) are that women will assume caring roles. In Africa, they are expected to fulfil an additional role, which is the bearing of children and nurturing future generations. Literary interventions identified in this study look at both Western and indigenous African deeds of solidarity. The former assists the woman to become financially independent while the latter targets the punishers of the 'successful' woman directly in order to shift their paradigms about female success.

The value of this study lies in its advocacy role in the push to create a new cultural paradigm, which in turn will give rise to cultural expectations that are supportive of women's achievements.

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1 INTRODUCTION AND BACKGROUND

1.1 Introduction

Cultural expectations among indigenous African societies are that women will, in their lifetimes, accomplish far less than males (Laurie Rudman, Corinne Moss-Racusin, Julie Phelan, and Peter Glick 2012). Writing in the discipline of Social Psychology, these scholars asserted that regressive traditions are not the sole domain of indigenous African societies, but are inherent in many societies the world over. This means that women remain stereotyped. The scholars also submitted that the greatest cultural offense in many communities, is the public recognition of women's achievements. They concluded that any public recognition of women's success that is genuine, tends to elicit sharp and negative responses from culture.

In this study, I adopted the feminist paradigm of Martyn Hammersley (1992), which I believe is befitting because I am investigating the manner in which culture treats women's accomplishments among indigenous African societies in South Africa. I allude to women even though the subject may also affect men, because various genders co-exist in societies.

Elinor Burkett (n.d.) asserts that gender activism is not new in the world and explains that the activities of women's movements were recorded in the West as early as the late 19th century, especially at the peak of the industrial revolution in Britain. Today, it can be attributed to women's activism that the modern world has witnessed a succession of four waves of feminist movements in the West. These movements became famous for canvassing and executing social programmes aimed at ending women's side-lining by culture. Burkett furnished a categorisation and timelines by identifying these movements as the, first wave (1869-1963), second wave (1963-1982), third wave (1982-2012) and fourth wave (2012-) feminist organisations. She concluded by remarking that, during their times, these movements became household names in the West.

Feminist authors on the African continent, Shu Ngwa and Rose Uchem (2014), noted that each movement was identifiable by its own philosophy and distinctiveness. The mainstream movements exclude various versions that bourgeoned from them. They

also noticed that on the African continent, the mere mentioning of ‘feminists’ still agitates both males and females. They narrated that in the West, a legion of critics of the women movements emerged and visited derisive labels upon these organisations. The earlier organisations were called ‘women’s liberation’ or ‘women’s lib’ movements by their critics. Women’s lib organisations were accused of attempting to overturn the cultural *status quo*, which remains an offense to many men and some women on the African continent. These attacks are regretted by Ngwa and Uchem, because they are misplaced, but they occur regularly.

These African scholars also stated that such attacks are elementary in nature and therefore a provisional response by people, and as it turned out, they were a boon for women. In South Africa, the state reacted to gender activism by suddenly perceiving women’s movements in a serious light. On the one hand, the state acted progressively by establishing a ‘ministry of women’, which was an improvement of the previous nomenclature which was the ‘ministry of women and children’ (Department of Women. gov 2020). On the other hand, it was unfortunate that the same government engaged in the regressive step of mollifying gender activists while actively negating possible threats to the ruling elite.

While the above dynamics are noted, they have not yet impacted on indigenous African literary authors in any way, because works of these writers continue to advocate for cultural expectations that are oppressive to women. To enhance the argument of the gender activists, I will provide a short survey of works by feminist scholars who wrote in the period 1990 to 2012. My aim with such a synopsis is to reveal thought-provoking insights into the female movements and reasons for their relevance to this study, because they are about the emancipation of women. An important insight gained from the scholars (Ngwa and Uchem 2014; Rudman *et al.* 2012) is that the movements conscientized women about their realities. One of them is that females could be forced by society to fulfil conflicting roles at different times and under diverse contexts. This is a product of the exploitation of their femininity by men.

The movements conscientized women about how culture reduces them to objects that are the very controversy that rages on in society. This happens because women are expected to take sides in conflicts or even guard powerful male interests, men are

supreme on the social hierarchy. This domination of culture by male interests is criticised by Theresa de Lauretis (1990) who complains that men often coerce women to act against their moral and social convictions.

The contentious social roles culture ascribes to females often play out as women championing sharp and painful distinctions in society. These peculiarities are between rulers and subjects, offenders and victims, selves and others, private and public, oppressors and resisters, dominant and submissive individuals, dictators and bootlickers and adherents and adversaries (*Ibid*).

Anne-Marie Goetz and Shireen Hassim (2003) noted that the movements introduced a new approach to the monitoring of progress on women's emancipation by focusing on exposing the true intentions of the controlling male power that usually espouse pleasant sounding intentions about women's emancipation. Goetz and Hassim noted that in most cases, banalities of a controlling male autocratic culture hide the true intentions of men which is paying lip service to gender equality. These scholars warned that women's movements are bound to squander many decades of valuable time by deciding to entertain hidden agendas of the male elite.

Beverley Guy-Shetfall (2003) notes with interest that the movements stimulated the production of a growing body of creative works and scholarship under the rubric of African feminism in sub-Saharan Africa. It is commendable that in the 21st century, women on the African continent are able to tell their stories in fiction and in other ways. Guy-Shetfall notes that the dawn of the post-modern age has somewhat rendered the women's movements irrelevant in the West, but has brought about a new expectation, which is that men must partake in the project of women's emancipation. The result is a project such as this study.

Amber Kinser (2004), argues that the movements remain relevant in the world because females are 'differently oppressed' per parameters such as geography, historical periods and living conditions. The concept that was expounded by Kinser about women as 'differently oppressed' is called 'otherwisely oppressed' and is central to the study.

Kinser's averment means that women are never subjugated to the same extent, but oppression is based on the position at which each female finds herself on the social ladder at different historical times on the African continent (*Ibid*). In support of Kinser's arguments, Norma Masuku (1997) noted that under home-based economies that were prevalent in Africa during pre-colonial times, most poor women were cheap manual labour for the production of grain crops for homesteads but, in times of war, the female status changed. Then women became commodities that are the spoils of war for the victors of battles that involved male quarrels. The nature of these wars was that they involved marauding which ended with women being treated like commodities by being 'looted'.

Jacqueline Mosomi (2019) noted that in modern economies, the standing of poor women deteriorated even further, because they became cheap labour that is exploited in the industries that produce masses of identical and cheap commodities which are the backbone of big and powerful male dominated world economies. She concluded that in modern factories in Africa and the East low-class women are paid 'peanuts'.

However, when it comes to diversity and its symbolism, Kinser (2004) declares that there is nothing in the world that represents it better than women (Kinser 2004). She further observes that female diversity constitutes the only meaningful legacy that humankind can claim in the universe.

Colleen Mark-Canty (2004), exalts the movements for bringing into the debate of women's emancipation particularity and individual contradictions. Particularity and contradictions mean that women's beauty is unique to an individual and to the culture they belong to. This reflects the rich cultural environment from which women originate. They conclude that culture and background as well as the views of the beholder describes the female subject.

Sarah Banet-Weise and Laura Portwood-Stacer (2006), argue that women's movements are still developing in Africa, they are currently at the gender emancipation stage which can be classified as 'third-wave' feminism while the West are largely on 'fourth-wave' feminism stage. However, they note that no other subject elicits so much collective feelings of anguish, marvel, and even hostility from culture than females at

different stages of their lives. This will be clarified later during the data interpretation stage of the study.

It is clear from the foregoing arguments, that scholars in the feminist discipline agree that the movements had been essential in the world, and that they made great strides towards the deliverance of women from domination by culture. Furthermore, scholars concur that the areas in which the debates must take place about women's emancipation are diverse and vast. This study concerns itself with the perceptions of African authors towards women's accomplishments as espoused in the literary texts I selected for this study.

Rudman *et al.* (2012) proclaim that despite many advancements by the women's movements, great controversies remain in this field, because culture continues to disadvantage women in ways that are both public and hidden. One of the areas in which culture persists to be detrimental to women is the prevailing expectation among indigenous African societies that females must achieve less than males.

There are a number of schools of thought about the manner in which female emancipation must be approached. This thesis takes the view that society ought to better understand how culture continues to oppress women, because despite the establishment of the ministry of women in South Africa, indigenous African societies continue to punish women for achieving. The pretext used by communities is that of the peculiar bias of justifying the cultural expectations about women.

Rudman *et al.* (2012) asserts that cultural expectations are used to frustrate those women who choose to succeed instead of relinquishing whatever ambitions they might have in favour of assuming their traditional roles of caring, bearing children and nurturing the next generation. Regressive cultural expectations will be exposed in this study and challenged in the conclusion and recommendations chapter of this thesis.

This chapter comprises eight sections. The next section is an exposition of the broader aims and focus of the study where I spell out in detail the issues related to female success that I will be researching. Next, I outline personal and academic reasons for this study. This is followed by the scope and delimitation of the study, while doing so I

introduce and unpack study problems and issues the study will endeavour to respond to. Finally, I draw conclusions that will capture the essence of the chapter.

1.2 Aims and focus of the study

The primary aim of this study is to rationalise for the advocacy of what can be understood to be true gender equality in South Africa. A secondary objective is to propose ways in which the project of women's emancipation can be sustained for years to come. The tertiary goal is to provide justifications that can be fine-tuned into interventions for the removal of cultural barriers that hinder women's success. The study is conducted by critically evaluating selected published literary works of Zulu creative authors whose cultural inclinations and aspirations are freely expressed in an unrestricted world, the fictional.

To achieve its basic aim of exploring African authors' perception of women's achievements, this thesis engages the female characters that are selected for evaluation from the literary texts that are authored by Zulu writers with the intension of deconstructing some of the well-established stereotypes about women. The secondary aim, which argues that women's emancipation has not yet been achieved in Africa, will be accomplished by adopting a feminist paradigm for the study in order to emphasise the fact that women's movements are still very much relevant on this continent. The third study goal, is that of sensitizing the writers about the kind of materials they wish to offer to their reading public, especially the indigenous African society whose womenfolk remain side-lined. This objective will be achieved by designing literature focused mediations based on the treatment of the female characters by the authors.

Being a literature-based enquiry, the study's main thrust and focus is that without paradigm changing interventions about oppressive beliefs, women will be deprived of meaningful progress in all aspects of their socio-politico-economic endeavours with debilitating results to the image of an African woman of the 21st century.

Moreover, when combined, the above study objectives highlight two outlooks about culture and women's success. The one pertains to culture extolling women who re-enforce their traditional stereotype by failing or neglecting to succeed while the other

relates to culture despising women who challenge their traditional stereotype through their achievements that are more than those of men.

In concluding, the study's aim and focus lies in its advocacy role in the thrust to create a new cultural paradigm, which in turn will give rise to social expectations that are supportive of women's attainments.

1.3 Personal and academic reasons for the study

My reasons for conducting this study are both personal and academic. Personal reasons outline broad motivations for the enquiry while academic reasons clarify whether this study is feasible when conducted through the methodology I nominated, namely, the qualitative research method.

While conducting the study, I am mindful of the dire state of indigenous African language literary works in South Africa. Innocentia Jabulisile Mhlambi (2009), declares that this is caused by lack of publication of adult leisure reading literature in African languages in the post-apartheid era. This difficulty has resulted in the decline of the teaching standards in the basic education system of the country because of the marginalisation of African languages by many parents of school readers. She also laments that the scaling down of the role of the constitutional body that is tasked with the development of indigenous languages in the country, the Pan South African Language Board ([PanSALB](#)) has disadvantaged African languages even further in the post-apartheid era.

At a personal level, I was inspired to conduct this study by the work of James Scott (1990), who proclaims that culture is such that everyone always tries hard to drive forward the public record, the predictable and hopefully the most desirable state. However, a person who espouses enlightened views in public may be hiding astonishing secrets about women. Scott calls these private views the mysteries and the hidden transcript of that person. Whenever society comes to learn of the hidden record of someone, they are stunned and even reject it. The nature of literary studies is that they are about the hidden transcripts of people, especially men in this study. He concludes that hidden transcripts are the 'demons-within', and it is they that drive people's actions.

A study conducted by the South African Non-Governmental Organizations Coalition (SANGOCO) (2019) quoted Oupa Lehulere (2010) and Howie *et al.* (2016) as sources, which I later consulted. While Lehulere was an educational activist, Howie *et al.*, are the compilers of the Public International Reading and Literacy Skills report (PIRLS report). In this report, which is produced every five years, it is constantly observed that the reading and writing skills of boys and girls at Grade four level in South Africa's basic education system keeps worsening. Out of sixty countries that were benchmarked in the report, South Africa is among the six lowest performers when it comes to reading and writing for meaning. A failure to acquire functional reading skills is a painful and disempowering experience for women anywhere, let alone in post-apartheid South Africa. This observation serves as an agonizing reminder that women, the subjects of this study, remain largely beleaguered in South Africa.

SANGOCO readily concur that women are the majority in this country, and their illiteracy at grade four level at school suggests that they cannot even influence the manner in which the state decides to empower them. In turn, the children of these women will never reach their full potential in life due to the educational disadvantages their parents suffered from the casual behaviour of educational authorities in the country's elementary schooling system. A lack of reading ability is also an intergenerational disability in Africa, meaning that gender oppression will continue for many years to come in South Africa. Moreover, the very notion of the stunting of the potential of women through illiteracy is nothing more than a hidden script of the post-apartheid state.

I was also inspired by the observation of Leonhardus Praeg (2019) in his booklet where I was the lead translator, *IFilosofi Phezu KoMngcele*. Praeg's text provides an excellent approach to the understanding of the cultural hierarchy in post-apartheid South Africa. His point of departure is that politicians and those amongst us who fail to think critically about the role of the state created a myth that South Africa is 'a democratic government', 'a black government', 'a post-1994 government', 'a black majority government', 'a developmental state' or a 'post-colonial state'. Praeg disagrees, he proclaims that South Africa is a post-apartheid government instead. He propositions that the term 'apartheid' cannot be de-linked from the present South African government.

Furthermore, according to Praeg, the year 1994 did not disturb the apartheid dispensation in the country, because that system of privileges remained intact when governments exchanged places. All apartheid did in 1994 was to readily admit those black males who are well-to-do into the existing upper echelons of society where white male elites had been perching for many decades. This means that women in particular remain at the lowest ranks of society, as oppressed people. This description of the cultural hierarchy in post-apartheid South Africa makes the analysis of apartheid-era Zulu literary works by the study acceptable.

Academically, my main reason for undertaking this study is that I am convinced that it will be a feasible to complete. I make the assumption that published texts of creative works by mainstream Zulu authors who wrote during the apartheid era and in the post-apartheid times for the school market are available and accessible. Settings in these works cover the pre-colonial, apartheid and post-apartheid periods in South Africa.

There is a problem though about Zulu language creative works because their first weakness is that the authors were writing for the school market. Fewer than expected texts appeared in the post-apartheid era for adult pleasure reading, a result of the diminished influence of the PanSALB which caused the dearth of curiosity in African literary works. This led to the ostracization of creative works in the vernacular languages by credible commercial publishing houses in South Africa.

The Zulu novel is the genre that is amenable for the study. During the literature review stage, I will appraise a broader cross-section of the Zulu literary texts with the view to later narrow them down to those that will form part of the research texts.

The second weakness of Zulu novels is notable because few women contributed to their writing during apartheid times when there was a windfall of these works for the school market. To remedy this important absence of women's works I will include in my literature review chapter a section about English language literary texts that was authored by three leading indigenous African females during the apartheid era. It does not follow though that in the post-apartheid times women now write more Zulu novels. This is the direct result of the marginalisation of PanSALB by the state.

Rudman *et al.*, maintains that it is possible to profile a successful woman and produce a prototype that can be seen as a role-model of a successful woman. This exemplary woman can be used to benchmark the traits of successful women. This thesis will review the biographies of two women, one an African American and the other a British woman who are both regarded as archetypes of female accomplishment. The reason for this is that such success will be used as the role model of female success. Female success is never without opponents though.

This thesis is about an indigenous African society, the Zulu people who live on the African continent where Kinser (2004) maintains that women are 'differently oppressed'. Women being 'otherwisely oppressed' is an important concept for the study because I contend that Zulu and other indigenous African women have joined the 'migrant economy' or the 'commuting economy' in South Africa in contemporary times. South African women travel between communal districts and urban areas, and in doing so they expose themselves to exploitation and commodification by men or other women in the country.

In contrast, I represent that many economically active women in post-independent Africa are on the 'migrant economy' or 'commuting economy'. I adopt the view that is espoused by great African authors such as Soyinka, Achebe, Ngugi wa Thiong'o, Ngugi wa Miiri and Armah in post-independent African countries, who state that men started to greedily search for personal wealth or survival at all costs as soon as colonialism ended.

These authors state that men were ravenously hunting for whatever individual affluence they could grasp, but while in this quest, they wrecked all vestiges of the communalism and social cohesion that existed during the previous colonial times. This insatiability for riches by politicians and the senior bureaucracy alienated the population. Shared common futures were converted into individual desperateness to become rich. State capturing, propagandist, cold, brutal, repressive and murderous governments were installed in order to safeguard the rich and the presiding. All these authors have first-hand knowledge that on the African continent, dissent attracts subjugation, expulsion, incarceration and demise.

Wa Thiong'o (1986) narrated that it is not uncommon on the African continent to see economic losers who were catapulted into political power where they transformed themselves into social pariahs. When they were rejected by populations, their response was to refuse to leave power. Their personal rule resulted in a continent-wide 'stateless' migration of the distressed. In this world, women became cheap merchandise once more, alternatively they were killed like valueless 'beings' in the cross-fire between male militias competing for control of pieces of land, where the men were prospecting for wealth.

In this study, I intend to prove or disprove my above assertions by responding to the questions I posed in this chapter. Also, the study is possible because a number of contemporary researchers have already conducted studies in the field of Zulu literature while focusing on feminism among indigenous South Africa societies.

In conclusion, the manner in which the state restricts young women by creating conditions in the basic education system that militates against their education was a personal reason I undertook this study. My academic reason for conducting the study is that there is ample evidence that an investigation of this nature is feasible.

1.4 Scope and delimitation of the study

The study will be delimited around women's accomplishments. It hypothesizes that women who are potential success stories are deterred by culture from succeeding even before they start. Those women who are already accomplishing are blocked by culture, they are also pressured to conceal or abandon their success. Rudman *et al.* (2012), expounds that women who are successful often pay the ultimate price by becoming topics of aggressive interrogation and persistent attacks by both male and female adversaries, just because they are women. These issues will constitute the scope and delimitation of the study.

In this study, women will be grouped into three categories as set out by Rudman *et al.* (2012). The first classification comprises those women who can be described as prospective success candidates. These are women who contemplate or have already set themselves goals of success. The second group are those women who are in the

act of accomplishing and are called the candidates of success. The last category is that of women who have already achieved and are called role models.

Furthermore, this study assumes that women will always be forced by society to choose between 'their natural' caring roles and 'succeeding'. While males face the same choices, society will always feel that a woman is the only person who must choose between these roles while disregarding the fact that a man also faces the same blunt choices.

1.5 Problems and issues to be investigated

Cultural anticipation in indigenous African societies compels women to restrict themselves from excelling in whatever they do in order to conform to prevailing customary expectations. This is because those women who are said to disregard cultural expectations by aspiring to achieve more than their male counterparts face punitive societal consequences.

The additional difficulty is that in indigenous African societies the prevailing cultural expectation is demeaning to women with the result of devaluing them as human beings. Women are expected in these societies to act against their own interests in order to defend the cultural *status quo* against anything that is construed as challenging it.

I subscribe to Praeg's view that there is a problem about the description of the present South African society and government, because he stresses that the state is a 'mere' post-apartheid government, which in practice is the continuation of the apartheid system. From that point of view, the hidden motivations of the state about women's emancipation must be unmasked.

One way of doing this is by analysing the study's research works for the hidden scripts of powerful people. A good example of a hidden script is finding out what the consequences are for women when the department of education stunts the potential of girls by allowing the trade unions to deliberately render grade four learners illiterate, by among others placing the interests of the teachers ahead of those of young women as reported by SANGOCO.

It can also be posited from the work of Praeg and SANGOCO that the South African state and society are strongly patriarchal and are against any form of social makeover, given the underlying continuation of the apartheid system. Society's approach, therefore, can be inferred to be offering one or the other form of tokenism and dressing it up as female deliverance.

An important issue this study aims to embark on is to sensitise authors about the need to regard women as people who, like everyone else, do have dreams of success and need to achieve those. This thesis deems it important that authors be implored to produce works that influence cultural expectations to accept women's achievements even if it means women achieve more than men, because fundamentally women commence to achieve from a very low base when matched with men.

1.6 Study questions

The study will be framed around the following questions:

- a. How do cultural beliefs characteristic of societies that despise women's accomplishments manifest themselves?
- b. Why should behaviours that re-enforce stereotypic beliefs about women's accomplishments be censured?
- c. What actions or deeds in the study research works can be regarded as contributing to the promotion of societal acceptance of women's achievements?
- d. What happens to those women who are characterized in the study research works as "disregarding cultural expectations"?
- e. What significance would interventions brought about through literature have in alleviating impediments that culture places on women's accomplishments?

The above questions will be narrowed down and focused upon, as a way of directly involving them in guiding the study. They will be adapted into "specific study aims". The study's approach to literature review will be based on the "specific study objectives" that are derived from the questions.

The questions will later be modified and used in the chosen research data collection methodology and be used again to guide the various ways of interpreting and interrogating the data.

1.7 Conclusion

Members of society, both men and women have a tendency of justifying the system, which oppresses women by blaming victims for their oppression. The highlights of this chapter involve the explanation that in hierarchical societies, such as the South African one, cultural expectations are that women will achieve less than men in their lifetimes. This chapter argued that members of society go even further to explore various ways of punishing women who achieve.

The South African society in particular has been shown in this chapter to be a continuation of the apartheid patriarchal society which is notorious for shunning true emancipation of women. It is a society in which police officers can still be seen in old apartheid film footage physically whipping black women.

This chapter has also shown that the study is possible as a result of the work which was previously undertaken by feminist movements that brought many victories for women. The study is also invested in the discipline of Social Psychology. This discipline expended much resources to research and identify various ways in which women can be freed from cultural oppression.

To conclude this section, I emphasise that this is a literary study about African authors' perception of women's achievements in Zulu literary works. The study will achieve its goals by exploring how cultural expectations prohibit women from accomplishing in selected Zulu literary texts. During literature review I will also be making comparisons between the Zulu literary works and texts produced by indigenous African women during apartheid times. I will delve into biographies of women from the West with the view to highlight achievements of these exemplary women.

I will also focus on literary texts by seminal authors from the African continent in order to elucidate how post-colonial Africa treated women. This study will bring the notion of being otherwisely oppressed into the discourse of emancipating women by taking lessons from works emanating from the continent. I take notice that the study is

contemporary to others that were conducted before. To recognise these works I will frequently quote them. As a literary enquiry, this study will be using literary devices to extract and analyse data from research texts and use the conclusions to fashion responses to the questions posed in this study.

1.8 Outline of the study chapters

Chapter 1 provides the overview of the study. It entails a high-level synopsis of what the study is about.

Chapter 2 details the study's literature review which focuses on well-known isiZulu works, creative texts written by indigenous African women who wrote in the English language during apartheid times, the biographies of two well-known Western women, works from the African continent and academic works by peers who worked in this field. My intention is to identify the gaps in the manner in which authors perceive female success in these works. The study will investigate and identify gaps in the literature that can assist in the subsequent research.

Chapter 3 describes the study's conceptual and theoretical framework. In addition, I describe the study's research paradigm. The chapter will also serve as the first part of the study's methodology.

Chapter 4 develops the study's data collection instrument as well as the data analysis devices. The fully developed data extraction instrument and information analysis devices collectively comprise the second part of the study's methodology.

Chapter 5 comprises the study data collection stage. The data extraction instrument that is developed in the previous chapter is used to collect research data from selected isiZulu literary works as well as other related works that are relevant at this stage. The research data is in the form of quotations, excerpts, summaries, selections, passages, explanations, paraphrases and so on. The data, wherever possible, is preceded by a synopsis from the extraction tool which provide reasons and how the information is collected from the target work.

Chapter 6 is the discussion and results chapter of the study. It uses the literary devices that were developed in chapter 4 to interpret the data to draw comparisons with

previously reviewed works. The outcomes of the chapter are the study's results which are the final responses to the study questions.

Chapter 7 is the study's conclusion. This chapter presents the study in essence, specific and general observations, concluding remarks and recommendations

2 LITERATURE REVIEW

2.1 Introduction

Jill Jesson, Lydia Matheson and Fiona Lacey (2011), suggest that a researcher undertakes literature review in order to demonstrate that he or she is aware of and can interpret what is already known about the subject he or she is examining. The enquirer is also expected to point out contradictions in the works that he or she is reviewing. Ultimately, the investigator is expected to identify gaps in the existing knowledge which his or her study hopes to address to a greater or lesser extent.

My approach to this chapter will be to evaluate the manner in which literary reviewers and critics regard the approach of indigenous African authors of fiction to their successful female characters in general and in specific terms. In the past, the subject of how male literary authors portray female characters in their works was extensively researched and found to be regressive (Linda Kwatsha 2015).

Notwithstanding these studies, the study is a specific enquiry directed at the accomplishments of females in indigenous African literary works. I undertake this study while being conscious that African authors view female success through lenses that are tinted by cultural expectations that stunts the progress of women. The study aims to demonstrate that those women who achieve more than males risk attracting cultural chauvinism from indigenous African authors which manifest as a backlash against these females in their literary works (Rudman *et.al.* 2012).

In reviewing the texts, I am mindful of the existence of different themes under the banner of oppression of women by culture, which may colour my literature review. Of significance though, this implies that the study topic is also a theme under the banner of women's emancipation from an inhospitable culture.

Leading African authors whom I will review below are emphatic that immediately after the independence of Africa from its colonial times, men denied the emancipation of women by marginalising them (Armah 1969, Soyinka 1967, Achebe 1988 and Wa Thiong'o 1986). These authors state that in African countries, as soon as colonial powers departed, women were used as a cheap labour resource in the processes of the production of masses of similar commercial goods that flooded markets all over

the world. These industries served to enrich the new indigenous African elite class that had taken the place of the departed colonialist. As an auxiliary to industrialisation, women found themselves in increasing demand in the recreation trade for men who had amassed wealth from these factories. Unable to defend themselves, they had no option but to offer sexual gratification to the men. This negative theme of the post-colonial era in Africa re-enforces the oppression of women through stereotyping in many works.

Rosa Parks (1992) whom I will discuss in detail later in this chapter goes on to state that in America the theme of racial segregation against African American women is best demonstrated in the public bus segregation policy of the Southern states in the 1950s. With this theme, the authors were highlighting the racial intolerance of males against successful black women in that country, because white cultural expectations of those times were that black females were 'worthless'.

An interesting expectation that is mentioned by Jessica Dawn Prestige (2017) that feminists advocate that a woman must first join them if she is to succeed in the male world. Unfortunately, for this point of view, authors have shown in their literary works that such membership is not a pre-requisite for one to emancipate women. She argues that the emancipation of women is every gender activist's role, whether female or not. However, Prestige's statement does not automatically presume that women's movements are irrelevant and their role can be dismissed, because she reminds the reader that if it was not for the work of feminist movements, women's exploitation would never have been raised with elite males in the first place. It is therefore not incorrect to advance that every successful woman is indebted to the work of gender activists, and the women's movements.

The first section of this chapter reviews Zulu literary works and how the authors perceive women's success in these texts. It is a given that the writers' background is steeped in a cultural expectation that restrict female achievement to that less than that of males. The succeeding section assesses how indigenous African female authors of the apartheid era portray female success in their texts given that apartheid militated against women in general. This is followed by auto and biographical works about women who succeeded in the West and how authors perceived this. Reviews of post-

independence African literary works assess how authors portray what the previously poor males (the *petit bourgeoisie*) who acceded to power after the colonial masters left did to disadvantage females even more than during the colonial period. This is followed by my review of contemporary studies that were conducted on the subject of how culture represses women in general.

I will conclude this chapter by providing an assessment about whether I succeeded in identifying a gap in the reviews of the literary works and studies I analysed in this chapter. This gap should be about how the authors perceive female success in their works granted that the authors themselves are from a culture that punishes public displays of female success.

2.2 IsiZulu language literary texts

Most Zulu literary texts were authored during apartheid times and for this reason, I have selected works based on the historical settings of their plots. The authors I chose are well-known school set book writers, although in most cases their works graduated into literary classics of the Zulu language. The order of historical settings I selected begins with the pre-colonial era (prior to the 1880s) which was followed by colonial times (about 1880-1948) whose successor was the apartheid years (1948-1994). The contemporary times are called the post-apartheid era in South Africa (1994-). The order of historical settings in the texts as listed above replaces the usual publishing chronological order which is based on year of publication.

Many of the Zulu literary works were exclusively authored by male writers because of the patriarchal arrangement of the society during apartheid times when most school set-books were written. Mhlambi (2009), captures cultural expectations about women's achievements as having been that women would always be under male authority during this time. She commented about the case of the Pan South African Language Board (PanSALB) (Department of Arts and Culture. gov. n.d.) which was then the state institution that was given the role of developing indigenous South African languages, which included literary works. Mhlambi (2009) observes that even under the then apartheid dispensation, this institution (PanSALB) began to promote 'ethnic gate-keeping' by going on a trajectory of re-enforcing 'a respect for African chiefdoms and custom', which later developed into the orthodoxy of the Zulu literary works.

The stage is set by the work of Christian Themba Msimang (1992), who published the Zulu biography of a famous pre-colonial era woman, Mkabayi ka Jama, who lived during pre-colonial times. The title Msimang gave to this biographical novel is, *Buzani KuMkabayi*. It translates to *Find out from Mkabayi*. Mkabayi was born a twin with her sister Mama to King Jama ka Ndaba. She is famous in Zulu history because she was a leader and an adviser to three kings, namely Jama ka Ndaba, Senzangakhona ka Jama and Shaka ka Senzangakhona. For a considerable period of time, Mkabayi herself was a regent of the Zulu nation during the transition from Jama to this son Senzangakhona. Mkabayi was instrumental in the crowning of Shaka as king of the Zulus, but was also instrumental in his overthrowing and murder after she fell out with him.

The best way of reviewing Mkabayi's leadership is that of using the observations of other authors as well as gender debating issues. Nompumelelo Zondi (2006) in her article, 'Critiquing the Male Writing of Female *Izibongo*: A Feminist Approach' decries the degradation of prominent women by male authors in their praise poetry. Zondi notes that traditional male praise poetry authors disparage successful women, and expresses that these authors have a wish that women ought to have been confined to their traditional roles of giving birth and caring for children, instead of being 'allowed' to intrude into the male domain of 'ruling' a nation (Zondi 2018).

Rudman *et al.* (2012) would have seen a woman of Mkabayi's calibre as a rare role model for women the world over, but Msimang saw Mkabayi as a 'cultural accident'. In those times, Zulu culture prescribed that in the event of twins being born, the older one should be given a dry clod of soil to swallow so that he or she should die by choking. This murderous myth was justified by culture to be the traditional way of removing a 'pending' calamity for the parents. Mkabayi was the older twin, and was the one who was supposed to be killed in this manner, but it did not happen, because her father, Jama, refused to honour this custom.

The myth continued according to Msimang, because the subsequent death of Mkabayi's mother, the Queen, was attributed to Jama's refusal to honour tradition, but it did not end there. The myth was perpetuated and made out to have triggered a disaster for the then small Zulu nation itself. This happened when Jama soon fell into

a deep depression as a result of this the death of the queen. He subsequently could no longer fulfil his role as king.

During those days, the Zulus were the juniors of the Mthethwas while the Ndwandwes were the biggest and reigning nation on the north coast of KwaZulu-Natal. Msimang credited Mkabayi with 'bringing' Jama out of his depression and cajoled him to marry Mthaniya Sibiya. This particular deed of Mkabayi, saved the Zulus from a destructive succession battle that would have raged had Jama died without a male successor. Msimang, also credited Mkabayi with the coronation of Senzangakhona as successor to Jama. Mkabayi was a visionary who thought that the Zulu nation could become powerful if it assimilated smaller nations. For her visionary role of nation building, Mkabayi installed Shaka, a man of war, as king of the Zulus after the death of Senzangakhona. She believed that Shaka was suited for nation building through warfare.

As it turned out she was correct, because within a dozen of years, Shaka had assimilated the Mthethwas and subdued the most powerful nation on the Kwazulu-Natal north coast, namely, the Ndwandwes. Then the Zulu's became a formidable kingdom.

It has to be borne in mind that Mkabayi's vision was that of building a mighty kingdom on the north-coast of the province of KwaZulu-Natal, and nothing further. Shaka had in the meantime 'gone further'. He was then peddling a 'new vision' which Mkabayi rightfully saw as outright dangerous! That vision was to build a Zulu empire on the southern hemisphere of the African continent. Mkabayi, ever the visionary, saw Shaka's latest venture as capable of unravelling the very Zulu kingdom he had forged.

However, Zulu authors, academics and historians never conceived Mkabayi's role as above as beneficial to the nation, but chose to focus on her role in the murder and dethroning of Zulu king, Shaka kaSenzangakhona (Knight 2011). While still alive, Mkabayi was imprisoned by Dingane, the successor of Shaka (Msimang 1992).

Even though Mkabayi was never involved in Dingane's regime, Mpande, a man, who was Dingane's successor decided that Mkabayi 'could not be trusted', because of the allegation she was involved in Shaka's dethroning and murder. As punishment to her,

KwaNobamba royal palace where she stayed was raised to the ground by Mpande. Mkabayi herself was apprehended and exiled at the northern escarpment border area of the province. She died there as a broken old woman who was then a pauper. It is my contention that due to the orthodoxy, Zulu authors, academics and historians still misrepresent the success of Mkabayi kaJama.

Blose Ndelu (1962) was a male author who was also called the 'Shakespeare of Zulu drama', by Ntuli and Makhambeni (1998). Ndelu's book is entitled, *Mageba Lazihlonza*, which translates into 'Mageba, the dream has clarified itself'. Ndelu's work is suitable here because it deals with the demise of Mpande who had previously ill-treated Mkabayi kaJama, a woman.

In Ndelu's work, Cetshwayo, the older son of Mpande, is pitted against Mbuyazi, a younger son, in a succession battle for the Zulu throne. This is the Zulu civil war, just before Mpande was deposed and Cetshwayo ascended the throne of the Zulu kingdom. The details of the story involved male greed for power and their plots to eliminate each other for the price which was the Zulu throne. Disappointingly though, Ndelu treated the women who were mothers of the combatants, Ngqumbazi (Mbuyazi's mother) and MaMsweli (Cetshwayo's mother) with disdain. To Ndelu, these women were 'mere' mothers who were forced to take sides in the conflict. Allister Knight (2011), is a well-known Zulu historian, who wrote that mothers were seen as nothing more than mere subordinates of their sons during the reign of many Zulu kings.

Colonial times that followed this era were signalled by the arrival of Sir Rider Haggard on the Zulu literary scene. These white writers had graduated from interpreters into producing Zulu creative works. These works were rendered in the English language to English audiences though. The novel, *Nada the Lilly* by Haggard (1892) remains the most well-known work of those times. The novel was translated by F.L. Ntuli (1930) and given the title *UMbuso KaShaka* (The Reign of Shaka).

Ann Blaisdell Tracy (1981) reviewed Haggard's work and called it a 'Gothic novel' in her book, *The Gothic Novel 1760-1830: Summaries and Index to Motifs*. Gothic novels generate fear and loathing in the minds of the readers about certain characters and subjects that are found in the text. Usually the vilified characters are unknown women who represent the 'other'. The 'other' is exaggerated and made to appear horrifying

and treacherous than what it really is. The myth in Gothic novels is that African females are dangerous witches and mysterious people who are capable of casting spells that may harm others. This rendition of indigenous African people in horrifying terms favoured the colonial agenda of portraying the 'other' as barbaric and savage.

The main character in Haggard's novel is Nada, a coloured woman whose father was a Portuguese man and her mother a black woman. She was married to Mhlophekazi whom Haggard represented as a secret son of King Shaka. The myth of Mhlophekazi in *Nada the Lily* was created by the author who asserted that Mbopha, who was the chief physician of Shaka, saved Mhlophekazi as a toddler from being killed by his father (Shaka). Myth is that it was Shaka's policy to kill all his boy children, because he feared they would later turn against him. Apart from inaccurate claims made by Haggard in the novel, Nada was described as one of those women who was said to possess 'magical' powers of attracting males, an assertion that is a myth.

Sonie Johannes Mabena (2000) wrote the academic enquiry, 'The Manipulation of History in the Novel "*Yekanini*" by JJJ Gwayi. This researcher described Haggard's novel as lacking in verisimilitude; which means that it lacks the element of believability. Mabena concluded that Haggard's work was a direct result of historical fabrications about women like Nada.

Joyce Gwayi (1976), decided to write her own novel in order to correct the inaccuracies in Haggard's novel and to portray Nandi and Mkabayi in a better light. The title of Gwayi's novel is *Yekanini!* This title cannot be loosely translated to *Please leave alone!* but the correct translation is *O gosh! Or Oh my!* (Mabena 2000). Mabena concludes that Gothic novels treat women as unknown and mysterious beings capable of casting spells on people. Nada in Haggard's novel is described as light in complexion and had long hair that hanged down her back. This means that she was different and mysterious. Talking about Nada in human terms was unthinkable.

The next novel of the Gothic era about indigenous African people was authored by Allister Miller who gave it the title, *Mamisa* (Miller 1957). When the authors of this novel failed to remind the reader that the Zulu novels was a translation of Miller's English work, Mthikazi Roselina Masubele (2007), intervened. In her study, 'The Role of Bible Translation in the Development of Written Zulu: A *Corpus* Based Study', she compiled

a background to the translation of Miller's novel. Through her meticulous work, she discovered that it was translated by J. Nxumalo and M. Zulu in 1954, and given the title, *Mamisa Iqhawe LeSwazi* (Mamisa the Swazi Warrior).

It was Kerry Vincent (2001) who criticised Miller's theme in this novel in her article 'Ethnographic romance: Allister Miller and Settler Writing in Swaziland'. Miller's theme was described as an extended act of ventriloquism. The Cambridge Dictionary.org (n.d.a) describes ventriloquism as a manner of speaking which involves the releasing of sound without moving one's lips. Vincent describes Miller's voice in the novel as appearing to be coming from someone else, an illusion. Vincent stated that Miller was disguising his true intentions with this novel, namely using women for nefarious ends. Miller's theme was advocating for the colonisation of Swaziland by British mining magnates. The ethnographic romance came into play when Mamisa found himself battling an occult of a man, called Msuthu. The Cambridge Dictionary.org (n.d.c) describes an 'occult' as sorcery or witchcraft.

Msuthu's mission was to discredit the youngest and most loved wife of the Swazi monarch of that time. Mamisa was the brave warrior who had to stop Msuthu and his antics. Stopping wizards such as Msuthu from denigrating women becomes the full-time occupation of backward people like the Swazis who are epitomised by Mamisa. Among others, Msuthu flees over the valleys of the long natural grass and even appears to be flying. Mamisa who is a brave and fit warrior attempts to keep up with Msuthu, but he (Msuthu) outpaces Mamisa. We are told by Miller that Msuthu: "is riding a hyena", a myth (Miller 1957). Vincent asserts that the fault is that Miller uses a woman to drive his plot.

Benedict Wallet Vilakazi (1906-1947) wrote during the colonial era (1934-1947) which succeeded the times of Zulu Gothic novels of Haggard and Miller (Britannica.com n.d.b). His novel, *Nje-Nempela* (Vilakazi 1943) translates into the question, *Who Are You Really?* It is about a well-travelled man, Malambule, who was in the gold mines in both Barberton (Mpumalanga province) and the Witwatersrand (Gauteng province). In this novel, we noticed Nomcebo, a rural woman being accused of eroding the African traditional values by marrying Malambule without him first paying the *ilobolo* [traditional

bride's price]. This novel was a precursor to similar novels whose themes were women fleeing rural drudgery to live in cities under even worse conditions.

In the poem *Ugqozi* [The power of inspiration], Vilakazi (1945), embraces Mkabayi kaJama as his muse. Under normal circumstances, Vilakazi would have chosen a male sage for his inspiration, but he must be praised in *Ugqozi* for embracing Mkabayi, a woman. Noverino Canonici (2010) wrote fondly of Vilakazi, and remarked that his novels heralded the birth of the Zulu novel.

The present-day Zulu novels were written for the school market after the year, 1950 (the introduction of Bantu education in South Africa). Prior to that, only English literary works were taught at indigenous African schools. Learners had to master authors such as dramatist, Shakespeare, poet, Elliot and others in what was then called 'Royal Education' (Britannica. com n.d.d).

Sibusiso Nyembezi (1909-1990), was one of those who was first to notice the potential of producing literary works for the new Zulu language departments under the bigger Department of Bantu Education after 1950. He left academia to become a pioneer of mass production of Zulu books for the school market. He subsequently spent four decades as an author, editor and publisher of these texts, while based in Pietermaritzburg. There, he was associated with a now demised publishing house.

The novel, *Mntanami!Mntanami!* [My child! My child!] by Nyembezi (1950) set the grand theme for Zulu novels at the time. That theme was *ukubhunguka* [desertion] by young people who were fleeing servitude in the household economy of the rural areas of South Africa into urban areas where there was no place for them.

ESezane by Zwakala Kuzwayo (1961) is a novel that is an attempt to reverse the overemphasized theme of rural-urban migration. Kuzwayo was attempting to make the 1960s rural areas attractive to the youth, but failed to dislodge the main rural-urban migration theme. Notably, the theme of women's success against cultural expectations did not arise in his novel.

In the 1970s, a new theme eventually replaced the original one of the 1950s. This came about as a result of the arrival of a writer who was to dominate most of that decade with the theme of *ukuphindiselela*, [revenging or avenging]. Deuteronomy

Bhekinkosi Ntuli, generally known as D.B Ntuli, was born in eGcotsheni near eShowe in the then northern Natal. He later became a professor of African languages at the University of South Africa and served in many academic bodies of the Zulu language. His ground breaking novel was, *Ngiyoze Ngimthole* (Ntuli 1970).

His title can be translated into the phrase, 'I will eventually get him or her'. In this novel, Ntuli was singularly concerned with the heroism of men who were exacting revenge to an extreme degree. Women were burdened with the baggage of 'picking up the pieces' after men had died. It would appear from Ntuli's work that women's accomplishments have no role to play in a male retribution scheme, except as passive receivers of the consequences.

Canaan Sipho Zeblon Ntuli (also known as C.S.Z) is a colossus of Zulu poetry according to the academic work, 'Themes, Diction and Form in the Poetry of C.S.Z Ntulu' by Enoch Sabelo Qedusizi Zulu (1994). Zulu narrates that C.S.Z.'s poem *Imbedumehlwana EFulansi* [The French Revolution], in the collection *Amehlo KaZulu* [Through the Eyes of the Zulu] by Ntuli and Ntuli (1973), is about retribution. The women were avenging their ill-treatment by the monarchy and the aristocracy. This is rare in Zulu works.

A typical revenge theme by a woman is found in the reprisal that was undertaken by a female, MaSibisi, in the novel *Akuyiwe Emhlahlweni* [Let's go to the Diviners] by Christian Themba Msimang (1976). The title is a resolve by Msimang to let diviners decide the dispute in this work. MaSibisi is portrayed as a witch by the writer because as a woman she was blamed for not giving her husband boy children.

The novel, *Imiyalezo* [Messages] by Martin Jabulani Mngadi (1979) introduced the theme of young women being deceived by school boys to give away their futures. Annabel Cebekhulu was one such young woman who was avenging against a man who impregnated her while still at school. Annabel went to great lengths in avenging herself which led to her being portrayed as evil by the author. She lost reader sympathy which led to the writer punishing and killing her for failing to fulfil cultural expectations of her, namely, marrying a man.

Alpha Shange (1992) wrote the novel, *Ifa LeNkululeko*. The title translates to *The Legacy of Freedom*. Shange's novel introduced the theme of pseudo culture. Pseudo-culture is described by the Cambridge Dictionary.org (n.d.d) as sham or false culture. It involves men falsifying true culture in order to achieve reprehensible results which are aimed at defrauding women. One such heavily abused custom is that of *ukungena* [marrying the widow of a brother]. *Ukungena* cannot take place without the consent of the woman, but in Shange's novel, a father tries to marry a son's widow and fail. This is sham culture. Despite the woman prevailing over the father-in-law's fraud, Shange (author) proceeds to punish the woman who resisted the custom by making her to lose her inheritance.

Nakanjani Sibiya is a scholar and an author and is one of those writers who are passionate about the topic of 'othering'. Cambridge Dictionary. org. (n.d.b) describes 'othering' as a form of discrimination against people who do not look or behave like those who are in the mainstream. I have selected his short-story called *isiqhaza* from his volume titled *Amalangabi* (Sibiya 1993). *Isiqhaza* means the 'Barbarian'. *Isiqhaza* is usually someone who is backward and is from a rural area (Dokes, Sikakane, Malcolm and Vilakazi 2006). If a woman falls in love with someone called *isiqhaza*, she would be punished by the author. But, Sibiya punishes the enforcer of the oppressive practice for othering a woman who had fallen in love with the 'cultural aberration' called *isiqhaza*. Sibiya must be lauded for his act of emancipating women in his literary texts.

Veteran author, Kenneth Bhengu (1993) was already an old man when he wrote the novel *UPhuya WaseMshwathi*. *UPhuya WaseMshwathi* translates into *The Poor Person of Mshwathi*. Bhengu's theme is worshipping the devil for the purpose of gaining wealth. This involves making money by killing women, and later selling their body parts to manufacturers of 'wealth' charms. Using women's body parts as charms for making wealth is called *ukuthwala* [getting lucky charms] among indigenous African societies. It is a secret myth that targets and kill women.

Simon Kubheka (1994) wrote the novel, *ULaka LwabaNguni*. The title translates to *The Wrath of the AbaNguni*. Kubheka is seized with the theme of racial discrimination against women on South Africa's white commercial farms. The author makes the

woman to endure an intolerable amount of racial discrimination in the text, which is not in line with the author later punishing the woman for her heroism in resisting that brand of racism. If the author was progressive, the woman ought to have been lauded in that work.

Velaphi Ndlovu (1995) wrote during his spare time because he was no author, but a policeman. I selected Ndlovu's novel, *Ubambo*. The title translates into *The Rib*, which is a biblical symbol for the wife who was fashioned from a man's rib in the parable of creation. The theme is that of arranged marriages. These marriages are aimed at satisfying male greed for dowry wealth. Even though these are forced marriages, culture accepts them. In Ndlovu's work a woman was involved in the practice of arranging a marriage for her son. Since she was a woman, she was construed as having gone against the cultural expectations of her stereotype. She was punished by the author as a result. Her actions in this novel are explained by Hadebe (2010) as 'fiddling with custom'.

The novel, *Kungasa Ngifile* by Dumisani Sibiyi (2002) translates into *I Would Rather Die*, which is a serious pledge by someone. Its theme is similar to what happened in the novel *Ubambo* above. This is that culture does not tolerate a woman who fiddles with custom. In *Kungasa Ngifile*, a woman 'meddles' in the cultural taboo of the prohibition of marriages between men and women who share the same surname. For acting against cultural expectations of her stereotype of 'staying away from male customs' the author puts the woman through all kinds of trials and tribulations in the novel. The author leaves her in a dreadful state in the novel.

Jabulani Mngadi (2004) authored the novel called *Iziboshwa Zothando*, which translates into *Prisoners of Love*. Like *Ubambo* and *Kungasa Ngifile* above, culture punishes women who 'meddle' in male business. This is about white men breaking the colour-bar by being involved in 'forbidden' love across the races in apartheid South Africa. Such an affair remains prohibited by culture in post-apartheid times, even after the colonialism and apartheid 'ended'. However, only women are punished for falling in love with men who do not belong to their race group in this novel. The white men are actually lauded for their 'conquests'.

A very important theme of the 2000s remains the stigmatisation of women who were infected with the Human Immuno Deficiency Virus (AIDS/HIV) in the early 2000s. Nakanjani Sibiyi (2004) write, the novel, *Kanti Kuxolelwa Abanjani?* Which deals with the HIV/AIDS theme. The title of the novel translates into the question *What Type of People Are Forgiven?* Sibiyi demonstrates that culture has a tendency of blaming women for epidemics. This leads to their stigmatisation by society. Once defamed, women are readily labelled 'evil' and 'witches' by culture. This situation was verified in the McNeil (1999) tale where a woman called Gugu Dhlamini who was HIV positive, was stoned to death by her own community that is highly steeped in culture in Durban.

At the turn of the 2010s, the theme of sexual exploitation of young women at the hands of flamboyant pastors appeared in South African indigenous literary works. Zamani Mkhize (2010) wrote the novel, *Kuxabene Ubendle* which translates into *Strings have knotted* (in a wearable traditional regalia). A flamboyant pastor traps a woman and exploit her sexually, while society respond by blaming the female for being victimised by the man. In this novel, a trapped woman (MaZikode) is punished by the author for 'agreeing' to be used to trap other man in a male pursuit of wealth and lust for positions of power at a church.

In concluding this section, I have on the overall observed that once a woman is branded as acting in disregard of her cultural expectations, she comes into conflict with society, especially in the indigenous African society, where women are still not free. Such women are exposed and branded as witches or evil by the authors, academics and historians who are themselves steeped in culture.

Once women are exposed as evil, they tend to lose all the sympathy of the readers of the works. They are subsequently punished in various ways by the authors, and in most cases the outcome of the text is the death of that woman. This is so because the women had committed the sin of going against their cultural expectations, which is to try to overturn the *status quo*.

2.3 Texts by indigenous South African women during the apartheid years

Cultural expectations prohibited women from writing creative Zulu works during the most productive historical era, namely, the apartheid years, but, a handful of

indigenous African women were very brave. They proceeded to write works of fiction in the English language, despite customs frowning at them. These women also risked the products of their sweat being banned by the state 'for attacking' the racial segregation policies of the times. They were also exposed to being ostracised and banned by indigenous African societies for disregarding cultural expectations of themselves. I included these works in the study because they were ground breaking on the one hand and visionary on the other hand.

The first work is that of Mirriam Tlali (1975), who was born in Lesotho, but emigrated with her parents to South Africa early on in her life and lived in Soweto. She unsuccessfully studied for a degree at Wits University. Thereafter, she went to Roma University in Lesotho and could not complete her studies there too due to shortage of funds. Her novel is called *Muriel at Metro*. This novel was written in 1969 but was only published in 1975. Tlali's theme is racial segregation in the workplace.

Her office, toilet and even her thinking and talking was quarantined by her employers at her workplace. This meant that she was kept away from white women who were supposed to be her colleagues. Theophilus Mukhuba (2014), reviewed Tlali's novel in his article 'Mirriam Tlali's *Muriel at Metropolitan*. Black Consciousness and the Search for Self-Affirmation'.

Despite heavy editing and a disguised title, Mirriam's novel was banned by the Censorship Board in 1979 (National Orders 2008). Mukhuba classifies Tlali's novel as a fictionalised autobiography. He says that the white woman to whom Tlali reported went into extremes to resist her. When she mentioned that she was in Botswana, the white woman corrected her that she was in Bechuanaland, a British protectorate. However, when she was saying this the country's status had changed to become the independent and republic that is called Botswana and was no longer Bechuanaland. Tlali did not fare any better with the post-apartheid state that succeeded the apartheid state in 1994 either. Though she was honoured by this government, she became a 'forgotten' person who remained in her Soweto apartheid-era matchbox house where she died a pauper in 2017. Her honours included awards of the *Order of Ikhamanga in silver* (National orders.org. 2014) and the *Council Award* by the University of Johannesburg (2017).

The next author is a colossus of South African literature. She is Nnoseng Ellen Kate Serasengwe Kuzwayo (1914-2006). She was publicly honoured on several occasions for her works as follows: Wits University (1989) conferred to her its *Doctor of Laws (hc)* degree, the Central News Agency (1987) awarded her its *Literary Award*, the Presidency of South Africa (1998) honoured her with the *National Meritorious Service Award*, the University of Stellenbosch (2017) named its *Marine Research Ship* after her and the University of Johannesburg (2019) granted her its *Council Award*.

Her most influential and well-known work is her autobiography, *Call Me Woman* (Kuzwayo, 1985). Kuzwayo was born in Lesotho where her grandfather from her mother's side was steeped in Christianity of the Church of England (an institution that was known as the London Missionary Society around South Africa). Kuzwayo's grandfather had been a translator for David Moffat, among the Tswanas for 50 years in the late 19th century. Moffat was the son-in-law of an important British explorer of the 19th century, one David Livingstone, according to the website, South African History Online (n.d.).

The Encyclopaedia.com (n.d.) narrates that Ellen migrated across the Caledon River from Lesotho just like Mirriam Tlali above. She too arrived in South Africa when she was still a toddler. They settled on a farm among indigenous African people at Thaba Nchu which is known as QwaQwa in contemporary times. QwaQwa is in the province of the Free State province today. It was among the rural black people that Ellen was exposed early on in her life to communal ways of living. A communal system is a collectivist arrangement wherein individualism is discouraged at all costs. Under communalism gender problems are dealt with harshly, if a man assaults his wife, he stands to be punished by the chief which may include exile or even being killed. Male conduct was regulated by an unwritten code that was known to all as a chastising law. It is also this same code of conduct that kept rural pre-Christian societies together.

When Ellen was of school going age, she attended missionary schools and lived in a boarding school because her parents were divorced by then. There, she got immersed in missionary teachings which include the ready acceptance of patriarchy and the subordination of women by men. Women are taught to obey the laws of their husbands at all times because that was decreed by God. Later on, Ellen proceeded with her

grounding in Christian values when she went to Adam's Mission College near Amanzimtoti in the south of Durban. There, the Encyclopaedia .com (n.d.) alludes that she passed a Primary Teachers' Certificate education (PTC). Afterwards she migrated to Lovedale Teacher's College in the Ciskei near King Williams Town. She completed a Secondary Teacher's Diploma (STD) at Lovedale Teacher's College.co.za (n.d.).

Thereafter, she went to teach in Natal where she met and married Ernest Moloto in 1941. She and Moloto had two children (SA History Online n.d.). It was while married to Moloto that she was introduced to feminism for the first time. This was when he (Moloto) started assaulting and abusing her. The marriage was very stressful, and she left him six years later in 1947, to start a new teaching career in Pimville, Soweto. Two years later she was happy again, and she married another man, Godfrey Kuzwayo in 1950. That marriage lasted for fifteen years until his death in 1965. She also studied for and completed a degree in Social Work (B.Soc) at Jan Hofmeyer School of Social Work, in Johannesburg, in 1952. She got involved in feminism in her new career as a social worker (Encyclopaedia. com n.d.).

It was Carmelo Garritano (1997) who 'discovered' that Ellen Kuzwayo's feminism was conflicted. This happened while she was conducting research for her journal article, 'At an Intersection of Humanism and Postmodernism: A Feminist Reading of Ellen Kuzwayo's *Call Me Woman*'. Garritano criticizes communalism for its collectivist philosophy and assumes that it is underlain by rurality and paganism of the pre-colonial era. It is the same countryside origin, non-religious nature and pre-imperialist settings that underlies the philosophy of black consciousness according to Garritano (1997). Christianity, Garritano asserts, comes from the same missionaries who are complicit in colonialism and apartheid and it is also Christianity's anti-feminism stance that exalts male superiority. The brand of African feminism that is espoused by Kuzwayo is called humanism, while Western women subscribe to the brand that is called individual feminism. The question is whether this conflict in Kuzwayo's work could be resolved in favour of feminism.

The last of the women was Laretta Ngcobo (1931-2015), who was born in the then Natal mid-lands at a region called the 'valley of a thousand hills'. Ixopo is the central town. She was born to parents who were both well-off, because they were school

teachers. The National Orders (n.d.) reports that she attended a missionary school for Girls which was called *Inanda Seminary*. Later she went to Fort Hare University in the present-day Eastern Cape Province where she attained a BA degree and a post-graduate teacher's certificate. While at Fort Hare, she met her husband, Abednigo Ngcobo, whom she married in 1957. It was through her husband that she was introduced to the politics of the Pan Africanist Congress which was a Marxist organisation. In response, the then South African government forced her into exile in Swaziland. Later she went to Zambia and finally settled in England in 1963. She returned to South Africa only in 1994; in all she was in exile for a period of thirty-one years. The consensus among reviewers, was that her second novel entitled, *And They Didn't Die* (Ngcobo 1990) was her most notable work.

The article of Carre Timlin (2017), 'The Politics of Motherhood: Reproductive Labour in Laretta Ngcobo's *And They Didn't Die*' explains that African authors punish and kill women who are not submissive to culture. Timlin cursorily notes that novels that punish women who fell out with culture are called 'punitive literature'. Ngcobo, however, did not follow suit and punished Jezile as having committed adultery as culture would dictate.

She refused to kill her-off in the novel, and that is why she gave the novel the title *And They Didn't Die*. Timlin notes that it would have been very easy for male authors to simply punish and kill her at the end of the plot (The Guardian. com n.d.). Ngcobo's novel was not without problems though, because she was a Marxist. Marxists are concerned about the division of labour. She was asking why female labour in giving birth to children and growing them is not rewarded. She argued that a woman who stays at home and gives birth to children belonging to a man and his family also takes the stress of growing those children up. She observed that such a woman works herself into retirement for the welfare of that family and the nation. Yet, the woman never gets rewarded for all that work. From her perspective, that was fine, but many in society detest communists, and they questioned why Ngcobo was not addressing the problem of the *petit bourgeoisie* in Africa. That was the taking away of all resources from the poor, and allocating them to elite's families and cronies. Personal rule by males is sadly 'accepted' practice in most African countries on the continent.

Ngcobo was treated well by the post-apartheid government though, the EThekweni Metropolitan Municipality (2012) conferred to her the *Living Legends Award*, the Presidency of South Africa (2008) awarded her the Order of *Ikhamanga in Silver*, Durban University of Technology (2014) granted her the degree of *Doctor of Technology (Arts and Design) (hc)*. During 2004-2009 she served as a *Member of Provincial Parliament* in the KwaZulu-Natal legislature (M.News24.com n.d.).

In conclusion, the highlights of this section, was that female writing was counter intuitive during the apartheid era because there was no freedom of speech. Tlali's novel, *Muriel at Metro* was banned by the state. The plot in Ellen Kuzwayo's *Call Me Woman* was feminism. Garritano (1997) discovered that Kuzwayo's feminism was conflicted. This was refreshing and thought provoking, especially because she is highly respected in literary works. She was an adherent of collectivism which is associated with communalism. Communalism in turn is associated with patriarchy and the subjugation of women. Christianity is a matter of belief not philosophy, and is known to be anti-feminism and there is no denying that it is complicit in the crime of colonialism and apartheid against black populations. Feminism is a movement for the emancipation of women against an oppressive culture. Kuzwayo was all three, communalism, Christianity and feminist.

Finally, the criticism in Ngcobo's novel that authors punish those women who do not adhere to cultural expectations by among others killing them at the end of their novels is valid. However, Ngcobo was also a Marxist which is a philosophy that concerns itself with the division of labour. Maxism in particular is detested by many in South Africa because it advocates for the consumption of all sweats of the labour of the *proletariat* by ruling the *petit bourgeoisie* in Africa.

2.4 Autobiographical and biographical texts about Western women

In reviewing texts dealing with authors' perceptions of women's achievements in Zulu literary texts, it is also important to look at what scholars wrote about role-model women in the diaspora and the West. These women serve as portraits of female accomplishment. Many aspirant women look at them for inspiration and dream of emulating them one day. It is imperative for the study to review two Western women

who succeeded under a non-African culture in order to use them as a mirror from which to reflect about female success.

Rosa McCauley (later Parks) (1913-2005) co-authored her autobiography, *Rosa Parks: My Life* with English professor, Jim Haskins (Parks and Haskins 1992). I will also be using, *Rosa Parks: A Biography* by Joyce Hanson (2011) to review her life-time and work.

Rosa Parks, was born in Montgomery, Alabama in the Southern states of the United States of America. The Southern States became famous for refusing to emancipate slaves and were involved in the American civil war when they wished to secede from Federal America. Parks was on a trajectory to fulfil her traditional role as an 'economically active' black woman who was headed to child bearing and supplier of cheap labour in white owned industries. That was her cultural expectations, but she 'rebelled' (Timlin 2017).

She met and married Raymond Parks in 1932. Raymond was a barber by trade, but by night he was an accomplished political activist. He was even a member of a racial segregation resistance movement that fought racial discrimination court cases and won many of them. Raymond convinced her to join the National Association for the Advancement of Coloured People which was known as the NAACP.

The racial segregation then meant segregated public amenities in America; the typical example was the municipal bus service that was racially segregated since the early 1900s. American racial segregation was unlike South African racial segregation under apartheid. The latter meant totally separate and unequal amenities for the black and white races, while the former meant racial division in the same facilities, under their 'separate but equal' rule. Under the latter rule, the municipal bus was divided at the centre with a panel that was written 'Whites Only' for the first half and 'Coloureds Only' for the back half. The 'Coloureds only' side was always full and there were people standing all the time, while the 'Whites only' side was always half empty and 'just relaxed'. There were other problems too, because Coloureds had to walk in the rain outside to buy boarding tickets on the driver's window. This meant that 'separate but equal' rule was an illusion on the municipal bus service.

The reviewer of Rosa Parks life and work, Hanson (2011) states that on the Thursday of 1 December 1955, Rosa Parks was arrested almost immediately by the municipal police of Montgomery for refusing to leave a seat on the white side of the municipal bus. She was given a 'friendly' but actually a firm warning to leave the white area and to board on the back of the bus behind the racial segregation panel. She emphatically refused and complained that the back of the panel was full of coloured people 'like her'. At the police station she was charged with breaching municipal bus segregation laws. Her arrest made country-wide headlines. She was the first coloured person to have challenged the system of racial segregation on municipal buses. The black community of Montgomery responded with a total shut-down (bus boycott) of all public bus transport in Montgomery. Municipal buses were running empty and money was being lost. In response, her white employer dismissed her from her position as a seamstress. The right-wing reactionary group, the Ku Klux Klan, burned her family estate to the ground. The same group bombed the homes of the leaders of the bus boycott. White lawyers were all over her, trying to get her locked up.

She never bent even once, the white municipality of Montgomery tried to take first page spaces in newspapers to advertise that the boycott as 'over', but she and her backers confronted them in subsequent publications, announcing that the boycott was 'still on'. Then, she started receiving death threats by telephone. Her mother, who was fearful of dying was targeted and harassed too. She received death threats by telephone. As a result, she never again touched a phone head-set in her lifetime. Despite all the intimidation, she remained steadfast, and caused the bus boycott to hold for a total of 381 days. Then, Rosa Parks, a black woman, had single-handedly broken the will of the men from the Montgomery municipality.

It was during that bus boycott of 1956, that she unearthed an obscure and recently graduated priest from a small Montgomery Baptist Church. His name was Dr Martin Luther King Junior. During that time, nobody had even heard of King. It was this discovery by Rosa Parks, together with her willingness to mentor the man, which was the gift that she bequeathed to the world.

During her lifetime, she was honoured with the following public awards: the National Association for the Advancement of Coloured People (1979) awarded her the

Spingarn Medal, Iowa Commission on the Status of African Americans (1980) conferred to her the *Dr Martin Luther King Jr. Award*, the White House (1996) granted her the *Presidential Medal of Freedom* and the Congress of the United States of America (1999) conferred to her the *Congressional Gold Award*.

The second woman became the leader of Britain after the Second World War when Britain was no longer a colonial power. Margaret Roberts (later Thatcher) (1925-2013) was born in Kosteven, which is a district in the city of London county (Britannica.com n.d.a). Her parents were middle class. She attended the Grantham Girls' School and went to Somerville College where she studied chemistry. Upon starting to work as a chemist, she married Dennis Thatcher, and they had two children. In 1959 she joined politics, which was her route to becoming the first woman prime minister of Britain in 1979. Among many others, she received the following public accolades: the UK Royal Society (1979) admitted her as an *Honorary Fellow (HonFRS)*, she was later admitted as a full fellow (*FRS*) of the same organisation in 1983, (UK Royal Society 1983), the UK Privy Council (1970) admitted her as a *member*, then the St John's Hospital International (1983) honoured her as its *Distinguished Member (DstJ)*, the Queen of the United Kingdom (1990) awarded her the *Order of Merit of the Common Wealth of Nations (OM)*, the White House (1991) awarded her the *Presidential Medal of Freedom*, and upon her death the UK Royal Society (2013) honoured her with the *Order of the Garter (OG)*.

There are a multitude of Margaret Thatcher biographies, but I chose two, the first is the academic biography entitled 'Reshaping the Economy: The Causes and the Consequences of Margaret Thatcher's Privatisation Programme', by Phillip Mathijs van Hilten (2013). I chose this biography because many commentators focus on her economic reforms in Britain and this work covers that aspect of her career. Van Hilten, who focused on Thatcher's economic interventions which he (Van Hilten) identified, was impressed by Thatcher's eagerness to deal with strong labour unions and their allies, who are the bureaucrats in the civil service and private corporates in the economy.

Thatcher, according to Van Hilten, saw unions and the bureaucracy as an unholy alliance of charging a penalty on cheap consumer goods and services that are mass

produced in the economy. This alliance, Thatcher noted, was failing the country by not responding to anything. These elites benefitting from it displayed supine incompetence, senseless bungling, kleptocratic corruption and politicised arrogance. Further, she lamented that the bureaucrats who are singularly holding society to ransom are protected by their union chums. Thatcher concluded that unions and bureaucrats were interfering with the workings of the forces of the free market.

Van Hilten's *rationale* for economic privatisation which he attributed to Thatcher is highly contested in contemporary South Africa by unions and bureaucrats alike, because they are in the same position that Thatcher successfully challenged in Britain. However, everyone concedes that Thatcher possessed the willpower to forge ahead with her programme of removing union influence from the economy. By bravely doing so, she managed to break the stranglehold of the unions on the British people and privatised most of the state-owned enterprises in that country. The result was an unknown economic boom which is still hotly debated in contemporary times.

However, the study is not about economics, but about culture, and understanding why Thatcher was a role model woman. For the study, the most suitable work to review is second academic biography entitled, 'Margaret Thatcher's politics: the cultural and ideological forces of domestic femininity', by Jessica Dawn Prestige (2017). According to Prestige, Thatcher was a product of the trials and tribulations of the British housewife. These are the women who went to supermarkets to buy food and discovered they could not afford it. The same women looked for clothing, schooling, medical aid, hospitalisation and transport and found that the country was not working for them. Social ills were sky high. They tried to find jobs, but there were none for housewives, the stay-at-home mothers had nowhere to turn.

It was after attending many house-wives' meetings when Thatcher came to understand how nicely ensconced in the system union bosses and senior bureaucrats were. All decisions favoured these men and their associates in the bureaucracy and other politically connected individuals to the exclusion of house-wives and the future generation of British children. In all country indicators, Britain had fallen behind its contemporaries and had greatly regressed and stagnated to the detriment of ordinary working people.

Thatcher ascended to power as a mother and homemaker which many lower-class British women supported. Once in power, Thatcher never forgot the British house wife. She wanted things to work in the country for that type of woman. So, she had a strong vision and a constituency too. Prestige is emphatic that Thatcher was no feminist, but a 'house-wife'.

It was unfortunate that there was conflict between her and the feminists, who responded by targeting her femininity (womanhood). They started to question her sense of fashion for example, and was unfair to her. Men were spurred on by this female attack on her and started their own campaign of fetishizing her. Fetishism is the action of gendering anything a woman does or say (Oxford Dictionary. com n.d.).

Yet, even though gendered by men and having her womanhood scrutinised by feminists, Thatcher was a very serious woman and understood she had to succeed in a world that was ruled by men. Later, feminists charged her with operating like a 'man'. Men, after noticing that she would not bend on anything, branded her the 'Iron Lady'. She was condemned by feminists for 'forgetting women once in power'. Yet she was always for women, namely her housewife constituency. Her constituency rallied around her, and voted for her to remain in power on three elections, because she delivered the dream of the 'house-wife' to them. Suddenly consumer goods were available and cheap for poor mothers, services were affordable and the list is long. In the meanwhile, her critics who were without a constituency forced her to explain everything she did. This compelled her to carefully think things through before she implemented them.

In concluding, Rosa Parks achieved an indelible legacy, when she decided to take a huge risk after she decided 'it was worth it'. Then, she went against cultural expectations of black women and challenged racial segregation in the Montgomery public bus system. She had a vision of ending bus segregation in America and was not afraid to challenge the patriarchy when it was highly risky and very unfashionable to do so. In the tradition of gender activists, she remained defiant, stoic, feisty and unyielding when policemen could have ended her life. For her sacrifices, she was handsomely rewarded when she became the icon of the American Civil Rights Movement later on in her life. Hers was a life worth living.

Margaret Thatcher was a phenomenon in the Britain that emerged after the Second World War. Even though she is highly maligned for breaking up unions and the rent-seeking bureaucracy and their chums in the private sector, Thatcher was also no feminist. She was a frustrated housewife in a country where ‘nothing worked’. She had two children and like millions of other house wives, she was concerned about their future. According to these women who were Thatcher’s constituency, men did very little to make the country work.

Thatcher’s premiership was gendered by men and she also struggled against feminists. She always wanted to portray herself as an average British housewife who had decided to make the country work again by offering a future for children which was a great wish of her constituency. To a great extent Thatcher succeeded to deliver affordable livelihoods to the British parents. For her efforts, she remains reviled by her enemies (unions, bureaucracy and others), but she is an icon to her supporters (the poor masses).

Both Parks and Thatcher went into leadership with well-defined missions, the former wanted to end bus segregation and the latter wanted the country to work again for house-wives and the future generations. Both never back-tracked from their missions and were stoic and determined under trying conditions. Above all, none of these women did not benefit from the work that was done by feminist movements and gender activists before, because they would never have been leaders in the first place.

2.5 Post-colonial texts from the African continent

The post-independence period on the African continent is somewhat of a misnomer for many Africans, because they misconstrue South Africa to be in a post-independence period, which unfortunately is not the case. South Africa is currently in a post-apartheid period according to Mike Van Graan (2019), the opinion-maker and dramatist. This means that most elements of the apartheid system remain intact in society as it forges ahead under a black government.

Yet, many Africans regard the period after they gained independence from the colonisers as their post-independence period. What characterise this period was the expectation of the populace that women will be able to benefit directly from the

exploitation of mineral wealth under the ground as well as the vast plant and animal life and the natural beauty of Africa.

Indigenous African communities had hoped that those who were chosen to lead them had struggled for the independence themselves and many were Marxists who believed that workers (the *proletariat*) ought to take over the means of production and treat labour fairly. Women were also hopeful that their lot would greatly improve as culture viewed them as mothers. This section will provide a synopsis of exactly what happened to women in post-independence Africa.

Authors who wrote about post-independence Africa have gone through all the stages of development that African writers have to go through before they are accepted as such. It was Simon Gikandi (1989) who explained this development of the great African writer in his article 'On Culture and the State: The Writings of Ngugi wa Thiong'o's *Nature of Colonisation and Neo-Colonialism in Africa*'. Gikandi observed that when post-independence writers started to write, they were called juveniles, but it was the same writers who in colonial times assisted the then poor activists in their country's struggles against colonialism. The African authors then wrote critically about the colonisers, and in return were hailed as 'heroes' by the very people who later turned against them in post-colonial times.

In post-colonial times when the authors objected to the indigenous African leaders who were installed after independence (the *petit bourgeoisie*) for turning women into cheap commodities, they were vilified by the state. The government called them names and declared them 'foreigners'. Later on, the countries' intelligentsia branded them 'Afro-pessimists'. Once driven out of the country they were labelled 'dissident authors'. These actions by the state were accompanied by various repressive measures involving arrests, expulsions, assassination attempts, bannings and long-term jailing.

The authors I selected for this study earned their respect by developing through the 'hero', 'juvenile', 'foreigner', 'afro-pessimist' and 'dissident author' stages of writing literary works on the African continent as I described above, and they are now matured in their trade. They are all aware of the trials and tribulations of being an author in post-independence Africa and all survived past attacks by the state.

I will begin with a short review of the drama, *Kongi's Haverst*, by Wole Soyinka (1967), which presents a plot on the theme of post-independence, and the rule of an iconic African 'pioneer' political leader on the continent. Sadly, this famed leader lost the plot. Soyinka calls him Kongi. At the beginning of Kongi's rule, he galvanises the whole African continent into a vision of Pan-Africanism, and for that he is still revered by those who do not really understand him on the African continent. Kongi soon bought into the neo-liberal ideals of the colonisers and forgot the agenda of liberating women. He started by propagating crass materialism and individualism in his country where women remain exploited to this day by men who are wealthy.

Women in that country were objectified and used as items for satisfying all sorts of needs of men; they never came to taste freedom. After the population rejected him, Kongi, declared himself the supreme ruler of the country. Kongi's practice later becomes known as 'personal rule', across the African continent (Gikandi 1989). He arrested Danloula who was a powerful traditional chief in the nation, and who was thought to hold secrets of the ceremony of the first harvest of the yam, ostensibly the fortunes of the nation. In deposing Danloula, Kongi, decides to capture the intellectuals of the country (authors) to guide him about how to wrestle away the secrets from the king (Danloula). The fraternity of the wise (authors) became turn-coats who were sycophants of Kongi, the political ruler. While Danloula was in prison, even the woman who used to be his lover, Segi, was taken over by Kongi. The intellectuals assisted Kongi to erase all of Danloula's legacy and to dismiss him as irrelevant, while writing a glowing account praising Kongi's 'bravery'. The propaganda they churned out stated that Kongi unilaterally fought the colonialists who had oppressed the nation for centuries.

Josef Gugler (1997) reviewed Soyinka work in his article, 'Wole Soyinka's *Kongi's Harverst* from Sage on Screen: Four endings of a Tyranny'. When commenting about Africa's post-independence dictators, Gugler concluded that many authors on the continent chose to become bootlickers of the despots. Those are the authors who are in most cases unknown today, because they chose to drive a survival agenda. They did this by spewing blurred messages that were designed to serve as the tyrants' propaganda, which in turn is intended to repress dissent. The economic concomitants

of propaganda are corruption and mismanagement of resources of the nation that led to the downfall of many an African nation.

Soyinka's drama proves that in post-independence Africa, women were commodified just like the mass produced cheap commercial goods the countries consumed. Women were seen as good for just one thing, namely, to satisfy a growing demand for sexual fulfilment by those men who could afford it. Gugler represents that women lived under governments that assumed themselves to be above any form of reproach, and were even more repressive than the colonial government they replaced.

Ayi Kwei Armah (1969) is the author of the novel *The Beautiful Ones are Not Yet Born*. While Soyinka became the victim who suffered punishments by successive military governments in Nigeria, Armah, a Ghanaian, was exiled by the military government of that country when he depicted a paralysed, thoroughly corrupt post-independence social order in Ghana under their first president and celebrated Pan Africanist, Kwame Nkrumah. He was branded an Afro-pessimist when he wrote that a national vision of affirming indigenous African people had turned into a degraded reality under Nkrumah.

John Lutz (2003) reviewed Armah's work in his article, 'Pessimism, Autonomy, Commodity Fetishism in Armah's *The Beautiful Ones are Not Yet Born*'. Lutz wrote that the aim of denigrating Armah by politicians and other authors was to gloss over the reality that his critics were unable to explain. That was the deterioration of Africa after the colonialists left. Lutz stated that the critics of Armah prefer to malign him while suppressing what Nkrumah's personal rule did a disservice to Ghana.

They prefer to 'black-out' the black blot that Nkrumah put on Africa and instead remember Nkrumah's 'bravery' and the false accolade that he allegedly 'stood steadfast against the British' during that country's brutal struggle against its colonizers. The reality was that Nkrumah was exiled in America during that period of struggle against the British.

Later, Nkrumah championed the ideal of Pan Africanism which was commendable for the continent. However, it was an act of expediency by the authors to close their eyes

to Nkrumah's patent failures which defeated the very goal of the emancipation of women and the very people he was struggling on behalf of.

The next two texts exposition what happens to women during 'secret' cultural rites of passage in Africa, which is exemplified by the Fulani tribe's custom of holding a forty-day vigil as a passage from life to death. When men are involved in the custom, there are usually no issues, but when women participate, it inevitably leads to huge problems. The next novel demonstrates that when men are involved in the custom, there were usually no problems.

Samuel Asare Konadu (1969) was a colourful Ghanaian novelist, who wrote *Ordained by the Oracle* about the forty-day vigil custom when a man was involved. Boateng, the leading character lives with his wife, Dora, in the city. When Dora takes ill, Boateng sends her to a Western hospital. Boateng thought that his wife would be healed by ways of the West, but this did not happen. She died in hospital. Traditionally, her death calls for the husband to go and live in the village of Asamang, for forty days and forty nights, while keeping a vigil over her body, that was lying in state.

Nancy Schmidt (1971) wrote a review of Konadu's novel in her article, 'Review of Ghana's Konadu'. Schmidt states that Konadu's theme of the intricate 'forty-day mourning custom' does not seem to reveal much, because under these circumstances it was a singular man that was mourning a sole woman, his wife who had died.

Also, on the same burial rite, Marriama Bâ (1981), wrote a novel, *So Long A Letter*. This time, the person who lied in state was a man who was married to two wives, a polygynous man.

Formally, the burial custom of Modou (husband) was being observed by the old wife, Ramatoulaye and the young wife, Binetou. These two women were expected to bring along their female family members and be hosted at the venue of the custom by their mother-in-law, another female.

However, according to the older wife, calling the vigil a 'mourning' was farcical. In reality, a private but hidden agenda had brought the women to the venue of the custom. That hidden agenda was the settling of scores that were not resolved up to that time. There could be no talk of a 'quiet dignity' but of a 'malicious gossip'.

John Champaigne (1996) in his review of Bâ, 'A Feminist Just Like US: Teaching Mirriama Bâ's *So Long A Letter*', asserts that the late husband let the younger wife 'tool around' in the family's Alfa Romeo motor vehicle, while the twelve children of the older wife had to make do with public transport wherever they went.

The above discussion brings about the question in this thesis of why is it that the very men who fight for the rights of the underdog in public are oppressive to members of their own families. The study takes the view that customs that are celebrated through the involvement of women, are not, in most cases, a showcase of 'national celebration'. Their effect is the unleashing of destructive contests and negative competition among women that destroys their self-worth and self-confidence.

Ngugi Wa Thiong'o (1939-) is a gigantic author on the African continent. Wa Thiong'o graduated through all the stages of acceptance by the African governments of authors in post-independence Africa. He has now attained his current status of a 'senior author' after undergoing lengthy periods of trials and tribulations with various Kenyan post-independence governments. I will review his biography, *Decolonising the Mind* (Wa Thiong'o 1986) through the work of James Currey (1986) which is titled *Ngugi Wa Thiong'o's Decolonising the Mind: The Politics of Language in African Literature*. Wa Thiong'o's troubles came as a result of a simple but very persistent request by a poor Kenyan woman to him which was presented in this fashion:

We hear that you have a lot of education and that you write books. Why don't you and others of your kind give some education to the village? We don't want the whole amount, just a little of it, a little of your time (Wathiong'o 1986: 3).

As a direct result of the above interaction the *Kamiriithu Community Education and Cultural Centre* was born. This resulted in the Kamiiruthu Community's performances which were very influential in Nairobi during the highly corrupt reign of former Kenyan president, Daniel Arap Moi. One particular play that was authored by Wa Thiong'o and Wa Miiri was titled, *I will marry when I like*. It attacked corruption by politicians directly, leading to the writers being branded 'foreigners' by the Moi government. Peck (1989). What followed was the banning of the play and the exiling of both Wa Thiong'o and Wa Miiri. Then they became known as 'dissident authors'.

Peck raises something which is key in African democracies today, namely that the ruling elite believes that the peasantry is not aware of the corruption and the treason they commit against them by being corrupt. As a result, Wa Thiong'o notes that the elite always flee to the poor during election times, hoping that the poor's denied education would be beneficial to their elitist power-mongering campaigns, and will eliminate uncomfortable questions. He avers the following about African languages and gender equity:

... to the ruling regimes, their real enemy is an awakened peasantry and working class. A writer who tries to communicate the message of revolutionary unity and hope in the languages of the people, becomes a subversive character. Writing in African languages becomes a treasonable offence, with such a writer facing possibilities of prison, exile or even death. African languages are capable of addressing themselves directly to the lives of the people ... (Wa Thiong'o 1986:68)

Currey (1986) states that Wa Thiong'o is sure that if African languages are used to address the issues of feminism and the emancipation of women, women may one day be emancipated from a culture that expects them to achieve less than males.

Chinua Achebe (1930-2013) is Wole Soyinka and Ngugi Wa Thiong'o's contemporary. Like Soyinka, he was a Nigerian and was ordained by the state through all the stages of becoming a respected author on the African continent. the study will review his novel, *Anthills of the Savanna* (Achebe, 1988). This work implores the reader to reflect about the problem that has beset Nigeria in post-independence times. This is what is called the 'Leadership Problem' in the literary works. Simon Ngara (1990), also reviewed Achebe's work in his article 'Achebe as Artist: The Place and Significance of *Anthills of the Savannah*'. Ngara asserts that Africa's leadership problem is characterised by five things, namely: neo-colonialism, cultural imperialism, economic mismanagement, tribalism and corruption. David Maughan Brown (1991) is another reviewer of Achebe's work in his article, 'Anthills of the Savannah: Achebe's solutions to *The trouble with Nigeria*'. Brown states that women are the biggest oppressed group in the world, although he admits they are not the only ones. He writes:

...the masses own the nation because they have the numbers. These are the real victims of our callous system, the wretched of the earth. They are largely silent and invisible. They don't appear on front pages; they do not initiate industrial actions. They drink bad water and suffer from all kinds of preventable diseases [...]. The politician may pay them a siren visit once in four years and promise to give them this and that and the other. He (politician) never say that what he promises to give is theirs in the first place (Brown 1991: 36).

Ngara (1990) goes on to remark that in any class struggle, Marxists believe that rule by the proletariat 'who knows suffering for many decades' is best for the country. Unfortunately, history has proven in places such as Europe, Asia and Africa that when the *proletariat* accede to power, they immediately become comfortable and get used to the trappings of power. They then rule the country in a manner that oppresses either the majority or even minorities worse than before. A proletariat rule is called 'the rule by the *petit bourgeoisie*', which is ample proof that power corrupts totally. On the role of the writer, Ngara asserts that it is that of the gadfly, which pricks the conscience of the reader, but never to proffer solutions.

In concluding this section, the cultural, social and economic situation in which women find themselves under indigenous African societies are important because they determine how culture will treat them. A personal rule such as that found in *Kongi's Harvest* implies that women are used as objects by winner-takes-all men to depose losing men from power.

In this section, a corrosive and corrupt post-colonial patriarchy is encountered in Ghana in Armah's novel *The Beautiful Ones are Not Yet Born*. Here, culture is found to be forcing women into decadent lives of social outcasts while elitist men, politicians and the bureaucracy scramble to gain material wealth. The culture of seeking individual wealth at all costs by men breaks all social bonds and promote senseless individualism that is characterised by crass materialism. This discourages self-sacrifice and social cohesion which are the key ingredients of social solidarity. Social customs and their obedience are not activities that should be implemented by women without proper controls, because they can easily be re-purposed to destroy them.

Wa Thiong'o and Chinua Achebe do not 'hate' Africa as the proponents of the 'ideology' called 'Afro-pessimism' would like us to believe. It cannot be Afro-cynicism if it comes from colossal African authors who are not bigots in any manner, but writers who have been through all the trials and tribulations that precedes becoming a respected author on this continent. These authors must be exalted for articulating home truths to Africa. These are that coloniser patriarchy always leave behind in Africa the most corrupt and autocratic 'post-independence' patriarchies that are known to defer the liberation project just before it emancipates women from oppression. It is, therefore, now the time that the 'postponed project' of freeing women is revisited and dragged forward.

2.6 Studies about indigenous African women

I adopt the approach that research studies that appraised themes such as restrictive cultural beliefs, discrimination against women, prejudice directed against women, gendering and 'othering' are contemporaries to the study theme which is how cultural expectations prevent women from achieving more than men.

Kenyan Ciarunji Chesaina's (1987) study, 'Women in African Drama: Representation and Role', dealt with how male authors portrayed women in stage dramas that were performed in public theatres in African cities such as Lagos, Nairobi, Kampala, Dar-es-Salam, Johannesburg and Cape Town. These plays were performed in the post-independence period in Africa while the South African plays were performed during the apartheid era.

In a play by Sierra Leonean, R. Sarif Eamon (1964), *Dear Parent and Ogre*, a predator father forcefully separates his daughter from a man she loves. He does this in order to trade with her with a person who would after 'receiving' her as a cheap commercial commodity, repay the father with his political support to install him into the position of the country's presidency.

In a Nigerian stage play by Ola Rotimi (1977) *Our Husband Has Gone Mad Again*, a polygynous man with three wives decides to use them as objects which are means of his political positioning. He uses the eldest wife as his mother, the second as his office

secretary and the third as his campaign officer to draw women into his camp. This is an example of using women as cheap commercial commodities.

‘Dead End’ by Zakes Mda (1978), sees Charlie, who is a black man, selling black women as mass-produced commodities into the white male market for the sexual pleasures.

In *Woza Albert*, by Percy Mtwa, Barney Simon and Mbongeni Ngema (1983), a man pretends to buy meat from a boy who is a street vendor. However, the man’s true intention is not to buy meat from the boy but he is hankering after the boy’s mother. He wants to reach her through the boy so that he could sexually exploit her.

In *Too Late*, by Gibson Kente (1981), a woman called Madinto finds herself in trouble with a policeman called Pelepele, whose advances she rebuffs. Pelepele is the enforcer of apartheid’s anti-illicit liquor laws. He decides to abuse his power by ‘arresting’ the woman for selling illicit alcohol. While the woman was serving her jail sentence, Pelepele murders the woman’s disabled daughter in retaliation for being rejected by her. This is proof that black males were even more brutal than white males to women during apartheid times.

Chesaina’s study serves to highlight that indigenous African authors of stage plays in the post-independence period portrayed women as cheap mass-produced commercial commodities for the satisfaction of men’s erotic needs. Women were used as commodities that could be bought and sold. They were also treated as objects to exploit in order to gain material wealth. In apartheid South Africa, black males who were themselves oppressed by that system, were exploiters of women of the same cultural background as themselves.

Peter Tsholotsho Mtuze (1990) compiled the study, ‘A Feminist Critique of the Image of the Woman in the Prose Works of Selected Xhosa Writers’. He reviewed a number of leading works in that language on gender issues.

The first author in Mtuze’s study is Samuel Edward Krune Mqhayi (1929) also known as SEK Mqhayi (1875-1945). He was a giant in Xhosa literature, and in focus here is his novel, *UDon Jadu: Ukuhamba Yimfundo*. Mtuze is critical of Mqhayi’s views on the role of women under missionaries and colonial rulers. He states that missionaries were

not very progressive. Mqhayi said that the inspection of virginity in girls will continue to be practiced by indigenous African societies. Mtuze disapproved of this utterance of Mqhayi. However, in defence of Mqhayi, he lived during colonial times when women had no rights under culture.

Mtuze described a stereotypic woman as someone who is the submissive wife, the great mother, the dominating wife, woman on a pedestal, woman as a sex object, woman alone, the liberated woman, woman as a hero, woman as a witch and woman as an Eve. Mtuze asserts that all these categories of woman are cultural stereotypes that have no views of their own, never did anything with their lives, and just remained in the groups they are placed in.

Agnes Mawela (1994) compiled the study, 'The Depiction of Women Characters in Selected Venda Novels'. She posits that different authors have their own ways of portraying women characters in literature. Some authors portray traditional women as conservative and submissive to their male counterparts, while others portray modern women as learned, extroverted and aggressive. Women who lived or were brought up the 'old fashioned way' would be conservative while those who grew up the contemporary way would be liberal. Mawela also classifies women into opposing categories of 'good-mothers' or 'terrible mothers'; the former category consists of nurturing and supportive women and the latter of sorceresses, betrayers, murderers and *femme fatales*.

Norma Masuku (1997) in her study, 'Images of Women in Some Zulu Literary Works: A Feminist Critique', provides techniques of portrayal of characters in novel ways that can be regarded as useful techniques of depicting female characters in a novel. On Xhoshiwe, who is a character in *Awuthunyelwa Gundane* (Damane 1990) the character depicts herself through her own words and actions and how her co-characters perceive her. When depicting MaZuma, she adds a method of portrayal that uses the environment. Masuku also uses the stereotype which is offered as a tool of characterisation in her study. She characterises women who are literary stereotypes as the 'killer woman', 'an epitome of a submissive woman', 'the woman who failed in marriage' and so on. Masuku also looks carefully at the roles that women are assigned to in literature and what types of stereotypes are being portrayed thereby.

Sifiso Henry Gumede (2002) compiled the study, 'The Portrayal of Female Characters in Selected Zulu Texts'. He is one of those writers who are concerned with the manner in which women are represented by authors in Zulu literary works. Gumede is very involved in incidents and conversations about those events and how they portray women in the works.

Gumede profiles the life of a woman from cradle to grave, while highlighting the stages when she is a child, a young woman, a married woman, a mother, a child rearing woman, a mature woman, a grandmother and a deceased woman. He (Gumede) avers that her daughters represent her. Her sons extend her bloodline in the family she was married into. He uses this profiling of a woman to conclude that females have made a great contribution to society. He criticises authors for their tendency to portray women as submissive and receptive but fails to regard a woman as someone who can independently succeed and have her accomplishments publicly acknowledged.

Irene Nini Mzoneli-Makhwaza (2016) wrote the study, 'African Male Voices: Representation of Women's Images in Selected isiZulu literary texts: Reality or Idealism?'. With this study she intends to find out whether the provisions of our Constitution that assert that males and females are equal are indeed real and not 'merely' ideal. Her assertion which she demonstrated in her thesis is that male authors of Zulu creative works portray women poorly in their works and that males and females are not equal in society.

A study about patriarchal tendencies in contemporary Zulu society was conducted by Linda Hadebe (2010) and was titled, 'Zulu Masculinity: Culture, Faith and the Constitution in the South African Context'. It produced results that disclosed that male domination is still very prevalent in Zulu culture. Using the views of Cornell (2001), Hadebe categorised masculinity into four groups: the hegemonic, the complicit, the subordinated and the marginalised masculinities. Hegemonic masculinity consists of elite males who are the ruling class of society, usually high-ranking politicians, the bureaucracy and male business people. The complicit masculinity represents those males who are dependent on what Cornell (2002) calls the patriarchal dividend (subordination) for their survival. These would be the high-ranking bureaucrats and their colleagues who are senior managers in the private sector.

Subordinated masculinities are the homosexual men or transgender males in a Western society. Whereas the lowest ranked males, the marginalised masculinities are the categories of working-class males in South Africa. Cornell (2002) notes that these males are being exploited and oppressed by the hegemonic and complicit masculinities. However, at home they are supposed to be adult males where they take responsibility for children and families. Under Zulu culture these are the men who complain loudly about the country's Constitution which they blame for granting rights to women so that females could challenge male authority. The patriarchal hierarchy that is defined by Hadebe is responsible for most of the violence that is committed against women in this country.

Talent Danga (2009) compiled a study on family violence which is entitled, 'Male Perspectives on Gender Violence in South Africa: The Case of Nkonkobe Municipal Area'. Danga argues that endemic violence against women is a response by men to [radical] African feminism. Through the violence the men are trying to preserve the cultural *status quo*. Danga concludes that culture determines that men are within their right when they physically punish women because, they are disciplining them, which is the 'role' of a man in the household.

In concluding this section, this thesis, notes that leading studies in the field of African feminism list the commodification of women as goods that are on demand for the male erotic needs market. The main issue in the studies is that indigenous African society is strongly patriarchal and oppressive to women.

2.7 Conclusion

This chapter reviewed literary texts, works, autobiographies, biographies and studies that were written by various authors and researchers. Various themes were encountered in the reviewed texts but what was more significant was that most of the plots touched on the theme of female accomplishment but strangely the authors of the works never described a single woman as having been successful. This happened even though there were clear examples of successful women in the literary works. Examples were Mkabayi ka Jama and MaSibisi in Christian Themba Msimang's novels, MaMemela in Dumisani Sibiyi's novel, MaGumede in Simon Kubheka's novel,

Rosa Parks in the biography of Parks and Haskins and Margaret Thatcher in the academic work of Jessica Prestige.

By failing to perceive the above women as successful, the authors understand women's accomplishments poorly in their literary works which is a direct result of their (writer's) cultural background. This background includes a tendency of censoring/criticising/disparaging successful women whose success becomes publicly known to be better than that of men.

Yet the reviewed texts demonstrated that women can succeed in many ways. Examples are that a woman can succeed just like a man in: enforcing the custom of arranged marriages, enforcing the custom of a prohibiting related people from getting married, resisting racial discrimination, resisting a polygynous marriage, resisting male domination, resisting the notion of her being seen as a mythical figure that is far removed from reality, resisting male deception, refusing to be used as a cheap commercial commodity and so on.

For the above examples of success, the author usually disparages the woman and cause her to be reviled by the readers, who subsequently construe her as a villain and a 'witch' or an 'evil' woman who does not comply with her cultural expectations of being submissive to men among others. Culture dictates that an 'evil' woman loses all sympathy from the readers for bringing culture into 'disrepute'. The readers, who are usually themselves highly steeped in culture, rejoice when the author later punishes the female character in many ways and end up killing her as an outcome of the plot of the novel.

In this chapter I managed to identify the gap in the literary works as a failure by the authors to identify acts and events that epitomise female success and also name these as such. Secondly, authors are not awake to the fact that the culture they are from expect women to achieve far less than males and that by vilifying women in their texts, they assist in the condemnation of successful women. Later, the authors punish and kill successful women as their plot outcomes.

It is this failure to perceive female success and how culture unleashes a backlash against women in literary texts that constitutes the gap I identified in this chapter. The study is aimed at addressing this gap to a greater extent.

3 CONCEPTUAL AND THEORETICAL FRAMEWORK

3.1 Introduction

This chapter represents an introductory part of methodology that usually forms chapter 3 of research studies. The chapter usually comprises the conceptual and theoretical framework and research methods sections (Dickson Adom, Emad Hussein and Joe Agyem 2018). These scholars argue that methodology can also be discussed in two separate chapters as two distinct entities that enable the researcher to later collect and analyse study data with relative ease. Splitting methodology into two chapters is what this study did.

Patricia Fulton and Barbara Krainovich-Miller (2010) describe the conceptual framework as the 'worldview' of the study which forms the 'mind's eye' of the researcher while compiling the study. Cynthia Grant and Azadeh Osanloo (2014) contend that discussing the conceptual framework independently benefits the researcher because it explains how different ideas relate and interconnect in the study. These scholars also assert that the theoretical framework serves to structure the study because it positions it philosophically, epistemologically, methodologically and analytically. They conclude that the theoretical framework serves as a guideline that determines the pathway that the enquiry must follow.

Adom, Hussein and John Agyem (2018) motivate the separation of sections into different chapters by stating that this provides meaning to the discussion of the conceptual and theoretical framework in general, and it directs the description of the conceptual framework differently. Sarah Gibson (2016) in her presentation, 'Writing the Theoretical Framework Chapter', is aligned with the above scholars when she explains that a conceptual framework is a manner of thinking of the investigator (researcher) about a particular object or subject he or she is considering. She further states that the conceptual framework is a mind picture that a person holds about the object or subject under investigation. Her observation is that we can know and picture only what is in our minds, what is outside of our 'line of sight' is unknown to us. She remarks that the conceptual framework precedes any issue or problem we chose to resolve, because we can be critical only about what we know. Her conclusion is that

the conceptual framework can be called the ‘thinking framework’ or the study’s paradigm (*Ibid*).

In chapter 1, I mentioned that the paradigm I adopted for this study is African feminism as advocated by Martyn Hammersley (1992). However, it is insufficient to introduce the conceptual framework only, because it must be informed by some underlying theory, what is called the theoretical framework in this study. My theoretical framework consists of the cultural expectations of women among indigenous African societies, whom I regard as persisting to restrict women from achieving better than men. This is because in these societies, the masculine gender is perceived as holding a higher social status than the feminine gender (Cornell 2002).

The main theory I selected for this study is that of the Status Incongruity Hypothesis (SIH) that was developed by psycho-sociologists Rudman *et al.* (2012). These scholars posit that the SIH is a thinking tool and they describe it as capable of being utilised to analyse cultural expectations in any tradition in the contemporary world. They identify its associated axioms as the Systems Justification Theory/Just World Beliefs (SJT/JWB), the Cognitive Dissonance Theory (CDT) and the Basic Stereotype Maintenance Model/Backlash Avoidance Model (BSMM/BAM). These four theories constitute the theoretical framework of the study in line with the thinking of Rudman and Fairchild (2004). In practice however, it is not necessary to draw dividing lines between the conceptual framework and the theoretical framework, and for this reason it is more convenient to refer to the conceptual and theoretical framework as a unit.

Some may wish to know why Western theories have been used to analyse indigenous African problems. The reason was supplied by Mokong Simon Mapadimeng (2009) in his paper, ‘Indigenous Cultures and Relevance to Socio-Economic Development in the Contemporary Era’ where he explained that Western theories were accepted in Africa when scholars of the post-colonial era argued that they were capable of solving African problems.

Mapadimeng’s thinking was influenced by Ghanaian philosopher, Kwame Gyekye (1997), who hypothesised that African philosophy did not develop a method of dealing with direct causal relationships between events, but chose to allocate causation to some supernatural event. This absence of direct causation led another philosopher,

Kwasi Wiredu (2004), to observe that after the independence, African thinkers did not feel the need to 're-invent' the wheel by developing their own theories, but reached a consensus that it was best to proceed by adopting Western ways of knowing. These ways were regarded as capable of resolving African problems.

This notion of Wiredu guided my thinking in this study which is about solving contemporary gender problems in South Africa in a manner that is consistent with African thinkers of the post-independence era. Mapadimeng (2009) further posits that in Africa, rational knowledge is no longer the preserve of the modern West. Moreover, he asserts that Africa can speed up its development by ridding itself of those customary aspects that are backward and regressive, such as the cultural expectations of indigenous African societies that are mentioned by Rudman *et al.* (2012) as restricting women from accomplishing like men.

I have already outlined the research paradigm (feminist approach) in chapter 1 of this study. In this chapter, I will be outlining the Status Incongruity Hypothesis (SIH), the System Justification Theory/Just World Beliefs (SJT/JWB), the Cognitive Dissonance Theory (CDT) and the Basic Stereotype Maintenance Model/ Backlash Avoidance Model (the BSMM/BAM). However, it is crucial to point out that these theories should not be understood independently of one another, but rather as an integrated unity.

3.2 The Status Incongruity Hypothesis

The Status Incongruity Hypothesis (SIH) forms the leading theory of the study and is powerful because it deals with the manner in which culture deliberates about women's accomplishments (Rudman *et al.* 2012). The SIH posits that, no matter how accomplished a woman is, her achievements are not publicly acknowledged both in the West and among indigenous African societies. Praeg (2019) is aligned with the SIH theorists when he explains that this theory means that qualifications do not accord with the status of the individual. This is the position of many women in indigenous African communities.

Rudman *et al.* (2012) maintains that under cultural settings, a woman is *de facto* status incongruent and as such her social position and achievements are in conflict with culture because of a social expectation that she will not achieve more than men. The

authors posit that allowing her achievements to be publicly exalted, is a violation of cultural expectations about women. To support the SIH further, Patricia Devine (1989) asserts that since time immemorial, a woman was and remains a cultural stereotype. She postulates that virtues such as excellence, heroism, and tenacity are regarded by culture as exclusively masculine in nature and are seen as singularly in the purview of the masculine gender.

However, feminist Catherine McKinnon (1987) warns against gender roles that divide labour between males and females, and cautions women not to be conditioned by oppressive cultures that prescribe for women certain ways of behaviour when such ways do not apply to men. The example of a contemporary situation of cultural conditioning of women is one explained by Eileen Krige (1974). She relates that in the workplace women are taught early to act like secretaries, which will guide them later on in life to assume their culture ordained gender roles that are associated with their social status. According to Krige, culture is inescapable and reigns supreme.

The subject of a woman's marginality in society is critical because issues such as physical appearance, behaviour or life circumstance directly impinge on her (Deborah Frable 1993). Frable upholds that it does not matter whether a woman is beautiful or ugly, her mere presence elicits prejudice from culture. Society is keen on making broad and sweeping generalisations about women. Ian Bannon and Maria Correia (2006) argue that culture does that in order to highlight that women are deviant when contrasted with males. Rudman *et al.* (2012) conclude that women are culturally stigmatised and that tradition makes them responsible for the unpleasant situations in which they find themselves.

The assertions made about the SIH above, demonstrate how culture construe women, namely that they are not expected to achieve more than their male counterparts due to their status incongruity. In the study, status incongruity will be understood in the observation of how society perceives women who accomplish more than men.

3.3 Systems Justification Theory and the Just World Beliefs

The Systems Justification Theory (SJT) and the Just World Beliefs (JWBs) are powerful because in supporting thinking for the Status Incongruity Hypothesis (SIH)

they provide reasons for the maintenance of the *status quo* that has oppressed women in society since time immemorial. The SJT/JWB explains why cultural expectations are that women will achieve far less than men, are kept alive and effective in society. In custom designed civilizations such as the indigenous African culture, the *status quo* is even more oppressive to women than in western societies (Rudman *et al.* 1990).

John Jost and Mahzarin Banaji (2004) describe SJT/JWB as the mental picture held by many individuals in society that they should support the continued existence of the social *status quo*, even if that arrangement oppresses its upholders. They state that this seems to be a counter-intuitive approach, but women would rather be oppressed than have to face life changing experiences such as accepting successful females in their midst.

The above authors also surmise that the poor and marginalised are deeply harmed by social ills such as chronological favouritism which is practiced by oppressor elite groups (Kay *et al.* 2018). However, instead of objecting, these groups continue to support the *status quo*. They call this type of thinking 'Outgroup Favouritism' and it is a belief that those who are most hurt by the current system must bolster it, by among others, 'giving it a chance'. They advance that 'giving it a chance', means talking well about the *status quo* and keeping it alive while hoping that one day it will deliver 'good results'.

In their article 'Systems Justification Theory', John Jost and Rick Andrews (2012) remark that the side-lined and stereotyped even go to great lengths to defend the *status quo* and to rationalise away all its negative impacts by antagonising or gleaning over any evidence that seems to demonstrate debilitating impacts over its victims. These scholars maintain that women even go to an extent of avoiding to think about themselves as ever becoming successful or fearing to take decisions to be successful in the future. Further, the authors suggest that women avoid all alternatives to the *status quo* because it is more important for females to preserve the existing social order. They conclude that there is a tendency among poor women to believe that the government, the president, the politicians, the clergy, the judiciary and even the bureaucracy are just, good and trustworthy. Jost and Andrews (2012) point out that the reality is that none of these elites and their institutions possess any of the virtues

bestowed upon them, but on the contrary these are bureaucracies that need to be frequently guarded against, held accountable and punished in a legally permissible manner for their often callous and negligent blunders. The authors also blame the emergence of populist ideologues among the poor for upholding the *status quo*. They mention circular ideologies such as ‘The American Dream’, ‘Free Market Economies’, and lately ‘Fascism’ as some of the disastrous outcomes of populism among black people.

The South African Non-Governmental Organisations Coalition (SANGOCO 2019) observe that there is an absence of outrage from elitist women when the post-apartheid government reduces marginal young women into illiterates in the country’s elementary education system. The organisation points out that some high-class women even come out strongly against any form of wealth distribution in the country, just to see the *status quo* continuing to survive.

Another phenomenon is that of women maintaining the *status quo* in order to merely preserve the peace. In his article, ‘System Justification: Why do People Buy into Social Inequality?’, George Hodgson (2017) establishes that women engage in SJT/JWB because it is palliative. The Merriam-Webster Dictionary.com (2019) describes the word ‘palliative’ to mean ‘comforting’. In this sense, women maintain the *status quo* in their societies as a way of relieving their pain without dealing with its causes. He suggests that adopting the *status quo* reduces uncertainty, anxiety and guilt, and that is why some women find it convenient. He concludes that by taking action against the powerful *status quo*, women may attract negativity from men with debilitating effects in their situation. While engaging in the SJT/JWB result in women betraying their cause, paternalism thrives under the SJT/JWB because powerful men take the role of protecting women under a patriarchal system.

3.4 Cognitive dissonance theory

Leon Festinger (1957) is the scholar who discovered the Cognitive Dissonance Theory (CDT) when he said that if a person holds thinking that differs from dominant social thinking, that person will suffer from a psychological condition called cognitive dissonance.

CDT deals with the psychological impacts of women's decision to go against the prevailing submissiveness to the *status quo*. Conforming to the prevailing culture that restricts women is convenient because this avoids the spectre of a woman having to fight a psychological battle with herself.

This theory is best introduced by the proceedings of the North West University (NWU) (2014) workshop. This workshop succeeded to introduce the notion that change requires a different paradigm to the prevailing one. Delegates at this workshop proposed that once the thinking of a woman differs from the dominant traditional paradigm, she will experience cognitive dissonance (CDT). This is very painful because nobody wishes to go against prevailing thought patterns and that is why there is 'group think' in psychology.

In conclusion the workshop delegates determined that according to the CDT, a woman has to undergo mind torturing change before she can be ready to fight the *status quo*. Further, it is easy to revert to the oppressive *status quo* in order to avoid 'having to go through all the trouble' of changing your mind. Thus, in order to avoid such internal conflict, many women simply avoid change.

3.5 Basic Stereotype Maintenance and Backlash Avoidance models

The Basic Stereotype Maintenance Model (BSMM) and Backlash Avoidance Model (BAM) collectively the BSSM/BAM represents the types of punishments meted out to women by society for succeeding more than men. A typical example of the BSSM/BAM is given by Laretta Ngcobo (1990) in her novel, *And They Didn't Die*. In this work, she states that in Zulu novels, a woman who is in conflict with culture is punished in various ways by the author who later have her killed. In order to demonstrate that backlash against the woman can be avoided, she makes a point in her novel that she neither punishes nor kill the woman who was in conflict with culture.

Rudman and Moss-Racusin (2010) are the scholars who are associated with the BSSM/BAM. I will draw on their research to explain these associated and interchangeable theories. The BSSM/BAM explains how women are punished by their 'cultural observers' for succeeding more than men. Cultural observers are the self-appointed people whose role it is to 'guard' in the societies against those stereotypes

that make themselves guilty of violating traditional cultural expectations. Observers shun female success especially if it is more than that of men. They see their role as reporting 'offending women' to the patriarchy who in turn met out punishments to the women.

In her PhD thesis entitled, 'Disruptions in Women's Self-Promotion: The Backlash Avoidance Model', Corinne Alison Moss-Racusin (2011) explores how the BSMM/BAM affects women within cultural settings. She explains that culture conditions women to self-regulate and to avoid speaking about themselves because it guarantees being disliked by those who favour the *status quo*. She describes the BSMM/BAM as specifying that women must never attribute successes, strengths and accomplishments to themselves in public, they should attribute these to others if they are to escape social penalties. She laments that it is this type of modesty about their success that tends to undermine the very same accomplishments that women attain. Indigenous African authors too are guilty of portraying women's success in very modest terms.

Further, the researcher asserts that women who are targeted by the observers, respond by defending themselves because their natural instincts are to avoid backlash in a pre-emptive manner. The evasive actions of women include engaging in self-preservation activities such as concealing their success from others and even increasing their conformity to stereotypic gender norms just to survive in a *status quo* which is strongly against them. She also mentions that the BSMM/BAM postulates that many women think that their success is a violation of gender roles and consequently stereotypes. Thus, a woman who is known to be successful is a threat to traditional gender norms.

This fear of violating gender norms and the focus on avoidance of criticism leads to a risk-aversion by women which Moss-Racusin calls a Self-Regulation Focus (SRF). She declares that most women take the SRF to the extremes and it becomes chronic. It leads to some of them starting to believe that they are not entitled to succeed. She notes that the propensity to succeed by a woman is negated even more by her need to conceal, deceive and conform to the prevailing cultural expectations.

In conclusion, Rudman *et al* (2012) describes the BSSM/ BAM as a number of evasive actions that are taken by a woman to avoid being ostracised and punished by society for succeeding more than males.

3.6 Conclusion

The highlights of the chapter included the deconstruction of the conceptual and theoretical framework into its constitutive components. The conceptual framework is the thinking or guiding paradigm of the study, namely, the feminist approach. The theoretical framework on the other hand explains the status incongruity of the woman. It is led by the Status Incongruity Hypothesis (SIH).

The SIH is a powerful tool to analyse the cultural norms, especially in indigenous African societies where it is prescribed that women must be submissive, supportive of men and warm. Traits such as dominance, controlling, self-marketing and arrogance by a woman are prohibited by culture because they are regarded as 'male'. In terms of the prevailing social hierarchy, women are at the bottom of the social ladder and the SJT/JWB is the theory that explains how the *status quo* is preserved and supported in society by both males and females, even if it works against the latter.

The other highlight is the Cognitive Dissonance Theory (CDT) which infers that in order to maintain cognitive 'peace' in the mind, a woman must accept the undesirable *status quo* by 'trying to make it work' rather than go after the ideal.

The BSMM/BAM articulates that a woman who goes against cultural expectations by achieving more than a man breaches her stereotype expectation by society. Such a woman attracts the attention of her observers who will unleash punishment on her through a chastising society. Usually a woman fearing backlash (BSMM) engages in backlash avoidance actions (BAM) that means either abandoning her success or concealing it or even becoming an observer of other women.

The reason for using a Western conceptual and theoretical framework for the study is that even before this study was undertaken, indigenous African scholars had already accepted and used Western thinking to solve African problems instead of 're-inventing the wheel' as it were. I found these tools useful for this study.

4 RESEARCH METHODS

4.1 Introduction

This chapter constitutes the second part of methodology and is central because it focuses on the methods that were used to conduct the study. The LibGuides (2019) describe research methods as a collection of procedures or techniques that are used for identifying, selecting, processing, and analysing information that will be used to draw conclusions about the study topic.

The objective of this chapter is to define the research methods that were followed to gather study data, analyse it and generate a research report. In conducting the enquiry, developing research-based responses to the study questions was paramount. The research methods that were used were pre-selected frameworks. In line with the LibGuides (2019), the processes of selecting and analysing the study data were scientific, systematic, organised and delimited.

During compilation of this chapter, attention was given to the requirement that the study had to adhere to well-known research traditions in the field of humanities (Methods. com n.d.). The frameworks that were used for data collection, analysis and reporting were selected because they were fit for purpose and adequately motivated (David Barrett and Alison Twycross 2018).

The precautions I built into the design of the study were aimed at preventing the introduction of bias during information gathering and processing. Partiality becomes a risk when oversights and inconsistencies occur during the administration of the study.

Guidance provided by Anne Lacey and Donna Luff (2007) emphasized that preconceived notions could be eliminated by embracing the principle of scientific rigour. Scientific rigour is described by these authors as the study's reliability and validity measures. They also explained that scientific rigour implies that the study is reproducible when a different researcher conducts a similar study by following identical research methods.

This chapter comprises sections of the overview of research methods, data gathering, data analysis and reporting, and the chapter will close with a conclusion that will encapsulate its essence.

4.2 Overview of research methods

This section comprises the choice of study materials, population, subjects, unit of enquiry, sampling and research design. Since this is a qualitative study, Aceme Nyika (2017) states that documents may be used as sources of data. The documents referred to are the study's research materials (six Zulu novels) that were theoretically divided into internal and external study materials.

Internal materials are described as those Zulu novels that were selected for the purpose of sourcing primary research data while external materials are those novels that were selected for the additional purpose of substantiating the primary materials. In practice, however, this difference is invisible because it is only theoretical, and it can be argued that six Zulu novels were selected for data extraction.

Internal materials are *Usumenyezelwe-ke Umcebo* by Martin Jabulani Mngadi (2009), *Insizi Yezinsizi* by Simeon Bhekinhlanhla Lindinkosi Mbatha (2005) and *Kunjalo-ke* by Mjajile Wanda (2004). External study materials are *Ikhiwane Elihle* by Lawrence Molefe (1990), *Intando Kamufi* by Siphamandla Mathaba (2012) and *Guga Mzimba* by Khethiwe Mkhize (2010).

These materials were chosen because they are published works. Published works are convenient because the researcher can get hold of them through libraries and commercial bookstores. These are the advantages of using these novels, but there are also even bigger disadvantages that I will deliberate in short. The disadvantages are that some novels are out of print, and most of the material was written for the school market, and it can be asserted that there are no published materials for the adult market among indigenous African societies in this country (Mhlambi 2009).

Mhlambi attributes the problem of the almost non-existent adult reading books in African languages to an expected but 'non-existent' mandate of the Pan South African Language Board (PanSALB). She still feels strongly that the PanSALB ought to have actively promoted the publication of reading material for the adult market in indigenous

African languages which it does not do according to the Department of Arts and Culture who controls the PanSALB. Accordingly, this role was delegated to provinces who have no capacity to produce such works (Department of Arts and Culture.gov n.d.).

As a direct result of this, the contemporary issue of gender equity struggles has largely been foreclosed from publication in indigenous African language literary works. Mhlambi (2009) further posits that the current position is unhealthy because, select elite publishing houses are granted exclusive rights to commercially duplicate a 'few titles' for the school market by the Department of Basic Education (DBE). She lamented that even these titles are selected on the basis practices that can be described as 'gate-keeping' and the sharing of royalties that are derived from the distributed volumes. The larger outcome of this is that African language novels are regarded as 'school set-books'. This type of material largely forgotten as soon as students leave school and is under represented by the larger and richer moving picture industry which includes documentaries, soapies, films and advertising. In these fields commercial writers who are not attached to the academic fraternity make themselves famous as 'creative writers'.

However, and in mitigation, the 'school set books' selected for the study are still used by many researchers in the present times, an example is that recently Henry Sifiso Gumede (2018) completed his PhD study entitled, 'Analyses of Feminist Discourse in Four Zulu Literary Texts Beyond "Woman as a Victim"'. One of the novels used by Gumede is *Ikhiwane Elihle* by Molefe (1990) and is one of the selected materials in this study. The criteria for selecting these materials was that they portray women who are in conflict with culture under indigenous African society contexts. These settings are suitable, because the conflicts depicted therein can be construed as cultural barriers that prohibit women from succeeding publicly more than men (Rudman *et al.* 2012).

A further basis for selecting these novels was that they portray Zulu authors as steeped in masculine beliefs that influence them to perceive female accomplishments in a dim light (Hadebe 2010). Also, the novels provided the best opportunity for the researcher to adopt the framework approach for conducting the study. The framework approach

presented a benefit for women because it can be used for the development of an Evidence-Based Practice (EBP) tool in related fields of research. Such a tool is useful as an intervention in the practice of writing Zulu novels where EBP can be employed to sensitize the authors about portraying women's success positively in their creative works (Neville Ebrahim and Gboyega Ogunbanjo 2003).

4.2.1 Study population

The study population is described as the people about whom inferences would be drawn in the enquiry (Johan Niewenhuis 2014). The distinction between subjects and population of the study is that on the one hand, the former are those women characters who meet the criteria of being in conflict with culture. On the other hand, the latter are women characters who are not in conflict with culture but are mentioned in the study's research works (Nyika 2017).

In the study, to qualify as a subject, a woman had to be a female who has displayed success traits that can be said to be above that of men. Such success comes with a risk of attracting social condemnation and ostracism for the women involved (Rudman *et al.* 2012).

4.2.2 The unit of enquiry

Niewenhuis, (2014) posits that the unit of enquiry of the study must be clarified. I designated the unit of research as the perceptions of Zulu authors about the accomplishments of those women who are in conflict with culture (Anton Bizos 2018). The word 'perception', comes from the study's topic which is, 'African authors' perceptions of women's achievements: An exploration of cultural expectations in selected Zulu literary texts'. The topic seeks to examine the perceptions of authors about female success as inferred from quotes and paraphrases that are extracted selected creative Zulu works. The Oxford Lexico.com (n.d.a) defines 'perception' as the way in which something is regarded, understood, or interpreted. The understanding, interpretation and regard that Zulu authors have for women's success constituted the study's unit of enquiry.

4.2.3 Sampling

Sampling is described by MacMillan Dictionary.com (n.d.) as taking a smaller quantity of a population and testing it in order to extract findings that can be attributed to the study population. Purposive sampling was the method that was selected for this study. Greet Peersman (2014) describes purposive sampling as a way of selecting research subjects based on their characteristics, environment and context. The women's characteristics that were selected for the study were ambition, tenacity and ability to set clear objectives and ultimately their pre-disposition to succeed. Ashley Crossman (2019) stresses that sampling reliability is important and a reliable sample is one that fully represents the population it seeks to describe.

The language of qualitative research such as 'sampling' and 'target population' was not generally used in the older literary studies in African languages that I surveyed, but research methodology training has since been adapted to expose all masters and doctoral candidates to uniform research methodology training, thus scientific methods are used in contemporary times.

In a recent Zulu literary PhD thesis entitled, 'African materialist aesthetics in African literature with special reference to selected isiZulu texts', Siphon Ncongwane (2018) used the method similar to this study, namely, drawing sample materials from novels and interpreting them in order to arrive at observations and conclusions for his study.

Ncongwane also asserted that a convenient sample is the most appropriate instrument for measurement of parameters in a qualitative study such as this one. When giving details about the target population, he alluded to the fact that these are those individuals about whom inferences are made and conclusions are drawn. He concluded that the researcher must specify who the target population would be.

The existence of known cultural barriers for women in Zulu novels improved the study's reliability. Moreover, the unit of enquiry (authors' perception) was capable of measuring the expectations of indigenous Zulu authors that instil in women a predisposition. This is for the woman to avoid success at all costs because, then she can evade social penalties that are associated with female accomplishment. This

means that to be ‘out of harm’s way, women have to shy away from achieving publicly or more than men under indigenous African contexts (Rudman *et al.* 2012).

4.2.4 Research design

Nyika (2017) equates research design to the research plan. The design that was chosen for this study is the case study approach that is conducted with the framework approach. Martyn Shuttleworth (2015) describes this design as a method of studying research subjects by describing them in their environment and context. The design is implemented throughout the stages of the data gathering, which is followed by the interpretation and finally the compilation of responses to the research questions. Nyika (2017) stresses that the research design must be applied consistently throughout the phases of the study.

4.2.5 Case studies

The five questions that were posed for this study in chapter 1 served as cases that would be investigated. The selection of study questions and designating them as cases was done because, it would enable the achievement of the study’s goals by generating responses to the questions. The other reason was to use the study’s questions to guide data collection and interpretation chapters by recognising the centrality of these questions.

4.3 Data gathering

4.3.1 Data

Data refers to the raw responses or paraphrases of the responses of the research subjects to the study’s questions. Methods .com (2019) describes ‘raw research data’ as unprocessed or pre-interpretation information. According to Niewenhuis (2014), data can also be in the form of texts. The study’s information is presented in the form of direct quotes from the novels or paraphrases where the information is too long. The texts that are quoted or paraphrased are in the Zulu language, but are later translated into the English language. Niewenhuis directs that data is best presented in the form of themes (topics) and *memos* (data).

Themes (topics) were generated through the study's frameworks. *Memos* (data) represent responses or evidence that support the themes (Christopher Collins and Carrie Stockton 2018). The authors emphasize that *memos* must be referenced to the exact location in which they occur in the novels. Moira Maguire and Brid Delahunt (2017) maintain that data gathering is a descriptive process in a qualitative study, thus the approach to *memoing* must be fully described.

4.3.2 Frameworks for generating themes and *memos*

Themes were generated with processes that are called 'topicalization', while *memos* were produced with activities called *memoing* (Maguire and Delahunt 2017). The tools involved in the creation of themes and *memos* are: the study's questions, the conceptual and theoretical framework and the qualitative theory. The expositional underpinnings of these topics were described in chapters 1 and 3 of this study.

4.3.3 The data extraction tool

The tool that was selected for data extraction is the cataloguing instrument that was developed by Anne Lacey and Donna Luff (2007). This instrument is capable of sourcing direct quotes and paraphrased texts from the study materials. Under the cataloguing system, data excerpts are depicted in the form of author, line and page number. Christopher Collins and Carie Stockton (2018) affirms that this tool enables the study to be capable of reproduction by another researcher who is using the same data.

4.3.4 Data saturation point

Niewenhuis (2014) maintains that the point at which the researcher must stop collecting data is when the additional data no longer adds new information to the study. He calls this stage the data saturation point. This point was reached in the study when the additional themes and *memos* that were being collected were no longer adding new insights to the already collected responses to the study questions.

4.3.5 Data presentation method

The presentation method that was proposed by Nicola Gale, Gemma Heath, Elaine Cameron, Sabina Rashid and Sabi Redwood (2013), was the data tabulation method which I subsequently adopted for this study. According to these scholars, the data must be organised in a manner that enables the whole data set to be viewed independently, but as part of the study. The themes form the headings of data sets while the *memos* constitute direct quotes and paraphrased information from study materials. As the researcher, I regard the Tables that present the data below each question as the essence of this study's information.

4.3.6 Data that does not fit into the research frameworks

Fatih Çavda (2016) asserts that the data which the researcher came to identify as not fitting into the study's frameworks must also be collected. The reason for this is that the researcher is expected to also collect outside data in order to achieve scientific rigour for the study. Data that does not confirm the study's main findings must also be collected, because it may inform measures of intervention that could be incorporated into the study's recommendations.

4.3.7 Problems in the data gathering stages

A challenge that was encountered with data gathering in an African language is that the study was conducted in the English language yet the data is in the Zulu language. Translation into the English language is not an exact word-by-word conversion, but a working rendition of the text. Translation considers cultural settings and how meanings are conveyed from Zulu to English. Loss of original meaning during the translation process is inevitable, but to achieve study reliability, I made every effort to minimise such losses.

Working with predetermined frameworks may lead to the neglect of the collection of 'emerging' evidence from the study materials (Maguire and DelaHunt 2017). These scholars describe emerging evidence as data that did not fit into the guiding study frameworks. I did not disregard the 'emerging' evidence in this study in order to minimise the problem of getting fixated in the study's guiding frameworks.

The authentication of evidence was another problem that had to be resolved during the data gathering stage of the study. This problem was identified among the internal study materials themselves, as well as between the internal and external materials. Internally, the study data had to validate other internal data. Secondly, internal data was substantiated by external materials. Milovanovich (2018) call this process external validation. When study data is substantiated both internally and externally, it is said to be triangulating (Nyika 2017). Nyika describes triangulation as the study's measure of validity.

The problems I will discuss last relate to the role of radical African feminism in both promoting and undermining women's emancipation (Yolanda Sadie 2018; Hill-Collins 2000). Radical African feminism ignore studies such as this one and it also ignores the fact that there are class differences between women. Ellen Willis (1989) mentioned that in the West, radical feminism caused great harm to the cause of feminism due to its confrontational gender activism. Willis noted that the opposition to radical feminism usually emanates from women themselves. This is so, because they find its excessive hostility to men to be vulgarising women and their just cause.

4.4 Data analysis

Data analysis is defined by Çavda (2016) as the stage where the gathered data is interpreted. In the context of this study, themes and *memos* were used to establish relationships between claims, findings, assumptions, utterances, descriptions and so on. The interpretation stage was performed against a predetermined criterion that is called 'framework analysis'.

4.4.1 Framework analysis

The method that was used for data interpretation was the framework analysis. Framework analysis was developed by Jane Richie and Liz Spencer (1994). Other scholars who recommended that data be interpreted with this framework are Parkinson, Eatough, Holmes, Stapley, Target, Midgley (2016). Parkinson *et al.*, recommend this method because they felt that it offers a pragmatic, flexible and rigorous method of data analysis.

Other researchers who recommend framework interpretation are Aashish Srivastava and Bruce Thomson (2009). They stress that framework analysis is better adapted to a study that is conducted within the parameters of pre-designed problems that are based on *a priori* issues. Britannica.com (n.d.c) describes *a priori* issues as knowledge that is available before the study is undertaken. Framework analysis is not the same as the study's theoretical frameworks that were used for data gathering. Data gathering involves topicalization (themes) and *memoing* (data collection) processes that are guided by theoretical frameworks. Framework analysis is used specifically for data interpretation and it has its own unique stages, however it must be recorded that, conceptual and theoretical frameworks that were discussed in chapter 3, do feature prominently in framework analysis as well (Srivastava and Thomson 2009).

As a conclusion of this subsection, it can be observed that data that was gathered from the study works in the form of themes and *memos* through processes involving sifting, charting and sorting. The interpretation will be conducted by means of a special interpretation framework (called framework analysis). The framework analysis tool, has its own unique stages which are, familiarization, identifying a thematic framework, indexing, charting, mapping and data interpretation and reporting (Ritchie and Spencer 1994; Gawronski and Bodenhausen 2006).

4.4.2 Familiarization

Familiarization refers to the stage at which the researcher is acquainted with the transcripts of the collected data and thereby gains an overview of it (Lacey and Luff 2007). In other words, the researcher becomes immersed in the data by studying its fields (themes and *memos*) and reading the source transcripts. Throughout this process the researcher develops an awareness of key ideas, recurrent themes and compiles personal notes about his or her observations. Due to the sheer volume of data that can be collected in qualitative research, a selection of relevant data is usually done in order to enable the researcher to work within the confines of the study (Martell and DeSmet 2001).

4.4.3 Thematic framework

Identifying a thematic framework is the second part of the data analysis framework. This involves reviewing the original themes from the data collection stage by recognizing emerging themes or issues in the data sets. Emerging themes or issues could have arisen from *a priori* issues, but the researcher has to allow the data to dictate the themes and issues. To achieve this end, the researcher uses the notes that were taken during the familiarization stage.

Key issues, concepts and themes that had been expressed by the study's subjects form the basis of a thematic framework that was used to filter and classify data (Maguire and Delahunt 2017). An example of an emerging issue was the nature of female success in indigenous African societies. 'Success' among women in indigenous African society contexts was never described before in indigenous African literary works. This study details matters such as images, symbols, utterances and description of success. Examples involve women who became wealthy by, for example, winning jackpots, suddenly holding the titles of successful leaders of world-famous organisations, outperforming men in business and so on.

Although I may have had a set of *a priori* issues, it was important to maintain an open mind and not to force the data to fit the *a priori* issues. However, since the research was designed around these matters, they guided the compilation of the study's thematic framework. Ritchie and Spencer (1994) stress that the thematic framework offers options for data refining during the subsequent stages of framework analysis.

Devising and refining a thematic framework was not an automatic or mechanical process, but involved both logical and intuitive thinking. It also encompassed making judgments about meaning, the relevance and importance of issues, and the implicit connections between ideas. In an applied social practice research such as this study, it is important to ensure that the original research questions are fully addressed (Ranjit Kumar 2011) because, data interpretation was undertaken for this reason.

4.4.4 Indexing

Indexing means that the researcher identified portions or sections of the data that corresponded to particular themes and compiled a data index therefrom. Indexing is

critical because it served to highlight key data and its location in the study research works. As argued by Ritchie and Spencer (1994), indexed data becomes handy during the process of writing the study report, this was the case with the study.

4.4.5 Charting

Charting is the fourth stage of framework analysis, the specific pieces of data that were indexed in the previous stage were then arranged in charts of the themes. This meant that the data was lifted from its original textual context and placed in charts that consisted of headings and subheadings that were drawn during the thematic framework compilation stage and from a *priori* research inquiries or in the manner that was perceived to be the best way to report the research (Shuttleworth 2015). The important point to remember is that although the pieces of data that were lifted from their context, were still clearly identified and demarcated according to the questions they came from (Maguire and DelaHunt 2017). Charting is linked to this study because it visually displays data on one medium so that relationships and linkages can be seen or drawn.

4.4.6 Mapping and interpretation

Mapping and interpretation, involves the analysis of the key characteristics that appear in the charts. This analysis is capable of providing a schematic diagram of the events and phenomena that can be used to guide the interpretation of the data sets. At this point the researcher becomes cognizant of the objectives of the study, which are to, define concepts, map the extent and the nature of phenomena, create typologies, find associations, provide explanations, and develop reporting strategies (Ritchie and Spencer 1994). Mapping involves the drawing of a mind map with all the linkages that describe relations that will assist in interpreting the data and gaining as much meaning as possible. These meanings later assist in the writing of the study report and the drawing of responses to study questions.

4.4.7 Problems encountered with data interpretation

During the process of data analysis, I became aware of the possibility of introducing bias into the study by becoming inconsistent with the application of the research frameworks (Fiske and Neuberg 1993). To overcome this problem, the same

conceptual and theoretical frameworks that were used during data the gathering stage were also applied for the data interpretation phase. Also, at the data interpretation stage, data categories were created and the researcher was required to fully explain how these were generated. In order to be consistent in the manner in which the data was interpreted, the researcher also referred to and used conforming external evidence while creating categories. This was done in order to fulfil the requirements of triangulating the data during the interpretation phase. During this stage the researcher was also required to reflect and give an honest account of what was in the study texts (Milovanovitch 2018).

4.4.8 The impact of the research design on data interpretation

The study's research design is the case study type that is approached through frameworks. This design enabled me to gather data under the five questions that were posed at the study's inception.

4.5 Reporting

I started to write the study report by developing its outline (Kumar 2011; Abdi, Samatar 2019; Gombe 1981). Searching for patterns, associations, concepts, and explanations in the data aided by visual displays and plotting. Ritchie and Spencer (1994) suggest that at this stage, the qualitative analyst might be aiming to define concepts, map the range and nature of phenomena, create typologies, find associations within the data, provide explanations or develop reporting strategies. Parkinson *et al.* (2016) who possess practical experience of using this approach, remarked as follows about report writing using it: 'This part of the analytical process(reporting) was the most difficult'. However, I opted to respond comprehensively to the five study questions posed in chapter 1.

4.6 Conclusion

The format of investigation for this study was a qualitative case study. Both the data gathering and interpretation phases were conducted through framework approaches. The study questions were used as cases to guide the approach to data collection, analysis and reporting. The same frameworks that guided data collection were

consistently used through all the data interpretation phases of the study in order to guarantee study reliability.

Purposive sampling methods were applied for the study because they enabled the subjects to be analysed in their environments and contexts. The study works were six Zulu novels that were selected for this study and designated as internal and external study texts. The unit of enquiry was the perceptions of Zulu authors about women's success. In practice these are the cultural expectations of women in these works. An important aspect of the research was that the investigation had to meet the standard of scientific rigour. Scientific rigour meant that the study had to be reliable and meet the validity requirements. Reliability was achieved by conducting the study in a systematic, consistent and impartial manner, while internal and external validity requirements were achieved through internal and external data coroborations.

Finally, data gathering was implemented through topicalization and *memoing* from the six Zulu novels. The interpretation of the data was to be done through framework analysis. The conceptual and theoretical framework was applied consistently throughout the study.

5 DATA COLLECTION

5.1 Introduction

This chapter is voluminous, but this is for a reason, which is that it comprises the data that was extracted from the six selected Zulu novels (study materials) in the form of direct quotes, paraphrases and explanations. Data forms part of the study because, it was not just information that was extracted from the study texts with the cataloguing tool, but it was also translated from the Zulu to the English language. This chapter is therefore significant because, it is the beginning of the research part of this study.

The citation or data extraction tool, namely, the cataloguing instrument was used to excerpt information from the study materials. Quoted and paraphrased information was topicalized (thematized) at one point which is called the heading. Under each heading the data itself was collected. The data is called the *memos*. Memos that are in the Zulu language were catalogued. Once this was achieved, *memos* were translated into the English language in a careful and meticulous manner to ensure that the translation that was performed was a close approximation to ‘translated from’ text.

The study’s questions were transformed by being summarised so that they could be utilised as topics of the case studies. To source themes, one strategy was to break the study questions down into themes under which evidence in the form of *memos* was collected. The other strategy was to source the themes from the *a priori* issues in the conceptual and theoretical frameworks. These strategies ensured that all translation took place was done under the themes and *memos* in the various case Tables of this chapter.

Study materials which are the six Zulu novels were categorised as internal and external study materials, but this distinction is illustrative only. A restatement of the novels is given as a way of refreshing the reader’s memory. Internal study materials were: *Usumenyazelwe-ke Umcebo* by Martin Jabulani Mngadi (2009), *Insizi Yezinsizi*, by Simeon Bhekinhlanhla Lindinkosi Mbatha (2005), *Kunjalo-ke* by Mjajile Wanda (2004). External study materials were: *Ikhiwane Elihle* by Lawrence Molefe (1990), *Intando Kamufi* by Siphamandla Mathaba (2012) and *Guga Mzimba* by Khethiwe Mkhize (2010).

Motivations for the selection of each work, the essence of my case studies, the collected study data and the conclusion of the chapter comprise the sections of this chapter.

5.2 Motivations for selecting these works

As part of the motivations for selecting these particular works, a translation of what their titles mean in English was provided. In the *rationale* for the selections, care was exercised not to repeat what is in the novels, but to summarily introduce the contents of the novels to the readers. Above all else, I will be discussing the novels with a particular slant. I will be focusing on how culture treats the success of those females who are successful and are for that reason in conflict with societal expectations of women in these texts.

5.2.1 *Insizi Yezinsizi* by Mbatha (2005)

The novel of Mbatha translates as 'Endurance against sorrows'. The novel presents two female protagonists, Nqobile Theresa Ngcobo and Thandiwe Sibeko, who face the indifference of culture because, they possessed no professional qualifications and since they did not even pass high school education.

These insignificant women were housewives, who depended on their husbands for everything. The husbands left them with young children to start new families with younger women. Nqobile was left with three young children while, Thandiwe was left with one child and without a place to stay. Cultural expectations assumed that these types of women would not survive on their own but, would sacrifice themselves to men. They surprised everyone by sticking together, and formed a community upliftment organisation that served as a vehicle that uplifted them and assisted them to upgrade their education. Nqobile became a professional nurse and Thandiwe became a qualified professional social worker.

5.2.2 *Usumenyazelwe-ke Umcebo* by Mngadi (2009)

Mngadi's novel can be translated into 'Wealth has been pronounced'. The main protagonist is a semi-literate domestic worker by the name of Nomvula Mirriam Mazibuko, who in the first place is a horse-race punter, and in the second place is a

'live-in' domestic worker. This type of domestic worker has a back-room in the yard of her employers. She had been working for the Dicey family in Durban for a total of seventeen years. Her live-in lover is a man called Genyeza Ntshangase who is a gardener and a traditional song artist (called *umaskandi* in South Africa). Nomvula who had been a punter for seventeen years never won anything all those years, but she is the type of person who never give up on what she wants, she has the patience and tenacity (derisively called *isinamba* in Zulu). Being an *isinamba*, she simply continued betting nevertheless. Suddenly, this particular Sunday morning she discovered she was the only winner of the horse race jackpot called the *Pick-Six*. The amount she won was two-million-and-nine-hundred-thousand-rands.

Instead of being recognised as a successful woman, the indigenous African society refused to recognise Nomvula as successful because, she was a woman. Indigenous African men sprang up and demanded to know who among them was 'in charge' of Nomvula, because the prevailing belief in these societies is that a woman's wealth belongs to a man. The rest of the novel is about the quarrels among different men who all wanted to gain control of Mirriam.

5.2.3 *Ikhiwane Elihle* by Molefe (1990)

The title of Molefe's novel reflects the idiom, 'Not all that glitters is gold'. This title is stereotypic and thus negative for women. The protagonist of the novel is a successful, young, unmarried and childless woman by the name of Thoko Mncwabe. She inherited a house from her late parents and converted part of it into a successful tavern that was frequented by male patrons. She had succeeded to identify one young man, Msiphozi who could marry her, but her problem was removing two other young men who were unsuitable for her. The first, Diesel, was married while the other, Magaya was a known hoodlum. Unfortunately, Magaya felt that he could own her to the exclusion of the other two men. The consequences were that the author killed Thoko off the novel in punishment for her having three boyfriends.

5.2.4 *Intando Kamufi* by Mathaba (2012)

The topic of Mathaba's novel is 'The will of the departed'. Mathaba's protagonist is a young married woman by the name of MaDube who becomes instantly rich when she

was widowed. Her late husband, Mangena bequeathed his whole estate to MaDube. He also exonerated her from holding any custom for him. He insisted that his body be cremated and his ash stored in a bottle for twenty years after his death and then spread over an open ocean. Typically, under indigenous African culture she was in a family feud that was spearheaded by her father-in-law who wanted to impose burial rites on her and subsequently chase her away from the estate of her husband, Mangena.

5.2.5 *Guga Mzimba* by Mkhize (2010)

Mkhize describes the full title of her novel as the Zulu idiom *Guga Mzimba, sala nhliziyo*, which means 'Young at heart'. The protagonist is Delisile Zwane, a young, childless and beautiful girl. She managed to source an all-expenses paid sponsorship to study at university from a man, Mhlekwana. However, her boyfriend, Thandolwethu, feels that he is 'in charge of her'. Thandolwethu treats Delisile's success (sponsorship) as belonging to him, he wastes her sponsorship on endless parties and denies her the right to attend classes with the money paid into university as part of her sponsorship. He takes her life over and end up beating Mhlekwana (Delisile's sponsor) and chasing him away from her. Again, this is proof that indigenous African culture does not accept female success.

5.2.6 *Kunjalo-ke* by Wanda (2004)

The title of Wanda's novel is, 'That's how things are'. Dumazile Kheswa is the female protagonist of the novel. She is a positive stereotype because, she was of above average beauty. Her beauty caused her many problems with female perceivers who attracted many punishments for her. She was also naturally talented and became a star performer at work. Her success was seen by culture as the property of the males who had 'authority' over her. Various men had 'authority' over her during various stages of her life, which led to problems for her.

5.3 Case studies

Female success and how Zulu authors perceive it in their literary works form the essence of the questions I posed in chapter 1 of this study. In this study, I have called these questions the 'case studies'.

My approach to the case studies was, as the one step, to shorten the questions in order for them to serve as case topics. Another step was to break the questions into a number of themes that are reflected as topics in tables under the section of data gathering. *Memos* were collected under these themes. The two steps that were discussed in this paragraph were repeated for all the study cases.

5.3.1 Case 1: Female success in indigenous African communities

The question that was posed under this case was: How do cultural beliefs characteristic of societies that despise women's accomplishments manifest themselves? Shortening the question led to the topic: 'Female success'.

5.3.2 Case 2: Female stereotyping or stereotype enforcement

Under this case, the full question that was asked was: Why should behaviours that re-enforce stereotypical beliefs about women's accomplishments be censured? The case became the phrase: 'Female stereotype or stereotype enforcement'.

5.3.3 Case 3: Positive actions that favour women

The study question that was presented for this case was: To what extent do the actions or deeds in the study research works contribute to the promotion of societal acceptance of women's achievements? The summarised case became the phrase: 'Positive actions that favour women'.

5.3.4 Case 4: Backlash and penalties against successful women

The research question that was asked under this case was: What happens to those women who are characterized in the study research works as "disregarding cultural expectations"? The topic became: 'Backlash and penalties against successful women'.

5.3.5 Case 5: Interventions that can emancipate women

The study question that was posed is as follows: What significance would interventions brought about through literature have in alleviating impediments that culture places on

women’s accomplishments? The topic became the phrase: ‘Interventions that can emancipate women’.

5.4 Study data

Study data is a valuable resource. Under this section, data that was collected in the form of themes and *memos* under the five study cases was presented in the form of tables. Care was taken to reduce to the minimum the introduction of bias into the data by being objective and reflective in all the data collection activities.

5.4.1 Data for case 1

| CASE 1: FEMALE SUCCESS IN INDIGENOUS AFRICAN COMMUNITIES | | | |
|--|--|--|--|
| Theme 1 | Theme 2 | Theme 3 | Theme 4 |
| Mnguni told the tribal court that Mangena deserted him | Mangena appointed MaDube as the beneficiary of his estate | Thobile was MaDube’s chauffeur and assistant | MaDube was assertive |
| <i>Memo 1</i> | <i>Memo 2</i> | <i>Memo3</i> | <i>Memo 4</i> |
| <i>“Angikubeke obala okwenanjinga yembuzi ukuthi undodana ufa nje ubengasahlali nami. Ubesezikhipe umuzi ngaphandle kwemvume yami. Ubesehenge umuzi edolobheni eRichardsbay. Ubese engihlamukile.”</i> | <i>“Bangamzimazisi umkami ezimalini zami. Konke okwami kuyobe sekungokwakhe nezingane zami. Angabapha nje abazali bami lokho azobapha khona kodwa akumpoqo kukuyena.”</i> | <i>UThobile nguye ophansi phezulu. Nguye futhi osukumela phezulu ngemoto ahambise uMadube. UMaDube ngeke abonakale emphakathini eqhoqhobele imoto.</i> | <i>“Bayadlala abantu bakwaMnguni, bacabaga ukuthi bazozenzela umathanda lapha emzini wami ngoba nakhu uMangena eseshonile. Kukwami lapha, kukhala esami isicathulo, angisiyona into yokudlala mina.”</i> |
| Mathaba: Ln 16-17: 61 | Mathaba: Lns 34-35: 39 | Mathaba: Lns 23-27:25 | Mathaba: Lns 10-14:23 |
| [“Let me put it clearly like the bare scrotum of a he-goat, when my son died, he was no longer residing with me. He had bought a house in the town of Richards Bay without my consent. He had already deserted me.”] | [“They must not disturb my wife from my estate. All what was mine will then belong to her and my kids. She may give to my family whatever she thinks she can, but is not obliged to do so.”] | [Thobile is the one that is up and down. She is the one that stands up and drive MaDube to places by car. MaDube can’t be seen in public these days perching in a car’s controls.] | [“The Mnguni family are not serious, they think they can do as they please in my house now then that Mangena is dead. This is my home, I rule here, I am not a plaything.”] |
| Theme 5 | Theme 6 | Theme 7 | Theme 8 |

CASE 1: FEMALE SUCCESS IN INDIGENOUS AFRICAN COMMUNITIES

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| MaDube groomed herself in front of a large mirror | Brenda Dicey there was a jackpot winner for that week | Brenda announced Mirriam as the jackpot winner | Mirriam was ecstatic about the news of her winning the jackpot |
| <i>Memo 5</i> <i>UMaDube umile laphaya phambi kwesibuko esikhulu uyazibukabuka. Kade eziphaqula ubuso. Iyazithanda phela intokazi.</i> | <i>Memo 6</i> <i>“Imali engaka! Yi-Pick Six, David. Kade yagcina ukubanjwa. Yizigidi kobambe umjaho obuseGreyville.”</i> | <i>Memo 7</i> <i>“Namhla-nje unefa Mirriam abaningi abangenalo, abangasoze babe nalo futhi ezimpilweni zabo.”</i> | <i>Memo 8</i> <i>“WeNkulunkulu wami kodwa ungithandelani ngingento yalutho? Ninenty Thousand Rand!”</i> |
| Mathaba: Lns 1-6:23 [MaDube is standing there in front of a big mirror and is grooming herself. She was titivating her face. The lady loves herself.] | Mngadi: Lns 1-3:1 [“Such a huge sum of money! It is the Pick-Six, David. Its long ago since anyone won. It is millions to the one who won the Greyville race tickets.”] | Mngadi: Lns 5-6: 4 [“Today you have wealth Mirriam that many will never have in their lives.”] | Mngadi: Lns 19-20:4 [“Oh my God why do you like me so much while I am a nobody? Ninety Thousand Rand!”] |
| Theme 9 Ganyeza complained that Mirriam started kissing like white people | Theme 10 Hlulintombi attempted to pronounce the jackpot amount in Zulu | Theme 11 Ganyeza complained that the amount was not given in plain Zulu | Theme 12 Dladla asked Meyili if he heard that his daughter won the Jackpot |
| <i>Memo 9</i> <i>“I-Pick-Six Mntakwethu! Hawu Ntshangase wami mina nawe.”</i> <i>UGanyeza uyakhonona, “Mntakwethu wangiqabulisa okwabelungu namhlanje.”</i> | <i>Memo 10</i> <i>“Nawe John, hhayi yazi?”</i> <i>Kubuza uDicey. UHlulintombi uyaphendula, “Yizigidi ezimbili zamarandi ezeva ngeshiyagalolunye sezinkulungwane eziyikhulu zamarandi.”</i> | <i>Memo 11</i> <i>“Shono ngesiZulu mfana kaMbatha,”</i> <i>“Ingani ngisho ngaso,”</i> <i>kukhonona uHlulintombi. “Ngiyeke ngendaba yamalandi, ungitshela ngopondo,”</i> <i>kusho uGanyeza.</i> | <i>Memo 12</i> <i>“Kodwa bese uzwile ukuthi indodakazi yakho ibambe umjaho?”</i> <i>Kwaba yilapho ethuka uMeyili ethi: “Ini? UNomvula ubambe umjaho?”</i> |
| Mngadi: Lns 20-24:5 [“The Pick-Six my darling! Oh, my Ntshangase me and you.” Ganyeza responds by complaining, “My love you kiss like white people today!”] | Mngadi: Lns13-14: 6 [“Even you John don’t know?” Asks Dicey. Hlulintombi responds, “It is two million nine-hundred and fifty thousand Rands.”] | Mngadi: Lns 18-20:6 [“Say it in Zulu Mbatha boy.” “I am saying it in Zulu,” Hlulintombi appeals. “Leave me with Rands and tell me about pounds,” remarked Ganyeza.] | Mngadi: Lns 12-14: 63 [“Have you heard that your daughter won the jackpot at the horse race?” That was when Meyili was jacked wide awake and he enquired: “What? Nomvula won a jackpot at the horse race?”] |
| Theme 13 | Theme 14 | Theme 15 | Theme 16 |

CASE 1: FEMALE SUCCESS IN INDIGENOUS AFRICAN COMMUNITIES

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| Miriam was introduced to Chule's supermarket | Nqobile and Thandiwe had established an organisation for the advancement of women | The membership had grown exponentially | Miriam and Chule inspected Chule's large home in uMlazi Township |
| <i>Memo 13</i> | <i>Memo 14</i> | <i>Memo 15</i> | <i>Memo 16</i> |
| <i>Ngaphansi kombhalo wokuthi yi suphamakethe kulotshwe ngamagama amancane ukuthi 'N.E.S. Chule'. Wehla omdala, wavulela uNomvula, wayesevala isicabha semoto, base becothoza bobabili bengena esakhiweni.</i> | <i>Inhlangano yezehlakahlale yamakhosikazi akwaBhanya yabe isivuthiwe. Onke amalungu ayo ayesekhulile esaqhubeka nokukhula futhi.</i> | <i>"Hheyi! Kanti umsebenzi usukhulile!" Wamphendula uThandiwe wathi, "Ukuba ubusheshile ubuyoshaqeka ngenxa yobuningi bamalungu"</i> | <i>OMiriam noChule bawuzungeza umuzi kaChule oseMlazi. Babewuhlola. Wawuyisitezi, ubheke inyakatho. Laphaya kwakunendlu yezisebenzi eyayibukeka isentsha, iyinhle.</i> |
| Mngadi: Lns-5-7:163 | Mbatha: Lns 1-3:113 | Mbatha:Lns 35-40:118 | Mngadi: Ln 35-49:162 |
| [Under the name of the supermarket it was written with small letters 'N.E.S. Chule'. The smart one alighted and opened the car door for Nomvula before the two strode together into the building.] | [The association for the advancement of women of kwaBhanya was already well established. All its members had developed and were still increasing in numbers.] | ["Hey! The task has grown!" Thandi responded, "Had you arrived a bit earlier you would have been surprised at the size of the membership!"] | [Miriam and Chule rounded the latter's home in Umlazi. They were inspecting it. It was a multi-storey house facing the northern aspect. Not far off stood the workers' house that appeared new and beautiful.] |
| Theme 17 | Theme 18 | Theme 19 | Theme 20 |
| Chule suggested a name for a bigger and new supermarket he wanted to build | Chule launched a new supermarket called <i>Sicingamazibuko</i> | Meyili admitted that Miriam's wealth doubled after Chule's death | Mhleleka committed to deposit the last big amount of his savings into Delisile's account |
| <i>Memo 17</i> | <i>Memo 18</i> | <i>Memo 19</i> | <i>Memo 20</i> |
| <i>Lapho efuna ukwetha isuphamakethe entsha igama uChule wathi kuMirriam, "Ngifikelwe wukuthi njengoba sicinga amazibulo okuwelela empumelelweni asivele sithi nje kukwaSicingamazibuko o Suphamakethe. Ngingezwa ngawe-ke Mvula ukuthi linambitheka kanjani."</i> | <i>Waphela uSicingamazibuko o Suphamakethe, kwawa izinkomo uvulwa. NoMeyili babemenyiwe, nokho abaze balubhada. Ezikhulwini kwakukhona oDavid Dicey, oDon Campbell no Jerry Deeble.</i> | <i>"Esesi mani. Kanti elakwethu elihlakaniphile alisitsheli ukuthi lisebenzela ekhaya. Lisibuyisele yonke yize isihlakaniphi sasithi sisiphatha ngodaka emehlweni. Dasithi."</i> | <i>"Lalela-ke Deli, ngithi ngoba vele usuzosebenza ingene njengamanzi imali ngizoyifaka yonke le yami engama R100 000 esele ebhange iye kwi-akhawunti yakho. Le ese-ABSA bank."</i> |

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| <p>Mngadi: Ln 5-8: 201</p> <p>[When Chule wanted to name the new supermarket, he said as follows to Mirriam, "It has occurred to me that since we are still looking for a passage to cross into success, we must just call it <i>Sicingamazibuko</i>. I will be happy to hear from you Mvula about how such a name taste."]</p> | <p>Mngadi: Lns18-22:202</p> <p>[The construction of <i>Sicingamazibuko</i> Supermarket was completed and cattle were slaughtered for the launching ceremony. Meyili and his family were invited but they did not attend. Among the dignitaries gracing the occasion was David Dicey, Don Campbell and Jerry Deeble.]</p> | <p>Mngadi: Lns 30-32:249</p> <p>["Jesus, man! Our wise family member never told us that she would bring the wealth home. She brought back all our wealth even though the sly one was attempting to use underhand tactics against us. That's it.."]</p> | <p>Mkhize: Lns 3-6:140</p> <p>["Listen now Deli, I say that because you are going to start working soon and money will flow in like water, I will deposit all my R100 000 that remains at the bank into your account. The one at ABSA bank."]</p> |
| <p>Theme 21</p> <p>Dumazile was upgraded from child-minder to shop assistant at Sithole's supermarket</p> | <p>Theme 22</p> <p>Dumazile was conscientious in her work to an extent that MaNzimande became semi-retired</p> | <p>Theme 23</p> <p>With time, Dumazile was elevated to one of the buyers of the shop</p> | <p>Theme 24</p> <p>Dumazile was promoted to vault keeper</p> |
| <p><i>Memo 21</i></p> <p><i>Umntwana waye ngasezuphathwa nguDumazile, kodwa wayesezosebenza esitolo. Ngaphambi kokuba ayoqala umsebenzi wosuku, wayevuka ekuseni apheke itiyie. UMaNzimande wayengasazihluphi ngokutatazelela umyeni wakhe ekuseni.</i></p> | <p><i>Memo 22</i></p> <p><i>UMaNzimande wayezilalela nje kuze kube semini. U-Dumazile wakhombisa ukukhuthala kanye nekhono emsebenzini wakhe. Wayethi uma esebenza nje, awenzisise umsebenzi wakhe futhi abe nesineke nawo. Wayengalandelwa ngemuva.</i></p> | <p><i>Memo 23</i></p> <p><i>Ngokuhamba kwesikhathi, uSithole wabona kufanele ukuba uDumazile abe ngomunye wabathengeli esitolo. Nakhona lapho futhi wakhombisa ukwethembeka. Akenzanga njengabanye abasebenzi abathatha ngozwani baphinde benzelele.</i></p> | <p><i>Memo 24</i></p> <p><i>USithole abuye futhi abone kufanelekile ukuba amkhuphulele esikhundleni sokuba ashaye isisefo. Babe lekelelana kanye nanye intombazana.</i></p> |
| <p>Wanda: Lns 30-31 & 3-5: 67&68</p> <p>[Dumazile was not going to be a child minder any longer, but was going to become a shop assistant. Before commencing work, she brewed tea. MaNzimande no longer had to prepare</p> | <p>Wanda:Lns 11-20:68</p> <p>[MaNzimande used to sleep until late morning. Dumazile demonstrated conscientiousness and great skill while performing her duties. When she worked, she</p> | <p>Wanda:20-25:68</p> <p>[As time passed, Sithole thought it wise that Dumazile be one of the buyers at the shop. Even there Dumazile demonstrated the trait of</p> | <p>Wanda:Lns 25-30: 68</p> <p>[Sithole again thought that it was appropriate to advance Dumazile to the position of vault keeper. She was being assisted by another lady.]</p> |

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| anything for her husband in the mornings.] | was thorough and was patient with it. She never needed to be supervised.] | trustworthiness. Unlike some workers who pilfer and exaggerate things.] | |
| Theme 25 | Theme 26 | Theme 27 | Theme 28 |
| Msiphozi found out that the lady's name was Thoko, and she owns a house in uMlazi township | Msiphozi fished for more information about Thoko from a boy | Hlengwa entered Thoko's shebeen and quickly found a sitting space | Thoko's drinking place was well furnished |
| <i>Memo 25</i> | <i>Memo 26</i> | <i>Memo 27</i> | <i>Memo 28</i> |
| <i>Besalandelana oMsiphozi noThoko, kanjalo phakathi kwezihlalo, kumemeze owesimame, "Thoko, ungapaha kanti; umuzi uwushiye wodwa?" "Ngiwushiye noMhlonipheni."</i> | <i>Uthe esaninga kwaqhamuka okomfanyana kuhamba kuzidlalela. uMsiphozi wayesekumisile. Wakuphonsa umbuzo. Impendulo yathi "KukwaSisi-Thoko, uhlala noGogo Thilayila noMhlonipheki lapha eringini. Banejoyinti."</i> | <i>Yangena 'into' kaHlengwa yasheshe yasithola isihlalo kulobu bunofonofo ohlala kubo uqhiyame ukhululeke sengathi uhlezi ezihlalweni zebhanoyi.</i> | <i>Lapha ekamelweni lokuthengisela kwakukulele zona izihlalo lezi eziluhlaza ngokujulile, futhi ziziningi ubona kahle ukuthi lingahlala ishumi nesihlanu labantu</i> |
| Molefe: Lns 40-45:4 | Molefe: Lns 40-45:4 | Molefe: 19-23: 5 | Molefe: Lns: 24-30:5 |
| [While Msiphozi and Thoko were still following each other between the seats like that, a woman shouted, "Thoko, you are this side, you left the house unguarded?" "I left it with Mhlonipheni." | [While he was still thinking, a boy emerged as he play-walked. Msiphozi stopped the boy and posed questions. The response was, "It is at Sister Thoko's. She lives with Granny Thilayila and Mhlonipheni. They have a shebeen."] | [The Hlengwa 'thing' entered and quickly found a chair in the comfort of sitting and leaning back like on the aeroplane seats.] | [Here in the drinking room the floor is lined with deep green chairs. They were many and could easily sit fifteen people.] |
| Theme 29 | Theme 30 | Theme 31 | Theme 32 |
| Dumazile made herself likeable to Sithole who gave her the clerical post for stocking the shop | Dumazile was also made responsible for managerial functions at the shop | Sithole showed Dumazile a house in uMlazi, Mafezini -Z section | Sithole bought Dumazile a car |
| <i>Memo 29</i> | <i>Memo 30</i> | <i>Memo 31</i> | <i>Memo 32</i> |
| <i>UDumazile wazakhela ugazi. Wayeseyisilomo engaconsi phansi kuSithole. Wabuye futhi wamnikeza</i> | <i>Ekubuyeni kwabo nazo izimpahla, uDumazile nguyena owayebhala amanani okuthi</i> | <i>"Manje Dumazile ngenxa yokubona ukudlonga kwethuku</i> | <i>Ngelinye ilanga uSithole wasuka ekhaya waqonda egalaji ukuyokhetha uhlobo oluthile lwemoto. Nempela</i> |

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umsebenzi wokuba ngumabhalane wezimpahla ezidinga ukuyothengwa. Wayesehlala egaxe ipeni endlebeni. Kwakuthi uma edlula ngaseshalofini, efica izimpahla sezikhophekile acobebele phansi. Uma esezicobebelele phansi ezidinga ukuyothengwa, uSithole wayevele athathe iveni bahambe naye uDumazile ukuyothenga.

Wanda: Lns 36-40:68

[Dumazile made herself likeable. She was a famous person whose name never left Sithole's lips. He then gave her the clerical job of stocking goods at the shop. From then onwards, she was always sticking a pen between her head and ear. Whenever she found a shelf running empty, she would record that down. Then, Sithole would take the light delivery van and travel with Dumazile to stock the goods.]

impahla ngayinye izobiza malini. Uma uSithole engekho kumbe ezokuba nohambo oluthile, wayeshiya zonke izihluthulelo zasesitolo kuDumazile. Waye semethembe ukwedlula ngisho umkakhe. UMaNzimande wayesehleli phakathi komhlane nembeleko. Ehlala nomntwana wakhe kanye nomzanyana wakhe. Wayeseqashe nomsebenzi wasendlini owayesemenzela yonke into. Wayengasa kupheki.

Wanda: Lns 15-45:68-69

[Upon their return with the goods it was her who wrote down prices. When Sithole was not present or had to take a long trip, he left the bunch of keys with Dumazile. He trusted her even above his wife. MaNzimande was already living a life of privilege. She was living with her child and the child minder. She had also hired a house helper who was doing everything for her.]

ekhanda kuMaNzimande, ngibone kufanele ukuba ngikushayise ngomoya." Ebuza uDumazile uthi, "Indawo yokuhlala ikhona?" "Ungakhathaze ki neze ngendawo yokuhlala. Ngizokwenza konke okusemandleni ami ukuba uthole indawo ekahle futhi ekhululekile." USithole wakhombisa uDumazile indlu eMlazi eMafezini kwa-Z.

Wanda: Lns 6-20:88

[Sithole says, "Now Dumazile because of MaNzimande's jealous frenzy I see it fit to give you a breathing space from my business." Dumazile poses the question, "Is there accommodation?" "Do not be troubled about accommodation I will do everything in my power for you to access a nice place where you can exercise freedom." Sithole showed Dumazile a house in Mafezini Z -section in Umlazi township.]

wayibona, wayithanda. Yayibiza yona, kodwa kwakungelutho lokho, inqobo nje uma ejabulise isithandwa sakhe. Wake wacabanga ukuthi ayikhokhe yonke imali, kodwa wabuye wawuguqula umqondo. Wabona impahla seyithanda ukukhopheka esitolo, waseyithenga ngesikweledu.

Wanda: Lns 15-25:116

[One day Sithole left home and went straight to the garage to select a specific type of car. He indeed saw and liked it. It was expensive but that was not the trouble as long as he could make his lover to rejoice. For a moment he thought of buying it in cash but he changed his mind. He saw the stock being depleted in the shop and decided to finance the car instead.]

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| Theme 33 | Theme 34 | Theme 35 | Theme 36 |
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| Delisile received a cell phone as a gift from Mhlekw | Delisile was given a full university sponsorship by Mhlekw | Mhlekw bought Delisile all the necessary clothing | Mhlekw took Delisile to the University of Zululand |
| <i>Memo 33</i> | <i>Memo 34</i> | <i>Memo 35</i> | <i>Memo 36</i> |
| <i>“Naso-ke isipho sakho sithandwa sami,” kusho uMhlekw. “Hawu ngaze ngajabula. Kunini nje ngangifisa ukuba neselifoni. Yaze yayinhle. Ngiyabonga Mhlekw wami.” Kubonga uDelisile, “ungikhombisile namuhla ukuthi uyangithanda. Yinhle ifoni yami jealous down.” “Awusho ibe njani nje ukubiza?” “Uyabona Deli indlela engikuthanda ngayo bengingeke ngisukele usigedlemba nje esitolo ngizokunika wona. Iyabiza yona le foni.”</i> | <i>“Uthi angeke ungishiye kodwa uma sewufundile Deli?” UMhlekw wafuna ukwazi. “Hawu kodwa ngingayenza kanjani nje leyo nto?” “Ngazi ngani sewungibona ngingelutho sewuhamba nosaziwayo oMnumzane sibanibani. Kulungile Deli, ngizokhuluma nabazali bakho ukuze bangakhathazeki ngawe ngikhona. ngizozizimela zonke izindleko zakho zaseNyuvesi ozofunda kuyo.” UDelisile walala eneme ngalolo suku.</i> | <i>Abazali bakhe babethe uzoya kwaMehisi abe yiDomestic worker. Isikhala wasithola eNyuvesi yasoNgoye. Lokho-ke kwakumphoqa ukuthi asuke kubo eMlazi ayohlala phakathi esikoleni. Nalokho-ke kwakungeyona inkinga ngoba uMhlekw umfo kaDumakude wayezivulile izandla zakhe ngoDelisile. Babe sebehamba-ke oDelisile noMhlekw ukuyothenga izimpahla.</i> | <i>Lwafika olungaliyo, uMhlekw nguye owayecelwe ngabazali bakaDelisile ukuba amphelekezele ngemoto yakhe ukuya oNgoye, iNyuvesi yakwaZulu. Pho babehamba ngenjani imoto le. Wonke amehlo ayethe njo kuyo. Behlisa izimpahla zikaDelisile oMhlekw. Phela kwase kumadolo nzima kuMhlekw ukwehlukana noDelisile. Wacwebisa amehlo.</i> |
| Mkhize: Lns 25-31:15 | Mkhize:Lns 10-15:39 | Mkhize: Lns 30-40:42 | Mkhize: Lns 30-35& 10-15: 43&45 |
| [“Here is your gift my love,” declared Mhlekw. “Oh, I am excited. I cannot remember how long have I been wishing to own a cell phone. It is very beautiful. Thank you my Mhlekw.” It was Delisile doing the thanking, “you have shown me today that you love me. My cell phone is beautiful, jealous down. Tell me how expensive was it?” “You see Delisile the manner in which I love you I would never have bought a cheap thing | [“Won’t you leave me when you become educated Deli?” Mhlekw wanted to know. “But how could I do something like that?” “How do I know when I see you going out with the famous so and so and I am a nobody. By then. It’s alright Deli I will speak with your parents so that they should not worry I will pay all your expenses at the university you will study | [Delisile’s parents had decided that she would become a domestic worker. She got a space at the university of Zululand. That was obliging her to leave uMlazi township and stay at school. That too was no problem because Mhlekw, the Dumakude man had opened his hands about Delisile. Delisile and Mhlekw then went | [The anticipated day arrived. Mhlekw was the one who was requested by Delisile’s parents to take her to Ongoye, the University of Zululand. The car they were travelling in was looking spectacular. All eyes were fixated on it. They off-loaded Delisile’s clothes. It had become hard for Mhlekw to part with Delisile. His started blinking his teary eyes.] |

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| at the shop to give you. This phone is expensive.”] | in.” Delisile went to bed very happy on lady that day.] | together to buy clothes.] | |
| Theme 37 | Theme 38 | Theme 39 | Theme 40 |
| Miriam’s African name was Nomvula | Miriam had a son before | Miriam was beautiful externally and had attractive features | Miriam had beauty that many do not have |
| <i>Memo 37</i> | <i>Memo 38</i> | <i>Memo 39</i> | <i>Memo 40</i> |
| <i>UNomvula waziwa kakhulu ngeli kaMirriam lapha. UChule waphinde walidumisa elikaNomvula, “Sithandwa sami nakhu-ke engicela kwenzake manje. Ubugqila bonke bempilo yakho abusale lapha eThusini negama lakhona eliwu Mirriam. Kusukela manje awuseyena uMirriam, uwuNomvula”</i> | <i>UNomvula owaziwa kakhulu ngelika Mirriam unesiphongwana esicijile, namanhlonhlo. Ekhaya waxoshelwa ukuthola umlanjwana, owumfanyana. Uyise omncane uMeyili wamkhipha ngesango wathi akayowu sebenzela. Kwakube yiminyaka emibili nje vo ewusebenzela, nawo washona</i> | <i>Muhle ngekhala elimile yena uMirriam. Ungowase Mangweni, eBergville, eBethani. Uyise uQophithini ushone esemncane uMirriam. Walandela wumnewabo nodadewabo, kwaze kwasala yena nonina kuphela. UseMdubane manje yena.</i> | <i>Phezu koku ngancibiliki unobuhle abaningi abanganabo bebahle, ubuhle bangaphakathi, okuwubuhle bomoya. Unalokhu kulunga kwengane okwenza abanye baze bamthathise okwesinoko nesilima. UngowaseMaNgwaneni.</i> |
| Mngadi: Ln 12 & Lns 20-28: 7 & 150 | Mngadi: Lns 12-13:7 | Mngadi: Ln 9-25:7 | Mngadi: Lns 21-23: 7 |
| [Nomvula is generally known as Mirriam here. It was Chule who made the name of Nomvula famous once more when he said, “My love this is what I beg must happen as from now onwards. All slavery must remain here in Thusini together with the name, Mirriam. Henceforth you are no longer Mirriam, you are Nomvula.”] | [Nomvula who was Mirriam had a small protruding forehead and a well-defined hairline. She was expelled from home for giving birth to a son before marriage. Her uncle Meyili expelled her saying she must go and work for the toddler. After only two years of her working for it, it died.] | [Mirriam is beautiful with a sharp nose. She is from Bergville at a region called Mangweni, but from the village of Bethani. Her father Qophithini died while she was still young. He was followed in death by her brother and sister until only her and her mother were the only surviving members of her family. She is now based in Durban.] | [Even though she is not lively like other people, she possesses beauty many do not have, and that is internal beauty. She is as sweet as a child which makes others think she is maybe mentally retarded and is a fool. She is after-all from eMangweni.] |
| Theme 41 | Theme 42 | Theme 43 | Theme 44 |

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| Miriam cultivated successful long-term relationships | Moloi sang lyrically about Dumazile's beauty | Sithole thought that Dumazile was a totality of beauty | Stutu's had a large and sensuous behind |
| <i>Memo 41</i> | <i>Memo 42</i> | <i>Memo 43</i> | <i>Memo 44</i> |
| <i>Uneminyaka yobudala engamashumi amathathu nesikhombisa kanye neminyaka eyishumi nanhlanu esebenza kwaDicey. Uneminyaka eyishumi nantathu eqome uGanyeza ongamlobolile. Akanayo ingane ngoba eyakhe yashona.</i> | <i>“Kwakufanele abazali bakhe bamqambe bathi nguNozifaca. Ithi uma iqala ukuhleka intokazi, kuthi faca.”</i> | <i>“UMaNzimande unesikhwele kufanele. Muhle phela lomntwana! Muhle uqedile! UMaNzimande ucabanga ukuthi sesiyathandana . Hhayi suka, akudedwe mani uphondo luvele lugcwale amanzi. Mh! kepha ngizomtshela ngithini?”</i> | <i>Enye yezintombi eyayisebenza ukuthela isishimeyana yayinezinqe ezinde zilaphaya iyinsuzela kude ngempela.</i> |
| Mngadi: 15-25: 7 | Wanda: Lns 1-6: 1 | Wanda: Lns 25-30: 82 | Mbatha: Lns 9-15: 2 |
| [She is thirty-seven years old and has fifteen-years of service at Dicey's home. She had been together with Genyeza for thirteen years even though he did not pay dowry for her. They are childless because her only child died.] | [“Her parents ought to have named her Miss Dimples. When the lady start to smile her cheeks displays those lovely dimples.”] | [“MaNzimande is jealous for a good reason. This baby is beautiful! She is a total beauty! MaNzimande thinks we are already in a love relationship. I could not care; we might as well fall in love. Mh! How would I start telling her?”] | [“One of the ladies that served the illegal local brew of strong cane spirits possessed an abundant and very sensuous behind.”] |
| Theme 45 | Theme 46 | Theme 47 | Theme 48 |
| Thoko beauty was likened to the Studebaker car | Stutu's moves and looks were matters of lyrics | Thoko was a mind-blowing full-bodied beauty | Delisile waist made her resemble a was |
| <i>Memo 45</i> | <i>Memo 46</i> | <i>Memo 47</i> | <i>Memo 48</i> |
| <i>... isidudla sentokazi kaMncwabe simi indololwane yesokudla incike esigxotsheni socingo, intende yesandla ...</i> | <i>Isho ngamashiya ahlangene.</i> | <i>Idanda wayethi emile umntanomuntu libe libukeka lifuna ukusinyakazisa isinqe</i> | <i>“Isho ngedanda eibopheka linkafuke njengomyovu.” Uze ahleke aphimisele ngaphandle uMhleleka.</i> |
| Molefe: Lns: 1-4: 1 | Mbatha: Lns 25-30: 2 | Molefe: Lns 40-4:3 | Mkhize: Lns 13-19: 11 |
| [...a full-bodied lady of Mncwabe stands with her right-arm leaning on the | [Her eye-lashes were merged into one line.] | [“Her waist appeared to be spring loaded and was going to | [“Delisile spots a very small waist which makes her resemble a wasp when she |

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| fence pole and the palm of her hand ...] | | pull her behind up anytime.”] | ties herself with a belt,” Mhlekwana was pronouncing this as he laughed.] |
| Theme 49 | Theme 50 | Theme 51 | Theme 52 |
| Nqobile was a conscientious skilled horticulturalist | Nqobile was a craft’s woman and a librarian | Nqobile was an accomplished organist | Thandiwe was accepted into Nqobile’s world |
| <i>Memo 49</i> | <i>Memo 50</i> | <i>Theme 51</i> | <i>Theme 52</i> |
| <i>Base beshona ensimini. UNqobile wayenezithombo zeklabishi ayezitshala azidayise ziseyizithombo abuye azitshalele ukuthi zidliwe. Yayi yinhle ingadi yakwaNgcobo. Yayihlala iluhlaza ubusika nehlobo kusukela kusekhona uDolothiya kuze kube manje.</i> | <i>“Yimpilo lapha kithi-ke lena Thandiwe. Selokhu ngaba nalo muzi impuphu ayehli yomile. Nxa ngisuka lapha nginga ngqubuzana nomsebenzi wezandla. Nginomtapo wamabhuku omkhulu walapha ekhaya owashiywa nguDokotela owayesebenza umamezala.”</i> | <i>“Ugubhu lolu olubona lapha edlini yisipho umkhulu asishiyelwa nguye uDokotela futhi esephindela kwelakubo eJalimane. Zonke lezi zinto zingenza ngingabi naso isizungu sokuhamba ngithungathana noNgcobo.”</i> | <i>“Awukaboni lutho wena Thandiwe, futhi awazi lutho. Ungeke untule lutho, kodwa uzomane ulokhu ubabazile uze ukhexe. Kodwa-ke into esemqoka nebalulekile engiyifunayo nengiyifisayo, wukuthi lezi zinto zonke ngothi lwazo thina sobabili sizitike ngazo.”</i> |
| Mbatha: Lns: 4-8: 82 | Mbatha: Lines 10-15: 82 | Mbatha: Lns : 15-22: 82 | Mbatha: Lns 22-28: 82 |
| [Then they went to the garden. Nqobile had seedlings she planted and sold and others she grew to ripe vegetables. Ngcobo’s vine was beautiful and was green all year round since the times of Dorothea to those days.] | [“To us this is life Thandiwe. Since I have been in this home we never starve. When I leave here, I can perform craftwork. I have a library that was left behind by a doctor who was the employer of my mother-in-law.”] | [“This organ you see here is also a gift that my mother-in-law inherited from the doctor for whom she worked when he returned to his home country, Germany. All these things make me not to feel lonely and go in search for Ngcobo.”] | [“You have not yet seen anything you Thandiwe. You will not want for anything but you will be forever surprised. What I would like to see is that we enjoy these things together.”] |
| Theme 53 | Theme 54 | Theme 55 | Theme 56 |
| Nonsizi was surprised by Nqobile and Thandiwe’s exceptional crafting skills | Miriam’s boyfriend Genyeza was re-born as a music star | Miriam’s boyfriend Ganyeza became famous | Chule then saw Genyeza as rich and a serious threat to him |
| <i>Memo 53</i> | <i>Memo 54</i> | <i>Memo 55</i> | <i>Memo 56</i> |
| <i>“Niyilanda kuphi yonke lento Nqobile?” “Ngumsebenzi wethu wezandla sisi,” kusho uNqobile. UThandiwe</i> | <i>Bazibamba bobabili noKhekhe zaze zezwana izigingci. Balanda</i> | <i>Insizwa yakwaNkosi eyayiwu msakazi yabasa emsakazweni</i> | <i>“Akunkinga uma kungomunye umculi, kodwa uma kuyisoka elidala kusobala ukuthi umculo</i> |

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| <p><i>uthatha izintambo uthi, “Kuzokwenzeka nxa ubona ubuningi bayo nesineke eyenziwa ngaso, ungangikholwa. Ayikho-ke into eyedlula ukukholwa. Engikutshela khona ukungakholwa wena, nami ngikholwe. Wonke lo msebenzi ngowethu sobabili.”</i></p> | <p><i>noSkebhe soThukela, bahlwaya nezinye izinsizwa ezinekhono khona emajalidini, bahlanganyela yahlangana ingoma. Kwaya ngokuya uKhekhe wafika nephofukazi itshitshi uThobile Ndlovu waseMpangeni. Walandelwa wuRose Mathaba, Thoko Richards, Suzanne Guest, noNerona Naran.</i></p> | <p><i>yabaqopha. Kwabe awuzwakalanga umculo emoyeni izicelo zokuba udlalwe zangena ubuthaphu thaphu. Bahlangana uDavid Dicey no Don Campbell ngoba yabe isivutha bhe ingoma manje. Base benquma ukuhlanganisa amandla ukuze babaxhase oGenyeza.</i></p> | <p><i>uqhumisa iziphethu ezindala enhliziyweni,” kusho uChule. “Kungamsiza ngani lokho ngoba uGenyeza akanamali?” Kubuza uSithole. “Wayenganayo ngimemuka uNomvula. Ugijima phesheya kwezilwandle manje lo muntu, uwumzimb’ ukhal’imali,” kwenanela uChule. “Wangehlula-ke ukuthi uNtshangase uyisicebi esizamazamisa umuzi wakho mina ngikwazi uyingwenya ngokungakhali. Kodwa akangiqashi ngani ngimbulalele wena?”</i></p> |
| <p>Mbatha:Lns 13-18: 102</p> | <p>Mngadi: Lns 18-26: 172</p> | <p>Mngadi: Lns 35-40 & 20-36: 172 & 173</p> | <p>Mngadi: Lns 5-12: 222</p> |
| <p>[“Where do you source all these crafts Nqobile?” “These are our works my sister,” says Nqobile. Thandiwe takes over the reins and say, “It will happen when you see its number and the persistence that went into its making that you start not to believe me. There is nothing that surpasses believing. What I tell you, you can believe. And I can believe. This is our two’s handiwork.”]</p> | <p>[Both he and Khekhe practiced with guitars until they were in harmony. They fetched Skebhe so Thukela, and recruited other capable young men who were in domestic works and put together beautiful songs. Over time Khekhe arrived with a light skinned lady, Thobile Ndlovu of eMpangeni. She was followed by Rose Mathaba, Thoko Richards, Susanne Guest and Nerona Naran.]</p> | <p>[A Nkosi young man who used to work at the broadcasting corporation got the group a recording deal. As soon as people heard the music, they wanted the group to perform all over. David Dicey and Don Campbell. decided to bring efforts together and sponsor Genye’s group.]</p> | <p>[“It is no problem if it is another singer, but if it is an old boyfriend then it awakens the larvae of the old love affair,” says Chule. “How will that assist her because Genyeza has no money?” Asks Sithole. “He was poor when I took Nomvula away from him. Now he is frequently overseas, he is now a body that rings with money,” commented Chule. “You have defeated me by saying that Ntshangase is now a rich man who is shaking the foundations of your home while I know that you are doing well. The question is why does he not hire me to assassinate you?”]</p> |
| <p>Theme 57</p> | <p>Theme 58</p> | <p>Theme 59</p> | <p>Theme 60</p> |
| <p>Thoko’s eyes</p> | <p><i>Thoko’s moves ‘finished’ men</i></p> | <p><i>Thoko’s moves induced crazy antics from men</i></p> | <p><i>Thoko’s moves loosened a bone from a man</i></p> |
| <p>Memo 57</p> | <p>Memo 58</p> | <p>Memo 59</p> | <p>Memo 60</p> |
| <p><i>“Amehlo ungafunga uthi ingxenye emhlophe ayikho nhlobo.”</i></p> | <p><i>“Okuthe umnyakazo wakhe eseyongena endlwaneni yocingo</i></p> | <p><i>‘Kwathi mayiye ewungekhanda [insizwa uwuMsiphozi],</i></p> | <p><i>“Kwathi uma [intombi] iqonda kulo [isoka elinguMsiphozi]...lashaywa oluncane olwalithi nke qede</i></p> |

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| | <i>wamqedela</i> [uMsiphozi]" | <i>aqulise</i> <i>ngokungenhloso.</i> ' | kwaxega ithambo elithile emgogodleni kuya ngasesinqeni' |
| Molefe: Lns 29-30:2 ["You could swear that her eyes never had the white part."] | Molefe: Ln 4: 2 [Her moves as she was going to enter the telephone booth finished him [Msiphozi] off completely.] | Molefe: Lns 14-15: 2 [He [Msiphozi] nearly went face down into the ground, and almost involuntarily buried his face and knees in the soil [as a result of Thoko's moves] while lifting his buttocks up in the air, facing her (<i>ukuqulusa</i>).] | Molefe: Lns 13-15: 2 [When [the young woman] walked straight past him [casanova Msiphozi] ...he was hit by a small fear that triggered the loosening of a small bone in his lumbar area.] |
| Theme 61 Losing his mind to the woman <i>Memo 61</i> "Waze wazicabangela wathi, 'Mina lo uMsiphozi, ngithithiziswa yingcwayi kanje!" | Theme 62 Delisile's eyes blinks a lot <i>Memo 62</i> "Kungithatha kungibeke uma sekuthi bhanya-bhanya ngamehlo akho amhlophe" | Theme 63 Her eye lashes were merged <i>Memo 63</i> "Amashiya ayebonakala esamigqana emincane eyayidwebekwe kuhle kwesimo sothingo lwenkosazana owawungathi uma uthanda ukuchaza usho ukuthi ngolumnyama-ke loluya." | Theme 64 Stutu had dimples on her face <i>Memo 64</i> "Ungaze uthi yenza ngamabomu ngoba iqonde ukubukisa ngezigodi ezidamane zithi faca ezihlathini." |
| Molefe: Lns 31-32:3 [He thought alone and said, "I Msiphozi, is (as a direct result of her moves) losing his mind to a 'mere' garment that covers the newly- married woman's breasts like this."] | Mkhize: Lns 18-20: 62 ["She [Delisile] raises me to a higher state of being with her large blinking white eyes."] | Molefe: Lns 29-35: 2 ["Her eye lashes appeared to have small lines that were drawn like the image of the rainbow that could be described as a black type."] | Mbatha: Lns 20-24: 2 ["You may even state that she is doing it intentionally because she wants to show- off with the dimples that appear on her cheeks."] |
| Theme 65 Stutu's beauty was a matter of lyrics <i>Memo 65</i> <i>Inhle intombi. Iyaphila. Iyabonakala ukuthi lokhu kudla ekuphakela laba abagcwele lapha ayikudli.</i> | Theme 66 Dumazile has a pedigree <i>Memo 66</i> <i>Uvela endaweni yaseMzimkhulu. Uyindodakazi yomhlali walapho onguMnumzane Kheswa ozithakazelo</i> | Theme 67 Mirriam is a plaything for males with shady character <i>Memo 67</i> "Usho UNomvula kanti? Wumuntu wamahumusha lowo. Nasekhaya wadlala ihumusha elamshiya | Theme 68 Meyili says he gave up on Nomvula <i>Memo 68</i> "Ngasixosha impela isilahlw emzini kababa. Kuhle ngoba nawe uyazizwela ukuthi uwumuntu wamahumusha. Yebo, uNomvula uwumntanami impela, kepha |

CASE 1: FEMALE SUCCESS IN INDIGENOUS AFRICAN COMMUNITIES

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| | <i>zakhe nguNozulu. UNozulu ushadile nowakwakhe uMandovela.</i> | <i>nomlanjwana nokuyikhona okwenza ngimxoshe ngithi akaphume aphele ayosebenzela ingane yehumusha.”</i> | <i>ngamdela. Ukumdela kwami- ke kusho ukulahlwa yidlozi.”</i> |
| Mbatha: Lns 18-22: 2 | Wanda: Lns 14: 69, 110 & 106 | Mngadi: Lns 15-17: 62 | Mngadi: Lns23-26: 62 |
| [This young woman is beautiful. She is lively. It is visible from her beauty that the food that she feeds other people who are full here is not eaten by her.] | [She is from Mzimkhulu and is a daughter of a resident there called Mr Kheswa whose clan name is Nozulu. Nozulu is married to his wife Mandovela.] | [“You mean Nomvula? That one belongs to crooked males. At home she became a plaything of one such man who gave her a “left-behind child” which made me to expel her from home while saying that she must completely leave my homestead and go and work for the child of the crooked man.”] | [“I truly evicted the ‘throw-away’ from my father’s homestead. Yes, Nomvula is my daughter truly, but I gave up on her. My giving up on her while I am her father means her being forsaken by ancestors.”] |
| Theme 69 | Theme 70 | Theme 71 | Theme 72 |
| Dumazile had ‘throw-away’ children before | Nqobile is also named by her clan names | Dicey announces Mirriam’s winning amount | Chule exposes himself to be biased against women |
| <i>Memo 69</i> | <i>Memo 70</i> | <i>Memo 71</i> | <i>Memo 72</i> |
| <i>UMtalaselwa uthi, “Futhi ningesabi, nezinkomo zayo azisaphelele.” Athi dlengelele unina abese ethi, “Usho ukuthini uma uthi izinkomo zayo azisaphelele?” “Ngisho ukuthi isinemlanjwana.” Kwake kwathi ukuthuleka endlini kungekho ofuna ukukhuluma. Kwathi ekugcineni kwezwakala unina ethi: “Iphulaphiko pho? Mh kodwa uyazi ukuthi kwakuba yintombi yamakhehla leyo emandulo?” Athelwe ngamahloni uMtalaselwa, abheke phansi ecabanga ukuthi kuyihlazo kangakanani endaweni yakubo ukuganwa yingqinkehli. Unina wabe esethatha ethi: “Uthi uyawazi</i> | <i>AbakwaMathenjwa babizwa abakwaSishi. Ingane yakhe yokuqala igama layo kwakunguSibusiso. Ngane yesibili kwakngu Silomo Eyokugcina kwakungeyomfana uSikhumbuzo.</i> | <i>UDicey uthatha iphepha ahlale aqonde kusofa athi, “Mirriam othandekayo,” elibukisisa iphephandaba, “isamba semali oyibambile ngu Two Million Nine Hundred Thousand Rand!”</i> | <i>“Konje ngokusho kwemithetho ethile ebiphethe abansundu, oyisimame, eshadile engashadile, eyintombazane, eyisalukazi ubengaphansi kwesandla sowesilisa, futhi engenakwenza noluncu engalekelelwa wumphathi wakhe”kusho uDicey... UChule afakaze athi, “Kunjalo-nje Mnu. Dicey”</i> |

CASE 1: FEMALE SUCCESS IN INDIGENOUS AFRICAN COMMUNITIES

*kahle amaqhashamleze
ukuthi ahlupha kanjani
mntanami?"*

Wanda: Lns 25-33: 125-127:

[Mtalaselwa says: "Also do not be afraid because you no longer have to pay the full dowry amount." Her mother became still momentarily. "What do you mean when you say that her dowry is no longer the full amount?" "I mean that she already has 'throw-away children". There was again momentary silence in the house without anyone willing to speak. At long last his [Mtalaselwa's] mother was heard speaking and she said: "A 'broken wing woman'? Do you know that in olden days she used to be a girlfriend of old men?" She continued to ask: "Do you know how troublesome 'open-leg women' are my child?]

Theme 73

Meyili announcing that the success of Mirriam is for the clan

Memo 73

UMeyili uthi: "Kafuphi nje [amadlozi] ambambise umjaho. Kuthiwa ulele phezu kwezigidi. Okungimalisayo wukuthi akasawazisi ngani umndeni ngoba e..., yonke le Nhlanhla akuyona eyakhe, eyakwethu."

Mbatha: Lns 25, 18,17: 46, 59 & 60.

[The Mathenjwa's are called the Sishi's. The first child was called Sibusiso. The second child was a girl called Silomo and the last child was a boy called Sikhumbuzo.]

Theme 74

Delisile misused Mhleka's money by funding parties and buying booze

Memo 74

UThandolwethu waqala ngokubingelela izivakashi zabo. "Ma-Cherry nama-outie ngijabula kakhulu ngokungivakashe la kwesami." Pho kwakukhona namakloza adla inyama sengathi awayihlafuni avele ayigwinye nje. Iningi la magenge lase libhuqaza wukudakwa. UNonzuzo babemtinyela njengezinyosi, bembiza ngempatha bethi akashunekile. Babebuza ukuthi

Mngadi: Lns 17-19:4

[Dicey takes the newspaper and sit straight up on the sofa and say, "Dear Mirriam," while carefully looking at the newspaper, "the amount you won is Two-Million-Nine-Hundred-Thousand Rands."]

Theme 75

Magaya was in a state of blood lust

Memo 75

"Uthi lo Sathane uyazi ukuthi ngigedleze kanje la? Uthi uyazi ukuthi ngingaqubuka nalezi abandelwe amathumbu manje?" UMagaya asiphonse isandla phakathi ebhokisini azicaphune ezinkulu. Azicaphune qede avukwe yiqungwa.

Mngadi: Lns: 18-28: 91

[“By the way, by certain laws that used to control black people, a woman, married, not married, girl and old woman was always under the hand of a man, and could do not even a little thing without assistance by her guardian (a man)”...Chule gave testimony and said, 'It is like that Mr Dicey (meaning currently)"]

Theme 76

MaDube is called by her clan name

Memo 76

Unyanyiswa ukuthi kwathathwa izinkomo zakhe wazinika uMangena ukuba alobole ngazo uMaDube. Lo MaDube osephenduke impethu laph' ekhaya.

CASE 1: FEMALE SUCCESS IN INDIGENOUS AFRICAN COMMUNITIES

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| | <p><i>usavelaphi nokuziphatha kahle. Babeze basho nokuthi ungusisi wesidala.</i></p> | | |
| Mngadi: Lns 30-33: 71 | Mkhize: Lns 9-35 & 1-5: 83-84 | Molefe: Lns 15-20: 26 | Mathaba: Lns 15-20: 6 |
| [Meyili says, "In short [Ancestors] made him to win the jackpot. They say she sleeps of millions. What is surprising is that she is not informing the family because, e..all this luck is not hers but belong to the clan.] | [Thandolwethu began by greeting the guests. "Cherries (ladies) and outies (gentlemen), I am excited by your visit to me at my locality." There were some great meat eaters who were no longer chewing the meat but simply swallowing it. The majority had overdosed alcohol. They were stinging Nonzuzo with taunts and insults claiming she was not well groomed, they wanted to know where was she coming from with talks of good behaviour. They labelled her an old-fashioned sister.] | ["Does this Devil know that I have opened like this here? Does he know that I can show up with these weapons and his stomach can freeze?" Magaya threw his hand into the box and took his weapons. He took them and entered a state of blood lust.] | [What irks him even more is that he took his cattle and gave them to Mangena to pay dowry for MaDube. The same MaDube who is now a rot inducing worm here at home.] |
| Theme 77 | Theme 78 | Theme 79 | Theme 80 |
| The wife is also called by her clan praises | Stutu is called mother of Mabhomu | Stutu is likened to the Studebaker car | Thoko is also likened to the Studebaker car |
| <i>Memo 77</i> | <i>Memo 78</i> | <i>Memo 79</i> | <i>Memo 80</i> |
| <i>USibeko uthi: "Ngiyabonga Mphemba wami... ukube ngangazi ngabe ngangithi ngiphe amanzi Mbhele wami..."</i> | <i>"Uyabona nina kaMabhomu, kunokwenzeka ukuthi noma yinini ngishiye lapha, ngenhlalo nangomsebenzi"</i> | <i>Cishe leli gama layo lokuthi nguStutu lalithathelwe ohlotsheni lwemoto isitubheka.</i> | <i>... ngenkathi isitubheka sesidudla sentokazi kaMncwabe [Thoko] simi ...</i> |
| Mbatha: Lns 11-19: 146 | Mbatha: Lns 8-10: 132 | Mbatha: Lns 9-15: 2 | Molefe: Lns 1-2: 1 |
| [Sibeko says: "Thank you my Mphemba... if I knew I would say that you should be giving me drinking water my Mbhele..."] | ["You mother of Mabhomu, it might happen that I leave at any time, both by work and residence."] | [Almost this name of calling her Stutu was adapted from a certain model of car called the Studebaker.] | [... when the Studebaker of a full-bodied lady [Thoko] of Mncwabe stood ...] (Molefe, memo 80). |
| Theme 81 | Theme 82 | Theme 83 | |
| Moloi sings lyrically about Dumazile | Sithole appropriates Dumazile | Culturally MaDube was not married to Mangena | |

CASE 1: FEMALE SUCCESS IN INDIGENOUS AFRICAN COMMUNITIES

| <i>Memo 81</i> | <i>Memo 81</i> | <i>Memo 83</i> |
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| <p>“Ingane enhle kanjeya! Awu! Ngeke! Ngeke! Ngangithi uMisi Hlophe muhle, ngithi sengithandane nentokazi yokugcina empilweni yami. Hayi, akathathi lutho kulengane yakwaKheswa! Lomntwana muhle madoda! Muhle ethule, muhle ekhuluma, muhle ehamba.”</p> | <p>“Manje Dumazile bengifuna ukuba wena ube ngumancane kaMpisendlini”. “Hhayibo! Kodwa athini nje umama kaMpisendlini?” “Athini kwani kanti wena uyohlala phezu kwakhe yini?” “Hhayibo! Bese kugcwaliseka izinsolo zakhe?” “Izinsolo zani?” “Insolo zokuthi siyathandana njengokusho kukaLizy. Angifuni neze ukuzixabanisa nomkakho.” “Ngizokwakha uhlelo lokuba wena ube undlunkulu, yena ngizoyibona indaba yakhe.”</p> | <p>“Uyabona Mashezi kusasa lokhu okusayo izolala ibonene. Ngifuna angitshele kahle lo MaDube ukuthi yena uyini laph’ekhaya. Angitshele nesigcawu agcagcela kuso. Angitshele nokuthi iliphi iphoyisa le nkosi elalimele umshado wakhe. Angitshele nombala wenkomo eyabulawayo. Uma ehluleka ngizomtshela ukuthi akehlukane nezimpahla zomntanami.”</p> |
| <p>Wanda: Lns 1-6: 1</p> | <p>Wanda: Lns 15-21: 83</p> | <p>Mathaba: Lns 8-15: 9</p> |
| <p>[“Such a beautiful ‘baby’! Oh! It can’t be! It can’t be! Mistress Hlophe’s beauty is pale in comparison to this Kheswa baby! This baby is beautiful men! She is beautiful when quiet and she is beautiful when walking.”]</p> | <p>“Now Dumazile I want you to be my second wife, the aunt to Mpisendlini.” “Ho ho! What will Mpisendlini’s mother say?” “What will she say and for what, will be sitting on her lap?” “Ho ho! And then her accusations will be vindicated?” “What accusations?” “The accusations that me and you are lovers as Lizy has already said. I just do not wish to be in conflict with your wife.” “I will make a plan to make you my senior wife, I will look her story later.”</p> | <p>[“You see MaShezi tomorrow I will meet her. I want this MaDube to explain to me who she is in my household? She must tell me the venue of her wedding. She must tell me which tribal policeman was guarding over her wedding? She must also tell me the colour of the cow that was slaughtered. If she fails, I will tell her she must leave the estate of my child alone.”]</p> |

5.4.2 Data for case 2

CASE 2: FEMALE STEREOTYPING OR STEREOTYPE ENFORCEMENT

| Theme 1 | Theme 2 | Theme 3 | Theme 4 |
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CASE 2: FEMALE STEREOTYPING OR STEREOTYPE ENFORCEMENT

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| <p>The number of cigarette stumps on Thoko's ashtray did not add up</p> | <p>Magaya decided to trap Thoko's lover</p> | <p>Thoko was very careful, she watched small things</p> | <p>Magaya vowed that he would 'catch' Thoko's boyfriend</p> |
| <p><i>Memo 1</i></p> | <p><i>Memo 2</i></p> | <p><i>Memo 3</i></p> | <p><i>Memo 4</i></p> |
| <p><i>Uthule endwazile nje amehlo ahlezi esitsheni somlotha esiphezu kwetafula elincane lesibane ayakade ewubuka ngamehlo anokundwaza, angenakho nakancane ukucwaninga. Uthe usuka umqondo wase unamathela kakhudlwana kuwona. Awu, kungoba kungowakhe lowa mlotha? Lo omningi kangangaka! Ahlolisise izinqamu. Awu! Ziyisikhombisa! Lokhu kungasho ukuthi efika nje ekuseni usebheme izintethe eziyisikhombisa? Ngeke cha, ngeke impela nje usabheme ombili nje kuphela ugwayi; lokho ukukhumbula kahle.</i></p> | <p><i>Agqibebelane ngempela-ke manje. Yena enguBhungane, enje ezalelwe le kwela KwaMashu, ehlala eGeorgedale elaziwa kangaka ngezigemezame zalo; angazokwenziwa nje! Ngeke! Nokho makangayibambi isavele ngekhandla inhlwa. Akangambuzi uThoko ukuze kungakhombiseki ukuthi kukhona osekumsolisile ngaye. Lokho kuzobenza baqhubeke nale nto yabo yena nalo muntu wakhe. Yena-ke uzobabeka ibatha.</i></p> | <p><i>Ingene intombi isimphathele okuphuzwayo, kusethileyini elinye kodwa, hhayi leliya obekuhanjiselwe ngalo uHlengwa. Le ntombazane umthetho wayo iyazicabanga izinto ezincane lezi! Akhululeke umntakaHadebe; akhululeke imbone kahle intombi ukuthi akazibambanga nakancane izintambo kanti izikhohlisa ngempela kulokho. Ukuba uzibambile uzibambe ngempela ukuthi nje usazibambe uzixegisile ngokuthi usazinsinye ngabocikicane.</i></p> | <p><i>Athathe ingilazi uMagaya avule ibhodlela likabhiya awuthele ngabo ubunyoinco ukuze ukuqubuka kwamagwebu okungadingeki. Aqede ayibhekise phezu ingilazi. Waphakamisa ubuso kancane waze wayibukela eduze intombi yakhe. Uma ngabe kwakungeyakhe yedwa kodwa.</i></p> |
| <p>Molefe: Lns 7-21: 21</p> | <p>Molefe: Lns 21-33: 21</p> | <p>Molefe: Lns 3-10: 22</p> | <p>Molefe: Lns 20-35:22</p> |
| <p>[He is quiet and not looking at something in particular but his eyes are fixed on an ashtray that was on a small table that was used to place a table light. The next thing was that his mind got fixated on was the heap of ash in that ashtray. Oh! Is all that ash in there his? Such a</p> | <p>[He became really angry then. He being Bhungane and born there at KwaMashu who is now based in Georgedale that is famous for its bad deeds (violence) can have such things done to him! It can't be! Well, he decides not to rush the matter. He will not confront Thoko in order to disguise that there is</p> | <p>[The girlfriend enters, serving him drinks in a tray that is different to the one she served her Hlengwa with. This girl is by right very alert of small details. Hadebe's child became relaxed and relaxed in such a way that she believed he was not aware about what was going on, yet in fact</p> | <p>[Magaya takes the glass and opens the bottle. He pours alcohol with great skill to avoid the unnecessary bubbling over of the carbonated liquid. When he finished, he emptied the glass into his mouth. He slowly lifted up his face and looked very closely at his</p> |

CASE 2: FEMALE STEREOTYPING OR STEREOTYPE ENFORCEMENT

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| <p>big heap, so much! He inspected the cigarette stumps. Oh! They are seven! Could this mean that since he arrived this morning, he had smoked seven cigarettes? It can't be, not at all. He has smoked only just two cigarettes; that he remembers well.]</p> | <p>something he is not happy with. This will encourage Thoko to continue doing whatever she and her boyfriend were doing. He will sit behind them.]</p> | <p>he was. He was very much aware but he had slacked the reigns because he was using the small fingers.]</p> | <p>girlfriend. That is if she was his alone.]</p> |
| <p>Theme 5</p> | <p>Theme 6</p> | <p>Theme 7</p> | <p>Theme 8</p> |
| <p>Magaya made a decision to start his campaign of tracking down Thoko's boyfriend that very evening</p> | <p>Magaya's murder weapons were the panga knife and a revolver</p> | <p>Magaya was in a state of blood lust</p> | <p>Miriam's boyfriend feared her winnings</p> |
| <p><i>Memo 5</i></p> | <p><i>Memo 6</i></p> | <p><i>Memo 7</i></p> | <p><i>Memo 8</i></p> |
| <p><i>Kambe lo mkhankaso wokuthungatha le nsizwa esizitshela ukuthi intombi yakhe ngeyayo nayo uma ewuqala manje ntambama nje kungonakalani? Uma esuka kusasa angeke aphenduke isuka muva? Ludlange ulaka. Alibambe ngazo zombili ibhokisana.</i></p> | <p><i>Alijamele isikhashana ibhokisi. Isivalo siye, siye size silale ngale emuva kwalo. Phakathi kuqhamuke ugalagala lo mmesekazi owawungehlukene nensabula. Eceleni kwakucambalele izulu lezandla.</i></p> | <p><i>“Uthi lo Sathane uyazi ukuthi ngigedleze kanje la? Uthi uyazi ukuthi ngingaqubuka nalezi abandelwe amathumbu manje?” UMagaya asiphonse isandla phakathi ebhokisini azicaphune ezinkulu. Azicaphune qede avukwe yiqungwa.</i></p> | <p><i>UMiriam engakasho nolunci oluwukuziqhayisa uGenyeza ungenwa wukuzenyeza. Usizwa sithe zi phezu kwakhe isisindo semali.</i></p> |
| <p>Molefe: Lns 40-46:25</p> | <p>Molefe: Lns 5-15:26</p> | <p>Molefe:Lns 15-20:26</p> | <p>Mngadi: Lns 33-34:7</p> |
| <p>[If he starts the campaign of hunting down the young man who has convinced himself that his girlfriend is his what would go wrong about it? If he starts tomorrow will he not be a late starter? He is overwhelmed by anger. He clutched the box with both hands.]</p> | <p>[He stood for sometime near the box. Its lid went and went until it lied open on the other side of it. On the inside appeared a huge knife that was connected to a bayonet. Near it lied a revolver.]</p> | <p>[“Does this Devil know that I have opened like this here? Does he know that I can show up with these weapons and his stomach can freeze?” Magaya threw his hand into the box and took his weapons. He took them and entered a state of blood lust.]</p> | <p>[Even before Miriam says anything about pride Genyeza starts doubting himself. He feels the big weight of the money.]</p> |
| <p>Theme 9</p> | <p>Theme 10</p> | <p>Theme 11</p> | <p>Theme 12</p> |

CASE 2: FEMALE STEREOTYPING OR STEREOTYPE ENFORCEMENT

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| Miriam attracted the attention of Skiti | Miriam was noticed by Goodenough Madonsela | Goodenough used a fancy insurance company name | Miriam also enticed Terrence Ngubane |
| <i>Memo 9</i> | <i>Memo 10</i> | <i>Memo 11</i> | <i>Memo 12</i> |
| <i>Isihlakaniphi sendoda esiqinile uSkiti Bophela uthi uMirriam akaqede amashwa ngokuphonsela uhlweza lwemali ayiwinile ezihluphekini zakwabo ezingabantu abamnyama</i> | <i>“Dadewethu, mina ngiwuGoodenough Madonsela”. Wayeshela uMirriam ngokuthi athenge kuye umshwalense. Echaza esethe mpekeshe.</i> | <i>“Ngisebenzela inkampani yomshwalense i-Sense of Good Hope. Ngicela ungiphe indlebe,” kwakusho uGoodenough. Wathi uyazihlangula uMirriam yamthonya insizwa.</i> | <i>Wadonsa amakhala uTerrence Ngubane wathi, “Ngingumdayisi wamafenisha. Bengiqonde ukudayisa nami.”</i> |
| Mngadi: Lns 1-18: 20 | Mngadi: Ln 13:37 | Mngadi: Ln 37-38: 20 | Mngadi: Lns 11-12: 40 |
| [Cunning older male Skiti Bophela told Mirriam to end bad luck by throwing loose coins among her people, the poor blacks.] | [“My sister my name is Goodenough Madonsela.” He was begging Mirriam to purchase insurance cover from him. He was explaining to her vigorously.] | [“I work for the insurance company called Sense of Good Hope. I request that you listen to me,” begged Goodenough. When Mirriam tried to object, the man overcame her disapproval.] | [Terrence Ngubane cleaned his nose and said, “I am a furniture salesman. I too want to sell my stuff.”] |
| Theme 13 | Theme 14 | Theme 15 | Theme 16 |
| Genyeza wanted to know who the two were | Miriam interested Sponono Daffodils Daffo ‘My Dali’ Sithole | Miriam fascinated the very Right Reverend Bishop Nkosiaphakade Ebenezar Sebatian Chule | Chule embellished his credentials with a non-existent church position and church name |
| <i>Memo 13</i> | <i>Memo 14</i> | <i>Memo 15</i> | <i>Memo 16</i> |
| <i>“Ningobani nina?” UGenyeza ekhomba umthwebuli ngemvubu. Bazethula. Kwakungu Japhet Ndlela no Chris Ngwenya bephephandaba. “Niyitholephi imvume yokungena emzini wami ngingekho?” Wabahilizisa wagcina ngokubakhiphisa okwamaselesele endlini.</i> | <i>UDaffo wazethula kuGenyeza ngokuthi unguDokotela Jeff Sengwayo B(Psychology)Unisa , BSc (University of Chicago). “Ubu-Dokotela ngabuthwasela e-University of Natal, eDublin naseBombay.” Eqinisweni uDaffo wayewumngane ka-Chule.</i> | <i>Uma uChule ebona noma ezwa ngowesifazane onemali uba yimbulu isibone amasi. Akakwazi ukuzibamba. Empeleni yingesikhathi esebenza ehhovisi le zamafa lapho ayezifundise khona ukweshela abafelokazi namadodakazi ayizindlafa. Uqola isimame esinemali ngothando.</i> | <i>“Ngingowokudabuka lena enhla eDanawozi. Senginzinze eMlazi lapho ngihola khona ibandla eliNgcwele elaziwa ngokuthi wuKholo Lwe Zithunywa.”</i> |

CASE 2: FEMALE STEREOTYPING OR STEREOTYPE ENFORCEMENT

*Watatazela
umthwebuli
sebesongwengwe
ni ebaleka nyova,
ethwebula eqeda
ethi galo yephuka.*

Mngadi: Lns 8-15: 42

["Who are you two?" It was Genyeza pointing the photographer with a whip. They introduced themselves. They were Japhet Ndlela and Chris Ngwenya of the newspaper. "Where did you get permission to enter my home in my absence?" He argued with them and ended up ejecting them like frogs refusing to leave the house. The photographer became very busy walking backwards while taking photos of him threatening them and fled thereafter.]

Theme 17

Meyili accused Mirriam of deliberately not telling him about her win

Memo 17

"Ubambe iPhikisikisi uNomvula, izigidi nezinkulungwane zamalandi. Uyangengehlula ukuthi awuyazi indaba engaka ukuthi usuwuyise wesicebi," kusho uDladla. "Izinkulungwane ngezinkulungwane zamalandi ayihandethe. Esesi mani! Le ngane ingahlala kanjani ingangitsheli ingiuyise"

Mngadi: Lns 15-17: 59.

[Daffo introduced himself to Genyeza by stating that he was Doctor Jeff Sengwayo B(Psychology), BSc (University of Chicago). "I trained for the doctor's profession at the University of Natal, Dublin and Bombay." In reality Daffo was Chule's friend.]

Theme 18

Meyili was worried that other men were after Mirriam

Memo 18

"Manje amahumusha asedolobheni adlala kanjani ngomntanami," kubuza uMeyili kuDladla. "Amfuna ubuthaphuthaphu. Nokuthi kuya khulunywa nje kukhulunyelwa isoka lakhe lakwaNtshangase okuyilona limi ngenhla. Lala ukhasha ngaye." UMeyili aphawule athi, "Uze ala ukhasha uyini kwaMazibuko? Uhlanganiswe yini"

Mngadi: Lns 20-28: 54

[Should Chule see or hear about a female who has money, he turns into a deceiver who is going to take a swim in delicious sour milk. He cannot stop himself. He learned this trick when he was employed at the office of the master of the high court, where he used to seduce rich widows and daughters who were heirs to rich estates. His real occupation was to defraud rich women with love.]

Theme 19

Meyili worried about Mirriam not writing to him

Memo 19

"Esesi mani le ngane ayingibhaleli ngani ingazise ukuthi obabamkhulu sebehambe kuyo basicebisa," kusho uMeyili. "Uthi mhlawumbe lokhu akubhalelanga unina uMaNdelu? Phela abafazi laba banomoya omubi kabi ngesinye isikhathi. Kunokwenzeka uthi uyigqibile le ndaba ukuze aziqhumuzele yedwa zonke lezi"

Mngadi: Lns 23-25:82

["I was born in the highlands at Dannhauser. I am now settled in Umlazi where I am the leader of a Holy church called *UKholo Lwe Zithunywa.*"]

Theme 20

Meyili denied he expelled Mirriam

Memo 20

Wahleka uDladla wathi. "Uthi abakoNzima bangahambela esilahlweni esaxoshwa ekhaya basidela bangamadlozi?" UMeyili osephenduke umzenzisi uphendula uthi, "Akulona neze iqiniso lelo." elinikina kaningana ikhanda. "Akunjalo neze. Mina angizange ngimxoshe umntanami"

CASE 2: FEMALE STEREOTYPING OR STEREOTYPE ENFORCEMENT

| | | | |
|--|--|--|--|
| <p><i>ngiyizala,” kukhala uMeyili.</i></p> | <p><i>nale mali eyinja enje? Eyakwethu le mali. Siyehliselwe amathongo akwethu kwaMwelase ukuze sibe abantu ebantwini. Dasithi.” Wanikina ikhanda.</i></p> | <p><i>zishaqane zezinkulungwane zopondo esezehliswe wobabamkhulu.” Aqhubeke uDladla athi, “Kukhona nowaka ozenza udokotela owafunda eMbombayi naseNdambula.”</i></p> | <p><i>ekhaya.” Bansinsitheka abaningi.</i></p> |
| <p>Mngadi: Lns 20-26:63</p> | <p>Mngadi: Ln 38-41:63</p> | <p>Mngadi: Ln 5-7:64</p> | <p>Mngadi: Lns7-11:64</p> |
| <p>[“Nomvula won the Pick Six jackpot, millions and thousands of Rands. You defeat me when you say you are not aware that you are the father of a rich someone,” says Dladla. “Thousands upon thousands of Rands that are hundreds. Jesus man! How can this child sit and not tell me about this while I am her father who gave birth to her,” complained Meyili.]</p> | <p>[“Now how are males with shady character from the city dribbling my child?” Meyili enquired from Dladla. “They are all chasing after her. We are talking about her today just because of her boyfriend Ntshangase who refuses any advances to her.” Meyili commented and said, “He is chasing everyone away from her because he is what with the Mazibuko family? What connects him with the money while he is a mere dog like this? This money belongs to us, it has been brought to us by the Mwelase ancestors so that we can become people among people. That’s it!”. He shook his head.]</p> | <p>[“Jesus man! Why is this child not writing to me and let me know that ancestors visited her and enriched us,” said Meyili. “Did she not write to her mother MaNdelu? Women at times have a bad spirit. It may be that she concealed this matter so that she alone can spend all these many pounds that were given to us by our ancestors.” Dladla in the meanwhile continued and said, “There is also a deceiver who says he is a doctor that was trained at <i>Mbombayi</i> (Bombay) and <i>Ndambula</i> (Dublin).”]</p> | <p>[Dladla laughed and said, “Do you mean that Nzima ancestors can visit someone who was thrown away and expelled by the ancestors?” Meyili who has turned into a pretender responds, “That is not the truth, I never expelled my child from home,” he said that while shaking his head. Many giggled secretly.]</p> |
| <p>Theme 21</p> | <p>Theme 22</p> | <p>Theme 23</p> | <p>Theme 24</p> |
| <p>MaHadebe bred a poison plot against MaNdelu and Mirriam</p> | <p>MaHadebe concocted another plan that involved forcing Mirriam to ingest poison that would make her insane</p> | <p>Mhlekwana assured Delisile that Thembi would not return</p> | <p>Thandolwethu forced himself into Delisile</p> |
| <p>Memo 21</p> | <p>Memo 22</p> | <p>Memo 23</p> | <p>Memo 24</p> |
| <p><i>“Wu uzogwaza bani ngomkhonto wanga phakathi?” Kubuza uMaNkwanyana. UMaHadebe wabamba umlomo wasishayela phansi</i></p> | <p><i>UMaHadebe wabona ikhambi kuwukuthola izindlanini ezazizohlasela uMirriam emsebenzini zimdlise ebona umuthi ohlanyisayo. UMahuzu wayizwa</i></p> | <p><i>“Delisile angimfuni nalapho ehambe khona uThembi. Angithi wabona ukuthi ngamxosha njani leliya langa,” kuphawula uMhlekwana. “Yebo ngabona,”</i></p> | <p><i>“Ngiyazi unomuntu othandana naye futhi ozimisele ngawe Delisile. Nami ngiyacela ukuba sithandane okungcono ngibe yi-roll on,” kuncenga</i></p> |

CASE 2: FEMALE STEREOTYPING OR STEREOTYPE ENFORCEMENT

isikhwehlela wathi, "Ntombi yakithi, angiliboni elinye isu ngaphandle kokuba ngiwuthi dlwa kunina, bese ngimshayela ucingo uNomvula ngimazise ngesifo. Ngeke angabuyi ezintabeni esezwe ukufa kukanina." "Uma esefikile bese umqhwaga ngenkani imali yakhe?" "Ngenzela kona ukuthi phela ngimphakele owakhe naye umphako."

Mngadi: Lns 10-20: 106

[“Oh! Who are you going to stab with an internal spear?” Enquired MaNkwanyana. MaHadebe coughed silently and said, “My fellow girl I don’t see any other plan except poisoning her mum and then phoning Nomvula and informing her about her mother’s death. She will not fail to return after hearing about her mother’s passing.” “When she arrives, you will rob her of her money by force?” “I am doing this so that when she arrives, I will poison her too.”]

Theme 25

Delisile denied that she took Mhlekwana’s money

Memo 25

“Hhabe angiyidli imali kababa uShange mina. Nguye oyaye

incazelo kanina ngomcebo kwayena awubona uyisikhwebu esidlala imfene. Wavuma. Njengoba naye wayefuna ukuhlomula nje akamfihlelanga kodwa unina ukuthi kwakungafa umuntu uma ezokwenziwa isigqila.

Mngadi: Lns 21-28:118

[MaHadebe thought out another plan to use hired enforcers to attack Mirriam at work and force her to ingest a lunacy inducing substance. Mahuzu understood his mother’s explanation and saw that Mirriam was not suitable for such wealth but warned her that even though he agreed to assist his mother nobody must use that as an opportunity to enslave him as he could murder someone if that happened.]

Theme 26

Thandolwethu assaulted Delisile

Memo 26

“Ngiyabona nje wena ukuthi angikaze ngikuthinte sewucabanga ukuthi

kuphendula uDelisile. “Akazange-ke aphinde abuye. Futhi angeke eseza ngoba ngingamfuqa ngesibhaxu,” kuqhuba uMhlekwana. “Senginethemba nesiqiniseko-ke manje sokuthi uzoziphatha kahle,” kusho uDelisile.

Mkhize: Lns9&10:44-5

[“Delisile, I don’t even want to see where Thembi walked. You saw that day how I expelled her,” says Mhlekwana. “Yes, I saw,” responded Delisile. “She never returned. And she will never return because I will assault her,” says Mhlekwana further. “Now I have hope and a guarantee that you will behave well,” said Delisile.]

Theme 27

Delisile rejected Nonzuzo’s assistance

Memo 27

“Nonzuzo ngicela ungibheke kahle. Mina sengimdala manje. Le minyaka

uThandolwethu. “Kuyoze kube nini ngidlala wena Thando? Angithi ngonyaka owedlule wangifakela isidakamizwa ejusini?” Kubuza uDelisile.

Mkhize: Ln 50:52

[“I know you have someone you are in love with and who wants to marry you Delisile. I too am requesting that we have a love affair, it is better that I become the roll-on,” begs Thandolwethu. “Until when will I be your plaything Thando? You agree that last year you added drugs into my juice?” Delisile quizzes him.]

Theme 28

Delisile expelled Nonzuzo for remonstrating with her

Memo 28

“Uma ungafuni sixabane Nzu ngicela ungishiye ngoxolo lapha

CASE 2: FEMALE STEREOTYPING OR STEREOTYPE ENFORCEMENT

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| <p><i>angibuze ukuthi ngifunani bese engenzela. Angimsukeli nje. Futhi-ke nje ngiyamthanda noma abantu bengathini bathini. Siyofa silahlane nomkhulu uDumakude,” kusho uDelisile.</i></p> | <p><i>ngiyakwesaba. Angifuni ukuqophisana nentombazane mina,” washo qede wamuthi muhlu ngempama. “Ngizokuphinda .futhi,” kwesabisa uThandolwethu.</i></p> | <p><i>eyi-19 enginayo iyangigunyaza ukwenza noma yini engiyithandayo ngempilo yami. Futhi ngingasho ngingananazi ukuthi lokhu engikwenzayo kuyilungelo lami,” wayesho lokho engahleki uDelisile.</i></p> | <p><i>endlini.” Wayesho ebhale u-4 embhedeni ngemilenze yakhe, ede ezishaya ngezandla emathangeni, abuye achobe izinkwebesha zezinzipho.</i></p> |
| <p>Mkhize:Lns 7-10:31</p> | <p>Mkhize: Lns 1-17:85</p> | <p>Mkhize: Lns 7-14: 72</p> | <p>Mkhize: Lns 13-17: 73</p> |
| <p>[“Wow, I don’t steal father Shange’s money. It is him who questions me what I want before he provides what I need. I never directly approach him. Also, I love him no matter what people say. We will be separated by death me and grandpa Dumakude,” says Delisile.]</p> | <p>[“I can see for myself that I have never before touched you and you now think that I am afraid of you. I don’t like to argue with a girl myself,” he said that and slapped her hard with an open hand, “I will hit you again,” threatened Thandolwethu.]</p> | <p>[“Nonzuzo I request that you carefully look at me. The 19 years I have authorises me to do anything I like about my life. Also, I can state without any doubt that what I am doing is my right,” she was saying this while being very serious.]</p> | <p>[“If you don’t want us to cross swords Nzu, I request you to leave me in peace here in this house.” She was saying this while making the 4-sign on the bed with her legs while beating her thighs with her hands and squeezing her long thumb nails together.]</p> |
| <p>Theme 29</p> | <p>Theme 30</p> | <p>Theme 31</p> | <p>Theme 32</p> |
| <p>Delisile misused Mhleka’s money by funding parties and buying booze</p> | <p>Delisile refused to have Thandolwethu arrested for violence against her</p> | <p>Delisile saved a woman abuser, Thandolwethu</p> | <p>A vindictive Magaya did not mind vehicle accidents</p> |
| <p>Memo 29</p> | <p>Memo 30</p> | <p>Memo 31</p> | <p>Memo 32</p> |
| <p><i>UThandolwethu waqala ngokubingelela izivakashi zabo. “Ma-Cherry nama-outie ngijabula kakhulu ngokungivakashe la kwesami.” Pho kwakukhona namakloza adla inyama sengathi awayihlafuni avele ayigwinye nje. Iningi la magenge lase libhuqaza wukudakwa. UNonzuzo babemtinyela njengezinyosi, bembiza</i></p> | <p><i>“Awumbophisi ngani?” Kubuza unesi. “Agifuni ukumbophisa ngoba ngiyamthanda.” Kusho uDelisile. “He-he! Kahle bo ntombazane! Ungaze ufe impela ungambophi umuntu ngoba uthi uyamthanda. Awubheke nje awukwazi nokuma ngezinyawo. Iso aliboni une-blue eye, kodwa ulokhu uthi, ‘ngiyamthanda, ngiyamthanda’” Kucace ukuthi kumele alaliswe.</i></p> | <p><i>“Uyangithanda bandla uDelisile. Phela bese ngimincile esibhedlela ngithi uzothi angiboshwe. Ungicikile naloya nesi ngokuzenza usiyazi ethi uhlohla uDelisile ngokuthi ngiboshwe. Wavele wangisiza uDelisile wamphoxa ngokuba angavumi. Phela uyazifela ngami uDelisile. Kube yiphushana nje leli elenzekile,” kwenanela uThandolwethu.</i></p> | <p><i>Wathi ethi pheshe ngesinqana uMaShabalala yabe idlula leyana ngemuva. Kwadingeka kube khona ukuvika lapho. Yathi ingenela phesheya umshayeli wayesevutha bhe. “Wesikhotheni uyakwazi ukushayela noma uyakufundela? Awuzange uqalaze!”</i></p> |

CASE 2: FEMALE STEREOTYPING OR STEREOTYPE ENFORCEMENT

*ngempatha bethi
akashunekile.
Babebuza ukuthi
usavelaphi
nokuziphatha
kahle. Babeze
basho nokuthi
ungusisi wesidala.*

Mkhize: Lns 9-35 & 1-5:
83-84

[Thandolwethu began by greeting the guests. “Cherries (ladies) and outies (gentlemen), I am excited by your visit to me at my locality.” There were some great meat eaters who were no longer chewing the meat but simply swallowing it. The majority had overdosed alcohol. They were stinging Nonzuzo with taunts and insults claiming she was not well groomed, they wanted to know where was she coming from with talks of good behaviour. They labelled her an old-fashioned sister.]

Theme 33

Magaya saw Thoko and Diesel sitting in a taxi

Memo 33

*Antante uMagaya
aye kodlula
ngemoto yakhe
etekisini
ngakwesokudla.
Yedlule
ekaMagaya bayithi
shazi laba bantu
abangaphakathi.
Empeleni babe
ngayinakile,
yadlula qede
bakhohlwa yiyo.
Wayisola nje
uThoko kwasho
ukuthi kodwa*

Mkhize: Lns 1-15:86

[“Why don’t you charge him?” Asked the nurse. “I don’t want to have him arrested because I love him,” says Delisile. “He-he! Wait a minute girl! Will you really die without getting him arrested because you are saying you love him? Just look that you can hardly stand on your feet. You can’t see out of that eye because you have a blue-eye, but you keep saying, ‘I love him, I love him.’” It became clear that she must be hospitalised.]

Theme 34

Msiphozi rejected Lindiwe Ngidi, his girlfriend

Memo 34

*“Mhn, ibuhlungu
kodwa inhliziyo yami
uma ngikubona
wenza njena.”
Kukhuluma intombi
kaNgidi. Isho qede
ibheka phansi
ikhathazeke
ngempela ngesoka
layo elithandayo.
“Kwangathi
uzikhathaza
ngobala-ke Lindiwe
ngikutshele. Ukube
uyazi ngabe
uyazithulela*

Mkhize: Lns 9-20: 87

[“Delisile truly loves me. I was already crossing my fingers at hospital while thinking that she will get me arrested. That nurse who pretends to know best annoyed me by influencing Delisile to have me arrested. Delisile saved me and disappointed her by not agreeing. Delisile is dying about me. It was a minor mistake that happened,” commented Thandolwethu.]

Theme 35

The first day of Magaya’s hunt ended in disaster

Memo 35

*Kambe namuhla
kuzofuneka enze
njani? Phela ukuba
akaphazamisekang
a izolo
ubezomlandela
lowaya muntu aze
ayombona ukuthi
ungena kuyiphi
indlu laphaya
elokishini. Nemoto
yakhe uyiboqozile
kambe lo mlisa
futhi! Wehlulekile
nokumbona lo
muntu*

Molefe: 25-35& 20-25:
34 & 35

[When MaShabalala (the car) crossed the road, she was narrowly missed by another car. There was a necessity for evasive action there. When it was on the other side of the road the other driver was furious. “Hobo, do you know how to drive or you are learning? You failed to stop!”]

Theme 36

Magaya then arrived at mid-night

Memo 36

*Atheleke uMagaya
ngehora leshumi
nambili ebusuku.
Atheleke sekuthule
kuthe cwaka.
Angezi-ke namuhla
ukuzoyimisa
ngezansi
kwasekhweni lakhe
imoto. Uthe uma
ebona kumnyama,
wedlula
waqhamukela
ngasemgwaqweni
enzela ukuyobona
ukuthi imoto*

CASE 2: FEMALE STEREOTYPING OR STEREOTYPE ENFORCEMENT

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|--|---|---|--|
| <p><i>ayibonakalanga ngenxa yobumnyama. Yathi uma ingaphambi kwabo yema. Yema qede uMagaya waliveza ikhanda. Wayibona itekisi ilayishe uThoko izodlula kuye.</i></p> | <p><i>uzikhululekele,” kusho uMshiphozi. “Ngiyaxakeka kodwa mina ukuthi ngingakhululeka kanjani,” kuphendula uLindiwe.</i></p> | <p><i>asebambisane naye entombini. Yona le ntombi esimholele kuyo yonke le nto wesabani ukuthi ayiphokelele ukuthi iyomkhomba lo muntu wayo.</i></p> | <p><i>emhlophe kayikho yini.</i></p> |
| <p>Molefe: Lns 20-28 & 15-18: 35 & 36.</p> | <p>Molefe: Lns 20-28: 43</p> | <p>Molefe: Lns 10-25:46</p> | <p>Molefe: Lns 1-15: 35</p> |
| <p>[Like a swimmer, Magaya passed a parked taxi on his right-hand side. Magaya’s car passed and the occupants merely saw it. In reality their attention was not on Magaya’s car, as soon as it passed, they forgot about it. Thoko became suspicious of it but she never really saw it because it was dark. When it was in front of them it stopped. It stopped and Magaya peeped outside with his head. He saw the taxi that was carrying Thoko coming to pass by him.]</p> | <p>[“Mh! My heart aches when I see you doing this,” says the Ngidi girl. She says this and then fix her eyes down because she is very troubled about the boyfriend she loves so much. “You are getting worried about nothing Lindiwe, if I may tell you. If you knew you would just feel free and relax,” says Msiphozi. “I get confused how I can be free,” responds Lindiwe.]</p> | <p>[He wondered what he ought to have done that day? If he was not disturbed the previous day, he would have followed that taxi man and saw which house he entered in at the township. His attacker even damaged his car, that guy! As a result, he could not even see the new fellow who is a co-boyfriend together with him in one girlfriend. This girlfriend who led him to all these troubles what is he fearing if he forces her to point her other boyfriend out.]</p> | <p>[Magaya arrived at twelve o’clock in the middle of the night when all was quiet. This time he did not stop his car below the house of his in-laws. When he realised it was dark he passed and went to the road to verify if the white car was there.]</p> |
| <p>Theme 37</p> | <p>Theme 38</p> | <p>Theme 39</p> | <p>Theme 40</p> |
| <p>Sibeko and MaNtuli had been married for sometime</p> | <p>Sibeko was already in love with Stutu at KwaMaNkabinde</p> | <p>Stutu started insulting MaNtuli</p> | <p>Magaya decided to disappear from Thoko</p> |
| <p>Memo 37</p> | <p>Memo 38</p> | <p>Memo 39</p> | <p>Memo 40</p> |
| <p><i>Base beqede iminyaka eyisikhombisa beshadile nomkakhe, intombi yaseMabheleni. Amasu kaMaNtuli ayemane kodwa ngomhawu womhlabathi abathathu kusuka ezibulweni wabagwinya. Ngakho-ke yabe</i></p> | <p><i>USibeko wayesephendule umsebenzi wakhe, wezenhlalakahle wawenza ihlazo, wawululaza. Baye bathi abazintengu, umphanda ubulawa yizakhelani. Ngokuphuza kwakhe uSibeko kwaMaNkabinde wayesephuze waze waba</i></p> | <p><i>Kwahamba uSibeko wabonakala engayile emsebenzini ehleli kwaMaNkabinde, emzini wesikokiyana. Kwala uMaNtuli wambuza. USitutu wabe esembiza ngento ezala izibhucu. Wathi akabuke indandatho leyo</i></p> | <p><i>UThoko usephatheke kabi ngapha; ukhathazwe yindaba yokunyamalala kukaMagaya. Kubi impela ngoba lapho ezoqhamuka khona uzovele asuke afike phakathi nobusuku uyasuka</i></p> |

CASE 2: FEMALE STEREOTYPING OR STEREOTYPE ENFORCEMENT

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|---|--|--|--|
| <p><i>iyinye ingane eyabe iphila. Kwakuyingane yentombazana uMesuli.</i></p> | <p><i>ngumkhwenyana wakhona.</i></p> | <p><i>indoda eyamfaka yona ngoba angeke aphinde ayibone leyo ndoda.</i></p> | <p><i>unqwamana noMacingwana.</i></p> |
| <p>Mbatha: Lns15-36: 52</p> | <p>Mbatha: Lns 15-25: 61</p> | <p>Mbatha: Lns 20-33:63</p> | <p>Molefe: Lns 1-8: 63</p> |
| <p>[They had completed seven years of marriage with the Mabheleni lady. The children of MaNtuli were four but due to the greediness of the earth three of them had died starting from the first born. There was only one child who had survived. It was the girl child, called Mesuli.]</p> | <p>[Sibeko had already turned his social work job into a scandal. Those who can talk say that a man can be killed by his neighbours. By drinking alcohol at MaNkabinde's tavern Sibeko had done so until he became their son-in-law.]</p> | <p>[As time went by Sibeko started to absent himself from his job while sitting at MaNkabinde's home of cheap but dangerous alcohol (<i>isikokiyana</i>). MaNtuli questioned him about this. She was instead insulted by Stutu that she gives birth to dead children. Stutu went further and told her that she can sit there and guard the wedding ring the husband put into her finger, but will never see that man again.]</p> | <p>[Thoko was very worried about the news of Magaya's disappearance. She was worried that it was bad because he would just re-appear in the middle of the night and then cross paths with Macingwana.]</p> |
| <p>Theme 41</p> | <p>Theme 42</p> | <p>Theme 43</p> | <p>Theme 44</p> |
| <p>Female teachers accused Dumazile of being in love with Moloji</p> | <p>Dumazile was accused of being in love with Sithole</p> | <p>Lizy told MaNzimande that Dumazile was in love with Sithole</p> | <p>Lizy later tried to apologise to Dumazile</p> |
| <p>Memo 41</p> | <p>Memo 42</p> | <p>Memo 43</p> | <p>Memo 44</p> |
| <p><i>"We Memu! Kodwa uyambona uthisha uMoloji ukuthi useyaganga manjena?" Kusho uMemu Mpungose ehlahle amehlo efuna ukuzizwa zonke, "usengaze athandane nengane yesikolo pho?" "Uthandana nayiphi?" Kubuza uMemu Ngcamu. "Uthadana noDumazile, isidudla lesi sakwaKheswa esasisekilasini lakhe." "Usho lesi esiyisingqingqi nje, esingandoni yamanzi, esinesitsako</i></p> | <p><i>"Angikwazi ukuhlala naye, angikwazi nje! Ngihlale nemamba endlini?" Kusho uMaNzimande. "Wenzeni?" "Ubuza ngoba ungazi ukuthi wenzeni uDumazile yise kaMpisendlini? Uzobuye uthi uyadlala. Angisona isilima sakho mina, angisona nje." "Ngithi wenzeni uDumazile?" USithole esho ngokufutheka. "Ukuqomile."</i></p> | <p><i>"We MaNzimande ubovuka uvule amehlo. Nihlobene ngani noDumazile?" Kubuza uLizy. "Asihlobene ngisho nakancane nje. Wukuthi wayesiphathela umntwana sisenesitolo eMzimkhulu." "Ohho! Ubobheka-ke ntombi sengathi kukhona okudla amantshontsho emsamo. Impatho enhle kanje angikaze ngiyibone, ngiyibone kuDumazile."</i></p> | <p><i>"Dumazile, ngiyaxolisa kakhulu ngokukhuluma ngegama lakho kuMaNzimande izolo. Lokho kukhuluma kwami naye kube nomphumela wokuba uMaNzimande akuzonde. Kodwa mina Dumazile bengingaqondile neze ukuba nginixabanise nino MaNzimande; bengidlala."</i></p> |

CASE 2: FEMALE STEREOTYPING OR STEREOTYPE ENFORCEMENT

*kanye nonwele
Iwe mpunzi?*

Wanda: Lns 23 & 1-11:
1 & 2

[“Ma’am! Can you see that teacher Molo is now playing with fire?” It was Ma’am Ngcamu saying these words while her eyes were wide open because she wanted to hear everything, “can he opt to fall in love with a learner?” “Which one is he in love with?” Ask ma’am Ngcamu. “He is in love with Dumazile, the full bodied Kheswa girl who was in his class.” “Do you mean the one that is a bit rotund, is light in complexion and has a gap on her upper front teeth and possess nice soft hair resembling those of a springbok?”]

Theme 45

Mtalaselwa’s people did not wish to pay dowry for Dumazile

Memo 45

“Futhi ningesabi, nezinkomo zayo azisaphelele. Ngisho ukuthi isinemilanjwana,” kusho uMtalaselwa. Unina athi, “Mntanami, iphulaphiko pho? Bese kuphele izintombi yini kodwa? Mh, uyazi ukuthi kwakuba yintombi yamakhehla leyo emandulo?” Unina aqhubeke, “Uthi uyawazi kahle amaqhasha

Wanda: Lns 4-15: 71

[“I cannot stay with her, I just can’t! Must I stay with a mamba inside the house?” Says MaNzimande. “What has she done?” “Are you asking because you don’t know what Dumazile has done Mpisendlini’s father? You must say if you are joking. I am not your fool; I am just not.” “What has Dumazile done?” Shouts an angry Sithole. “She is in love with you.”]

Theme 46

Dumazile was denigrated during her wedding with Mtalaselwa

Memo 46

“Uyakhumbula ukuthi ngenkathi sishada umama wakho akakikizanga yena. Umama wakho yena wawungathi ubona imoto ethwele isidumbu. Odadewen u babepikla bethi ngeke ngiwakhe lo muzi. Udadewenu wathi wena ushade neqhashamlenze, umsalabizwa uqobo lwawo. UDadewenu uBavelile owasho lokho. UBadingile yena wayengibiza ngembexembexe yedisholo le dikazi.

Wanda: Lns 4-16:69

[“MaNzimande you must wake up and open your eyes. What is your relationship with Dumazile?” Asked Lizy. “We are not related even a bit. She was our child minder at our shop in eMzimkhulu.” “Ohho! You must look out because she is doing you down. The way in which she is being treated I have never seen before; I have only seen with Dumazile.”]

Theme 47

Mnguni declared war against MaDube

Memo 47

“Uthi uyazizwa MaDube ukuthi uthini kimi? Senginganqu nyelwa nguwe manje ukuthi kumele ngenzeni ngesidumbu so mntanami? Uyini wena laph’ ekhaya? Ungafike ubhungule uMangena uyohlala naye edolobheni bese ungitshela ukuthi uMangena wathi ufuna ukulothiswa uma eseshonile! Yini lena ongitshela

Wanda: Lns 11-16:73

[“Dumazile I am very sorry for speaking about your name with MaNzimande yesterday. My speaking with her produced the result that MaNzimande started to hate you. But Dumazile I never intended to cause conflict between you and MaNzimande. I was just kidding.”]

Theme 48

Culturally MaDube was not married to Mangena

Memo 48

“Uyabona Mashezi kusasa lokhu okusayo izolala ibonene. Ngifuna angitshela kahle lo MaDube ukuthi yena uyini laph’ekhaya. Angitshela nesigcawu agcagcela kuso. Angitshela nokuthi iliphi iphoyisa le nkosi elalimele umshado wakhe. Angitshela nombala wenkomo eyabulawayo. Uma ehluleka ngizomtshela

CASE 2: FEMALE STEREOTYPING OR STEREOTYPE ENFORCEMENT

*mIenze ukuthi
ahlupha kanjani
mntanami?"*
"Ahlupha ngani?"
*"Awahlukani
noyise
babantwababo,"*
aqhubeke,
*"Anisakhulumi
lutho noma
umntwana
eqhamuka
neHhanana?"*

Wanda: Lns 4-8& 8-11:
125-126

[“Also you must not be afraid because her dowry is no longer a full amount. I mean that she already has fatherless children,” says Mtalaselwa. His mother replied, “My child a bird with a broken wing? Are there no childless girls? Hmn do you know that such girls used to be girlfriends of old men in the olden days?” His mother continued, “Do you really know how troublesome broken leg women are my child?” “What is their trouble?” “They never part with the fathers of their children,” she continued, “You say nothing even when the child appears with someone who is a Hhannana (Infertile woman)?”]

Theme 49

Chule planned to take Mirriam from Genyeza by force

Memo 49

*"Uzongikhipha
kanjani lapha
kwaDicey ekhona
uNtshangase?"*
Kubuza uMirriam.
"Mazibuko omuhle

*Umama wakho
wayehleka
kungukhisimuzi
kuye," kwasho
uDumazile.*

Wanda: Lns 1-20: 146

[“Do you remember that during our wedding your mother never ululated? Your mother was like someone seeing a car carrying a dead body. Your sisters were criticising that I will never build this home. Your sister said that you were married to someone with a broken leg, someone who remained when she was called. It is your sister Bavelile who said that. Your sister Badingile was calling me a loose morals female who is after other women’s men. Your mother was laughing as if it was Christmas to her,” said Dumazile.]

Theme 50

Chule hired Daffo to ‘remove’ Ntshangase

Memo 50

*"Namuhla umfana
wakwaNtshangase
akasibuke asigcine
isithandwa sakhe
njengoba
selimshonela nje.*

*yona angeke
ukubone lokho.
Kungasa ngifile!*
*Kowami umuzi
kuzokwenzeka
intando yami.
Uzalwa yimi
uMangena."*

Mathaba: Lns 10-16: 1

[“Are you hearing yourself MaDube what you are saying to me? Now you must decide for me about what I must do with the body of my child? What are you in this household? You went to live with Mangena in town and now you come and tell me that Mangena wanted to be cremated when he died? What you are telling me you will not see. I would rather die! In my household my wishes will be followed. I gave birth to Mangena.”]

Theme 51

Mirriam worried about Genyeza

Memo 51

*"Yebo Chule,
nakuba
ngisaxakekile
wukuthi
uzongilanda
kanjani phambu*

*ukuthi akehlukane
nezimpahla
zomntanami."*

Mathaba: Lns 8-15: 9

[“You see MaShezi tomorrow I will meet her. I want this MaDube to explain to me who she is in my household? She must tell me the venue of her wedding. She must tell me which tribal policeman was guarding over her wedding? She must also tell me the colour of the cow that was slaughtered. If she fails, I will tell her she must leave the estate of my child alone.”]

Theme 52

Mirriam said that Genyeza must not be harmed

Memo 52

*"Phinde-ke
ngomuso," ehleka
uChule.
"Uzokhulekwa
ngomkhuleko
ozomenza*

CASE 2: FEMALE STEREOTYPING OR STEREOTYPE ENFORCEMENT

wumbuzo lowo ongefanele nakancane uzikhathaze ngawo wazi ukuthi imifula iwelwa ngamazibuko. Ngizokuthutha kahle emini nje kwabha libalele. Ukuthi uyobe ekuphi, noma epaquza enzani, yindaba yakhe yedwa leyo. Wena nje noma kanjani ngomhlomunye ngiyakulanda. Angivalelisi Themba lami.” Wasuka wahamba uChule.

Mngadi: Lns 9-14: 138

[“How are you going to take me out of Dicey’s house in the presence of Ntshangase?” Asked Mirriam. “Beautiful Mazibuko that is a question you should not worry about even a bit you must know that rivers are crossed at the fords. I will relocate you nicely during broad daylight. The matter of where he will be, doing what or crawling on the ground, is his affair alone. You, I will fetch in a day’s time. I am not even saying goodbye,” Chule stood up and left.

Theme 53

KaMaqashi believes the world is fair and her daughter can’t return home

Memo 53

“Kodwa nxa abayeni benu benishiya kanjena nina nibona ukuthi benibaphethe kahle?”

Ukuba bengiwuyena bengizosiqabula kakhulu kuze kubaqake izihlathi. Pho-ke elokufa alitsheli,” kusho uDaffo bexoxela kwaNkosiyaphakade emini yantambama. “Ungabe usayiphatha leyo Daffo, ngoba sengiyamthanda uNomvula.”

Mngadi: Lns 29-35: 138

[“Today the Ntshangase boy must look at his lover for the last time because the sun has set for him. If I was him I would have kissed her heavily until my cheeks sink in. But he is not aware,” say Daffo while they were talking at the house of Nkosiyaphakade during the late afternoon. “Don’t touch that one Daffo because I already love Nomvula.”]

Theme 54

KaMaqashi also believes that a wordly institution such as marriage is just

Memo 54

“Konje wayezokhononda kubani? Wena ungufakazi wakhe ukuthi wakwahlukanisa nesikole

kukaGenye ebuka?” Kusho uMirriam “Nakancane, nakancane kungakukhathazi lokho Nomvula. Uzozibonela nawe. Ngamasu eNkosi uzophuma udede, akhululeke angathi vu. Akukho okwedlula umthandazo.” “Nkosiyami uyobe eseyekiswe yini ukulwa sekwaba segazini.”

Mngadi: Lns 35-48: 139

[“Yes, Chule even though I remain confused about how you are going to fetch me in front of Genye while he is looking,” says Mirriam. “Even little, little, let that not worry you Nomvula. You will see for yourself. These are the plans of the Lord. He will give way without saying even anything. Nothing is above prayer.” “My God what will stop him from fighting since it is in his blood.”]

Theme 55

The building of the YWCA in KwaBhanya

Memo 55

“Mina isibongo sami nginguNash. Igama ngingu Carol. Ngivamisile njalo ukunidlula nenza lo

angaphumi kwabo. Sizochela nase sangweni ngomathithibala.” Wahlekahleka uNomvula lu muthi nke uvalo. Wathi, “Umfundisi uyazelaphi imithi. Ngicela ningisize nje Chule ningambulali. Asimshiye enje.”

Mngadi: Lns 1-2: 140

[“He won’t tomorrow,” Chule said these words while laughing. “He will be bound by a prayer that will stop him from leaving his house. We will spray a magic portion at the gate that will immobilise him.” Nomvula sort of laughed and responded, “From where does a pastor know witchcraft? Please assist me Chule, do not kill him. Let us leave him as he is.”]

Theme 56

Nkebelele now believes children must make their own decisions

Theme 56

“ Angifuni ukumisa imingcele engathi shu kubantwana bethu. Ngenkathi uMangena

CASE 2: FEMALE STEREOTYPING OR STEREOTYPE ENFORCEMENT

Anizisoli?”, *kubuza uKaMaqashi*.

thina singakakuboni ukuthi usuyintombi. Lithi elikayihlo: ...Bengingakamboni ukuthi ukuthi usefanele ukuyokwakha umuzi. Eyami indlela uyilahlile wakhetha eyenu enimfundise yona. Ngakho-ke ngoba ningiphocjile nangehlula anginakulindela ukukhononda ngomuso. Ngokunjalo futhi angisoze ngavuma ukuthi niphinde ningehlule. Hamba kahle mntanami ube yisibonelo esihle emzini ubakhele umuzi abakwaNgcobo.”

msebenzi wengadi, njengoba namhlanje sengize ngithi angizonisiza. Ngingumgqugquzeli wenhlangno yabesimame abazama ukuzakha nokuzenzela. Lokhu enikwenzayo ngiyakuthanda futhi kungolunye lwezinhlelo ezingaphansi komgomo wenhlangano yami...sizoliphemba igatsha le YWCA lapha KwaBhanya.”

ashona wayeseganiwe enomuzi wakhe. When Mangena died he already had his own home and he was already married. Even we have children. Here is Maqhing, he is now a grown up and we will never erect boundaries for him about the type of life he wishes to live. What we can do as his parents is provide advice but not to dictate to him

Mbatha: Lns 15-20:80

[“But when your husbands leave you like this do you think you treated them well? Are you not sorry?” asked KaMaqashi.]

Mbatha: Lns 20-25: 80

[“By the way to whom was he going to complain? You are his witness that he caused you to part with schooling while we were still thinking that you are not yet a grown-up woman. Your father’s voice... ‘I did not see her as ready to build a home. She has abandoned my way and she chose yours that you taught her. Because you forced and defeated me, I will not expect any complaining from you. I will never again agree that you defeat me again. Go well my child, be a good example in the family and build them a home there at the Ngcobos.”]

Mbatha: Lns 12-18: 85-9

[“My surname is Nash. My name is Carol. I frequently pass you while you are working here in the garden, and today I thought I should join you in order to assist you. I am the sponsor of a self-help women’s organisation. What you are doing I like and it is one of the programmes of my organisations...we will erect a branch of the YWCA here in KwaBhanya”.]

Mathaba: Lns 20-25:

[“I don’t want us to erect meaningless boundaries for our children. When Mangena died he already had his own home and he was already married. Even we have children. Here is Maqhing, he is now a grown up and we will never erect boundaries for him about the type of life he wishes to live. What we can do as his parents is provide advice but not to dictate to him.]

Theme 57

Magaya believes that showering a woman with gifts means she must not break up with you

Memo 57

Uyayithanda phela le ntombi... Ziningi izimali ezikhipha ehamba nayo beyongcebeleka koBuzekezeke-hotela, beya ogwini kunjeya!

Theme 58

Chule believes in the Roman system of ‘the male is the guardian of the woman’

Memo 58

“Kunjalo Mnu. Dicey. Angingabazi nje futhi ukuthi njengoba ufundisiwe nje uzokhumbula ukuthi lo mthetho singewubize ngowabansundu kuphela

Theme 59

Section 11 of the Matrimonial Property Act 88 of 1984

Memo 59

Isigatshana u-11 woMthetho woKwehlukaniselana ngeziMpahla eMishadweni yokuZuza nokuLahlekelwa

Theme 60

Sibeko justifies polygyny by himself

Memo 60

Indoda ayehlukene nenja yona eshiya ukudla kwayo kukhona kwabo ihambe iyodala amacala. UStutu uyambona ukuthi usekhulelwe. Konke

CASE 2: FEMALE STEREOTYPING OR STEREOTYPE ENFORCEMENT

| | | | |
|--|--|---|---|
| <p><i>Kungenzeka kanjani-ke ukuthi athi esechithekelwe elahlekelwe kangako aphinde aphenduke isimaku ithambo lihamba ngendlela angayibonanga kahle, lihamba nesimaku esinye futhi?</i></p> | <p><i>ngoba ngisho eRoma wawusebenza.” “Kwakunjalo”, kusho uDicey. Aqhubeke uChule ngakholelwa yikho, “Babekhuluma ngamandla kababa, phecelezi patria potestas. Ubaba njengenhloko yekhaya (pater familias) ngokomthetho omdala wamaRoma, wayenamandla aphelele okuphatha izimpilo zabo, ngisho nezigqila zakwakhe. Kunamuhla nje ngisho emishadweni yesilungu isekhona insehle yawo.”</i></p> | <p><i>eMshadweni uyawaqeda aMandla endoda phezu kwempahla yomfazi wayo”</i></p> | <p><i>lokhu kuyihlazo nomthwalo ophezu kwamahlombe ami. Wena ungumkami womshado. Yimi umoni...yimi umoni.</i></p> |
| <p>Molefe: Lns 25-30: 26</p> | <p>Mngadi:Lns 18-25:91</p> | <p>Act 88 of 1984: Section 11</p> | <p>Mbatha: Lns 15-22: 62</p> |
| <p>[He loves the girl... He spent a lot of money on this woman to entertainment hotels and going to beaches with her. How can it be that after he had spent so much on her that suddenly his 'bone' is taken from him. It disappeared with another little doggie?]</p> | <p>[“It is like that Mr Dicey. I do not hesitate that as you are an educated man you will remember that this law does not affect black people only because it was Roman law.” “It was like that,” said Dicey. Chule proceeded with what he believed in, “I was speaking about the authority of the father, called <i>patria potestas</i>. The father is the head of the family (<i>pater familias</i>) if you look at the old Roman law because he had full authority over the lives of his family, even his slaves. Even today that characteristic is still there in western marriages.”]</p> | <p>[Section 11(1) of the Matrimonial Property Act 88 of 1984 repealed the marital power in a marriage in community of property to alienate the assets of the wife to her prejudice]</p> | <p>[“A man is no different to a do that leaves behind its food at its home and go and cause problems. Situtu as you can see is already pregnant. All this is a shameful thing and a load on top of my shoulders. You are my wife by wedding. I am the sinner...I am the sinner.”]</p> |
| <p>Theme 61</p> | <p>Theme 62 Culture condoned the killing of a 'dishonest' woman</p> | <p>Theme 63 Gogo Thilayitha was brutalised by being forced to become a spectator to murders</p> | <p>Theme 64 Magaya murdered Diesel</p> |
| <p>Memo 61 <i>Thisha ungathanda nje wena uma ingane yakho ishelwa nguThisha?” kubuza uDumazile. Aphendule uMoloi athi,</i></p> | <p>Memo 62 <i>Ininingi lasala lithi, “Sasivele sabona ukuthi le ntombazane izophetha kanje”.</i></p> | <p>Memo 63 <i>“Maye weMancwabe sixolele ngane yami!” Kwathiwa, “Shona khona salukazi uyobona ukuthi indodakazi yakho nomkhwenyana</i></p> | <p>Memo 64 <i>Wafola uDiesel lapho ethi uyalisebenzisa lelo thutshana yize lali lincane ngaphansi kokucija kwesihloko senungu. Engakabiphi nalokho</i></p> |

CASE 2: FEMALE STEREOTYPING OR STEREOTYPE ENFORCEMENT

“Akunankinga lapho. Empeleni yithuna bothisha okufanele sizikhethela omkethu kuqala, izinsalela sezingathathwa wuquqaba emphakathini. Kuye kucasule kabi ukubona ingane enhle njengawe ithathwa wumfokazi sibe sikhona siyithanda nathi. Angizimisele neze nje ukubona wena uthanda omunye umuntu.” :

Wanda” Lns 5-12: 10

[“Teacher would you like to see your child being propositioned by a teacher? Asked Dumazile. Moloi responded and said, “There is no problem there. In truth it is us teachers who ought to choose our wives first, what remains can then be taken by the majority in society. It irritates badly to see a beautiful child like you being taken by a strange man while we are there and we too love her. I am not prepared a bit to see such a beautiful girl as you being taken by another man.”]

Theme 65

Thoko no longer love Magaya

Memo 65

UThoko akasamfuni uMagaya, kodwa akazi ukuthi akhishwe njani yena uMagaya lowo. Ulaka lwakhe alubeke kuphi? ... phela uthanda ukuba wuhlanyana. Uzomala kanjani uMagaya ngokuthi

wakwakho sibafundisa kanjani ukuthi obulelele omunye uyabulawa naye!” Kwakushiwo ehlohlozwa kabuhlungu. Kwamenyezwa, “Lowo wakithi obulewe uzokhokhelwa ngegazi!” UMagaya wayethi ubalekela amaphoyisa kanti uzotholwa yiyo omaqondana impela.

Molefe: Lns 1-43:88

[“Oh! MaNcwabe people, please forgive us my child. It was said, ‘Go there, old lady to see how we teach your daughter and son-in-law that the one who killed the other is killed also.’ When this was said she was being shoved in a painful way. There was shouting, ‘Our dead kin will be paid for with blood!’ Magaya was thinking he was evading the police only to meet the offended people directly.”]

Theme 67

Msiphozi is Thoko’s only boyfriend

Memo 67

UMsiphozi-ke? Changeke, sengathi kuzoba lukhuni ke la! Umqome emthanda phela lowayamfana. Umthanda ngempela, akazi ukuthi uzothini ngaye.

wangena ummese eqolo. Abhodlise okwemvu uMacingwana.

Molefe: Lns 1-5:85

[Diesel (Macingwana) bent down thinking that he could use the opportunity even though it was small and under the sharp tip of a porcupine quill. While not having even progressed with that, the knife pierced him from the back. Macingwana growled like a sheep.]

Theme 68

Chule exposes himself to be biased against women

Memo 68

“Konje ngokusho kwemithetho ethile ebiphetha abansundu, oyisimame, eshadile engashadile, eyintombazane, eyisalukazi ubengaphansi kwesandla sowesilisa,

CASE 2: FEMALE STEREOTYPING OR STEREOTYPE ENFORCEMENT

| | | | |
|--|--|--|---|
| <p><i>izimali zakhe esezichithakele betetemuka bengcebeleka zithiwani?...Agcine ngokuthi kodwa lokho bekuwukuthanda kwakhe uMagaya.</i></p> | <p><i>Umakoti wakhe usemusha, akakaqali ngisho nokupheka, usahlezi ezimboze ikhanda.</i></p> | <p><i>futhi engenakwenza noluncu engalekelwa wumphathi wakhe”kusho uDicey...UChule afakaze athi, “Kunjalo-nje Mnu. Dicey”</i></p> | |
| <p>Molefe Lns 20-25, 4-10: 37-38</p> | <p>Molefe: Lns: 10-18, 2-15: 28-29</p> | <p>Molefe: Lns 40-45:38</p> | <p>Mngadi: Lns: 18-28: 91</p> |
| <p>[Thoko no longer loves Magaya, but does not know how to take out that Magaya. What would she do with her fierce anger?... he is a bit a little crazy. How would she tell Magaya off due to the monies she spent on their outings and entertainment? ...She ended up rationalising that it was all Magaya’s will.]</p> | <p>[Thoko does not love Diesel either because he has been away for a long time from home... it is almost two years since he last saw his Studebaker who is Thoko. However, now he is married to a Shezi woman. His bride is still new, she has not even started to cook, she is still observing the custom of covering herself.]</p> | <p>[What about Msiphozi? No-it will not be, it appears that it will be hard here! She fell in love with him while loving that boy. She truly loves him, even now she does not know what to say.]</p> | <p>[“By the way, by certain laws that used to control black people, a woman, married, not married, girl and old woman was always under the hand of a man, and could do not even a little thing without assistance by her guardian (a man)”...Chule gave testimony and said, ‘It is like that Mr Dicey (meaning currently)’]</p> |

5.4.3 Data for case 3

CASE 3: POSITIVE ACTIONS THAT FAVOUR WOMEN

| Theme 1 | Theme 2 | Theme 3 | Theme 4 |
|---|--|---|--|
| <p>Mangena’s estate goes to MaDube and his children</p> | <p>Mangena was emphatic that he wants his body to be cremated</p> | <p>Mangena directed what must be done with his ashes</p> | <p>Mangena said that he wrote voluntarily, MaDube never forced him</p> |
| <p><i>Memo 1</i></p> | <p><i>Memo 2</i></p> | <p><i>Memo3</i></p> | <p><i>Memo 4</i></p> |
| <p><i>“Bangamphazamisi umkami ezimalini zami. Konke okwami kuyobe sekungokwakhe nezingane zami angabapha nje abazali bami lokho azobapha khona kodwa akumpoqo kuyobe kusuka othandweni lwakhe umkami uMaDube.”.</i></p> | <p><i>“Mina Mangena Philasande Mnguni ngifuna ukulothiswa uma sengifile. Kuzothathwa umlotha wesidumbu sami ufakwe ekhabetheni. Uma umndeni wami ungikhumbulile uwubuke.”]</i></p> | <p><i>“Uma umndeni wami ugudluka uyokwakha engxenywe uzohamba nawo umlotha. Emva kweminyaka engama 20 uyovuvuzelwa elwandle.”</i></p> | <p><i>“Konke lokhu engikubhale lapha phansi angiphoqwanga muntu ngakho, kuyintando yami. Sengamtshela uyakwazi ngisho umkami uMaDube uyakwazi konke engikufisayo.”</i></p> |
| <p>Mathaba: Ln 25: 39</p> | <p>Mathaba: Lns 10-18: 39</p> | <p>Mathaba:Ln 30: 39</p> | <p>Mathaba: Ln 31: 39</p> |

CASE 3: POSITIVE ACTIONS THAT FAVOUR WOMEN

["They must not disturb my wife with my estate. It will be hers and my children, she can give to my parents but she is not obliged, it will be in her discretion, my wife, MaDube."]

Theme 5

Miriam reminded Chule not to harm Genyeza

Memo 5

"Asimshiye enjengoba enje,' kusho uMirriam. "Khululeka Nomvula, ngiyakuncokolisa. Ungakhohlwa phela wukuthi angisona isilwane, nginobuntu. Wo hhe, ziyadela izintaba namagquma aseThusini ngokungibukela wena! Angisale sengiqabula lona ucingo lolu. Mcwa!" Wahleka uMirriam, waluqabula naye wathi, "Mncwa nakuwe." Walubeka uChule walindela uDaffo owathi engena nje wayethi, "Sekulungile Nkosiyaphakade."

Mngadi: Ln 4-15: 140

["Let us leave him as he is." Said Mirriam. "Feel free Nomvula I was just kidding you. Don't forget that I am not an animal I have humanity. Oh! The mountains and hills of Thusini must be rejoicing because they keep seeing you. Let me just kiss this very phone! Mncwa." Mirriam

["I Mangena Philasande Mnguni wish to be cremated when I die. My ashes will be stored in a lock-up cabinet. When my family remembers me, they can look at it".]

Theme 6

Daffo drew Genyeza away from the Campbells with an abusive phone call

Memo 6

"Ngifunwa wubani mesisi kusa nje?" "Lobhululu kawena Ganiyosi, lo Mcnab Khisafeleba." "Angazani naMankinobho lowo." Kusho uGenyeza. Ocingweni kuthiwe, "Kwakuhle-ke Ntshangase, mina ngiwu Bhidliza Nyawo, lena oPhongolo. Ngiyakwazisa sidawudawu ndini ukuthi sengifike ngamthwala uMirriam umntakwethu."

Mngadi: Ln 10-26: 141

["Who is looking for me Mrs this ealy?" "Your brother Genyeza, McNab Khisafeleba". "I know of no McNab," complained Ganyeza. "Good Ntshangase I am Bhidliza Nyawo from oPhongolo. I am informing you fool

["When my family relocate to another place, they will take my ashes along. After 20 years it will be spread in the ocean."]

Theme 7

Daffo accused Genyeza of assaulting Hlulintombi

Memo 7

Nsi iveni emhlophe enekhanophi enezisefo ezembozwe ngeseyili oluhlaza. Wema khimilili uGenyeza ezitshela ukuthi ezikadalwane. Wesatshiswa ngefayela, ozankosi nesibhamu. Usolwa ngokuzigwebela uma eshaya uHlulintombi.

Mngadi: Lns 20-31: 142

[Immediately a white light delivery van with a white canopy and a green canvass covering the wire-mesh on the windows stopped. Genyeza stood still thinking it was the police. He was threatened with a brown file, hand-cuffs and a revolver. He was accused of taking the law

["All what I wrote down here I was not forced by anyone, it is my wish. I have also told my wife MaDube, she knows what I want."]

Theme 8

Genyeza was falsely arrested by Daffo

Memo 8

"NgiwuJerome Gcwabaza. Ngokusebenza ngiwumseshi emaphoyiseni eKings Rest. Ngizophenya icala. Ngihamba ngithungatha umkhondo ka Ntshangase, uGanyeza, mayelana namacala akhe amaningi okuziphathela umthetho ebhambabula abantu."

Mngadi: Lns 25-38: 143

["I am Jerome Gcwabaza, I work as a detective at the police at Kings Rest. I am investigating a case. I am looking for Ntshangase, Ganyeza about his many cases of taking the law into his own hands and beating people."]

CASE 3: POSITIVE ACTIONS THAT FAVOUR WOMEN

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|--|---|--|--|
| laughed and kissed it herself, “Mncwa to you too”, he put the phone down and awaited Daffo who upon entry said, “It is now alright Nkosiyaphakade.”] | among fools that I have arrived and took Mirriam my lover away.”] | onto his hands when he beat Hlulintombi.] | |
| Theme 9 | Theme 10 | Theme 11 | Theme 12 |
| Nkebelele announced that he would no longer pursue MaDube | Nkebelele announced that he was backing away | Nkebelele compared Mnguni to a he-goat facing titleholder bull | Nkebelele was emphatic that he was no longer in the battle |
| <i>Memo 9</i> | <i>Memo 10</i> | <i>Memo 11</i> | <i>Memo 12</i> |
| “ <i>Awu lisho uliphinde mkami. Yinzukayikeyi phela lena. Mina angisazi ukuthi sizoyithini le ngwadla esibhekene nayo singaMazimela. Kulukhuni kuyitshe mkami. Angiboni ukuthi sizoyinqoba le mpi esibhekene nayo.</i> ” | “ <i>Mina sengifuna ukuhlehla manje kulolu daba. Ngibona sengathi kuwukuchitha isikhathi nje lokhu esikwenzayo. Ngimuzwe kahle ummeli efunga aze ancinde iminwe ethi akekho ozophikisana noMangena.</i> ” | “ <i>Singobani-ke thina esingavikisana nommeli. Inqama yembuzi ayisoze yangcwekisana nenkunzi yenkomo.</i> ” | “ <i>Mina angisayingeni nje le nto. Kunani kanti uma uMangena azikhethela yena ukuba alothiswe? Sesingaqinisa amakhanda ngento engekho?</i> ” |
| Mathaba: Lns 10-13: 51 | Mathaba: Ln 5-6: 52 | Mathaba: Ln 6-7: 52 | Mathaba: 19-21: 52 |
| [“Say it again my wife, this is a paradox. I no longer know what we are going to do about the problem we are faced with as the Mzimelas. It is as hard as a stone my wife. I cannot see how we are going to win this battle my wife.”] | [“Now I want to reverse from this story. I think it is a waste of time what we are doing. I heard the attorney swearing that nobody is going to oppose Mangena.”] | [“Who are we to fight with the attorney? A billy goat cannot fight with a bull.”] | [“I no longer wish to be included in this thing. What is wrong when Mangena chose for himself to be cremated? We can’t harden our heads for nothing?”] |
| Theme 13 | Theme 14 | Theme 15 | Theme 16 |
| Nkebelele decided to free his own children from oppression by culture | Mankisela did not eliminate MaDube | Mnguni pre-paid Mankisela | The bus pastor’s sermon turned Mankisela from his ways |
| <i>Memo 13</i> | <i>Memo 14</i> | <i>Memo 15</i> | <i>Memo 16</i> |
| “ <i>Angifuni mina ukuba sibekela izingane zethu imingcele engathi shu. UMangena ufa nje ubese ephume umuzi wakhe eseganiwe futhi. Nakhu nje nathi</i> | <i>UMankisela unele wathola imali kuMnguni wayiqhoqhobala nabangani bakhe. Usehlale engungiwe kuyophuzwa.</i> | <i>Sekunzima nakuMankisela ukuba abulale uMaDube ngoba useyitholile imali. Iyona lena ayiphuzayo, nayo</i> | “ <i>Kungenzeka ukuba ulapha ebhasini uyinkabi uphetho isibhamu uyasetshenziswa ukubulala,</i> ” <i>Kushumayela uMbhishobhi.</i> |

CASE 3: POSITIVE ACTIONS THAT FAVOUR WOMEN

*sizele. Nangu
uMaqhinga usekhulile
ngeke simbekele
imigomo ngempilo
afuna ukuyiphila.
Kodwa esingakwenza
thina njengabazali
bakhe ukuba siluleke
nje kwaphela hhayi
ukuba
ngongqoshishilizi.”*

*futhi isiya
ngokuphela.*

Mathaba: Ln 23-26: 52

Mathaba: Lns 1-2:99

Mathaba: Ln 16-18:99

Mathaba: Lns 1-7: 101

[“I don’t want us to erect meaningless boundaries for our children. When Mangena died he already had his own home and he was already married. Even we have children. Here is Maqhinga, he is now a grown up and we will never erect boundaries for him about the type of life he wishes to live. What we can do as his parents is provide advice but not to dictate to him.”]

[After Mankisela got the money from Mnguni he started wasting it with his friends. He was always surrounded as they went to drink.]

[It was then difficult even to Mankisela to assassinate MaDube because he was paid in advance. He was drinking that money and it was getting finished by then.]

[“It can happen that you are here on this bus you are an assassin you are carrying a gun, you are being used to killed other people,” preached the bishop.]

Theme 17

Theme 18

Theme 19

Theme 20

MaNkwanyana revealed MaHadebe’s plan to poison Mirriam to MaSikhakhane

MaSikhakhane secretly sent someone to warn Mirriam’s mother

David Dicey and Campbell’s involvement in Mirriam’s marriage was hated by Chule

Daffo’s warning to Nkosiyaphakade Chule not to make a mistake about Mirriam

Memo 17

Memo 18

Memo 19

Memo 20

*Wathula
uMaSikhakhane
enkemile wambuka,
“Le nkosikazi
obuyibona ngeya
kwaMazibuko wodumo
lomcebo womjaho.
Ungena nje
ingiyengela ukuba
ngiyidayisele ushevu
iyobulala uzakwabo
nendodakazi yakhe
ebambe umjaho”*

*UMaSikhakhane
wathuma
intombazane
ukuba ihambe
iyogwashisa
uMandelu ukuthi
angadli lutho
ngoba
uMaHadebe
wayefuna
ukumbulala
ngoshevu.]*

*“Ngiyeke ngendaba
yalawo maphixiphixi
aseThusini
angoDicey
noCampell. Ngapha
athi asemalungise
lweni omgcagco
kaNomvula ngale abe
ehla enyuka negalelo
lawo ekuthuthukiseni
umfana
kaNtshangase.”*

*“Ho, ho, ho’,
wahleka uDaffo,
“ufike kwangqi
ngetshe manje.
Ungabhed
mngani wami
emshadweni.
Uma uke
wabheda,
emahhashini
akuseyohla
ngana i-pick six
lena ekulethele
uNomvula.
Sekuyohlangana
idabuli
yaseThusini,”
waphakamisa
ingilazi waphuza.*

CASE 3: POSITIVE ACTIONS THAT FAVOUR WOMEN

Mngadi: Ln 25-29: 108

[MaSikhane who was surprised kept quiet for some time, “The woman you saw is of Mazibuko of the fame of wealth from the horse’s race. When you came in that woman wanted me to sell her poison she will use to kill the cp-wife and her daughter who won the jackpot.”]

Theme 21

The Mbhele woman’s warning to Thandiwe about MaNkabinde

Memo 21

“Mntanami awungazi nami angikwazi. Nokho-ke ngenxa yemisebenzi yakho emihle odume ngayo sengikwazi nganxanye. Ngize lapha nje mntanami ngoba ngiqhutshwa yimizwa yobuzali. Iqaphele impilo yakho mntanami. Qaphela impilo yakho mntanami. Inkosikazi ethile eyisihlobo sami ikufuna phansi phezulu. Ukhona yini uzakwenu enibanga naye indoda na?”

Mbatha: Lns 1-6:130

[“My child you do not know me, I also do not know you. However due to your beautiful work you are famous and I know you one sided. I came here my child because I am being driven by feelings of being a parent. You must guard your life my

Mngadi: Lns 1-17: 111

[MaSikhakhane sent a young woman to warn MaNdelu not to eat anything because MaHadebe wanted to kill her with poison.]

Theme 22

MaSikhakhane’s appearance

Memo 22

“Nami ngaze ngajabula namhlanje ukunibona,” kusho uMaSikhakhane eziveza nakuMaNdelu ukuthi uyena owayethumele isigijimi. ONomvula nonina babonga banconcoza, banikezana ngaye bemanga.

Mngadi: Lns 8-11:187

[“I am also very happy to meet you today,” says Masikhakhane while appearing to MaNdelu and telling her she was the one who sent a messenger. Nomvula and her mother

Mngadi:Lns 22-27: 197

[“Leave me alone with those two dishonest men of Thusini, Dicey and Campbell. On the one hand they were involved in all the wedding preparations for Nomvula, on the other they are going up and down sponsoring the success of the Ntshangase boy.”]

Theme 23

The rise of Genyeza as a singer

Memo 23

“Ngangikwesabela kabi Chule, ngithi imbangi yakho uGenyeza uzokuzuma ngomshiza kanti ngikhe phansi, izosimangaza. Manje lapha ekhaya unibhaxabula ngengoma enithela ngomkhuhlane anisoze nawugomela ugomeleke,” kusho uDaffo.

Mngadi:Lns 1-4:206

[“I feared for you Chule thinking that your opponent Ganyeza would surprise you with a knob-kierrie but I was wrong because he was going to surprise us. Now here at home he is assaulting you with his songs, infecting you with a

Mngadi: Lns 29-32: 197

[“Ho ho ho!” Daffo laughed, “You have arrived at the right place my friend in a real marriage. If you put one foot wrong at the horse race it will not be a pick-six that has brought you Nomvula. It will be the double of Thusini,” he lifted the glass and drank.]

Theme 24

Conflict between Chule and Sithole about Genyeza

Memo 24

“Awuzwe nje ukuthi uthini uwumngani wami. Ingabe uyangihlenga, uyangihleka,” kukhonona uChule. “Okwaziyo kuphela wukuba kuhlengwe wena, wena ungahlengi muntu. Chule ngiyakuncenga ngiboleke imali. Ngisenkingeni. Abantu bafuna ukungibulalela izikweletu.” UChule wathi, “Njengoba ngisho nje anginayo.”

Mngadi: Lns6 -12:206

[“Just hear what you are saying but you are my friend. You should be rescuing me, but you are laughing at me,” complained Chule. “All you know is that you must be rescued, while you

CASE 3: POSITIVE ACTIONS THAT FAVOUR WOMEN

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| child. There is a certain woman who is my relative who wants you high and low. Is there a counter-part you are fighting over a husband?"] | thanked her profusely and took turns kissing her.] | fever you cannot immunise yourself against."] | rescue nobody. Chule I beg you, lend me money. I am in trouble. People want to kill me for my debts." Chule said, "Like I said I have nothing."] |
| Theme 25 | Theme 26 | Theme 27 | Theme 28 |
| Chule was attacked with a knob-kierrie by an unknown person | Daffo arrested after being charged by his creditors | Chule bought Daffo from prison | Chule abused Daffo |
| <i>Memo 25</i> | <i>Memo 26</i> | <i>Memo 27</i> | <i>Memo 28</i> |
| <i>"Mbambeni!Mbambeni ! Nanguya ebaleka!" Babesho kuleyo nsizwa eyayilitheze ekhanda ngewisa kuChule yamgqema ingozi engeqiwa ntwala. Yayimsakaze ngempama uNomvula, yahlwitha nesikhwama esasinemali. "Ngilekeleleni bakithi!" ememeza ekhala uNomvula, evuka phansi, ezama ukuvusa umyeni wakhe.</i> | <i>Kuzo lezo zinsuku thelekiyane esitolo samalahle amaphoyisa nencwadi yenkantolo eyayiwagunyaza ukuba ayomgquma phakathi. Amnika uDaffo wayifunda, kwaphela nakucicane, kwafika omncane umshobingo. "Usuboshiwe. Asihambe."</i> | <i>UChule waqhamuka esedonse izinsuku ezinhlanu, wafakana umlomo nezikhulu zasejele ecela ukuthenga uDaffo. Wakhokha, walandwa uSithole, wema phambi kukaChule nemiconjwana.</i> | <i>"Ebenezar!" Kumemeza uSithole. "Angithi uboshiwe?" Wavuma. "Thulake! Uma umpempeza ngizokuphindisel a kwenu ejele manje, ngibatshela ukuthi uyangehlula, uyangedelela, ungibiza ngegama uyisiboshwa."</i> |
| Mngadi: Lns 6-12: 207 | Mngadi: Lns 20-23:211 | Mngadi: Lns 32-36:211 | Mngadi: Lns8-10:212 |
| ["Catch him! Catch him! There he flees!" They were referring to the young man who had beaten Chule on the head with a knob-kierrie and caused a huge cut. He had slapped Nomvula across the face and fled with her bag that contained money. "Help me people!" It was Nomvula crying out while lifting herself from the ground trying to lift her husband up.] | [During those days police from the magistrate's office arrived with a writ of arrest. They gave it to Daffo and he read it and got very scared and wanted to urinate. "You are under arrest. Let's go."] | [Chule arrived after he was locked up for five days. He talked with the prison guards, requesting to buy Daffo. He paid and Daffo was fetched and he stood in front of Chule with thin lower leg bones showing.] | ["Ebenezar!" shouted Sithole. "Are you not in jail?" He agreed. "Be quiet, if you keep making noise, I will return you to your home in jail right now, and tell them that you are contemptuous towards me. You are calling me by my name while you are a prisoner."] |
| Theme 29 | Theme 30 | Theme 31 | Theme 32 |
| Chule forced Daffo to scrub the floors | Genyeza's success kept troubling Chule greatly | The double deaths of Jamu Jeqe and Chule | Nonzuzo was thanked for caring for Delisile |

CASE 3: POSITIVE ACTIONS THAT FAVOUR WOMEN

| Memo 29 | Memo 30 | Memo 31 | Memo 32 |
|---|---|--|--|
| <p><i>“Awusasho nokuthi angithengise esitolo okungenani? Ungikolobhisa kanjani phansi wazi kahle ukuthi ngifundisiwe, nasejele be ngiwumabhalane? Ngenziwa upopayi wesitolo, ngiyinsini yomphakathi.”</i></p> | <p><i>“Mhlawumbe uzothi ngiyamqambela. Ungamangala umthola ethe khovololo elalele izingoma zika Genyeza.”</i> <i>“Izingoma zikaGenyeza? Uthanda zona noma uthanda yena”</i></p> | <p><i>Imoto yokuqala kaChule yawela phezu kwakhe yamcindezela wafa. Zase zishayisana kwafa yena uJamu.</i></p> | <p><i>I-Psychologist noMaNtuli umama kaDelisile, bavalelisa kuNonzuzo. Babonga nendlela ayisukumele ngayo indaba yomngani wakhe.</i></p> |
| Mngadi: Lns 21-23& 4-5: 213&214 | Mngadi: Lns35-40: 221 | Mngadi: Lns30-35 & 1-35:242-244 | Mkhize:Lns 16-18:123 |
| [“You are not even saying that I must be at the till at the shop as a trade-off? You are forcing me to scrub floors while you know well I am educated, even in jail I was a clerk? You are making me a play puppet of the shop and a laughing stock of the community.”] | [“Maybe you will say I am not telling the truth about her. You will be surprised to find her grinning widely while enjoying the songs of Genyeza” “Genyeza’s songs? She loves his songs or she loves him?”] | [Chule’s car first fell on him and pressed him until he died. Then cars collided, killing Jamu.] | [The Psychologist and MaNtuli the mother of Delisile bid farewell to Nozunzo. They thanked her for the manner in which she stood up to assist her friend.] |
| Theme 33 | Theme 34 | Theme 35 | Theme 36 |
| Nonzuzo recovered Delisile from manual labour in Johannesburg | MaNtuli apologised for her complicity in Delisile’s moral decay | Mhleleka’s saw the light at the end of the story | Delisile recovered her career by going to Cedara |
| Memo 33 | Memo 34 | Memo 35 | Memo 36 |
| <p><i>“Ubekwa yini lapha Delisile?” Kubuza uNonzuzo. “Wukuhlupheka mntanomuntu. Yikho nje sengibambe leli toho lakwa gobiqolo ukuze ngithole imali yokuya ekhaya.”</i> <i>“Kungaba njani uma sikusa kwabakini?”</i> <i>“Ngabe ningizalile phela ma oh.”</i></p> | <p><i>“Ngiyaxolisa nami mntanami ngokungabi ngumama oqotho. Ngaba nesandla ekukwenzeni ube nje mntanami. Bangibiza kaningi eNyuvesi ngezigameko zakho. Kodwa angizishayanga mkhuba.”</i></p> | <p><i>“Ngiyakuxolela Delisile mntanami. Vele awenzanga lutho wena. Yimina engenza ubuwula ngacubuza ngemali. Ngayeka uThembi.”</i></p> | <p><i>“Ngiyabonga ngezifiso ezinhle nokungixolela. Ngomsobuluko ngiyoqala izifundo zokuba umlimi eCedara. Nesikhala sengisitholile.’</i></p> |
| Mkhize:Lns 3-6: 160 | Mkhize: Lns 24-7: 162 | Mkhize:Ln 9:162 | Mkhize:Ln 8:163 |
| [“What places you here Delisile” Asks Nozuzo. “Suffering, my friend. That is why I am doing this temporary job of hard labour | [“I am apologising also my child for not being an honest mother to you. I contributed to you becoming like this | [“I forgive you Delisile my child. You actually did nothing wrong. It was me who was foolish and bribed | [“Thank you about the good wishes and forgiving me. On Monday I will start agricultural training to |

CASE 3: POSITIVE ACTIONS THAT FAVOUR WOMEN

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| so that I can get money to go home.” “How can it be if we can take you to your home?” “You would have greatly assisted me <i>oh</i> .”] | my child. They called me many times at University about the incidents involving you. But I never took them seriously.”] | you with money. I left Thembi.”] | become an extension officer at Cedara. I have already found space there.”] |
| Theme 37 | Theme 38 | Theme 39 | Theme 40 |
| Delisile informed the police that Thandolwethu had Mhlekwā’s cell phone | Delisile recorded Thandolwethu | Thoko attempted to leave Magaya | Thoko’s again tried to leave Magaya |
| <i>Memo 37</i> | <i>Memo 38</i> | <i>Memo 39</i> | <i>Memo 40</i> |
| <i>UDelisile wayengakutholi ukuphumula engqondweni selokhu achazelwa ngotsotsi ababamba uMhlekwā inkunzi. Wavele waqonda ngqo emaphoyiseni. Wafike wathi awabambe uThandolwethu ngoba nguye owalimaza uMhlekwā ehlangene nabangani bakhe. Athi uma embuza amaphoyisa ukuthi unasiqiniseko sini ngalokho akushoyo wafakaza ngomakhalekhukhwini ophathwa nguThando ukuthi okaMhlekwā. Aphinde awatshele amaphoyisa ukuthi yena uzovela neqhinga lokumbamba uThando. Awalinde yena.</i> | <i>“Kona ngizokuhlebelā nje ngoba ngiyakwethemba Deli...ngezwa ngandlebenye ukuthi umadala wakho uDie Hleks walinyazwa nguJokho noMajayivana,” kwasho uThandolwethu. “Hawu izimpitshi zakho ezingaka, kufanele wehlukane nazo, hleze ungenwe wukonakala kwabo, bese uyoboshwa. Ngibe ngumtshingo ubethwa ngubani mina usuboshiwe?” Kusho uDelisile. Waqhubeka, “Phela mina nawe siyohlukaniswa wukufa.” Emva kwalokho bathi besadla zatheleka ezakadalawane.</i> | <i>Indaba inoMagaya kungaba kuhle azame ukumthola amazise lokho amazisa khona. Ayibanga bikho-ke khona indlela. Inikele khona kwaMagaya kuvele kucace nje ukuthi uMagaya unesikhathi eside ahamba. Amasondo emoto amkhombisa lokho ngokuthanda ukucima emhlabathini.</i> | <i>Kuthi uma lithambama iphinde iluthathe uhambo intokazi. Ifike, kuyiphinde futhi okwasemini leya yasekuseni. Ingamtholi. Ibuye isizitshelile -ke manje ukuthi sekuzomane kwenzeke okwenzekayo phakathi kukaMagaya benoMchunu osada kuphindela entombini emva kweminyaka emibili.</i> |
| Mkhize:Lns 6-12:141 | Mkhize: Lns 6 & 24: 142&143 | Molefe: Lns 20-34: 65 | Molefe: Lns 20-35: 65 |
| [Delisile could not find peace in her spirit since she was told about the criminals that | [“I will just whisper into your ear Deli because I trust you. I indirectly | [The one who has an issue is Magaya, it would be best that she try and find him | [During the afternoon, the lady took the trip again. When she |

CASE 3: POSITIVE ACTIONS THAT FAVOUR WOMEN

mugged Mhlekwana. She went to the police directly. She told them to arrest Thandolwethu because it was him who mugged Mhlekwana and his friends were complicit in the crime. When police asked her for evidence about what she was saying she said that the exhibit was the cell phone Thando carried because it was Mhlekwana's property. She told the police that she would come up with a plan for the arrest of Thando. She said they must await her.]

heard that your old man, *Die Hlekwana* was mugged by Jokho and Majayivana," said Thandolwethu. "Aw! These are your best friends, you must part with them because you can also be infected by their rot and then you may go to jail. Then with whom will I be left after you have been arrested?" Said Delisile. She continued, "You and me are going to be separated only by death." Afterwards when they were busy eating the police arrived on the scene.]

and inform him about whatever she wants to tell him. There was no way of doing it. The lady rushed to Magaya's place and it became clear that he was days away from his home. The tracks of the car were showing signs of almost being wiped away from the soil.]

arrived, the morning scenario replayed itself. She did not find him. She returned with a resolve that what will happen will be a given between Magaya and Mchunu who returned to the girlfriend after his absence of two years.]

Theme 41

Miriam's dowry from Chule was set at £12, 500

Memo 41

Washunduzwa kancane uDaffo wathi, "Baba besicela ukuphuma siyoqhumuza. Ukuze singenzi iphutha, konje ubuthi yimalini ngamarandi ongasibhala ngayo." "Mlungumnyama ndini, nginganibhala ngezinkulungwane eziyishumi nambili namakhulu amahlanu opondo. Ngisho imali engingakubhala ngayo enkantolo, hhayi engingakushadisa ngayo ebaleni. Ukuthi yimalini ngamarandi, asazi. Thina sakhula kusekhona opondo," kwasho uMeyili.

Theme 42

Teacher Ndlovu explained that it was R25, 000

Memo 42

"Ukubizwa kwamarandi akufani nopondo." UMeyili amehlo wawaphonsa kuNdlovu wathi, "Thishela, indaba yamalandi eyenu nina zifundiswa. Awumtshela." "O, baba," kusho uNdlovu esukuma elungisa izinkonobho zebhantshi, "ngesikhathi kwehlukaniswa irandi nopondo sasingathi amarandi ayizinkulungwane ezingamashumi amabili nanhlanu."

Theme 43

All hell broke loose when 25 000 cents were paid by cheque

Memo 43

"Ngisancenga bra thisha," kusho uDaffo. "Shalabhu mani, pheza ukubiza uthishela ngo 'bhla,'" kukhukhuza uMeyili. "Baba ngithe yisamba esingama 25 000." Kuchaza uThisha. "Zopondo noma amarandi?" Kusa buza yena uMeyili. "Qha, baba zamasenti. Ngamarandi angama 250 noma opondo abangama 20." Kusho uthisha. "Akuphumi ngisho imbuzi yodwa le, ngisho imbuzi ethi Mee! Yodwa nje," kusola uMeyili.

Theme 44

Meyili used the dowry money to marry his own young wife

Memo 44

Umsebenzi waze wonakala ntambama uMeyili evuka umbhejazana ethi amafa akwabo awakhishwe ebhanga azokwethulwa emsamo. Kwasalwa kuxatshanwa uMeyili esethatha amalobolo eyokhuleka ngawo entombini yakhe yaseMtshezi ayefuna ukuyilobola njengomakoti.

CASE 3: POSITIVE ACTIONS THAT FAVOUR WOMEN

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| | <p><i>“Nakho-ke. Dasithi,” kusho uMeyili.</i></p> | | |
| Mngadi : Lns 10-15: 180 | Mngadi: 15-25: 180 | Mngadi: Lns 15-20& 10 - 18: 183 & 184 | Mngadi : Lns 19-27: 187 |
| <p>[Daffo moved a little bit and said, “Father we are requesting you to excuse us to go outside to discuss, we do not want to make a mistake. By the way you meant to say how much in Rands are you going to charge us?” Enquired Sithole. “White-black man you! I will charge you twelve-thousand-five-hundred pounds. I mean an amount of just signing with the marriage office not a public marriage in the open. To say how much is it in Rands we do not know. We grew up during the times of the pounds,” commented Meyili..</p> | <p>[“The naming in Rands is not the same as the pounds.” Meyili trained his eyes on Ndlovu and said, “Teacher the issue of the Rands is for you educated people. Tell him.” “O father,” said Ndlovu while standing up and making up the buttons of his jacket, “when the Rands were separated from pounds we can say it is twenty-five-thousand Rands.” “There it is. That’s it,” said Meyili.]</p> | <p>[“I am still begging brother teacher,” says Daffo. “Shut up man! Stop calling the teacher ‘bra’,” warns Meyili. “Father I said it is an amount of 25 000,” says the teacher. “Of pounds or Rands?” Meyili is still asking. “No father, of cents. It is 250 Rands or 20 pounds,” said the teacher. “It cannot afford even a goat, I mean the goat that bleats, Mee!,” A critical Meyili says.]</p> | <p>[Trouble started later when Meyili insisted that the estate of his clan must be withdrawn from the bank and be place at the ancestor’s place inside the house. Then there were conflicts when Meyili took the dowry money to Escourt to pay his own dowry for a young woman he wanted to be his other wife.]</p> |
| Theme 45 | Theme 46 | Theme 47 | Theme 48 |
| <p>MaHadebe insisted on continuing to poison Mirriam in revenge for Mahuzu’s death</p> | <p>Mirriam then wanted to build a brick house for Meyili</p> | <p>Mirriam was now permitted by Meyili to live with her mother</p> | <p>Meyili’s views about male dominance changed forever</p> |
| Memo 45 | Memo 46 | Memo 47 | Memo 48 |
| <p><i>“Ifa leziwula lidliwa yizihlakaniphi. Kufanele ungamzweli uNomvula ngoba wena uyindoda. Lapha kuwe akuthi diki ukuphindiselela uMahuzu owafa ethi uyozamela wena ifa. Sewuguqukile wena baba,” kusho uMaHadebe. “Umntanami (UNomvula) kukhona afuna ukusenzela khona ngesihle,” kuchaza uMeyili. “Wena ngiyakubona baba ukuthi usafuna ukubonana nentombazane yezinhloko</i></p> | <p><i>“Okunye futhi baba engicela ukukwethula emndenini, noma ungaphелеle yisifiso enginaso sokuvuselela lo muzi wakoNzima.” Wahlala waqonda uMeyili sengathi kukhona okumethusile. “Baba ngizimisele ngokukwakhela umuzi oyisilungu ngebloki lika simende, ufulelwe ngesitini.”</i></p> | <p><i>Kwahlanganwa, uNomvula wakhala ngesizungu nokwesaba anakho ngokuhlala yedwa esiqhimumhimini somuzi eThekwini. Kuyise wacelela unina uMaNdelu imvume yokuba ake ayomhlalisa. UMeyili wafuna ukwazi ukuthi akambalekisi yini uMaNdelu na. Waphika uMirriam wathi uma ubaba emdinga uzombuyisa. “Hhasithi,” kwasho uMeyili.</i></p> | <p><i>“Impela imali,” ezihlekisa uMaHadebe, “iyamdodisa umuntu. UNomvula isimgidlabeze ngamandla asemenza abathele ngothuli oBhekameva.” “Awungiyeke ngemiphuphe leyo eyazi ukubukwa ngengqephu nje kuphela. Esesi mani. Unwele olude Nomvula! Lapha kuwe amaNzima azala</i></p> |

CASE 3: POSITIVE ACTIONS THAT FAVOUR WOMEN

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| <p><i>zezingulube eyabhubhisa izimali zamalobolo kaMirriam.</i> “Elinjani leli elithethwa lingapheli? Awungiphumuze.”</p> | <p>“Kodwa mntanami awuqambi amanga?” UMeyili wahleka wathi, “Dasithi mntanami. Nzima.”</p> | <p><i>indoda, uVusumuzi.</i>”</p> | |
| <p>Mngadi: Lns 1-35: 250</p> | <p>Mngadi: Lns 20-30: 251</p> | <p>Mngadi: Ln 40-45& 4-11: 250 & 251</p> | <p>Mngadi: Lns 40-45:251</p> |
| <p>[“Estates that belong to fools must be consumed by the clever ones. You must never feel sorry for Nomvula because you are a man. You feel nothing about avenging Mahuzu who died while looking for money for you,” says MaHadebe. “There is something my child (Nomvula) wants to do for us happily,” explains Meyili. “I see you father that you still want to go behind that woman who sells pig heads who deprived you of all the dowry money,” says MaHadebe. “What type of case must be decided endlessly. Please give me a break.”]</p> | <p>[“Another thing, father, that I would like to introduce to the family, even though we are not all present is my wish to rebuild the Nzima homestead.” Meyili straightened his back as if there is something that scarred him. “Father, I intend to build a block house which is roofed with tiles.” “But my child are you not lying to me?” He laughed and said, “That’s it, Nzima.”]</p> | <p>[There was a meeting, Nomvula complained about loneliness and fear of living alone in a large house in Durban. From her step-father she requested permission for her mother, MaNdelu to spend some time staying with her. Meyili wanted to know if she was not assisting MaNdelu to flee his homestead. Mirriam denied and said that if her step-father needs her she will bring her back. “That’s it,” said Meyili.]</p> | <p>[“Truly, money can make a person to be a man,” said MaHadebe forcing a laugh. “It has allocated power to Nomvula that makes her to surpass Bhekameva.” “Please leave me alone with failures like those who just want to show-off nice clothes. Jesus man. I wish you well Nomvula! In you Nomvula, the Nzimas gave birth to a man, Vusumuzi.”]</p> |
| <p>Theme 49</p> | <p>Theme 50</p> | <p>Theme 51</p> | <p>Theme 52</p> |
| <p>Thomas’ wife changed when she became a member of Thandiwe and Nqobile’s organisation</p> | <p>Nqobile passed the nursing diploma</p> | <p>Ngcobo declared his desertion of his children</p> | <p>Ngcobo declared his children by Susanna</p> |
| <p><i>Memo 49</i></p> | <p><i>Memo 50</i></p> | <p><i>Memo 51</i></p> | <p><i>Memo 52</i></p> |
| <p><i>“UTomase uboshiwe ngoba kuthiwa wakhwabanisa izimali zombuso. Usadonsa isigwebo nje. Umkakhe uyilungu lenhlangano yethu. UmkaTomasi ubonakala ekhululekile njengoba eyilungu lenhlangano yethu.”</i></p> | <p><i>Yayilokhu igijime njalo imicabango yakhe elangazelele usuku lokuvuna lapho ayekade elime khona, imiphumela yokuhlolwa ebunesini phela. Wayenenjabulo.</i></p> | <p><i>“Phela mzala njengoba ungibona lapha esibhedlela nje, lo mfana wami omncane wokugcina, ngilokhu ngaduka engakazalwa. Ngibhungukile”.</i></p> | <p><i>“Into enkulu kakhulu nengiyesabayo mzala yile: Nginezingane eDumbe ngazithola entombini yeKhaladi. Zintathu.”</i></p> |
| <p>Mbatha: Lns 20-29: 118</p> | <p>Mbatha: Lns 30-37: 116</p> | <p>Mbatha: Lns 17-23:181</p> | <p>Mbatha: Lns 27-31: 181</p> |

CASE 3: POSITIVE ACTIONS THAT FAVOUR WOMEN

["Thomas is in jail because it was said he committed corruption with state monies. He is serving a sentence now. His wife is a member of our association. His wife appears to be free since she became a member of our association."]

Theme 53

Moloi wanted an affair thereafter

Memo 53

"Ngithi mina asivele sijole ngempela, futhi siswinge into ebonakalayo, ukuze onondaba bakhulume into abayaziyo impela," kwasho uMoloi"

Wanda: Lns 3-5:8

["I personally say that we must immediately fall in love, and swing something that is visible so that news carriers

[Her thoughts kept running all over the place as she was looking for the day of harvesting where she was awaiting the results of her examination as a nurse. She was filled with happiness.]

Theme 54

MaHadebe buys poison for MaNdelu and Mirriam

Memo 54

""Ntombazana", ephayizisa amehlo (uMaHadebe), "awungithi chatha inketshezana yoshevu wediphu". [Ebuza uMaNkwanyana] "Wu! Uzogwaza bani ngomkhonto wangaphakathi?" "Ntombi yakithi, angiliboni elinye isu ngaphandle kokuba ngiwithi dlwa kunina, bese ngimshayela ucingo uNomvula ngimazise ngesifo. Ngeke angabuyi ezintabeni esezwe elokufa kukanina." [Wambuka uMaNkwanyana, wase ethi uMaHadebe] "Ngenzela khona phela ntombazane ukuthi athi usathothobele emakhandleleni laphaya, ngimphakele owakhe umphako [UMirriam]"?

(Mngadi: Lns 10-20: 106)

["Girl", while blinking her eyes (MaHadebe), "kindly pour for me a small quantity of the

["Cousin as you see me here at hospital, I abandoned my family even before this last son of mine was born. I deserted "]

Theme 55

The girls messenger warned MaNdelu of a poison plot against her

Memo 55

"Umyalezo wakho ophuthumayo uthi usize uqaphele. Ungabe usadla lutho olunikwa noma oluphiwa ngomunye umuntu, noma kuthiwa lowo muntu ungumngane noma isihlobo osethemba kanganani...ukudla okusele ukuchithe. ...Uma uke waphazama ukufa kuyokusobozela lingakashoni elanamuhla...kunababathil e abakufela umona ngomcebo womntanakho asebase bakuthengela noshevu"110-111,

Mngadi: Lns 11-20: 110-111

["Your urgent message is that you must please be careful. You must no longer consume. Anything you are

["The big thing I fear cousin is this: I have children at Paul-Pietersburg that I got from a coloured lady. They are three."]

CASE 3: POSITIVE ACTIONS THAT FAVOUR WOMEN

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| <p>can speak what they truly know,” said a non-chalant Molo!”</p> | <p>cattle dip solution.” [MaNkwanyana enquired] “Wu! Who are you going to stab with the internal spear?” “Home girl, I cannot see any other plan than to add it into her mother’s food, and the telegraph Nomvula about the death. She will not miss returning wherever she is once she learns of her mother’s death.” [MaNkwanyana looked at her and MaHadebe said] “I am doing this girl so that while she [Mirriam] is sitting at the customary pre-burial Ceremony of the candles (eMakhandleleni) I will then give her the special poison provision.”]</p> | <p>given or offered by another person whether that person is your trusted friend, relative or whomsoever. Remaining food must be discarded immediately... If you slipped up you will be dead before sun-set today... there are some people who are jealous about the wealth your child has won and they bought poison for you.”]</p> |
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5.4.4 Data for case 4

CASE 4: BACKLASH AND PENALTIES AGAINST SUCCESSFUL WOMEN

| Theme 1 | Theme 2 | Theme 3 | Theme 4 |
|---|--|--|--|
| Chule wanted Mirriam dead for her money | The plot to kill Mirriam | Daffo was also going to get a new car as a bonus for killing Mirriam | Thoko was still surprised she had survived Magaya’s killing frenzy |
| <i>Memo 1</i> | <i>Memo 2</i> | <i>Memo3</i> | <i>Memo 4</i> |
| <p>“Uyabona sengicabange ngaqeda. Yize ngidalwe angayona inhlobo ebulalayo, kodwa uNomvula ngimfunu efile,” kusho uChule. “Ngifuna umuntu engizomqasha enze umsebenzi. Imali engizomkho khela yona inkulu</p> | <p>Ngesikhathi uNomvula ethatha ebeka, ebuka edolobheni, uChule wayematasatasa emabhange ekhipha izimali ezibomvu zokumbulala. Wayifaka esikhwameni imali, waphuma</p> | <p>UDaffo wayezobuye ayithengelwe imoto eyayizoba yibhonasi ayezohlonyuliswa ngayo. Kwake kwathi cosololo enhliziyweni kaDaffo uma ezwa leso sithembiso. Ngomuso wayezoya eMayville athathe uJamu Jeza. Kwakungafanele</p> | <p>UMagaya waye semtshela ekhaleni uThoko ukuthi baya eThekwini KwaMashu. Babefuna nje kuthi kuyasa kabasaziwa ngempela lapho bekhona. Sebezophuma izintaba kwenzeka okukhulu! Laduma ivolovolo emnyango, inhlavu yahlala efasiteleni. Yalihlakaza</p> |

CASE 4: BACKLASH AND PENALTIES AGAINST SUCCESSFUL WOMEN

kabi. Ngithe angiqale ngokuthinta wena mngani wami engimethembile. Ngane yakwethu ngiyakuncenga.”

Mngadi: Lns 23-25:222

[“You see, I have completed my thinking process. Even though I was not created to be a murdering type, I want Nomvula dead,” said Chule. I am looking for someone I will hire to do the job. The sum of money I will pay him is a huge amount. I thought I should start here with you my friend. Child of my homestead, I beg you.”]

Theme 5

They were being attacked at Thoko's

Memo 5

Laduma inhlamvu yahlala efasiteleni khona ekamelweni yalihlakaza. Lapho nje uThoko esazibongela ukuthi uMagaya akambulalanga.

waqonda ehhotela thize eSiphingo lapho ahlangana khona noDaffo. Wamkhokhela izinkulungwane eziyishumi zamarandi ezaziyingxenye eyayiqondene naye.

Mngadi: Lns1-7:233

[By the time Nomvula was doing this and that and looking for things in town, Chule was busy at the banks deducting big amounts of cash to pay for her murder. He stashed the money into a bag and went to a specific hotel where he met with Daffo. He paid him ten thousand Rands which was the portion that was his.]

Theme 6

Magaya murdered Diesel

Memo 6

Wafola uDiesel lapho ethi uyalisebenzisa lelo thutshana yize lali lincane ngaphansi kokucija kwesihloko senungu. Engakabiphi nalokho wangena ummese eqolo. Abhodlise okwemvu uMacingwana.

bazane. Wayezombona ngehhembe elimnyama elibhalwe ngemuva ukuthi St Tropez. ODaffo nalo mbulali baze bahilizisana.

Mngadi: Lns 20-33:233

[A car was promised to Daffo as a bonus for murdering Mirriam. He was very happy to hear this promise. He was going to Mayville to take Jamu Jeza the next morning. They were not supposed to know each other. He was going to identify him with a black shirt that was written St Tropez at the back. Daffo and the other assassin even argued.]

Theme 7

Magaya administered a cruel blow to Thoko for failing to answer quickly

Memo 7

“Thoko ubaqomile laba bantu, vuma!” Ingatholakali impendulo. UDiesel useshendele ezibinya useze wayokwencika ngodongwa. Le nsizwa isikhombisa ukufuna ukuwa. Athole elinye igalelo egxalabeni uThoko kulokho kungafuni ukuphendula. Kudaluleke ukuthi

. Lapho nje uThoko esazibongela ekuthini uMagaya akambulalanga. Basangana manje laba bantu abangaphakathi. Kwangqongqoza umuntu emnyango wasekhishini. Khona manjalo (uMagaya). asukume.

Molefe: Lns: 4-43:88

[Magaya had directly told Thoko that they were going to KwaMashu. His aim was that by light of dawn it must not be known where they went. When they were just about to leave, something big happened! There was a sound of gun-fire and the bullet hit the window. It was splintered. This happened when Thoko was still surprised that Magaya did not kill her. The people inside started going insane. Someone knocked at the kitchen door. He (Magaya) immediately stood up.]

Theme 8

Msiphozi survived the murder of diesel at Thoko's murder home

Memo 8

Kwathi kwenzeka lokho lidume ivolovolo ngapha wayesephumile uMsiphozi ephuma ngesamagundwane. Wayentshetshetha nje emgwaqeni ngase ringini ebheke e-I-South.

CASE 4: BACKLASH AND PENALTIES AGAINST SUCCESSFUL WOMEN

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|--|---|---|---|
| | | <i>yebo impela ubaqomile.</i> | |
| Molefe:Lns 20-25:88 | Molefe: Lns 1-5:85 | Molefe: Lns 40-45:85 | Molefe: Lns30-35 & 12-16: 86-87 |
| [There was a sound of gunfire, the bullet went through the window of the bedroom and broke it. That was when Thoko was still thankful that Magaya did not kill her.] | [Diesel (Macingwana) bent down thinking that he could use the opportunity even though it was small and under the sharp tip of a porcupine quill. While not having even progressed with that, the knife pierced him from the back. Macingwana growled like a sheep.] | [“Thoko you are in love with these people, agree!” No answer came forth. Diesel had reversed while swerving his upper body side to side until he supported himself with the wall. The young man was showing he was about to fall. Thoko received another blow on the shoulder for delaying in giving a response. It came out that truly she was in love with them.] | [When that was still happening there was gunfire on the side. Msiphozi was already out through a very small gap. He was just floating around the road at the Ring on his way to the I-South.] |
| Theme 9 | Theme 10 | Theme 11 | Theme 12 |
| The killing of Thoko and Magaya by Sinqamu | The Killing of Magaya by the same Sinqamu | The image of Shezi holding Thoko and Magaya together | Culture condoned the killing of a ‘dishonest’ woman |
| <i>Memo 9</i> | <i>Memo 10</i> | <i>Memo 11</i> | <i>Memo 12</i> |
| <i>Efika nje naSinqamu lowo, awuphonse umkhonto ngezansi kwebele kuThoko, inswininize okomdlwane intombi qede ivele yome.</i> | <i>Uphume ungene kuMagaya phansi kwesokudla isibele ngendlela ebonakalayo. Abhodle uMagaya. Athulele safuthi.</i> | <i>UShezi usazibambile izandla zabo ukuze bangadedelani. Zalala zixhaxhene ngezandla izithandani sezilala wona owafuthi umlalela, baphuma bazishiya zidindilizile izingane zabantu</i> | <i>Ininingi lasala lithi, “Sasivele sabona ukuthi le ntombazane izophetha kanje”.</i> |
| Molefe: Lns 20-24: 93 | Molefe:Lns 25-30: 93 | Molefe: Lns 27-30: 93 | Molefe: Lns1-3:94 |
| [Upon arrival, Sinqamu stabbed Thoko with a spear below the breast. The lady howled like a puppy, and died soon thereafter.] | [The same spear exited and then entered Magaya below the right-hand male breast. Magaya roared. He then became forever silent.] | [When they were being murdered, Shezi was still holding their hands together so that they should not let go of each other. They were still holding hands as they slept forever, when the killers exited the house, they were leaving behind dead children of other people.] | [“The majority remained behind saying, ‘We noticed from the beginning that this girl would end up like this.’”] |
| Theme 13 | Theme 14 | Theme 15 | Theme 16 |

CASE 4: BACKLASH AND PENALTIES AGAINST SUCCESSFUL WOMEN

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|---|---|---|--|
| Ndabeni warned Mhleka about Delisile | Ndabeni warned Mhleka that Delisile has a love affair | Thandolwethu forced Delisile to abort | Gogo Thilayitha was brutalised by being forced to become a spectator to murders |
| <i>Memo 13</i> | <i>Memo 14</i> | <i>Memo 15</i> | <i>Memo 16</i> |
| <i>“Yini uyagula ekhanda lakho noma kwenzekani?” Kusho uNdabeni. “Ngingu mqemane ngiphila saka,” kusho uMhleka. “Akukhombisi impilo kodwa lokhu okwenzayo wena usungu sugar daddy phela manje,” kusho uNdabeni. “Ngiyakuncenga mngani wami ungayilahli imali yakho ngokufundisa le ngane okhuluma ngayo.”</i> | <i>“Wena uyogcina ngakho nje ukulokhu ugqolozelene nezithombe. Bazingcebelekelo kamnandi oDelisile noThandolwethu ubatetemukisa. Uyongela isithupha ngiyakutshela!” Kusho uNdabeni. “Ngithe hamba lapha kwami Ndabeni,” esho esukuma uMhleka ezama ukududula uNdabeni. Adaze inkani atibilele angathi nyaka uNdabeni.</i> | <i>Kuthi uma emhlola udokotela athole ukuthi uDelisile ubekhulelwe. Ubese enezinyanga ezine wabe esephuza okuthile kokuhushula isisu, yingakho nje esebangwa nezibi. Ube esebabaza izinga lephunga lo tshwala alithola emzimbeni kaDelisile. Akazange achithe sikhathi udokotela wasikhipha isisu nakho konke okusesibelethweni ngendlela yakhe esemthethweni.</i> | <i>“Maye weMancwabe sixolele ngane yami!” Kwathiwa, “Shona khona salukazi uyobona ukuthi indodakazi yakho nomkhwenyana wakwako sibafundisa kanjani ukuthi obulelele omunye uyabulawa naye!” Kwakushiwo ehlohlozwa kabuhlungu. Kwamenyezwa, “Lowo wakithi obulewe uzokhokhelwa ngegazi!” UMagaya wayethi ubalekela amaphoyisa kanti uzotholwa yibo omaqondana impela.</i> |
| Mkhize: Lns10-3:41 | Mkhize: Lns30-5:66 | Mkhize: Lns 20-25:93 | Molefe: Lns 1-43: 88 |
| [“Why? Are you sick in your head or what is happening?” Said Ndabeni. “I am as fit as a fiddle,” said Mhleka. “What you are doing does not show sanity though, you are now a sugar daddy,” said Ndabeni. “I am begging you my friend do not throw your money away by educating the child you are talking about.”] | [“You will end up looking only at the photos while Delisile and Thandolwethu are enjoying themselves by using you. You will be sorry I am telling you!” Said Ndabeni. “I said leave my home Ndabeni,” said Mhleka standing up and trying to push Ndabeni. Ndabeni refused to move and held on.] | [When the doctor diagnosed Delisile he discovered she was pregnant. She was four months advanced by then but had drunk something to abort and that was the reason she was very sick. He was also exclaiming about the amount of alcohol found in Delisile’s body. The doctor wasted no time flushing out all what was in Delisile’s womb in a manner that was legal.] | [“Oh! MaNcwabe people, please forgive us my child. It was said, ‘Go there, old lady to see how we teach your daughter and son-in-law that the one who killed the other is killed also.’ When this was said she was being shoved in a painful way. There was shouting, ‘Our dead kin will be paid for with blood!’ Magaya was thinking he was evading the police only to meet the offended people directly.”] |
| Theme 17 | Theme 18 | Theme 19 | Theme 20 |
| Sinqamu performed a ritual on the bodies of the deceased | The first of Dumazile’s men to die was Sithole | The second one to die was Sithole’s wife | The third one to die was Dumazile’s last husband Mtalaselwa |
| <i>Memo 17</i> | <i>Memo 18</i> | <i>Memo 19</i> | <i>Memo 20</i> |

CASE 4: BACKLASH AND PENALTIES AGAINST SUCCESSFUL WOMEN

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| <p><i>Azenelise ngokudonsa ulimi kuleso naleso sidumbu, wahwaya inkwethu lena emhlophe wayihwayela lapho kwazi yena khona. Wase etshela uGogo Thilayitha ukuthi, "Lokhu esengikuthathe kulezi zonakali zakho kuzosenza siphume phambili ecaleni."</i></p> | <p><i>Kwathi ebusuku uDumazile walalela umsakazo kumenyazelwa ezemingcwabo, "Nazi izimemezelo zemingcwabo umsakazo ozokhipha ngokukhulu ukudabuka. UMnumzane uMbhekeni Enock Sithole ubengowase Adams Mission, ushone zingamashumi amabili nanye kuyo lenyanga."</i></p> | <p><i>Ngelinye ilanga elele, waphaphama uhlelo lweze mingcwabo seluphakathi nendawo. Wezwa umsakazi esethi, "Akasekho emhlabeni unkosikazi Zenzile Cynthia Sithole, uMaNzimande. Ushone eneminyaka engamashumi amane nesi shiyagalolunye."</i></p> | <p><i>Kwake kwaphela izinsukwana impela elokhu elulalela lolu hlelo kodwa bengaphumi abantu abaziyo. Wezwa umsakazi ethi, "Esokugcina: UMTalaselwa Goodman Zuma, obesebenza kuma-ambulense eMgungundlovu, akasekho emhlabeni. Umufi ubengumyeni kaDumazile Isabel Zuma."</i></p> |
| <p>Molefe: Lns 31-32 & 34-36: 93</p> | <p>Wanda: Lns 14-25: 169</p> | <p>Wanda: 26-36: 169</p> | <p>Wanda: Lns 6-10: 170</p> |
| <p>[Sinqamu satisfied himself by pulling out the tongue of each of the deceased, he scrubbed off the white layer of dirt on top of each tongue and hid it where only he knew. Then he told Granny Thilayitha that, "What I took from these immoral people of yours will assist us to escape being jailed by the court."]</p> | <p>[In the night Dumazile listened to the radio when funeral announcements were made, "Here are the funeral announcements that the Zulu radio station is making with great sadness. Mr Mbhekeni Enock Sithole who was from Adams Mission died on the twenty-first of this month."]</p> | <p>["In the night Dumazile listened to the radio when funeral announcements were made, "Here are the funeral announcements that the Zulu radio station is making with great sadness. Mr Mbhekeni Enock Sithole who was from Adams Mission died on the twenty-first of this month."]</p> | <p>["Days passed while she was listening to the same radio programme without anyone she knows having been announced. She heard the announcer saying, "The last one, Mtalaselwa Goodman Zuma who was working at the Pietermaritzburg ambulances is no more. The deceased was the husband of Dumazile Isabel Zuma."]</p> |
| <p>Theme 21</p> | <p>Theme 22</p> | <p>Theme 23</p> | <p>Theme 24</p> |
| <p>The fourth one to die was her former lover security guard Mkhize</p> | <p>The fifth one to die was Molo the teacher at Dumazile's previous school</p> | <p>The last one to die was Dumazile herself</p> | <p>Delisile was nearly killed by a her 'client'</p> |
| <p>Memo 21</p> | <p>Memo 22</p> | <p>Memo 23</p> | <p>Memo 24</p> |
| <p><i>Indlebe ayinasimilo. Wazithola esezwa umsakazi esethi, "UMthovovo Senzeni Mkhize obeyiphoyisa lase sitolo</i></p> | <p><i>Kwathi ebusuku elalele lona lolu hlelo, umsakazi wathatha ngesizotha wathi: "UZitike Jeffery Molo obesebenzela</i></p> | <p><i>Ngenkathi abazali baka Dumazile befika esibhedlela abahlengikazi babakhombisa iwodi lapho ayelele khona. Bamfica ecimezile,</i></p> | <p><i>Kwathi ngelinye ilanga ebusuku watholana nensizwa 'abaqwayiza' nayo. Kwathi sekumele ikhokhe yavele yamkhomba ngesibhamu. Wathi uyayigwaza ummese</i></p> |

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| <p><i>okwakungesika Sithole e-Adams Mission. Ushone ngesonto zingamashumi amabili nanhlanu. Ubeneminyaka engamashumi amahlanu nambili. Uyofihlwa ngoMgqibelo emini emathuneni ase-Seventini eMlazi ngemuva kwenkonzo eyokuba eCinema.”</i></p> | <p><i>inkampani yo mshwalense iNew Life, akasekho emhlabeni. Ushone zingamashumi amathathu kuyo le nyanga. Ubeneminyaka engamashumi amane nesikhombisa. Umufi wake wafundisa eZenzele High School eMbumbulu. uyofihlwa ngomgqibelo eGoli e-Avalon cemetery.”</i></p> | <p><i>kungabonakali noma usaphefumula yini. Izwi lalingafuni ukugqashuka kahle. Izilonda zazigcwele ulimi, ziphihlike umlomo wonke. Ukuvula umlomo kuyena kwakusho ukuthunukala okwakumshiya nezinhlungu ezinzima. UDumazile wakweqa amehlo. Akekho owabuza omunye. Wayengasenayo impilo.</i></p> | <p><i>wavele wabuyela ngakuyo. Wasinda ngokulambisa esecela ukuba insizwa imxolele. Yamxwayisa kodwa ukuthi angaphindi. Wathi uphindela kuSiponono wamthola esehlala nenye intombazana. Wase emxosha-ke naye. Waba sekuhlaleni emgwaqeni emuva kwalokho.</i></p> |
| <p>Wanda: Lns 30- 38: 170</p> | <p>Wanda: Lns 8-16: 171</p> | <p>Wanda: Lns 20-8 & 15-22: 171 & 172</p> | <p>Mkhize: Lns 3-25: 153</p> |
| <p>[The ear is immoral, she found herself hearing the radio announcer saying, “Mthovovo Senzeni Mkhize who was the security guard at the shop that belonged to Sithole at Adams Mission died on Sunday on the twenty-fifth. He will be buried on Saturday during the day at the graves of the seventeenth section in Umlazi after a sermon that will be held at the Cinema Hall.”]</p> | <p>[One night while listening to the same programme, the radio announcer in a dignified manner said, “Zitike Jeffery Moloi who used to work for the insurance company New Life is no more. He died on the thirtieth of this month. He was forty-seven years old. The deceased was once a teacher at UMbumbulu High School, he will be buried on Saturday in Johannesburg at the Avalon cemetery.”]</p> | <p>[“At the time the parents of Dumazile arrived at the hospital the nurses directed them to the ward where she was lying. They found her eyes closed, it was not clear whether she was alive or dead. Her voice could not clearly come out. Her tongue was covered in sores that were all over her mouth. Opening the mouth to her meant hurting herself which left her in great pain. Dumazile’s white of the eye showed. She was lifeless.]</p> | <p>[One night she came across a man who was her client in the ‘sex work’ business. After service when the man was supposed to pay, he just pointed her with the fire-arm. When she tried to stab him, he took the knife from her. She narrowly survived because she had to beg him to forgive her. He warned her though never to try it again. When she tried to return to Siponono she found him living with another woman. He expelled her and she started living on the streets thereafter.]</p> |
| <p>Theme 25</p> | <p>Theme 26</p> | <p>Theme 27</p> | <p>Theme 28</p> |
| <p>Genyeza wanted to know who the two were</p> | <p>Miriam attracted the attention of Skiti</p> | <p>Goodenough Madonsela was another male proposing to Mirriam</p> | <p>Terrence Ngubane also came to Mirriam</p> |
| <p><i>Memo 25</i> “Ningobani nina?” UGenyeza ekhomba umthwebuli ngemvubu. Bazethula. Kwakungu Japhet Ndlela no Chris Ngwenya</p> | <p><i>Memo 26</i> Isihlakaniphi sendoda esiqinile uSkiti Bophela uthi uMirriam akaqede amashwa ngokuphonsela uhlweza lwemali</p> | <p><i>Memo 27</i> “Dadewethu, mina ngiwuGoodenough Madonsela”. Wayeshela uMirriam ngokuthi athenge kuye</p> | <p><i>Memo 28</i> Wadonsa amakhala uTerrence Ngubane wathi, “Ngingumdayisi wamafenisha. Bengiqonde ukudayisa nami.”</p> |

CASE 4: BACKLASH AND PENALTIES AGAINST SUCCESSFUL WOMEN

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| <p><i>bephephandaba.</i> “Niyitholephi imvume yokungena emzini wami ngingekho?” <i>Wabahlizisa wagcina ngokubakhiphisa okwamaselesele endlini. Watatazela umthwebuli sebesongwengweni ebaleka nyova, ethwebula eqeda ethi galo yephuka.</i></p> | <p><i>ayiwiniile ezihluphekini zakwabo ezingabantu abamnyama</i></p> | <p>umshwalense. Echaza esethe mpekeshe.</p> | |
| <p>Mngadi: Lns 8-15: 42</p> | <p>Mngadi: Lns 1-18: 20</p> | <p>Mngadi: Ln 13:37</p> | <p>Mngadi: Lns 11-12: 40</p> |
| <p>[“Who are you two?” It was Genyeza pointing the photographer with a whip. They introduced themselves. They were Japhet Ndlela and Chris Ngwenya of the newspaper. “Where did you get permission to enter my home in my absence?” He argued with them and ended up ejecting them like frogs refusing to leave the house. The photographer became very busy walking backwards while taking photos of him threatening them and fled thereafter.]</p> | <p>[Cunning older male Skiti Bophela told Mirriam to end bad luck by throwing loose coins among her people, the poor blacks.]</p> | <p>[“My sister my name is Goodenough Madonsela.” He was begging Mirriam to purchase insurance cover from him. He was explaining to her vigorously.]</p> | <p>[Terrence Ngubane cleaned his nose and said, “I am a furniture salesman. I too want to sell my stuff.”]</p> |
| <p>Theme 29</p> | <p>Theme 30</p> | <p>Theme 31</p> | <p>Theme 32</p> |
| <p>Genyeza throwing Goodenough Madonsela</p> | <p>Daffo Sithole misrepresente himself to Genyeza</p> | <p>Genyeza assaulted him</p> | <p>The introduction of Chule</p> |
| <p>Memo 29</p> | <p>Memo 30</p> | <p>Memo 31</p> | <p>Memo 32</p> |
| <p><i>Wagaleleka endlini okaMvundlana ebathazela ephethe umshiza nemvubu... ‘Nsizwa!’ esho ngomoya ophansi, ‘Mhlawumbe bayakufihlela ukuthi kukwami lapha... ‘Sibonene mnewethu,’ kubingelela yena uMadonsela. ‘Nsizwa</i></p> | <p><i>“Bangithumele lapha ukuba ngizopopola uMirriam, ngibhale umbiko ngesimo sempilo yakhe.” “Suka lapha,” kusho uGenyeza emkhomba isango ngemvumbu. “Lalela lapha Chief. Njengoba ungichithela isikhathi nje... ungangiphazamis i ngiwuphrofesa</i></p> | <p><i>“Yebo-ke Dokotela Sengwayo ozosenga ezimithiyo eThusini”, esho sengathi uphelelwa amandla. “Nami-ke ake ngithi ukukudokotela ngesikhali sakwethu. Suka! Suka!” Yaqhuma imvubu. “Chief wenzani?” Ehlna evika ngepotimenjana lakhe lemithi, nesandla ayezama ukukhipha</i></p> | <p><i>“Mina ndodakazi nguwu-The Very Right Reverend Nkosiyaphakade Ebenezer Sebastian Chule. Ngingowukudabuka lena enhla eDanawozi. Senginzinze eMlazi lapho ngihola khona ibandla eLingcwele elibizwa ngokuthi uKholo Lwezithunywa. Ngilapha nje ngihamba ngithungathana nentombazana</i></p> |

CASE 4: BACKLASH AND PENALTIES AGAINST SUCCESSFUL WOMEN

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| <p><i>yentolibhantshi.’ Wathi lacu...njengokuklwebh a konyazi wayiklwebha ngemvubu. Yabubula ibhonqa eyiloba imivimbo. ‘Kahle Genye! Maye Nkosi yami! Musa ukungilaya ngomntanabantu!’ Ekhala uMirriam ezilahlela kuye.</i></p> | <p><i>emsebenzini wami. Ngingu Dokotela Jeff Sengwayo, B(Psychology) Unisa, BSc (University of Chicago). Ubudokotela ke ngabuthwasela eNyuvesi yase Dublin, e naseBombay”... “Dokotela Mbombayi Ndambula, bonke oYunisi noBheseni nobulivilivi obushoyo anginamsebenzi nabo. Kuphela nje ngithi suka lapha!”</i></p> | <p><i>ngaso isibhamu sabhaxabulwa. “Ungizwa kahle dokotela Ndambula, ngikujova ngomjovo oqeda amanga,” eyiphonsa emagxalabeni okwenza ukuthi udokotela ohloniphekile agcwale ibala.</i></p> | <p><i>yakwaMazibuko ewuMirriam igama,” esho emamatheka embuka. “Angazi noma uweni yini?” “Yebo baba, yimina uMirriam.”</i></p> |
| <p>Mngadi: Lns 15-30: 38</p> | <p>Mngadi: Lns 15-20:59</p> | <p>Mngadi: Lns 20-25:59-60</p> | <p>Mngadi: Lns 15-26: 82</p> |
| <p>[“Mvundlana arrived in the house walking with feet facing sideways. He was carrying the knob-kierrie and the whip... ‘Young man!’ he said in a low voice. ‘Maybe they hid it away from you that this is my house... ‘Good day my brother’ Madonsela was greeting. ‘Young man of the waistcoat.’ He was quick on his feet like lightning and he started whipping him. He cried with a big voice as he was being assaulted. ‘Genye just a moment please! Oh! My God! Please don’t drop me into trouble about someone’s child! Mirriam was crying while throwing himself on him.”]</p> | <p>[“They sent me here to inspect Mirriam, so that I can write a report about her state of health.’ ‘Please leave,’ said Genyeza while pointing him to the gate with the whip. ‘Listen here Chief. As you waste my time... you must not disturb me, because I am a professor in my work. I am doctor Jeff Sengwayo, B(Psychology) Unisa, BSc (University of Chicago). I trained for the doctorship at the Universities of Dublin, Natal and Bombay.” ... ‘Doctor Fraud, Alcohol and all the Eunices (women) and all Presents (Bheseni) and other colourful things you mention, I could not care less. All I am saying is, ‘please leave”]</p> | <p>[“Yes, doctor Segwayo who tells lies at eThusini.’ He talked as if he was losing power. ‘I too must doctor you with my traditional weapon. Leave! Leave!” The whip cracked, “Chief what are you doing?” He grinned while shielding himself with the little case he was carrying. Even the hand he tried to use to take out a gun was beaten. ‘Do you hear me clearly doctor Alcohol; I am injecting you with a serum that finishes all lies. ‘He also beat him on his shoulders, causing the respectable doctor to flee all over the yard.].</p> | <p>[“I am the Very Right Reverend Nkosi yaphakade Ebenezer Sebastian Chule. I am originally from high-up in Dannhauser. I am now based in Umlazi where I lead a Holy Congregation called The Religion of the Delegates. I am here looking for a girl called Mirriam by name,” he said while smiling. ‘I do not know whether it is you.’ ‘Yes father. I am Mirriam.”]</p> |
| <p>Theme 33</p> | <p>Theme 34</p> | <p>Theme 35</p> | <p>Theme 36</p> |
| <p>Genyeza meets Chule</p> | <p>Genyeza loosens dogs on Chule</p> | <p>Chule says he came to pray for Mirriam</p> | <p>Daffo insulted Genyeza before calling him to Mirriam’s house</p> |
| <p>Memo 33</p> | <p>Memo 34</p> | <p>Memo 35</p> | <p>Memo 36</p> |

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*Izinja ezazilele ezibiza
ngamagama oHomidi
noLayoni.
Wazikhumula
emaketangini, zantathu
ngesimaku.
Kwezwakala izwi
likaChule ngaphakathi
lithi, “Ngafa namhlanje.
Dudula mntakwethu!
Dudula! Nomvula!”
Kuntaza imijiva. “Kanti
sekunjalo ngempela?
Wumntakwenu?”
Waqumba uGenyeza
edudula. “Mina
ngiwumbhishobhi...”
“Shikh! Shikh! Thula!
Akukho mbhishobhi
lapha. Wena
uwuheshane!”*

*“Ngoba uhlakaniphile
kakhulu, udakisainja
yami engiyiholelayo,
ake ngikusasasazele
ngalezi ezingadakwa.
Kheshimi! Mthathe
Homidi!” Agwavuma
amagovu, asuka
izithonto emgxumela,
elinye limntwengula
ijazi, elinye ibhulukwe.
Wahlehla njalo wafika
ngasesangweni elokhu
ethe, Maluju
mntanami! Ngixolele!
Ngilekelele Mirriam!*

*“Igama leNkosi
malibongwe mntanami.
Ameni. Bengingazi ukuthi
ngingena kulo muzi
osudume
ngokuphenduka isithando
somlilo kwabalubhada
kuwo. Malibongwe igama
leNkosi iyinhle!
...Yingakho nje
mntanami uyihlo noma
engelutho ethe akeze
lapha azokubeka
esiguqweni.”*

*“Wethu sekunguye
uNtshagase lowo omfunayo,”
kusho uGenyeza ocingweni.
“Kwakhule-ke Ntshangase.
Sibonene wethu. Mina
nginguBhidliza Nyawo lena
oPhongolo. Ngiyakwazisa
mbhudlabuthongo ndini
ukuthi, ...” Wabuka uMesisi
uGenyeza...walubuyisela
endlebeni wathi, “Ungazisani
sigcwaneki ndini?”
“Ngikwazisa ukuthi njengoba
ulibele wukubhudla
ubuthongo silima ndini,
sengifike ngamthatha
uMirriam umntakwethu,
ngahamba naye. ‘Hhhe?’
‘Uthi kle awuthi mnaks?
Silima sakwabo ngithe
ngiwumnakwenu. Nangu
uMirriam eduze kwami.
ungathanda ukukhuluma
naye?” “Hhe uMiliyemu?”
Wabuza ukuthi liyaphi ibhasi
libhaliwe. Ngisho wena
zavolo ndini.” “Awuthi
ngikhulume naye.” “Yima
ngikuncengele.” “Uwena
osungincengela kumuntu
wami?” “Usengowami: hhayi
owakho. Bamba
kancane.” “UBhidliza
wezwakala ebuza
kwayembiza ngoMirriam
ukuthi wayesazimisele yini
ukukhuluma naye. “O,
awasathandi?”
Wayesbhekisa kuGenyeza.
“Qha silima sabantu, uthi
akasazimisele nakancane
ukukhuluma nolibala wesoka,
uMabambeyeka,
uNkom’azihlangani.” “O,
usesho njalo manje?”
“Sengimthwalile.
Usungayoshaywa
yisikhundla kwaDicey,”
Waluvala.”*

Mngadi Lns 25-30:88

[“The dogs that were
lying down and were
called by their names of
Homeguard and Lion

Mngadi: Lns 1-15:88-
89

[“Because you are too
clever, you make my
dog that I pay wages
drunk, let me send

Mngadi Lns 15-20: 82-83

[“Praise the name of God
my child. Amen. I did not
know that I am entering
this house that is already

Mngadi: Lns 20-25& 1-15:
141-142

[“My equal this is Ntshangase
you are looking for,” said
Genyeza on the phone. Nice
Ntshangase. Here we meet

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were freed from their chains and became three with the smaller one. Chule's voice became audible from inside the house saying, "Push my love! Push Nomvula!" His gown was floating. "Its like that in truth? She is your lover?" Then Genyeza puffed up while pushing the door. "I am the bishop...!" "Hush, hush! There is no bishop here. You are a hawk!"]

these ones on you because they do not become drunk. Catch him! Take him Homeguard!" The dogs roared and jumped on him one tore his gown, the other the trouser. He reversed until he reached the gate while crying, 'Forgive me my child. Mirriam please help me!"]

famous for being hell to anyone who happens to come here. Let the name of the Lord be glorified because he is beautiful! That is why my child your father thought that though he is nothing he must come and pray for you."]

my equal. My name is Bhidliza Nyawo from far away oPhongolo. I am letting you know forever asleep useless piece that..." Genyeza removed the earpiece and looked at the white woman near him and he returned it and talked in the mouthpiece: 'What are letting me know contemptuous one?' 'I am letting you know that as you are busy sleeping, I taken Mirriam, my darling. I have left with her.' "Hhe?' 'You are crying 'Kle' don't you say co-boyfriend? Ignoramus don't you say co-boyfriend? Here is Mirriam near me would you like to speak with her?' 'Hhe, you mean Mirriam?' 'You are asking where a clearly marked bus is going. I mean you night-owl?' 'Let me speak with her.' 'Wait for me to beg her to speak with you.' 'Is that you begging for me from what is mine?' 'She is now mine, not yours. Hold a bit.' Bhidliza was heard speaking to the one he was calling Mirriam if she still liked to speak with him (Genyeza). 'Oh, you no longer like?' Then he turned to Genyeza and said, 'No people's fool she says she is no longer prepared to speak with a time waster of a boyfriend. The one who takes this and that but can never put a dowry amount together. 'Is what she is saying now?' 'I have taken her, you can go see the empty nest at Dicey.' He closed the phone."]

Theme 37

Daffo 'arrests'
Ntshangase

Memo 37

"Ngizophenya icala,"
emthatha phansi

Theme 38

When Chule tried to rob Meyili about dowry money all hell broke loose

Memo 38

"Ngisancenga bra
thisha," kusho uDaffo.

Theme 39

The beating of Daffo and Majoji

Memo 39

"Yehheni webantu,"
kuqala isalukazi

Theme 40

The assault on Mhlekwana

Memo 40

"He, hhayi bo! Bafowethu
nangu umadala esibiza

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| <p><i>embeka phezulu. “Ngihamba ngithungatha umkhondo kaNtshangase, uGenyeza mayelana namacala 137che amaningi okuziphathela umthetho ngezandla ebhambabula abantu lapha kwaDicey.’...Waqonula uGenyeza ethi uyagadla ngezakhe kodwa wambamba ‘umseshi’ wahosha umlenze weqhude ngaphansi kwebhantshi wamkhomba ngawo ezimpondweni zamehlo waqhubeka wathi, “Uma usenenkani ngikuthela phansi ngomshini muntu womshiza.”</i></p> | <p><i>“Shalabhu mani, pheza ukubiza uthishela ngo ‘bhla,’” kukhukhuza uMeyili. “Baba ngithe yisamba esingama 25 000.” Kuchaza uThisha. “Zopondo noma amarandi?” Kusa buza yena uMeyili. “Qha, baba zamasenti. Ngamaradi angama 250 noma opondo abangama 20.” Kusho uthisha. “Akuphumi ngisho imbuzi yodwa le, ngisho imbuzi ethi Mee! Yodwa nje,” kusola uMeyili.</i></p> | <p><i>esiwunina kaMeyili sikhala sibabaza sithwala izandla ekhanda, “Izigebugu zasemadolobheni safunda ngazo emaphepheni kanti sizozibona ngamehlo zigebuga ekhaya.” Wavutha uMeyili ethi, “Sekungaze kukhale isalukazi zigcwele endlini izinsizwa zakwaMazibuko? Zibukwani izinja lezi? Azibathathe ezikababa!” Kulowo mnyama kwezwakala izwi lithi, “Mbambeni! Mbabeni! Nangu ebaleka!”</i></p> | <p>ngamajita. Wazini nje ngolimi lo lova?” Bamuthi hlwi ijacket ye leather. Omunye wathi, “Ayithi gri phansi ingcaza madala!” Wathi uzama ukugolozwa uMhlekwaba bangwaza ngommese egxalabeni. Bamkhahlela. Bamshaya ngezimpama. Bamkhumula nezicathulo. Wayeselele ethe ja nesikhinjana esincane uMhlekwaba.</p> |
| <p>Mngadi: Lns: 20-28 & 2-9: 145-146</p> | <p>Mngadi: Lns 15-20& 10 - 18: 183 & 184</p> | <p>Mngadi: Lns 25-28: 184</p> | <p>Mkhize: Lns 16-21: 132</p> |
| <p>[“I am here to investigate a case,” while looking at him from foot to head. I am here to investigate Genyeza about his many cases of beating people up here at Dicey’s” Genyeza tried to stand his ground while attempting to land blows with his weapons, but the ‘detective’ held him tight and produced a gun. He held it in between his eyes and said, ‘If you continue being stubborn person of the stick I will put you down with a bullet.’”]</p> | <p>[“I am still begging brother teacher,” says Daffo. “Shut up man! Stop calling the teacher ‘bra,’” warns Meyili. “Father I said it is an amount of 25 000,” says the teacher. “Of pounds or Rands?” Meyili is still asking. “No father, of cents. It is 250 Rands or 20 pounds,” said the teacher. “It cannot afford even a goat, I mean the goat that bleats, Mee!,” A critical Meyili says.]</p> | <p>[“‘Oh! People!’ Began Meyili’s mother started by exclaiming and placing her hands on top of her head. “The criminals based in towns we read about them in the newspapers but now they are here to rob our homestead.’ Meyili boiled over and said, ‘The old lady should not cry out when there are the young men of Mazibuko? What are these dogs being looked her for? Let my father’s people eat them! They heard a voice shouting: ‘Catch him, he is fleeing!’”]</p> | <p>[“He, no no! Brothers here is this is the old timer calling us ‘the boys’. What does this clever know about the ‘language’?” They forcefully pulled the leather jacket away from his body. The other one said, “Let the money cry gri on the ground old timer!” When he tried to fight back they stabbed him in the shoulder with a knife. The kicked him. They slapped him with open hands. They took his shoes. He ended up laying prostate on the ground with a small under trouser.]</p> |
| <p>Theme 41 Dladla asked Meyili if he heard that his daughter won the Jackpot</p> | <p>Theme 42 MaNkwanyana revealed MaHadebe’s plan to poison Mirriam to MaSikhakhane</p> | <p>Theme 43 MaHadebe concocted another plan that involved forcing Mirriam to ingest poison that would make her insane</p> | <p>Theme 44 Thandolwethu forced himself into Delisile</p> |

CASE 4: BACKLASH AND PENALTIES AGAINST SUCCESSFUL WOMEN

| Memo 41 | Memo 42 | Memo 43 | Memo 44 |
|---|---|--|---|
| <p><i>“Kodwa bese uzwile ukuthi indodakazi yakho ibambe umjaho?” Kwaba yilapho ethuka uMeyili ethi: “Ini? UNomvula ubambe umjaho?”</i></p> | <p><i>Wathula uMaSikhakhane enkemile wambuka, “Le nkosikazi obuyibona ngeya kwaMazibuko wodumo lomcebo womjaho. Ungena nje ingiyengela ukuba ngiyidayisele ushevu iyobulala uzakwabo nendodakazi yakhe ebambe umjaho”</i></p> | <p><i>UMaHadebe wabona ikhambi kuwukuthola izindlanini ezazizohlasela uMirriam emsebenzini zimdlise ebona umuthi ohlanyisayo. UMahuzu wayizwa incazelo kanina ngomcebo kwayena awubona uyisikhwebu esidlala imfene. Wavuma. Njengoba naye wayefuna ukuhlomula nje akamfihlelanga kodwa unina ukuthi kwakungafa umuntu uma ezokwenziwa isigqila.</i></p> | <p><i>“Ngiyazi unomuntu othandana naye futhi ozimisele ngawe Delisile. Nami ngiyacela ukuba sithandane okungcono ngibe yi-roll on,” kuncenga uThandolwethu. “Kuyoze kube nini ngidlala wena Thando? Angithi ngonyaka owedlule wangifakela isidakamizwa ejusini?” Kubuza uDelisile.</i></p> |
| <p>Mngadi: Lns 12-14: 63</p> <p>[“Have you heard that your daughter won a the jackpot at the horse race?” That was when Meyili was jacked wide awake and he enquired: “What? Nomvula won a jackpot at the horse race?”]</p> | <p>Mngadi: Ln 25-29: 108</p> <p>[MaSikhane who was surprised kept quiet for some time, “The woman you saw is of Mazibuko of the fame of wealth from the horse’s race. When you came in that woman wanted me to sell her poison she will use to kill the cp-wife and her daughter who won the jackpot.”]</p> | <p>Mngadi: Lns 21-28:118</p> <p>[MaHadebe thought out another plan to use hired enforcers to attack Mirriam at work and force her to ingest a lunacy inducing substance. Mahuzu understood his mother’s explanation and saw that Mirriam was not suitable for such wealth but warned her that even though he agreed to assist his mother nobody must use that as an opportunity to enslave him as he could murder someone if that happened.]</p> | <p>Mkhize: Ln 50:52</p> <p>[“I know you have someone you are in love with and who wants to marry you Delisile. I too am requesting that we have a love affair, it is better that I become the roll-on,” begs Thandolwethu. “Until when will I be your plaything Thando? You agree that last year you added drugs into my juice?” Delisile quizzes him.]</p> |
| <p>Theme 45</p> <p>Thandolwethu misused Mhleka’s money by funding parties and buying booze</p> | <p>Theme 46</p> <p>Thandolwethu forced Delisile to abort</p> | <p>Theme 47</p> <p>Delisile recorded Thandolwethu</p> | <p>Theme 48</p> <p>Thandolwethu assaulted Delisile</p> |
| <p><i>Memo 45</i></p> <p>UThandolwethu waqala ngokubingelela izivakashi zabo. “Ma-Cherry nama-outie ngijabula kakhulu ngokungivakashe la kwesami.” Pho kwakukhona namakloza adla inyama sengathi</p> | <p><i>Memo 46</i></p> <p>Kuthi uma emhlola udokotela athole ukuthi uDelisile ubekhulelwe. Ubese enezinyanga ezine wabe esephuzza okuthile kokuhushula isisu, yingakho nje esebangwa nezibi. Ube esebabaza izinga lephunga lo tshwala</p> | <p><i>Memo 47</i></p> <p>“Kona ngizokuhlebeli nje ngoba ngiyakwethemba Deli...ngezwa ngandlebenye ukuthi umadala wakho uDie Hleks walinyazwa nguJokho noMajayivana,” kwasho uThandolwethu. “Hawu izimpitshi zakho ezingaka, kufanele</p> | <p><i>Memo 48</i></p> <p>“Ngiyabona nje wena ukuthi angikaze ngikuthinte sewucabanga ukuthi ngiyakwesaba. Angifuni ukuqophisana nentombazane mina,” washo qede wamuthi muhlu ngempama. “Ngizokuphinda .futhi,” kwesabisa uThandolwethu.</p> |

CASE 4: BACKLASH AND PENALTIES AGAINST SUCCESSFUL WOMEN

| | | | |
|---|--|---|--|
| awayihlafuni avele ayigwinye nje. Iningi la magenge lase libhuqaza wukudakwa. | alithola emzimbeni kaDelisile. | wehlukane nazo, hleze ungenwe wukonakala kwabo, bese uyoboshwa.. | |
| Mkhize: Lns 9-35 & 1-5: 83-84 | Mkhize: Lns 20-25:93 | Mkhize: Lns 6 & 24: 142&143 | Mkhize: Lns 1-17:85 |
| [Thandolwethu began by greeting the guests. “Cherries (ladies) and outies (gentlemen), I am excited by your visit to me at my locality.” There were some great meat eaters who were no longer chewing the meat but simply swallowing it. The majority had overdosed alcohol.] | [When the doctor diagnosed Delisile he discovered she was pregnant. She was four months advanced by then but had drank something to abort and that was the reason she was very sick. He was also exclaiming about the amount of alcohol found in Delisile’s body.] | [“I will just whisper into your ear Deli because I trust you. I indirectly heard that your old man, <i>Die Hleks</i> was mugged by Jokho and Majayivana,” said Thandolwethu. “Aw! These are your best friends, you must part with them because you can also be infected by their rot and then you may go to jail.”] | [“I can see for myself that I have never before touched you and you now think that I am afraid of you. I don’t like to argue with a girl myself,” he said that and slapped her hard with an open hand, “I will hit you again,” threatened Thandolwethu.] |
| Theme 49 | Theme 50 | Theme 51 | Theme 52 |
| Stutu insulted MaNtuli | Sibeko was taken by Stutu at KwaMaNkabinde | Lizy was Dumazile’s observer | Female teachers accused Dumazile of being in love with Mloi |
| <i>Memo 49</i> | <i>Memo 50</i> | <i>Memo 51</i> | <i>Memo 52</i> |
| <i>USitutu wabe esembiza ngenito ezala izibhucu. Wathi akabuke indandatho leyo indoda eyamfaka yona ngoba angeke aphinde ayibone leyo ndoda.</i> | <i>gokuphuza kwakhe uSibeko kwaMaNkabinde wayesephuze waze waba ngumkhwenyana wakhona.</i> | <i>“We MaNzimande ubovuka uvule amehlo. Nihlobene ngani noDumazile?” Kubuza uLizy. “Asihlobene ngisho nakancane nje. Wukuthi wayesiphathela umntwana sisenesitolo eMzimkhulu.” “Ohho! Ubobheka-ke ntombi sengathi kukhona okudla amantshontsho emsamo. Impatho enhle kanje angikaze ngiyibone, ngiyibone kuDumazile.”</i> | <i>“Uthadana noDumazile, isidudla lesi sakwaKheswa esasisekilasini lakhe.” “Usho lesi esiyisingqingqi nje, esingandoni yamanzi, esinesitsako kanye nonwele lwe mpunzi?”</i> |
| Mbatha: Lns 20-33:63 | Mbatha: Lns 15-25: 61 | Wanda: Lns 4-16:69 | Wanda: Lns 23 & 1-11: 1 & 2 |
| [She was insulted by Stutu that she gives birth to dead children. Stutu went further and told her that she can sit there and guard the wedding ring the husband put into her finger, but will never see that man again.] | [By drinking alcohol at MaNkabinde’s tavern Sibeko had done so until he became their son-in-law.] | [“MaNzimande you must wake up and open your eyes. What is your relationship with Dumazile?” Asked Lizy. “We are not related even a bit. She was our child minder at our shop in eMzimkhulu.” “Ohho! You must look out because she is doing you down. The way in which she is | [“He is in love with Dumazile, the full bodied Kheswa girl who was in his class.” “Do you mean the one that is a bit rotund, is light in complexion and has a gap on her upper front teeth and possess nice soft hair resembling those of a springbok?”] |

CASE 4: BACKLASH AND PENALTIES AGAINST SUCCESSFUL WOMEN

| | | | |
|---|---|--|---|
| | | being treated I have never seen before; I have only seen with Dumazile.] | |
| Theme 53 | Theme 54 | Theme 55 | Theme 56 |
| Magaya was wanted to murder Msiphozo | Sithole himself drove Dumazile to Mkhize the security guard | MaNzimande blames Sithole for the affair between Dumazile and Mthovovo | Mtalaselwa's mother was Dumazile's perceiver |
| <i>Memo 53</i> | <i>Memo 54</i> | <i>Memo 55</i> | <i>Memo 56</i> |
| <i>"Uthi lo Sathane uyazi ukuthi ngigedleze kanje la? Uthi uyazi ukuthi ngingaqubuka nalezi abandelwe amathumbu manje?" UMagaya asiphonse isandla phakathi ebhokisini azicaphune ezinkulu. Azicaphune qede avukwe yiqungwa.</i> | <i>USithole wathi kuDumazile: "Manje ngibona kungcono uyohlala kulendlu yami engemuva kwasesitolo. Ungethuki ukhona uMthovovo oqaphe isitolo. Awuzukuhlala wedwa. Nami futhi ngizolokhu ngivela ngizokulunguza."</i> | <i>"Yise kaMpisendlini uthi uyazi ukuthi uDumazile lona osumlande kubo ngoba nihandana naye uthandana nephoyisa lase sitolo uMkhize?" "Ukuthathaphi lokho?" "Yise kaMpisendlini, musa ukuthi ngikuthathaphi lokho. Babevele beqhathwe nguwena ngamabomu. Wake wakuzwaphi ukuthi igundane lihlahla ndawonye nekati? Wena ngokwakho wawuqondeni ngempela?"</i> | <i>"Uyakhumbula ukuthi ngenkathi sishada umama wakho akakikizanga yena. Umama wakho yena wawungathi ubona imoto ethwele isidumbu. Odadewenu babepikla bethi ngeke ngiwakhe lo muzi. Udadewenu wathi wena ushade neqhashamlenze, umsalabizwa uqobo lwawo. UDadewenu uBavelile owasho lokho. UBadingile yena wayengibiza ngembexembexe yedisholo le dikazi. Umama wakho wayehleka kungukhisimuzi kuye," kwasho uDumazile.</i> |
| Molefe:Lns 15-20:26 | Wanda: Lns 31& 4-8: 76-77 | Wanda: Lns 10-20:85 | Wanda: Lns 1-20: 146 |
| ["Does this Devil know that I have opened like this here? Does he know that I can show up with these weapons and his stomach can freeze?" Magaya threw his hand into the box and took his weapons. He took them and entered a state of blood lust.] | ["Sithole said the following to Dumazile" Now I think it better that you should go and stay in my house behind the shop. Do not be scared because Mthovovo is there to look after the shop. You will not live alone. I will also occasionally come and check after you."] | ["Mpisendlini's father do you know that the Dumazile you fetched from her home because you have an affair with is in love with the store policeman Mkhize?" "Where did you get that?" "Mpisendlini's father, do not ask me where I get that. You were the one who matched them intentionally. Where did you hear that a rat can stay with a cat? What was your real intention?"] | ["Do you remember that during our wedding your mother never ululated? Your mother was like someone seeing a car carrying a dead body. Your sisters were criticising that I will never build this home. Your sister said that you were married to someone with a broken leg, someone who remained when she was called. It is your sister Bavelile who said that. Your sister Badingile was calling me a loose morals female who is after other women's men. Your mother was laughing as if it was Christmas to her," said Dumazile.] |
| Theme 57 | Theme 58 | Theme 59 | Theme 60 |

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MaNkabinde was
Thandi's perceivers

Memo 57

*"Mntanami awungazi
nami angikwazi.
Nokho-ke ngenxa
yemisebenzi yakho
emihle odume ngayo
sengikwazi nganxanye.
Ngize lapha nje
mntanami ngoba
ngiqhutshwa yimizwa
yobuzali. Iqaphele
impilo yakho mntanami.
Qaphela impilo yakho
mntanami. Inkosikazi
ethile eyisihlobo sami
ikufuna phansi phezulu.
Ukhona yini uzakwenu
enibanga naye indoda
na?"*

Mbatha: Lns 1-6:130

[“My child you do not know me, I also do not know you. However due to your beautiful work you are famous and I know you one sided. I came here my child because I am being driven by feelings of being a parent. You must guard your life my child. There is a certain woman who is my relative who wants you high and low. Is there a counter-part you are fighting over a husband?”]

MaNzimande chases
Dumazile out

Memo 58

*"Angikwazi ukuhlala
naye, angikwazi nje!
Ngihlale nemamba
endlini?" Kusho
uMaNzimande.
"Wenzeni?" "Ubuza
ngoba ungazi ukuthi
wenzeni uDumazile
yise kaMpisendlini?
Uzobuye uthi uyadlala.
Angisona isilima sakho
mina, angisona nje."
"Ngithi wenzeni
uDumazile?" USithole
esho ngokufutheka.
"Ukuqomile."*

Wanda: Lns 4-15: 71

[“I cannot stay with her, I just can't! Must I stay with a mamba inside the house?” Says MaNzimande. “What has she done?” “Are you asking because you don't know what Dumazile has done Mpisendlini's father? You must say if you are joking. I am not your fool; I am just not.” “What has Dumazile done?” Shouts an angry Sithole. “She is in love with you.”]

Sithole now falls in love
with Dumazile

Memo 59

*"UMaNzimande
unesikhwele kufanele.
Muhle phela lomntwana!
Muhle uqedile!
UMaNzimande ucabanga
ukuthi sesiyathandana.
Hhayi suka, akudedwe
mani uphondo luvele
lugcwale amanzi. Mh!
kepha ngizomtshela
ngithini?"*

Wanda: Lns 25-30: 82

[“MaNzimande is jealous for a good reason. This baby is beautiful! She is a total beauty! MaNzimande thinks we are already in a love relationship. I could not care; we might as well fall in love. Mh! How would I start telling her?”]

Mtalaselwa tries to build a
house

Memo 60

*Umtalaselwa walubeka
udaba kuyise, babonisana.
Bagcina bevumelene
ngendawo lapho indlu
izomiswa khona.
UMtalaselwa wase eqonda
kumkakhe eyomazisa
ngokumiswa
kwendlu... Kwathi ebusuku
besendlini yabo yokulala,
kodwa bengakazumeki,
wayiqala-ke indaba
uDumazile. "Yise kaSanele,
mina angiboni ukuthi
kuzongilungela ukwakha
umuzi wami kini." Athi
dlengelele uMtalaselwa...
"Selokhu ngashada kulo muzi
ngiyabona nje ukuthi
angithandwa muntu. Ngisho
noyedwa qhwaba. Yonke into
engiyenzayo iyafenyiswa nje.
Kodwa uma kwenzekile
kwaba khona okuhlana
okwenziwe yilezi zinkosolo
zakwenu, kuduma izwe
lonke. Okwami okuhle
engikwenzile akunakwa.
Kunyathelwa ngezinyawo
kuthulwe du"*

Wanda: Lns 20-25& 5-10:
142-143

[“Mtalaselwa lay the story open to his father, they discussed. They ended up agreeing about the site of building the house. Mtalaselwa then went to his wife to inform her about the construction of the house... During the night in their bedroom just before they slept, Dumazile started her response: ‘Sanele’s father (Mtalaselwa), I don’t see that it will be alright that I build a house here at your home.’ Mtalaselwa stopped in his tracks... ‘Since I married into this homestead of yours, I can just see that nobody likes

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me. Not even one. Everything I do is just made to disappear like that. However, if it happened that one of your long in the tooth sisters do a little commendable thing, it become known everywhere. Whatever praiseworthy thing I have done is not even taken notice of. It is trampled upon with feet, and it is kept very quiet about it .”]

| Theme 61 | Theme 62 | Theme 63 | Theme 64 |
|---|---|---|--|
| Dumazile is accused of spreading HIV/AIDS | Thoko's cigarette stumps and ash is observed by Magaya | Magaya decided to trap Thoko's lover | Genyeza started to feel small |
| <i>Memo 61</i> | <i>Memo 62</i> | <i>Memo 63</i> | <i>Memo 64</i> |
| <i>Kusobala ukuthi nguwenana wedwa-ke obungakezwa ukuthi bayathandana. Mina anginandaba nokuthandana kwabo, enginendaba nakho yimpilo yami,” kusho uMaNzimande. “Impilo yakho ihlangene ngani nale nto oyikhulumayo?” kubuza uSithole. “Uyabona yise kaMpisendlini, aphelile amadoda aqedwa yilabo nonkiloshi abachithwe ezweni. Nihamba nibhabhalala nje lapho kubhabhalala khona oThovovo. Nizoyithola into eniyifunayo. UMthovovo akadiyi esikethini; ungathi wagcatshwa ngabantu besifazane. Akanandaba namfazi wamuntu yena. Uthandana nabo bonke omatapuka laba.”... “Into ozogcina uyenzile wukubuya nokufa uzongithelela ngakho</i> | <i>Uthule endwazile nje amehlo ahlezi esitsheni somlotha esiphezu kwetafula elincane lesibane ayakade ewubuka ngamehlo anokundwaza, angenakho nakancane ukucwanianga. Uthe usuka umqondo wase unamathela kakhudlwana kuwona. Awu, kungoba kungowakhe lowa mlotha? Lo omningi kangangaka! Ahlolisise izinqamu. Awu! Ziyisikhombisa! Lokhu kungasho ukuthi efika nje ekuseni usebheme izintethe eziyisikhombisa? Ngeke cha, ngeke impela nje usabheme ombili nje kuphela ugwayi; lokho ukukhumbula kahle.</i> | <i>Agqibebelane ngempela-ke manje. Yena enguBhungane, enje ezalelwe le kwela KwaMashu, ehlala eGeorgedale elaziwa kangaka ngezigemegeme zalo; angazokwenziwa nje! Ngeke! Nokho makangayibambi isavele ngekhandanda inhlwa. Akangambuzi uThoko ukuze kungakhombiseki ukuthi kukhona osekumsolisile ngaye. Lokho kuzobenza baqhubeka nale nto yabo yena nalo muntu wakhe. Yena-ke uzobabeka ibatha.</i> | <i>Emizuzwaneni embalwa edlule ubekade eziqethukele embhedeni, ezizwa eyindoda, ebeka alibekayo. Gwiqiqi, uzizwa sekufanele ashaye indesheni, awabeke awakhethe amagama, okungale kwalokho iyandiza inyoni yamasi. UMirriam engakasho nolunci oluwukuzichayisa uGenyeza ungenwa wukuzenyeza.</i> |
| Wanda: Lns 20-25& 2-8: 85-86 | Molefe: Lns 7-21: 21 | Molefe: Lns 21-33: 21 | Mngadi: Lns 10-18: 7 |

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["It is clear that it is just you alone who have not heard they are in love. I do not care about their being in love, what I care about is my life," says MaNzimande. 'How is your health connected with what you are speaking about?' asks Sithole. 'Do you see father of Mpisendlini, men are finished here outside, they are being consumed by the whores that fill our world. You go about sleeping around when people like Mthovovo also sleep. You will get what you want. Mthovovo does not look twice to a skirt, you would think he was immunized with women. He does not care whether it is a married woman. He loves all disease bags.'... 'What you will end up doing is to return with disease and infect me with it.'"]

Theme 65

Genyeza then had foes about Mirriam

Memo 65

"!" Equma, imicabango ize imnikinisa ikhanda. Ubevele emthanda uMirriam kodwa engakukhombisi lokho. Futhi ubengamnakile ngoba kungenazombangi azaziyo, engqondweni kugxile ukuthi wuye, wuye. [Manje] uzobhekana nezimbangazi ezifundile nezizizicebi.

["He is quiet and not looking at something in particular but his eyes are fixed on an ashtray that was on a small table that was used to place a table light. The next thing was that his mind got fixated on was the heap of ash in that ashtray. Oh! Is all that ash in there his? Such a big heap, so much! He inspected the cigarette stumps. Oh! They are seven! Could this mean that since he arrived this morning, he had smoked seven cigarettes? It can't be, not at all. He has smoked only just two cigarettes; that he remembers well.]

Theme 66

Sibeko was already in love with Stutu at KwaMaNkabinde

Memo 66

USibeko wayesephendule umsebenzi wakhe, wezenhlalakahle wawenza ihlazo, wawululaza. Baye bathi abazintengu, umphanda ubulawa yizakhelani. Ngokuphuza kwakhe uSibeko kwaMaNkabinde wayesephuze waze waba

[He became really angry then. He being Bhungane and born there at KwaMashu who is now based in Goergedale that is famous for its bad deeds; can have such things done to him! It can't be! Well, he decides not to rush the matter. He will not confront Thoko in order to disguise that there is something he is not happy with. This will encourage Thoko to continue doing whatever she and her boyfriend are doing. He will sit behind them.]

Theme 67

Ngcobo disappeared

Memo 67

"Uphi uNgcobo? Kodwa ngeke uze ubone ukuthi wadliwa yizintaba..

[In a few minutes ago, he was sitting on the bed, he was feeling like a man dictating to her. Immediately, he felt that he should make a salute, he felt he should select his words. Failure of which would make him to lose his source of livelihood (Mirriam). Even though Mirriam had said nothing, Genyeza was already feeling small.]

Theme 68

Dladla wants to know why Meyili is not fetching Nomvula

Memo 68

"Meyili, begibuzile ukuthi nabukela ingane idlala amahuzu eTheku nje aniyilandi ngani?" Kubuza uDladla ... "Yiyiphi yona leyo ngane oyishoyo?" "Ngisho yena impela uNomvula enimbiza ngoMiliyemu." UMeyili wenwaya ikhanda, "Wo usho uNomvula kanti? Wumuntu wamahumusha lowo. Nasekhaya wadlala ihumusha elamshiya nomlanjwana nokuyikhona okwenza ngimxoshe ngithi

CASE 4: BACKLASH AND PENALTIES AGAINST SUCCESSFUL WOMEN

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| | <p>ngumkhwenyana wakhona.</p> | | <p>akaphume aphele kwami ayosebenzela ingane yehumusha." UDIadla uthi, "O, kanti wamxosha?" "Ngasixosha ngempela isilahlwa emzini kababa. Kuhle ngoba nawe uyazizwela ukuthi uwumuntu wamahumusha. Yebo, uNomvula uwumntwana wami impela, kepha ngamdela. Ukumdela kwami- ke ngiwuyise wukudelwa yidlozi," edla imihlathi uMeyili.</p> |
| <p>Mngadi: Lns 12-18: 8.</p> <p>["I", He mourned lowly, while his thoughts made him to shake his head. He loved Mirriam, but he did not show that. He also did not care much about her because he did not have any opponents, he was aware of, in his mind it was him and him alone. [Then] he was going to face many foes, some of them educated 22.]</p> | <p>Mbatha: Lns 15-25: 61</p> <p>[Sibeko had already turned his social work job into a scandal. Those who can talk say that a man can be killed by his neighbours. By drinking alcohol at MaNkabinde's tavern Sibeko had done so until he became their son-in-law.]</p> | <p>Mbatha: Lns 20-30:160</p> <p>["Where is Ngcobo? But you do not even notice that he deserted his family."]</p> | <p>Mngadi: Ln 8-15: 62</p> <p>["Meyili, I asked why are you just watching while your child is being played about by crooked men? Why are you not fething her?Dladla asked ... "Which child are you referring to?" "I mean Nomvula whom you call Mirriam." Meyili scratched his head, "O, you mean Nomvula? That one is a person of crooked men. At home a crooked man played with her and left her with a 'throw-away' child which is exactly what made me to expel her while saying that she must leave and go and work for the child of the crooked man." Dladla says, "O, you expelled her?" "I truly evicted the 'throw-away' woman from my father's household. It is good because you hear that she belongs to crooked men. Yes, Nomvula is my child, but my giving up on her while I am her father meant that ancestors also gave up on her," then Meyili was grinding his teeth.]</p> |
| <p>Theme 69</p> <p>MaHadebe bred a poison plot against Mandelu and Mirriam</p> <p><i>Memo 69</i></p> | <p>Theme 70</p> <p>Daffo realise that Genyeza is rich</p> <p><i>Memo 70</i></p> | <p>Theme 71</p> <p>Genyeza's success kept troubling Chule greatly</p> <p><i>Memo 71</i></p> | <p>Theme 72</p> <p>Crooked men of the city</p> <p><i>Memo 72</i></p> |

CASE 4: BACKLASH AND PENALTIES AGAINST SUCCESSFUL WOMEN

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| <p><i>“Wu uzogwaza bani ngomkhonto wanga phakathi?” Kubuza uMaNkwanyana. UMaHadebe wabamba umlomo wasishayela phansi isikhwehlela wathi, “Ntombi yakithi, angiliboni elinye isu ngaphandle kokuba ngiwuthi dlwa kunina, bese ngimshayela ucingo uNomvula ngimazise ngesifo. Ngeke angabuyi ezintabeni esezwe ukufa kukanina.” “Uma esefikile bese umqhwaga ngenkani imali yakhe?” “Ngenzela kona ukuthi phela ngimphakele owakhe naye umphako.”</i></p> | <p><i>“...UGenyeza akanamali-nje,” kwakusho uSithole. Wasemphendula uChule, “Wayengenamali ngimemuka uNomvula. Ugijima phesheya kwezilwandle manje lo muntu, uwumzib’ ukhal’imali.” Apendule uSithole athi, “Wangehlula-ke ukuthi uNtshangase useyisicebi esizamazamisa umuzi wakho mina ngikwazi uyingwenya ngokungakhali. Kodwa akangiqashi ngani ngihlupheka kangaka ngimbulalele wena?”</i></p> | <p><i>“Izingoma zikaGenyeza? Uthanda zona noma uthanda yena”</i></p> | <p><i>“Manje amahumusha asedolobheni adlala kanjani ngomntanami?” kubuza uMeyili. “Amfuna ubuthaphuthaphu. Nokuthi kuyakhulunywa kukhulunyelwa isoka lakhe lakwaNtshangase okuyilona elimi ngenhla. Lala ukhasha ngaye,” kusho uDladla.</i></p> |
| <p>Mngadi: Lns 10-20: 106</p> | <p>Mngadi: Lns 10-15: 222</p> | <p>Mngadi: Lns35-40: 221</p> | <p>Mngadi:Lns 20-25:64</p> |
| <p>[“Oh! Who are you going to stab with an internal spear?” Enquired MaNkwanyana. MaHadebe coughed silently and said, “My fellow girl I don’t see any other plan except poisoning her mum and then phoning Nomvula and informing her about her mother’s death. She will not fail to return after hearing about her mother’s passing.” “When she arrives, you will rob her of her money by force?” “I am doing this so that when she arrives, I will poison her too.”]</p> | <p>[... “Genyeza has no money,” said Sithole (Daffo). Chule responded, “He had no money when I took Mirriam away from him. He now goes overseas regularly, he is very rich.” Sothole responded, “You have just defeted me when you said Ntshangase is now rich and is shaking your household to its foundations while I know you to be a crocodile without complaint. But why does he not hire me to assassinate you on his behalf because I need the money?].</p> | <p>[“Genyeza’s songs? She loves his songs or she loves him?”]</p> | <p>[“Now how are crooked men of the city playing with my child?” asked Meyili. “They are looking for her high and low. We are talking today because of her boyfriend of Ntshangase who is standing up for her. He is refusing everything about her.”]</p> |
| <p>Theme 73</p> | <p>Theme 74</p> | <p>Theme 75</p> | <p>Theme 76</p> |
| <p>Meyili reports Nomvula</p> | <p>Mahuzu attempts to assassinate Nomvula</p> | <p>Stutu takes Sibeko</p> | <p>Dumazile is being reported by Ma’am Mpungose and Hlophe</p> |
| <p>Memo 73</p> | <p>Memo 74</p> | <p>Memo 75</p> | <p>Memo 76</p> |

CASE 4: BACKLASH AND PENALTIES AGAINST SUCCESSFUL WOMEN

“E ... muzi wakwethu, nami ngizwa umoyana othi amadlozi obaba uDalukwenza nomkhulu uHlalenza, nokhoko oDingeni noMadolwana, ahambele kulo muzi ngalomntwana, amupha izinombolo zephisisi. Kafuphi nje, ambambise umjaho. Kuthiwa ulele phezu kwezigididi zamalandi,”

Wamkhankatha uMchitheni ethi: “Khipha imali wena! Ngeke usitshela ukuthi ungathi ucebe kangaka uhlale ungenamali endlini!” Wamsonta ingalo. Wabhena uNomvula wasonteka. Wamphonsa embhedeni wangqubuzeka odongeni ngesiphundu. “Akenyuswe. Asimsheshise. Isikhathi siyahamba. Indaba yokumdlisa ngomuthi wumbhedo. Uma engasahlanyi lo muntu, esikhomba? Ukhumbule ukuthi ubona thina sobabili, hhayi abakubo.”

[USitutu] wathumela isigijimi ukuthi sizobiza uSibeko. Akaze asukukumela phezulu. Umphumela walokho kwaba wukuthi afike yena mathupha uStutu esezomkhipha. Kwathi lapho behamba wathula nje uThandi (MaNtuli). (.)

“Thishomkhulu sizokubukela ukuthi uDumazile ukhulelwe,” kusho uMemu Mpungose. Athi dlengelele uthishomkhulu. “Ngubani lowo mfundi?” “NguDumazile Kheswa thishomkhulu.” “Awu lo mntwana obeziphethe kahle kanje uselimele?”.

Mgadi: Lns 12-18: 71

[“E ... my people, I learned that our ancestors, our father Dalukwenza, our grandfather Hlalenza, our great-grandfather Dingeni and Madolwana, visited this household with this child and gave her the winning numbers for the pieces (pick-six jackpot). In short they assisted him to win the racehorse jackpot. It is being reported that she is lying on millions of rands.”]

Theme 77

Dumazile is expelled from school

Mngadi: Lns 8-15:121

[Mchitheni talked hard with Mirriam and said: “Produce the money you! You cannot tell us that you stay without money in the house when you are this rich!” He turned her arm. Nomvula turned with him. He threw her on the bed where she hit with the back of the skull. “She must be killed. We must do it fast. Time is moving. The story of force feeding her the insanity inducing substance in utter rubbish. What if this individual does not become mad and point at us? You must remember that she sees only us two, not her people.”]

Mbatha: Lns 18-25 : 63

[[Stutu] send a messenger to call Sibeko. He did not immediately go. The result was the arrival of Stutu herself to dig Sibeko out. When they left, his wife, Thandi (MaNtuli) just kept quiet.]

Wanda: Lns 8-15 :20

[“Principal we are here to report that Dumazile is pregnant,” said ma’am Mpungose. The principal stood quiet a bit. “Who is that learner?” “It is Dumazile Kheswa principal. “Aw such a well-behaved child is now injured?”]

CASE 4: BACKLASH AND PENALTIES AGAINST SUCCESSFUL WOMEN

Memo 77

*UThishomkhulu wathi
kuDumazile, “Ngizwa
ngidabuka ndodakazi!
Qiniso ngiyadabuka.
Inqubo nenkambiso
yesikole ayingivumeli
ikuba ngikugcine lapha
esikoleni. Le ndawo
ingeyabafundi
abazofunda. Wena
sewuzikhethele
omunye umunxa
wempilo. Ngaleyo
ndlela-ke ngiyadabuka
ukuthi thatha izincwadi
zakho ugoduke.
Utshela abazali bakho
ukuthi uxoshwe yimina,
kodwa uzixoshe wena.
Kuyezwakala?”
Wathula uDumazile
wabheka phansi.*

Mngadi, Lns 10-23:22

[The principal said to Dumazile: “I feel very sorry my daughter! True, I am sorry. The policy of this school does not permit me to keep you here at school. This place belongs to the learners. You have chosen another direction in life. Because of that I feel sorry to announce that you must take your books and go. Tell your parents that I expelled you, but you expelled yourself. Is that clear?” Dumazile kept quiet and faced down.]

5.4.5 Data for case 5

CASE 5: INTERVENTIONS THAT CAN EMANCIPATE WOMEN

| Theme 1 | Theme 2 | Theme 3 | Theme 4 |
|--|--|-----------------------------------|---|
| Mangena exempted MaDube from the mourning custom | Mangena also excluded his wife from the burial vigil | Mangena prevented his family from | Mangena freed MaDube from the custom of |

CASE 5: INTERVENTIONS THAT CAN EMANCIPATE WOMEN

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| | | disputing Madube's inheritance | forced re-marriage into the family |
| <i>Memo 1</i> | <i>Memo 2</i> | <i>Memo 3</i> | <i>Memo 4</i> |
| <i>UXaba wafunda incwadi yefa kaMangena wathi, "Okwesibili uMangena wathi angifuni ukuba umkami uMaDube angizilele uma sengifile." Yize lokhu kuyisiko elaziwayo lesintu ukuthi umfelokazi kufanele embathe inzilo ukuya eminyakeni emibili emuva kwesifo. Nomfundisi wafakaza ukuthi akukho ukugibela imfene ngoba yena uyazi iyincane ilingana nenja. Ngakho-ke akakholwa ukuthi iyagitshelwa. Washo futhi nokuthi umufi wayelungile.</i> | <i>UXaba wafunda futhi ukuthi uMangena wala ukuthi umkake ahlale emakhandleleni. Wathi lokho kuphambene nenkolo yakhe azikhethela yona. Nomfundisi waqhubeka efakaza ukuthi kuningi ayeziqhenya ngakho ngoMangena njengokuthi wafulela indlu yesonto ngophahla olusha waphinda wayipenda ngopende obomvu.</i> | <i>UXaba waphinda wafunda ukuthi bangamzimazisi umkaMangena ezimalini zakhe. Umfundisi naye waqhubeka wathi, "Kungani umuntu ofana noMangena singamedeli ahambe ngokuthula ngoba unendawo yakhe ezulwini? Indlu kaMangena kade yakhiwa."</i> | <i>UXaba wafunda okokugcina wathi, uMangena wathi uyamkhulula umkakhe ukuba aqhubeka nempilo uma esefile (yena uMangena) angaze alinde ukuba kuphele unyaka. Uma ezwa kuthi akaqhubeke nempilo angaqhubeka. Wathi akafuni ukuthi umkakhe abopheke azicindezele ngemithetho engathi shu.</i> |
| Mathaba: Ln 20: 39 | Mathaba: Ln 21: 39 | Mathaba: Ln 26:39 | Mathaba: Ln 21-24: 39 |
| [Xaba read Mangena's will as follows, "In the second place I do not want my wife MaDube to observe the traditional mourning period after I died." This was so even if this was a well-known tradition of Africans that the widow must don mourning clothes for up to two years after the death of the husband. The pastor also testified that no one can ride a monkey because he knew it to be small and being the size of a dog. He therefore did not believe it can be ridden. He also testified that the deceased was a good man.] | [Xaba also read that Mangena refused that his wife be at the customary ceremony of the candles. He said that such a ceremony was against his religion which he chose himself. The pastor continued to testify that there were many things he was proud about when talking about Mangena such as the work he did when he roofed the church building with a brand-new roof. He even painted the roof red.] | [Xaba again read that nobody should disturb Mangena's wife in his estate. The pastor also went ahead and said, "Why are we not leaving a person who is like Mangena to peacefully go away because he has his place in heaven? Mangena's house was built long ago."] | [Xaba read for the last time and said that Mangena said that he freed his wife to proceed with life after his (Mangena's) death, so that she must not wait until a year has passed. If she wished to progress with life she could do so. He said he did not wish that his wife should oppress herself with meaningless rules.] |

CASE 5: INTERVENTIONS THAT CAN EMANCIPATE WOMEN

| Theme 5 | Theme 6 | Theme 7 | Theme 8 |
|--|--|--|--|
| Mnguni was charged with attempted theft of a body | Mnguni was also accused with attempted murder | Mnguni was also blamed with being a co-murderer | Meyilli celebrated Nomvula's success |
| <i>Memo 5</i> | <i>Memo 6</i> | <i>Memo 7</i> | <i>Memo 8</i> |
| <i>"Icala lokuqala obekwe lona ngelokuzama ukuntshontsha isidumbu sikaMangena emakhazeni lapho besilele khona."</i> | <i>"Icala lesibili elokushaya umnumzane Makhehleni Nzimande ngenhloso yokumbulala."</i> | <i>"Icala lesithathu elokuthenga inkabi ukuba isoconge umalokazane wakwakhe uMaDube"</i> | <i>"Esesi mani unwele olude Nomvula! Lapha kuwe amaNzima azala indoda, uVusumuzi. Sekuyafana nokuthi uyindoda manje."</i> |
| Mathabela: Lns 14-15:116 | Mathabela:Lns 16-18: 116 | Mathaba: Lns18-20:116 | Mngadi: Lns 35-36: 251 |
| [<i>"The first offense you are charged with is the attempt you made to steal Mangena's body from the mortuary where it laid."</i>] | [<i>"The second charge is the assault of Mr Makhehleni Nzimande with the intention of murdering him."</i>] | [<i>The third charge is that of hiring an assassin to murder your daughter-in-law, MaDube."</i>] | [<i>"Jesus man, I wish you all the best Nomvula! With you the Nzima clan gave birth to a son, Vusumuzi. It's just the same that you are a man now."</i>] |
| Theme 9 | Theme 10 | Theme 11 | Theme 12 |
| Miss Nash assisted with the establishment of a women's upliftment organisation | Thandiwe completed her matric with the aim of training as a social worker | Nqobile could leave her children with Thandiwe to study full-time to become a nurse | Nqobile took Thandiwe in so that they could face life together |
| <i>Memo 9</i> | <i>Memo 10</i> | <i>Memo 11</i> | <i>Memo 12</i> |
| <i>"Sizoliphemba igatsha le Y.W.C.A lapha kwaBhanya (eduze neVryheid)"</i> | <i>UNKosazana Nash wayemkhuthaza futhi ewusizo olukhulu. UMaNtuli wabe esephothulile uMatikuletsheni elwa nezifundo zenhlalakahle.</i> | <i>UNqobile kwathi nxa kuphela unyaka wesibili inhlango yabo iphenjiwe wabe esehamba eyofundela ubuhlengikazi. Kwaze kwaba wukuthi uphothula izifundo zakhe.</i> | <i>"Lalela lapha. Hlukana nokufuna indawo yokuhlala. Ngithe kuwe ngiyakwamukela ngezandla ezimhlophe sihlale ndawonye kulo muzi siphathisane indlela."</i> |
| Mbatha: Lns 11-12:89 | Mbatha: Lns 13-14:113 | Mbatha:Lns 15-22:89 | Mbatha: Lns 7-15:76 |
| [<i>"We will establish a branch of the Y.W.C.A here at KwaBhanya (near the town of Vryheid)."</i>] | [<i>Miss Nash encouraged her a lot and she was of great assistance too. MaNtuli had completed her matric</i> | [<i>When the second year of their establishing their association ended, Nqobile went to study to become a nurse. It</i> | [<i>"Listen here. Stop looking for a place to stay. I said to you that I accept you with open hands so that we can stay in this home and</i> |

CASE 5: INTERVENTIONS THAT CAN EMANCIPATE WOMEN

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| | and she was busy with her social work studies.] | was until she completed her studies.] | face the road ahead together.”] |
| Theme 13 | Theme 14 | Theme 15 | Theme 16 |
| Thandiwe was looking after the children of Stutu who was late | Nqobile took in both Susanna and her children as belonging to her | Daffo reminded Chule that they both studied to be pastors in the past | Miriam pointed a gun at Daffo when he tried to kill her with a knife |
| <i>Memo 13</i> | <i>Memo 14</i> | <i>Memo 15</i> | <i>Memo 16</i> |
| <i>NoMaNtuli ngako lwakhe uhlangothi wayengakaze abonise inguquko emoyeni wakhe maqondana nezingane zikaStutu. Wayengakhohlwa wukuthi yizingane zakhe azithenga ngokulahlekelwa ngamalungelo okuhlala noSibeko owayengumyeni wakhe.</i> | <i>“Eyami ingqondo ithi uzilande lezi zingane eDumbe, nonina wazo. Sizobafunela indawo lapha kwaBhanya.”</i> | <i>“Kwangathi singaphumelela ukubulala uMirriam, konke kuhambe kahle.” kusho uChule. “Chule wena ubuye ukhohlwe ukuthi sasifundele ubufundisi. Uxuzula unembeza wami uma ucela eNkosini ukuba isihlengi siyobulala.”</i> | <i>“Kunokuba ngibe yisiboshwa saphakade angisale sengikubulala nawe ukuze ungangikhombi emaphoyiseni,” kusho uDaffo. Wadumela inkemba wayesebhekana noNomvula amfica esemjamele ngombhobho wesibhamu sikaChule. “Uyafa manje nswelaboya ndini.” Waphenduka UDaffo wathi galo yephuka.</i> |
| Mbatha: Lns 10-13:191 | Mbatha:Lns 21-22:188 | Mngadi: Lns 7-10:234 | Mngadi: Lns 25-33:244 |
| [MaNtuli from her side never displayed a change of attitude about the children of Stutu who was then late. She never forgot that these were her children (Mabhomu, Ngcwetwi and Chwepheshe) she bought by losing her right to stay with Sibeko who was her husband.] | [“My mind tells me that you must fetch these children from Dumbe together with their mother. We will search for a place for them to stay here at KwaBhanya.”] | [“My prayer is that we succeed in killing Mirriam, everything must go well,” said Chule. “Chule you tend to forget that we were trained to become pastors. You destroy my morality when you ask the Lord to save us when we are going to commit a murder.”] | [“To avoid becoming an eternal prisoner, I must kill you also so that you cannot point me out to the police,” said Daffo. He grabbed his weapon and faced Nomvula whom he found already pointing him with the muzzle of the gun of Chule. “You are dead now you hoodlum.” Daffo turned around and fled.] |
| Theme 17 | Theme 18 | Theme 19 | Theme 20 |
| Thembi wanted Mhlekwana to leave Delisile | Nonzuzo remonstrated with Delisile | MaNtuli forgave Stutu for taking Sibeko | Mesuli dished food for Sibeko |
| <i>Memo 17</i> | <i>Memo 18</i> | <i>Memo 19</i> | <i>Memo 20</i> |

CASE 5: INTERVENTIONS THAT CAN EMANCIPATE WOMEN

“Hawu Delisile kanti ngihlupheke kangaka nje nguwana ongidla izithende! Bengilokhu ngikuthanda, ngikuthatha njengengane yami kanti ungcrole kanje! Phu! Ngifuna wehlukane manje nendoda yami. Hamba uyoqoma ontanga yenu. Ungowami uMhleka. Nalo muzi okuwona owakho, ungowami.”

Mkhize: Lns18-9:29

[“Aw! Delisile I am suffering like this because of you, you are backstabbing me! I have always loved you, loving you as my own, but you are this dirty? You stink! I want you to leave my husband alone. Go and have love affairs with people of your age. Mhleka is mine. This house is not yours, it is mine!”]

Theme 21

“Ngikhathazelike ngalendaba yakho yokusuka eMlazi uzokipita lapha eZululand. Ngizocela ungilalele noma ngingelutho Delisile. Yikusasa lakho leli olicindezela phansi ngalolu hlobo. Kufuneka uye kokwethamela izifundo zosuku, usuku nosuku ngalezo zikhathi okufanele uzenze ngazo. Akufanele ubaphoxe abazali bakho ngoba bakuletha lapha ngenhloso yokukwenza umuntu.”

Mkhize: Lns 20-30: 72

[“I am disturbed about this story of yours of leaving Umlazi to come and live together here in Zululand. I have come to request that you listen to me even though I am nothing Delisile. This is your future you are pressing down in this manner. You have to attend daily lessons, day by day and on those times you must do so. You must not disgrace your parents, because they brought you here with the aim of making you a better person.”]

Theme 22

“Mina baba angimangali uMaNtuli alikhipha ngomlomo wakhe ukuthi uyaxola. Sengiyabona ethatha izinyathelo ezinqala zokungakubizi ezinkantolo. Uphu uNgcobo? Kodwa ngeke uze ubone ukuthi wadliwa yizintaba. Umthandazo lona unemfihlo eyisimangaliso,” lawa kwabe kungamagama kaStutu endleleni ebheke ekhaya. Wayengakhulumi uSibeko.

Mbatha: Lns 20-30:160

[“I father am not surprised to hear MaNtuli saying with her own mouth that she is forgiving. I see her not taking the hard steps of calling you in court. Where is Ngcobo? But you do not even notice that he deserted his family. “Prayer holds a surprising secret,” these were the words of Stutu on the road home. Sibeko was silent.]

Theme 23

Kwakulilanga lika Mesuli loku phaka. Walungisa itafula walendlala indwangu yakhona. Waphaka ukudla wabe eseyokubeka etafuleni. Wabiza onina noyise ukuba basondele etafuleni. Kwathi ukuba basondele wayesebusisa. Bavumelana bonke bethi: “Lokhu kudla esikudlayo sikuphiwa nguwe.” Wahlabeka emoyeni wakhe uSibeko. Waphuma isidumo waba ngumuntu oyoshobinga. Wafika wakhala ngoba esizwa isikweledu sokumlahla umntanakhe.

Mbatha: Lns 10-15: 160

[It was Mesuli’s turn to dish the table. She prepared the table and spread the table cloth. She dished the food and then placed it on top of the table. After they were all around she then blessed the food. They all agreed that “The food we eat we are given by you.” Sibeko was sharply traumatised by these words. He quickly exited after telling them he was going to relieve himself. Outside he wept tears because he was feeling the debt of not having grown Mesuli, his child.]

Theme 24

CASE 5: INTERVENTIONS THAT CAN EMANCIPATE WOMEN

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| <p>Lindiwe's presence in Hlengwa's life</p> | <p>Msiphozi's father was contacted by Lindiwe</p> | <p>Mrs Vilakazi saved Dumazile's life</p> | <p>Since Msiphozi nearly lost his life at Thoko's home he changed</p> |
| <p><i>Memo 21</i></p> | <p><i>Memo 22</i></p> | <p><i>Memo 23</i></p> | <p><i>Memo 24</i></p> |
| <p><i>Kungene uLindiwe. Kuvele kuthi xhifi enhliziyweni kuye. Akafune muntu ozomphazamisa. Babulisane nje ngaleyo ndlela enesicefana. Abesebuza uLindiwe, "Ukhathazwa yini kodwa kangaka Hlengwa wami? Udliwa yini?" "Lindiwe ake uthi ukuma ngemibuzo; ngikutshelile ukuthi kusekhona izinto engisazilungisa, ukuphazamiseka angizukukuthanda impela. Ukungibuza kwakho izinto eziningi awuboni ngani ukuthi sekukwenzisa lento ebengikwexwayisa kuyona?" Kuphendula uMsiphozi kubonakala ukuthi inhliziyo yakhe yimbi.</i></p> | <p><i>"Mntanami, umalokazana ukhathazeke kabi lapha ngawe; uthi wena usuyenza ingabonakali kahle indaba yenu. Usho ukuthi sesize sanquma usuku lwa ngoMgqibelo lowa yana lokuyomcela njena wena kanti kawusayingeni leyo? Awusitsheli ngani pho?" Kubuza uHlengwa ikhehla lingamkhombisi neze ukucasuka. Lazi kahle ukuthi buyachitheka bugayiwe kanti futhi ingane kayikhethelwa neze.</i></p> | <p><i>"Ukube angizange ngihlangane futhi ngizixoxise noMesisi Vilakazi, ngabe sengadla ushevu lapha kini. Angifunwa muntu mina lapha, nawe uyakwazi lokho, ungufakazi. Nakuba ngisaphila ngiphilela yena uMesisi Vilakazi lowo. Nami angisakudli nje ukudla engingakwazi ukuthi kuphakeke kanjani. Hha mame!" Asho aze aklolode uDumazile wansondo.</i></p> | <p><i>Ngalo lelo langa-uMgqibelo lowo ekuseni kade elale ubuthongo obungebuthongo uMsiphozi walanda uLindiwe noyise. Wabafaka endlini yakhe wenza umhlanganywana, wacela olude uxolo ngayesakubiza ngephutha la ngayizolo loku bambisa uLindiwe udonga. Wabaxoxela kahle futhi nokuthi leli phuphuzi walithola kanjani. Akangalibala futhi ukukhumbuzisa uyise ukuthi angabe esabamisa abakhongi, nosuku futhi kube yiwo lowo Mgqibelo.</i></p> |
| <p>Molefe: 20-30: 42</p> | <p>Molefe: Lns 28-33: 70</p> | <p>Wanda: Lns 12-19: 144</p> | <p>Molefe: Lns 40-45 & 1-3: 87 & 88</p> |
| <p>[Lindiwe entered and it immediately irritated Msiphozi. He never wanted anyone who would disturb him. They greeted in a manner that was annoying. Lindiwe then asked, "What is disturbing you so much my Hlengwa? What is the matter?" "Lindiwe would you kindly stop with questions, I have told you there are things I am busy fixing, I will not at all enjoy to be disturbed. Your asking me many questions is doing exactly what I was warning you about?"</p> | <p>["My child my future daughter-in-law is very disturbed about you. She says you are making your thing together not to be clear. You have even decided on the Saturday date only to find that you are no longer part of it. Why don't you tell us?" Asked Hlengwa, the old man without showing any</p> | <p>["If I did not meet and talk with Mrs Vilakazi, I would have long ingested poison here in your home. Nobody wants me here, even you are the witness. The fact that I am still alive is largely attributable to Mrs Vilakazi. I no longer eat food that I do not know how it was prepared. Oh! My mum," said Dumazile</p> | <p>[On that day, that very Saturday after he had slept a sleep that was not to be, Msiphozi fetched Lindiwe and his father. He sat them down in his house and beg them a big apology about what he was already calling a small mistake of lying to Lindiwe. He told them in detail how he was injured on the face. He never forgot to tell his father to no longer stop the dowry</p> |

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| Responded Msiphozi whose heart was clearly cruel.] | annoyance. He knows well that things can go awry in any situation and you cannot choose for someone else.] | until she even boasted.] | negotiators. He wanted the date of the negotiations to be that very Saturday.] |
| Theme 25 | Theme 26 | Theme 27 | Theme 28 |
| Mangena also exempted his wife from holding a public funeral for him | Thandi given a bursary to study social work overseas | Nqobile completed her nursing studies | Chule exposes himself to be biased against women |
| <i>Memo 25</i> | <i>Memo 26</i> | <i>Memo 27</i> | <i>Memo 28</i> |
| “Mina Mangena Philasande Mnguni ngifuna ukulothiswa uma sengifile. Kuzothathwa umlotha wesidumbu sami ufakwe ebhodloleni bese ubekwa ekhabetheni elizokhiyelwa. Kuyothi nxa umndeni wami ufisa ukungibuka noma ungikhumbule uyothatha lona ibhodlela elinomlotha ulibuke. Uma umndeni wami ugudluka uyokwakha kwenye indawo noma uthenge umuzi kwenye indawo uzohamba nalo ibhodlela elinomlotha wami. Ngifisa ukuba umndeni wami uligcine ibhodlela iminyaka engamashumi amabili. Kuyothi emva kwaleyo minyaka uyobe usuthathwa umlotha uyovuvuzelwa elwandle.” | Abaqondisi benhlangano yezenhlalakahle babehlatshwe umxhwele yindlela yokuzinikela kukaMaNtuli emsebenzini wakhe... Bamnikeza umfundaze wokuba awelele phesheya kwezilwandle ayothuthukisa ulwazi lwakhe kwezomsebenzi wezenhlalakahle. | UNqobile kwathi uma nxa kuphela unyaka wesibili iphenjiwe inhlangano yabo wabe esehamba eyofundela ubuhlengikazi. UCarol Nash wayemenzele izincwadi ezinhle kakhulu ezazifakaza ngobuqotho bakhe. ... wayekhaliphile ezifundweni zakhe. Waqeda-ke | “Konje ngokusho kwemithetho ethile ebiphethe abansundu, oyisimame, eshadile engashadile, eyintombazane, eyisalukazi ubengaphansi kwesandla sowesilisa, futhi engenakwenza noluncu engalekelelwa wumphathi wakhe”kusho uDicey... UChule afakaze athi, “Kunjalo-nje Mnu. Dicey” |
| Mathaba: Lns 10-18: 39 | Mbatha: Lns 11-16:137 | Mbatha: Lns 20-28: 113 | Mngadi: Lns: 18-28: 91 |
| ["I Mangena Philasande Mnguni want to be cremated after my death. The ashes of my my body will be poured into a bottle and stored in a lock-up cabinet. Whenever my family wants to look at me or remembers me, they will take the bottle with my ashes and view it. When my family moves on to stay at another place or buy a house at another place, they will go with the bottle that contain my ash. I desire that my family shall keep the bottle for a period of twenty years. After the end of those years the ash will be taken and spread in the ocean"] | ["The directors of the social work organisation were impressed by the manner in which MaNtuli was contributing to the organisation... They granted her a bursary to cross the seas and further her studies there in the field of social work."] | ["By the end of the second year after they established their organisation the organisation Nqobile went to study to become a nurse. Carol Nash wrote beautiful motivation letters for her... she was very sharp in her lessons too. She completed"] | ["By the way, by certain laws that used to control black people, a woman, married, not married, girl and old woman was always under the hand of a man, and could do not even a little thing without assistance by her guardian (a man)"... Chule gave testimony and said, 'It is like that Mr Dicey (meaning currently)'] |
| Theme 29 | Theme 30 | Theme 31 | Theme 32 |

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| <p>Daffo announces that Dicey had formalised the marriage between Chule and Mirriam</p> | <p>MaSikhakhane's appearance</p> | <p>The Mbhele woman's warning to Thandiwe about MaNkabinde</p> | <p>MaHadebe's plot to kill both Mirriam and MaNdelu</p> |
| <p><i>Memo 29</i></p> | <p><i>Memo 30</i></p> | <p><i>Memo 31</i></p> | <p><i>Memo 32</i></p> |
| <p><i>"Ho, ho, ho", wahleka uDaffo, "ufike kwangqi ngetshe manje. Ungabhedhi mngani wami emshadweni. Uma uke wabheda, emahhashini akuseyohla ngana i-pick six lena ekulethele uNomvula. Sekuyohlangana idabuli yaseThusini," waphakamisa ingilazi waphuza.</i></p> | <p><i>"Nami ngaze ngajabula namhlanje ukunibona," kusho uMaSikhakhane eziveza nakuMaNdelu ukuthi uyena owayethumele isigijimi. ONomvula nonina babonga banconcoza, banikezana ngaye bemanga.</i></p> | <p><i>"Mntanami awungazi nami angikwazi. Nokho-ke ngenxa yemisebenzi yakho emihle odume ngayo sengikwazi nganxanye. Ngize lapha nje mntanami ngoba ngiqhutshwa yimizwa yobuzali. Iqaphele impilo yakho mntanami. Qaphela impilo yakho mntanami. Inkosikazi ethile eyisihlobo sami ikufuna phansi phezulu. Ukhona yini uzakwenu enibanga naye indoda na?"</i></p> | <p><i>"Kunye kuphela engizokwenza," ecabanga uMaNdelu, "uma lo nondinjwana (uNomvula) wasedolobheni engazifikeli, ngizokwethatha ushevu ngiwuthi dlwa kulesi sithothobala esiwunina (uMaNdelu). Negeke angafiki unina (uMandelu) efile. Uyothi esathithibebe ngalena emakhandleleni ngiwuthi dlwa kuyena, ngibone ukuthi angeke yini abe yinsinekana. Nalokhu futhi okuwuMaZibuko (uMeyili)... kuzobalandela uma kunomlomo," kwasho uMaHadebe. 104.</i></p> |
| <p>Mngadi: Lns 29-32: 197</p> | <p>Mngadi: Lns 8-11:187</p> | <p>Mbatha: Lns 1-6:130</p> | <p>Mngadi: Lns 10-15: 104</p> |
| <p>[<i>"Ho ho ho!" Daffo laughed, "You have arrived at the right place my friend in a real marriage. If you put one foot wrong at the horse race it will not be a pick-six that has brought you Nomvula. It will be the double of Thusini," he lifted the glass and drank.</i>]</p> | <p>[<i>"I am also very happy to meet you today," says Masikhakhane while appearing to MaNdelu and telling her she was the one who sent a messenger. Nomvula and her mother thanked her profusely and took turns kissing her.</i>]</p> | <p>[<i>"My child you do not know me, I also do not know you. However due to your beautiful work you are famous and I know you one sided. I came here my child because I am being driven by feelings of being a parent. You must guard your life my child. There is a certain woman who is my relative who wants you high and low. Is there a counter-part you are fighting over a husband?"</i>]</p> | <p>[<i>"There is only one thing I will do," said a thoughtful MaNdelu, "if this little whore (Nomvula) of the city does not arrive on her own, I will take poison and insert it into the drowsy sheep who is her mother (MaNdelu). She (Nomvula) will not fail to arrive when her mother (MaNdelu) is dead. By the time she is quiet during the custom of pre-burial mourning (emakhandleleni) I will insert the same poison directly into her, I want to see if she will not turn into 'smiley' (the dead) thereafter. Even this thing called Mazibuko (Meyili) ... will follow if it</i></p> |

CASE 5: INTERVENTIONS THAT CAN EMANCIPATE WOMEN

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| | | | has a lot to say,' said MaHadebe.”] |
| Theme 33 | Theme 34 | Theme 35 | Theme 36 |
| The sponsoring of Genyeza's singing group | Daffo realise that Genyeza is rich | Nomvula returns to Genyeza | Meyili simging Nomvula's praises |
| <i>Memo 33</i> | <i>Memo 34</i> | <i>Memo 35</i> | <i>Memo 36</i> |
| <i>Abamangala kunabo bonke ngethalente lika Genyeza lokucula kwaba oDacey noCampbell ababekade bembuka sahlanyana. WuDacey ikakhulukazi owadliwa yisazela. Nakhu namuhla ukugwilika kukaNomvula kwase kuyivule amehlo impumputhe yakwaNtshangase...Bahlangana noCampbell...belula isandla bayixhasa</i> | <i>“...UGenyeza akanamali-nje,” kwakusho uSithole. Wasemphendula uChule, “Wayengenamali ngimemuka uNomvula. Ugijima phesheya kwezilwandle manje lo muntu, uwumzib’ ukhal’imali.” Apendule uSithole athi, “Wangehlula-ke ukuthi uNtshangase useyisicebi esizamazamisa umuzi wakho mina ngikwazi uyingwenya ngokungakhali. Kodwa akangiqashi ngani ngihlupheka kangaka ngimbulalele wena?”</i> | <i>UNomvula wathi kuGenyeza: “Ngiyaxolisa mntakwethu. Ngangingazi ukuthi ngikuthanda kangaka. Iminyaka ngeminyaka ngihlezi nawe ngangingazi ukuthi ngihlezi nongithanda kangaka. Uhlale nami iminyaka ngingenalutho. Uhlale nami iminyaka ngingenalutho, ungangithandeli mali, ungithandela ubumina. Ngiyakuthanda Genye mntakwethu,” 255.</i> | <i>“Esesi mani. Ngacishe ngenza iphutha ngamqabela umntanami ukuba ayogana isigebengu” esho behlezi no, MaHadebe... “Sonke sasiyisola ingane sithi ifa ilithela ezigebengwini.” Kwenanela uMaHadebe. “Kanti elakwethu elihlakaniphile alisitsheli ukuthi lisebenzela ekhaya. Lisibuyisele yonke yize isihlakaniphi sasithi sisiphatha ngodaka emehlweni. Dasithi.”</i> |
| (Mngadi: Lns 19-26: 173) | Mngadi: Lns 10-15: 222 | Mngadi: Lns 20-28: 255 | Mngadi: Lns 20-25: 249 |
| [“Those who were greatly surprised about the singing talent of Genyeza was Dacey and Campbell who were viewing him as someone who is mad. Dacey felt mostly ashamed of himself. Today Nomvula's leaving had today opened the eyes of blindman Genyeza... They met with Campbell... they extended their hands and sponsored the group.”] | [... “Genyeza has no money,” said Sithole (Daffo). Chule responded, “He had no money when I took Mirriam away from him. He now goes overseas regularly; he is very rich.” Sothole responded, “You have just defeated me when you said Ntshangase is now rich and is shaking your household to its foundations while I know you to be a crocodile without | [Nomvula said the following to Genyeza: “I am sorry my love. I never knew I love you this much. For years and years, I lived with you without realising I lived with someone who love me this much. You were with me all those years I had nothing, you never loved me for money, you just loved me as a person. I love you Genye.”] | [“We all criticised the child stating that she is pouring the wealth into criminals.” Said MaHadebe. “However, my child was clever but she never told us that the wealth was ours. She has brought back all the wealth which the clever one thought he was siphoning away from us. That's it.”] |

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| | complaint. But why does he not hire me to assassinate you on his behalf because I need the money?"]. | | |
| Theme 37 | Theme 38 | Theme 39 | Theme 40 |
| The girls messenger warned MaNdelu of a poison plot against her | Cele traces Nqobile for Dorothea's will | Msiphozi is stopping Lindiwe from firing questions to him | MaDubes wedding |
| <i>Memo 37</i> | <i>Memo 38</i> | <i>Memo 39</i> | <i>Memo 40</i> |
| <i>Intombazana ithi, "Ngithunywe umuntu ongamazi, nengicela nokuba ungazikhathazi ngokumazi ngoba usekude nokumazi." Wehlisa izwi uMaNdelu wathi, "Ukuthume ukuthini uMuntukaziwa?" ... "Umyalezo wakho ophuthumayo uthi usize uqaphele. Ungabe usadla lutho olunikwa noma oluphiwa ngomunye umuntu, noma kuthiwa lowo muntu ungumngane noma isihlobo osethemba kanganani... ukudla okusele ukuchithe. ...Uma uke waphazama ukufa kuyokusobozela lingakashoni elanamuhla... kunababathile abakufela umona ngomcebo womntanakho asebase bakuthengela noshevu"110-111,</i> | <i>UCele owayengumthungathi wathi, "Kunamafa abiza uDorothea Ngcobo. La mafa akhishwa yinkampani yezitimela zasolwandle kwaCastcalis Marina. Into okufanele wena uyenze wukuthi uphathe zonke izincwadi zobufakazi bokuthi uDorothea kasekho emhlabeni, wafa nini, nokuthi nguwena oyisihlobo esisondelelene naye."11</i> | <i>Engakabiphi nokuninga lokho, kuvele kungene uLindiwe. Kuvele kuthi xhifi enhliziyweni. Akafune muntu ozomkhulumisa. Babulisane nje ngaleyo ndlela enesicefana... "Lindiwe ake uthi ukuma kancane ngemibuzo; ngikutshelile ukuthi kukhona izinto engisazilungisa. Ukuphazamiseka angizukukuthanda impela. Ukungibuza kwakho izinto eziningi awuboni ngani ukuthi sekukwenzisa lento ebengikwexwayisa ngayo," 42</i> | <i>"Kusasa lokhu okusayo ngizovukela kuye lo mfazana eRichards Bay. Uzongifunda angiqonde kahle. Angibhenywa mina, angiyona insangu. Okufike kunginyanyise tu ukuthi angiwazi umgcagco wakhe lo MaDube oseqhuba intwala ngewisa namhlanje. Bashada isishada kanjani? Abakaze bame esigcawini zivushaye. Kwamadlozi alaph' ekhaya akamazi. Akachelliwe ngenyongo. Ngagcina ngokukhipha izinkomo zami esibayeni. Emva kwalokho ngezwa sekuthiwa uMangena useshadelwe bashadele enkantolo."</i> |
| Mngadi: Lns 11-20: 110-111 | Mbatha: Lns 25-29: 115 | Molefe: Lns 20-29:42 | Mathaba: Lns 31-38&1: 8-9 |
| The girl says, 'I have been sent by someone you do not know, and I am requesting that you must not bother yourself to know because it will take long for you to know him or her.' MaNdelu lowered her voice and said, 'What has the One who is Unknown sent you to say?'... 'Your urgent message is that you must please be careful. You must no longer consume. Anything you are given or offered by another person whether that person is your trusted friend, | Cele the tracer said, "The is an estate belonging to Dorothea Ngcobo. The estate is from the ocean vessels company called Castcalis Marina. What you must do is to bring along all the evidence that Dorothea died, when that happened, and that you are her known surviving | [Before reaching anywhere with his thoughts, Lindiwe enters. He (Msiphozi) was immediately irritated. He does not need anyone who will talk to him. The greeted in a very low-key manner that was annoying... "Lindiwe please stop with your many questions; I told you there things I am still correcting. I will not | ["Tomorrow morning, I will wake to meeting the little wife at Richard's Bay. She will learn and understand me clearly. I cannot be played with as I am not a toy. What irritates me mostly is that I do not even know when their traditional wedding was this MaDube who is now contemptuous to me. How did they marry? They never held a traditional wedding in |

CASE 5: INTERVENTIONS THAT CAN EMANCIPATE WOMEN

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| relative or whomsoever. Remaining food must be discarded immediately... If you slipped up you will be dead before sun-set today... there are some people who are jealous about the wealth your child has won and they bought poison for you.”] | relative” (Mbatha, memo 38). | like to be disturbed. Your asking me about many things can’t you see you are already doing those things I warned you about”] | front of a group at any location. Even the ancestors of this home does not know her. No cow bile was ever poured on him. All what happened is that I took my cattle out of the kraal. Thereafter, I heard them say that Mangena was married at the commissioner’s office.”] |
| Theme 41 | Theme 42 | Theme 43 | Theme 44 |
| MaDube would not go to Mnguni’s place | MaDludla’s false marriage | Horse race money | David Dicey is closely involved |
| <i>Memo 41</i> | <i>Memo 42</i> | <i>Memo 43</i> | <i>Memo 44</i> |
| <i>Akafuni nakuyizwa nhlobo uMaDube eyokuvakashela abazali bakaMangena. Bayamnukela okweqaqa. Ubabiza ngabazali abonakele abangamaphixiphixi. Wafunga waze wancinda iminwe uMaDube wathi yena akasoze awubeka umcondo wakhe kwaMnguni. Wayezibuza ukuthi khona eyile lapho kwaMnguni uyofike alale kuyiphi indlu nje? Yena adle ukudla okuphekwe ngamabhodwe amnyama aseziko? Adle ukudla okunika intuthu? Hawu! Angeke kulunge ukuyoshiswa yilanga lase makhaya. Ubani yena?</i> | <i>Umshado wabanjelwa esontweni lo mfundisi uJakobusi Magasela. Umphumela kwaba yisitifikethi esisefremini esasibhalwe ukuthi oMaDludla noChule babeshade ngokwehlukaniselana amafa. Lona empeleni kwabe kungu mshado- mbumbulu. Wawubanjwe ngumfundisi uJakobusi Magasela wase Sontweni lase Nsimini yase Getsemane.</i> | <i>“Sengifisa ukuthatha umhlalaphansi kulomsebenzi wokudla izimali zabantu besifazane. Le mali yomjaho-ke yiyona mpesheni yami ... uma ngimuzwa uNomjaho uzoba wumkami womhlalaphansi.”</i> | <i>UDaffo waphakamisa ingilazi wathi: “Okunye futhi engilindele ngamehlo abomvu ukukubona wukuthi kazi uzobenza kanjani ubuqili owabenzela uMaDludla. Kambe ngiqonde ukuzwa ukuthi kazi uMfundisi uJakobusi Magasela usayokuba nayo yini indawo njengoba uDavid Dicey esengene shi emalungiselelweni omshado” Mngadi.</i> |
| Mathaba: Lns 10-15: 6 | Mngadi: Lns 15-30:191 | Mngadi: Lns 30-35: 196 | Lns 10-23: 197 |
| [MaDube does not even wish to hear anything about visiting the parents of Mangena. They stink to her, just like pole cats. She calls them spoiled parents that talk this and the other. MaDube had sworn that she will never put her leg at Mnguni’s household. She was asking herself that even if she can go there in which house would she sleep? She could not afford to eat food that was cooked on the ground cooked with black smoke burned | [The wedding was held in the church of the reverend Jacobus Magasela. The outcome was a framed certificate which was written that MaDludla and Chule were married in community of property. In reality this was a false marriage. It was presided over by the reverend | [“I now wish to retire from this job of robbing women of their money. The money from the horses is the one I will use for my pension ... I feel that Miss Horse Race will become my wife of retirement.”] | [“Daffo lifted the glass and said: “Another thing I am awaiting to see is whether you will perform your cunning that you did on MaDludla. What I mean is to whether the reverend Jacobus Magasela will still have a place because David Dicey is closely involved in the marriage preparations.”] |

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| <p>pots? Could she eat food that smelled of smoke? Hawu! No even the sun there in the rural areas burn you. Her?]</p> | <p>Jacobus Magasela of the Church of the Garden of Getsemane.]</p> | | |
| <p>Theme 45</p> | <p>Theme 46</p> | <p>Theme 47</p> | <p>Theme 48</p> |
| <p>MaHadebe poisons herself</p> | <p>Nomvula returned to Durban in low moods</p> | <p>Nomvula will construct a modern home for Meyili</p> | |
| <p><i>Memo 45</i></p> | <p><i>Memo 46</i></p> | <p><i>Memo 47</i></p> | <p><i>Theme 48</i></p> |
| <p><i>“Kwenzenjani MaHadebe?” Kubuza uMeyili exwayile. “Sengizibulele MaZibuko. Ngisize, Sengiyafa.” ... “Okusho ukuthi udle ushevu,” kuphawula uMaNdelu. “Ngiphuthumeni ngobisi! Ngafa!”... Jalandwa ubis waphuziswa. Wayethi eqeda ingilazi yalo abe elubholokoqa lubuya lungamasi. ... “Phuthuma Nomvula imoto yimise lapha phambi komnyango simpthumise kwadokotela,” kumemeza uMaNdelu elokhu emmele ngobisi oluphuma lungamasi. ... Yandiza imoto kaNomvula ibheke edolobheni kwadokotela. ... Nakhona wafakwa kuAmbulense eyaphaphatheka naye imusa esibhedlela eMnambithi.</i></p> | <p><i>UNomvula wabuyela eThekwini edumele. Kwaba yizinsukwana kubonwa ngokusa kuMaHadebe. Nokho ngokuqhubeka kwazo kwaba ngozimakhaza. Waphuma esibhedlela sekuphuma uMaHadebe omusha owayesekholiwe. ... Wabiza umndeni wahlambuluka.</i></p> | <p><i>Baba ngizimisele ukukwakhela umuzi wesilungu ngebloki likasimende ufulelwe ngesitini,” kusho uNomvula. Sengathi wayemqede Amandla uMeyili wabuza ngomoya ophansi wathi, “Kodwa mntanami awuqambi amanga?” Waphendula uNomvula, “Angizukugcina ngokusho baba. Uma ungivumele sekuzolandela izenzo.” Wavumela phezulu uMeyili..</i></p> | <p><i>Kwahamba, kwahamba uSibeko owayesehlala kwaMaNkabinde noStutu wayesetshela umkakhe uThandi ukuthi kungcono bayoqasha kwaMaNkabinde (kubo kaStutu). Ukusho lokhu nje usekhulelwe uStutu.</i></p> |
| <p>Mngadi: Lns 20-30& 1-10: 252 - 253.</p> | <p>Mngadi: Lns 8-15: 253</p> | <p>Mngadi: Lns: 20-28: 251</p> | <p>Mbatha: Lns 30-31: 61</p> |
| <p>[“What happened MaHadebe?” Asked Meyili while fearing. “I have killed myself MaZibuko. Help me. I am dying.” ... “It means she ate poison,” remarked MaNdelu. “Please hurry up with milk! I am dying!” ...milk was brought. When she finished the glass she vomited sour milk that had set. ... “Hurry up Nomvula stop your car in front of the door so that we can speed with her to the doctor,” it was MaNdelu who was shouting while giving MaHadebe fresh milk that immediately came out as sour milk that had set. Nomvula’s car sped to the doctor in town. ... There she was immediately transferred to an</p> | <p>[Nomvula returned to Durban in a bad mood. Days passed when MaHadebe was gravely ill. As the days passed, she became better. When she left hospital, she was a religious person. ... She summoned a family meeting and told about all her plots to kill Nomvula for her money.]</p> | <p>[“Father I am prepared to construct for you a western house with cement blocks and a tiled roof,” said Nomvula. It was as if she had sucked all physical strength out of his body, talked with a low voice and said: “My child are you not lying to me?” Nomvula responded and said, “I will not end up by just saying it father. If you agree I will follow up with actions.” Meyili agreed there and then.]</p> | <p>[Over time Sibeko who was already staying at MaNkabinde’s house with Stutu then informed his wife that they should go and hire accommodation there where he already lived. He said this while Stutu was already pregnant.]</p> |

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ambulance that sped to the hospital in Ladysmith.]

Theme 49

Sibeko left Thandi

Memo 49

Ekupheleni kwenyanga uSibeko wayesethuthe konke okungokwakhe kwaMhlongo, emshiye yedwa khona lapho uThandi kanye nomntwana wabo uMesuli.

Mbatha: Lns 8-10: 67

[By the end of the month, Sibeko had already removed all his property from Mhlongo's place where they (Sibeko and Thandi) were leasing and he left Thandi with their child, Mesuli.]

Theme 50

Thandi decided to stay and fight

Memo 50

UThandi wanquma ukuthi akanakubuyela kubo ngoba waphuma waphuma. Akanakuya kwaSibeko ngoba wayengene ngomendo. Ngeke futhi aye kuNdabazabantu noma emajajini ngoba kafuni sehlukano. Wanquma ukuthi uzozithukisa yena ngokwakhe, aze aphumelele. Wayekhohlelwa wukuthi lo mhlaba esiphila kuwo udinga isibindi. Nxa ungenaso ungeke ubuzwe ubumnadi bempilo.

. Mbatha: Lns 25-32& 12-18: 67 & 152.

[Thandi decided that she will never return to her people because she left them forever. She would not go to the Sibeko people either because she was 'mere' with them through marriage. She would also not go to the Commissioner's office or to the judges to seek divorce. She decided that she would develop herself, until she succeeded. She believed that the

Theme 51

Mahuzu attempts to assassinate Nomvula

Memo 51

Wamkhankatha uMchitheni ethi: "Khipha imali wena! Ngeke usitshela ukuthi ungathi ucebe kangaka uhlale ungenamali endlini!" Wamsonta ingalo. Wabhena uNomvula wasonteka. Wamphonsa embhedeni wangqubuzeka odongeni ngesiphundu. "Akenyuswe. Asimsheshise. Isikhathi siyahamba. Indaba yokumdlisa ngomuthi wumbhedo. Uma engasahlanyi lo muntu, esikhomba? Ukhumbule ukuthi ubona thina sobabili, hhayi abakubo."

Mngadi: Lns 8-15:121

[Mchitheni talked hard with Mirriam and said: "Produce the money you! You cannot tell us that you stay without money in the house when you are this rich!" He turned her arm. Nomvula turned with him. He threw her on the bed where she hit with the back of the skull. "She must be killed. We must do it fast. Time is moving. The story of force feeding her the insanity inducing substance in utter rubbish. What if this

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| | |
|--|---|
| world we live in requires fearlessness. If you are without valour you will not taste the good of life.] | individual does not become mad and point at us? You must remember that she sees only us two, not her people.”] |
|--|---|

5.5 Conclusion

The chapter touched on the utilisation of the data extraction tool to source the study data, direct quotation and paraphrasing of information in the Zulu language and the translation that led to the creation of English *memos* of the study. The chapter also touched on reflecting and cleaning the data so that it could become useful later on as evidence in responding to the study questions.

6 RESULTS AND DISCUSSION

6.1 Introduction

This chapter is devoted to the interpretation of the study's data. In approaching data interpretation, I was mindful of the objectives of the study that I spelled out in chapter 1. These were to deconstruct the stereotype of a woman in the selected study materials, establish whether feminist movements do contribute to the removal of cultural barriers that impede female accomplishment in the Zulu literary works, and to identify the extent to which literature-based interventions could go in influencing culture to accept women's success. Of even greater significance was that this chapter was about formulating responses to the research questions posed for this study in chapter 1.

The first section of this chapter engaged the data interpretation framework that described the manner in which data analysis was approached. The next section covers the compilation of preliminary responses to the questions of the study. This was accomplished through a process of applying the English language *memos* to validate the themes that were generated as responses to the questions of the study. The next section is the 'final responses to the study questions'. It comprises final responses to the study questions.

6.1.1 Data interpretation framework

Topics that were surveyed in chapter 4 under this section were familiarisation, thematic framework analysis, indexing, charting and mapping relationships. These were sufficiently elaborated upon in the previous chapter. In this chapter, these topics are analysed again but with the view of operationalising them as tools for the interpretation of the study's data.

6.1.2 Familiarisation

Familiarisation meant that I, as the researcher had to acquaint myself with all the aspects of the study in order to carry out the analysis of the study's data. In this section, it was appropriate that I take a broad but informal high-level view of the study's information in all the previous chapters. The goal of the exercise was to increase my understanding of the study's materials, resources and tools that were developed in

chapters 2-5 and were identified as suitable for use in the process of the interpretation of the study's data.

The first tool I familiarised myself with was the questions of the study. This involved reading and understanding them. These questions were an important resource because they guided the processes of data gathering and later on this interpretation chapter.

The study's conceptual and theoretical framework were introduced in chapter 3. The research methodology required that I go back and fully familiarise myself with the workings of these tools in anticipation that they would be useful in the interpretation of the study's data. These were the Status Incongruency Hypothesis (SIH), the Systems Justification Theory/Just World Beliefs (SJT/JWB), the Cognitive Dissonance Theory (CDT), the Basic Stereotype Maintenance Model/Backlash Avoidance Model (BAMM/BAM). This necessitated that fresh references be utilised in order to shape these tools to become useful for interpreting the study's data in the context of indigenous African societies.

Also, under this topic, the role of orature in shaping indigenous African novels was investigated and fashioned as a tool that could be used to extract and interpret study data. The oral nature of indigenous African societies remains a very important tool of influencing cultural expectations of women and how their success is treated in the written Zulu novel.

The final material that was required for the purpose of familiarisation was the study's data that was presented in chapter 5. This information was revised when compiling this chapter. It was key study information for the study because it constituted the supporting evidence. The *memos* cited in this chapter were presented in the English language. The original Zulu language *memos* can be consulted in chapter 5.

6.1.3 Thematic framework

This sub-section focuses on the development of a thematic framework for data analysis and theme generation at both the preliminary and final response origination stages. The first group of themes emanated from the role that orature fulfilled in the past. Orature shapes society's stereotypic expectations about women among

indigenous African societies. The meaning of orature is, 'word of mouth art forms', that remains the main forms of communication among the indigenous African societies in this country even in contemporary times (Oxford Lexico.com n.d.c). Strange as it may sound, daily speeches, broadcasts, songs, print and even 'other forms' of electronic communication can be classified as 'orature' (Oxford Lexico com n.d.b).

The leading work on the role of orature in indigenous African novels is a compilation of essays by Graham Furniss and Liz Gunner (2008). These scholars wrote about the role that orature fulfils under Zulu culture. Word of mouth forms fulfil the role of shaping society's cultural expectations about females. In turn these beliefs are articulated in contemporary indigenous African novels.

Herbert Chimhundu (2008) argues that in indigenous African societies, the oral artist can be anyone who is capable of articulating ideas clearly. A parent, older person, another student, a wise man, a pastor and anyone who is influential can be an oralist. A number of scholars described stereotypic traits that culture bestows upon women and concluded that these traits are the cultural expectations of women (Theresa Welbourne 2005; Richard Martell and Aaron DeSmet 2001; Gary Yukl and John Mitchell 2006). These scholars agreed that culture allocates the care-giving roles to women.

However, they were writing under Western contexts which are somewhat removed from the indigenous African societal settings. The work of Chimhundu (2008) who developed a list of culturally desirable traits for the Shona woman is relevant for Zulu novels. I found Chumhundu's list of stereotypic traits for females to be strikingly similar to the female traits in the study's research works.

Rudman *et al.* (2012) developed models by which culture responds to female success. She and her fellow researchers proved that culture uses men who are closer to women to re-enforce their pre-success statuses that are subordinate to those of men. Sometimes the female stereotype is enforced by her perceiver who may be a male or female person. The perceivers trigger social penalties against successful women.

The second objective of the study was to determine if women's movements do play a role in removing cultural barriers against women among indigenous African societies.

The authors I consulted about this goal were Furniss and Gunner (2008), Raewyn Cornell (2001), Charles Fonchingong (2006), Patricia Hill-Collins (2000) and Kevin-Jewell (1993). These scholars argued in support of Stephanie Ibinga (2016) who asserted that on the African continent, feminist movements are assimilated by powerful political interests. These scholars compiled a model that divides women into out-group and in-group categories. The out-group women are upper-class females who are usually assimilated by male politicians while the in-group members are the poorer women who are prejudiced by the assimilation of the women's movements. I discuss this topic further under the 'mapping of relationships' sub-section below.

The final objective of the study was to determine whether literature-based interventions can be used to influence culture to accept female success. To understand the approach of Zulu novels to this subject, I divided the interventions into western and indigenous African deeds. Western philosophers, Thomas Hobbes (in Oakshott 1946) and John Locke (1947) posited that beneficial Western deeds are aimed at promoting the individual. Their characteristics are that they are done in public and are recorded down. This is so that they will not be denied later on.

Ghanaian, Kwesi Wiredu (2004) and Malawian Didier Kaphagawani (in Coetzee, 1988) are African philosophers who described indigenous African deeds as secret and unrecorded. However, they are important for women. They must be reciprocated too, because if they are denied later on, they can break solidarity up among indigenous African people.

6.1.4 Indexing

Indexing is described in the Cambridge Dictionary.org (n.d.e) as a tool that is used to create important descriptors for studies. Under this topic I presented the list of stereotypic traits for Shona women that was compiled by Chimhundu (2008). Gaidzanwa (1985) who reviewed Zulu novels before Chimhundu compiled his list confirmed that these traits closely resemble the characteristics of women in an indigenous African novel.

Table 1: List of stereotypic traits of women in indigenous African culture (Chimhundu 2008)

| Key image | Elaboration |
|--------------------|--|
| Kindness | Cares and feeds the young and helpless |
| Generosity | Gives freely and to all |
| Married motherhood | Fertile and child bearing |
| Physical beauty | Neck: long and slender Skin: smooth and shiny Nose: straight Teeth: white with gap on upper front incisors Eyes: bright with life Legs: smooth, shiny shins Gait: graceful Pace: brisk Buttocks: large, firm |
| Fitness | Lively |
| Personality | Kindness |
| Known ancestry | Has clan and praise names |

6.1.5 Charting

Rudman and Fairchild (2004) upheld that culture forces a successful woman to maintain her stereotype and this was depicted in the prescribed stereotypic traits Chart below. The instrument that depict the enforcement of a female's stereotype is the Basic Stereotype Maintenance Model/ Backlash Avoidance Model (BSMM/BAM).

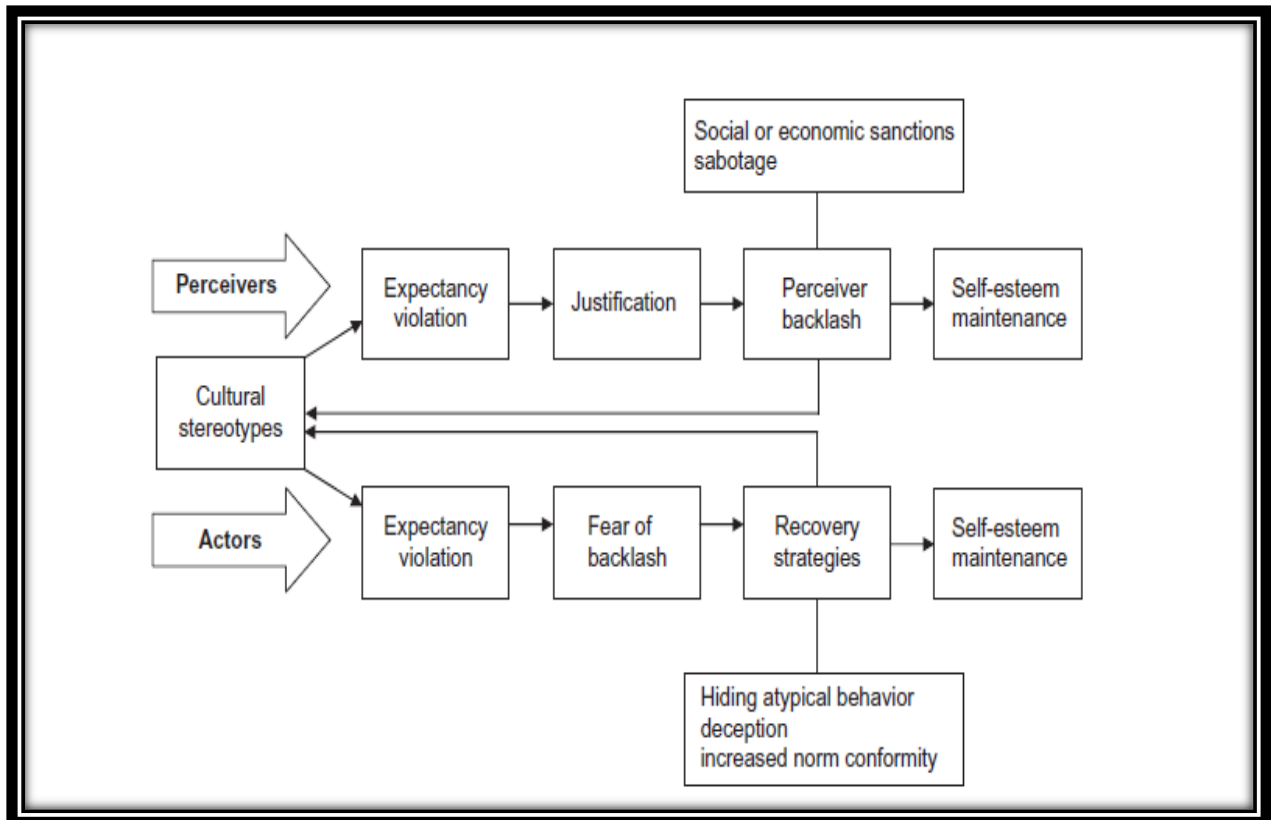


Fig 1: The BSMM/BAM (Rudman and Fairchild 2004: 174).

The chart in Fig 1 was explained by Rudman and Fairchild who posited that there is a difference between the BSMM (Basic Stereotype Maintenance Model) and the BAM (Backlash Avoidance Model) even though they are closely related. On the one hand the BSMM area actions of other people aimed at enforcing the stereotype of a woman. These other people are called the perceivers of the woman, and can be seen on the top box in Fig 1. In most cases a perceiver is another woman who is very close to the woman whose stereotype she wishes to maintain. She is usually trying to enforce the woman's pre-success status, because she does not like 'what she has become'. If the woman does not stop her success, the perceiver will report her to somebody, usually a patriarch who can punish her. This is called 'unleashing social penalties' against the successful woman. Such penalties are in the form of social ostracism or even death for the successful woman. There is a number of such examples in Zulu novels.

On the other hand, the BAM (Backlash Avoidance Model) comprise the self-stereotyping actions a successful woman could take to punish herself for succeeding against her stereotype expectations. Under this model actors threaten her and she becomes fearful of penalties. She responds by symbolically 'falling' on her own sword

by voluntarily stopping her success or concealing. What is dangerous though is that she then decides to over-comply with her cultural stereotype by becoming a perceiver of other women who are successful. This can be viewed in Fig 1 where the ‘actors’ drive the action.

The blocks referring to self-esteem maintenance in Fig 1 deals with the Cognitive Dissonance Theory (CDT). The explanation is that women in general, would rather not challenge the status quo in order to minimise the psychological pain of being in conflict with the powerful interests that may harm them.

Finally, the conclusion about Fig 1 is that if women fear to challenge the *status quo* whether by taking steps to maintain themselves as stereotypes or by taking evasive actions against possible retribution they agree that they are cultural stereotypes, which is a dilemma.

6.1.6 Mapping relationships

In taking the ‘heavy’ discussion of the woman as a cultural stereotype I now mention the PhD thesis titled, ‘The representation of women in the works of three South African novelists of the transition’ by Stephanie Ibinga (2016). Ibinga’s work proved that on the African countries the feminist agenda is assimilated by powerful political interests. This she asserted, is our experience in South Africa. Ibinga divided women into two notable groups, namely the out-group and in-group women. The out-group women are high-class women while the in-group women are low-class women. Below, I will be deliberating about how in-group and out-group women handle protest against ruling classes (politicians and bureaucrats) in Africa.

To enhance the understanding of Ibinga, I have to discuss the work of Jost and Banaji (2004), first. These researchers present arguments on the System Justification Theory (SJT), while Lukas Sotola’s (2016) ideas are on Just World Beliefs (JWB). The SJT represents that many poor people go out of their way to justify a system that oppresses them. Women believe that if they support the oppressive *status quo* it will one day yield “good” results. Moreover, they aspire to be accepted as ‘good people’ by that oppressive system.

The JWB on the other hand state that the poor must obey the pronouncements of deities. These are the figures of authority the theory state that such people are ‘appointed’ by God to preside over the poor. Religion in particular teaches that figures of authority are just and fair, and will always act in the interest of the poor. Thus, the powerful must not be criticised.

Once clarity has been obtained about the SJT/JWB it can be returned to Ibinga (2006). This time we introduce a chart that describes how out-group and in-group women protest when the system injures one of the women. This relationship to protest chart for drawn by John Jost, Vangelis Chaikalis-Petritis, Dominic Abrams, Jim Sidanius, Jojanneke van Toorn and Christopher Bratt (2011) and is presented in Fig 2 below.

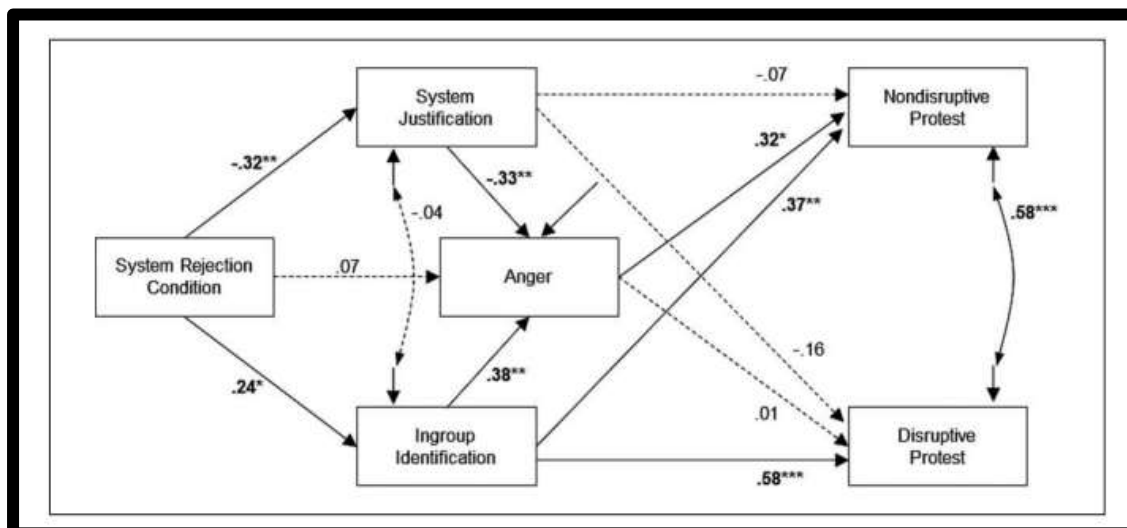


Fig 2: System relationship of women by Jost et al. (2011, 205)

Fig 2 demonstrates that out-group (upper-class) women who are assimilated into the powerful political system will never protest when a woman is prejudiced because, they are in the against any disruptive protest. They would rather look for non-disruptive ways of protesting like signing a petition which is always ignored by the powerful. Ibinga (2006) observed that this stratification of women into out-group (higher class) and in-group (lower class) members means that feminist movements will take a few decades more to take root on the African continent.

6.2 Preliminary responses to study questions

The responses to the questions arising from this section are regarded as preliminary. Restating the research questions is important in order to continuously focus the memory on responding to the study questions as progress is being made with the deriving of responses from the study data.

6.2.1 Female traits and the Status Incongruity Hypothesis (Question 1)

6.2.1.1 Young women

Chimhundu's list posits that indigenous African culture expect young and unmarried women to maintain 'fresh looks'. Their bodies are anticipated to attract male suitors who might become their life partners in the future. It can thus be concluded that their looks constitute their cultural expectations. Mhleka in *Guga Mzimba* describes Delisile's eyes as 'uplifting to him':

She (Delisile) raises me to a higher state of being with her large blinking white eyes (Mkhize memo 62).

Mbatha, the author of *Insizi Yezinsizi* describes Stutu's eyes as representing black berries. He states that:

You could swear that her eyes never had the white part (Molefe memo 57).

The next facial feature that Zulu authors comment about is, 'her eye-lashes'. Mbatha in *Insizi Yezinsizi* described Stutu's eye-lashes as follows:

Her eye-lashes were merged into one line (Mbatha memo 46).

Molefe in *Ikhiwane Elihle* explains that Thoko's eye-lashes as resembling a rainbow:

Her eye-lashes appeared to have small lines that were drawn like the image of the rainbow that could be described as a black type (Molefe memo 63).

The other theme that comes out in Zulu novels is that of 'her dimples'. In *Kunjalo-ke*, the male teacher Moloi, comments about Dumazile's dimples:

Her parents ought to have named her Miss Dimples. When the lady starts to smile, her cheeks display those lovely dimples (Wanda memo 42).

Mbatha in *Insizi Yezinsizi* refers to Stutu's dimples in the following terms:

You may even state that she is doing it intentionally because she wants to shows-off with the dimples that appear on her cheeks (Mbatha memo 64).

Under Zulu culture, the behind of a young woman is very important and fits into the topic of 'the beauty' of young women. In *Insizi Yezinsizi*, the author, Mbatha, describes Stutu's behind in the following manner:

One of the ladies (Stutu) that served the illegal local brew of strong cane spirits possessed an abundant and very sensuous behind (Mbatha memo 44).

In *Ikhiwane Elihle*, Molefe describes Thoko as a 'big girl':

... a full-bodied lady of Mncwabe stands with her right-arm leaning on the fence pole and the palm of her hand ... (Molefe memo 45)

In *Guga Mzimba*, Mhlekwana describes Delisile's waist as very small:

Delisile spots a very small waist which makes her resemble a wasp when she ties herself with a belt ... (Mkhize memo 48).

Thoko's waist is described by Molefe in as:

Her waist appeared to be spring loaded and was going to pull her behind up anytime (Molefe memo 47).

Under the topic, 'her moves' the Zulu authors spend some time describing how she carries herself as she moves. In *Ikhiwane Elihle*, Molefe sees Thoko's movements as 'killing':

Her moves as she was going to enter the telephone booth finished him (Msiphosi) off completely (Molefe memo 58).

As a direct result of Thoko's moves, Msiphozi in *Ikhiwane Elihle* is forced to plant his face in the ground while his behind is up in the air in a way that is similar to the ostrich 'sticking its head in the sand'. Molefe explained:

He (Msiphozi) nearly went face down into the ground [as a result of Thoko's moves], and almost involuntarily buried his face and knees in the soil while lifting his back up in the air, while the back was facing her [ukukulusa] (Molefe memo 59).

Molefe in the same novel explains that the moves of Thoko caused Msiphozi's body to injure itself, as he passed him, Molefe described the nature of the injury as follows:

When [the young woman, Thoko] walked straight past him [casanova Msiphozi] ...he was hit by a small fear that triggered the loosening of a small bone in his lumbar area (Molefe memo 60).

Also, in the same novel, Molefe describes Msiphozi's frame of mind after seeing Thoko's moves, which contained the following thought:

I, Msiphozi, is losing my mind to a 'mere' garment [ingcaca] that covers the newly-married woman's breasts like this (Molefe memo 61).

One author described the resemblances between young women and a curvy motor car model of the past, the Studebaker. Mbatha in *Insizi Yezinsizi* described the resemblance between Stutu and car as follows:

Almost this name of calling her Stutu was adapted from a certain model of car called the Studebaker (Mbatha memo 79).

The other author, Molefe describes Thoko's full body in *Ikhiwane Elihle* as resembling the same motor car model, he says the following about the subject:

... when the Studebaker of a full-bodied lady (Thoko) of Mncwabe stood ... (Molefe memo 80).

One of the authors is Wanda who in *Kunjalo-ke*, presents a character, Moloi who is singing lyrically about the beauty of Dumazile:

Such a beautiful 'baby'! Oh! It can't be! It can't be! Mistress Hlophe's beauty is pale in comparison to this Kheswa baby! This baby is beautiful men! She is beautiful when quiet and she is beautiful when walking (Wanda memo 81).

Still, Wanda in *Kunjalo-ke*, provides another character who sing praises about the beauty of Dumazile. Sithole sings his praises as follows:

MaNzimande (Sithole's wife) is jealous for a good reason. This baby is beautiful! She is a total beauty! MaNzimande thinks we are already in a love relationship. I could not care; we might as well fall in love. Mh! How will I start telling her? (Wanda memo 43).

In Zulu literary works, a woman must have a pedigree (a belonging), otherwise she does not qualify to be 'seen as beautiful' by culture. Molefe in *Ikhiwane Elihle* explains Thoko's pedigree as follows:

While he (Msiphozi) was still thinking, a boy emerged while play-walking. Msiphozi stopped the boy and posed questions. The response was, "It is at sister Thoko's (the house). She lives with Granny Thilayila and Mhlonipheni (belonging to this area). ... They have a shebeen (Molefe memo 26).

Dumazile who is the young woman in *Kunjalo-ke* 'belongs somewhere too'. Wanda introduces her as:

She is from Mzimkhulu and is a daughter of a resident there, called Mr Kheswa whose clan name is Nozulu. Nozulu is married to his wife Mandovela (Wanda memo 66).

What is observed from the above data is that the traits of young pre-marriage women are clearly described. These becomes her cultural expectations. Culture values a

woman in terms of the amount of dowry she can bring to the family. This implies that her stereotype is her measure of success.

6.2.1.2 *Spinsters and widows*

Culture despises spinsters because they 'disobeyed' it by not finding men to marry when they are still young (Chimhundu 2008). Such women's beauty is not generally sung lyrically about in Zulu novels. If it is done, it is done grudgingly. This is demonstrated in *Usumenyazelwe-ke Umcebo* by Mngadi describing Nomvula as follows:

Nomvula who was Mirriam had a small protruding forehead and a well-defined hairline (Mngadi memo 38).

The protruding forehead was mentioned in the above description of Nomvula in order to despise her for disobeying culture by failing to marry a man during her youth. Her beauty is therefore mentioned only because she is available again for marriage in the following statement:

Mirriam is beautiful with a sharp nose (Mngadi memo 39).

Her unattractive features are illuminated further when Mngadi stated that she could easily be mistaken for someone who is mentally challenged:

Even though she is not lively like other people, she possesses beauty many do not have, and that is internal beauty. She is as sweet as a child which makes others think she is maybe mentally retarded and is a fool (Mngadi memo 40).

Usually, a woman's age is her 'secret', but Mngadi tackles the thorny issue by revealing Nomvula's age, and we learn other things that are not usually known about a woman, Mngadi opens up about Mirriam and says:

She is thirty-seven years old and has fifteen-years of service at Dicey's home. She had been together with Genyeza for thirteen years, even though he did not pay dowry for her. They are childless because, her only child died (Mngadi memo 41).

Mngadi does not end there, he states that Nomvula gave birth to a fatherless child before getting together with Genyeza. This is a cultural aberration under Zulu culture, because such a child is called a 'left-behind' (*Umlanjwana*). Mngadi narrated that for giving birth to an *umlanjwana*, she (Nomvula) was punished by Meyili, who was her step-father and patriarch of her clan. Mngadi describes the situation as follows:

She was expelled from home for giving birth to a son before marriage. Her step-father, Meyili expelled her, while saying she must go and work for the toddler. After only two years of her working for it, it died. (Mngadi memo 38).

Among others the blame for not being married is placed on her by Meyili. Meyili accused her of having been a 'play-thing' for crooked men. Meyili said:

You mean Nomvula? That one belongs to dishonest males. At home she became a play-thing of one such man who gave her a 'left-behind child' which made me expel her from home while saying she must leave my homestead (Mngadi memo 67).

Then, while referring to her status of being unmarried, Meyili called Nomvula a 'throw-away woman' and even intimated he as Meyili gave up on her which meant that his (Meyili's) ancestors also forsook her. He said:

I truly evicted the 'throw-away' from my father's homestead. Yes, Nomvula is my daughter, but I gave up on her. My giving up on her while I am her father meant her being forsaken by the ancestors. (Mngadi memo 68).

Dumazile in *Kunjalo-ke* was another spinster who was in a position that was similar to Mirriam's in *Usumenyezelwe-ke Umcebo*. Mtalaselwa, who was a man wanting to marry Dumazile stated that her dowry amount was much reduced because she already had *imilanjwana*. Dumazile solicited a sharp disapproval from Mtalaselwa's mother who called her a 'broken-wing' and an 'open-leg' woman. She was also called a 'girl-woman'. Wanda, in *Kunjalo-ke*, describes the situation by stating that there was a momentary silence in the house without anyone willing to speak after Mtalaselwa's

mother called Dumazile all these names. At long last his (Mtalaselwa's) mother was heard speaking again, and she said:

A 'broken-wing woman'? Do you know that in olden days such a woman used to be a girlfriend of old men? (Wanda memo 69).

Before Mtalaselwa could think of responding to her questions, his mother continued:

Do you know how troublesome an 'open-leg' woman is my child? (Wanda memo 69).

The above *memos* demonstrate that culture strongly disapproves of unmarried young women who have children that were left behind by their fathers. Such women are insulted in the Zulu novels, because they failed to meet their cultural expectations by failing to marry men when they were younger.

6.2.1.3 Married women

Culture strips married women of their individualism. They are identified by the names of their children. If they are 'distant' to their in-laws they are identified by their clan names. Mangena's wife was identified by her family name 'MaDube', this is how Mathaba describes her as she stood in front of the mirror:

MaDube is standing there in front of a big mirror and is grooming herself. She was ttitivating her face. The lady loves herself (Mathaba memo 5).

The other woman was Nqobile in Mbatha's *Insizi Yezinsizi* who was known by her clan name because her husband disappeared and she had no parents-in-law, Mbatha describes Nqobile's people and her children as follows:

The Mathenjwa's are called the Sishi's. Nqobile's first child was Sibusiso. Her second child was a girl, Silomo and the last child was a boy, Sikhumbuzo (Mbatha memo 70).

In Zulu novels there is not much description of the physical features of married women, because culture does not 'see' them as 'beautiful' anymore.

6.2.1.4 Cultural policy about female success

Chimhundu (2008) conducted a study about females under Shona culture and concluded that indigenous African culture does not recognise 'female success', but assimilates it. Culture appropriates female success by attributing it to the male person who is the woman's senior. If the woman is not married, the success belongs to the patriarch who is the senior male of her clan. The most successful woman in the study's research works is Nomvula who won the pick-six jackpot in *Usumenyezelwe-ke Umcebo*. Under culture, the authority of the father remains applicable. Chule clarifies the position to Dicey (a Westerner) as follows:

It is like that Mr Dicey. I do not hesitate that as you are an educated man you will remember that this law ('Authority of the father') does not affect black people only because it was Roman law (Mngadi memo 80).

Dicey, however, is aware that this is old Roman law which was abandoned, and is no longer applicable. He tries to remind Chule that it is no longer the active law, by saying:

It was like that (Mngadi memo 80).

Chule who was hell-bent on taking Mirriam's wealth proceeded with that line. He glorified oppression by stating as follows:

I was speaking about the authority of the father, called patria potestas. The father is the head of the family (pater familias) (Mngadi memo 80).

Unfortunately, Chule and many like-minded patriarchs in the Zulu novels are incorrect because the 'authority of the father' was abolished by section 11 of the Matrimonial Act 88 of 1984 which reads as follows:

Section 11(1) of the Matrimonial Property Act 88 of 1984 repealed the marital power in a marriage in community of property to alienate the assets of the wife to her prejudice (Matrimonial Act memo 81).

In practice though, the 'authority of the father' remains intact in indigenous African societies, as can be seen in the case of *Miriam in Usumenyezewe-ke uMcebo*. Men were scrambling for her wealth because there was no man who had authority over her. Meyili, the patriarch who was then head of Mirriam's clan had given up on her. Genyeza, the man who stayed with her for thirteen years was not married to her, which meant that she belonged to 'no man'.

Meyili, after hearing that Mirriam won a jackpot, suddenly showed interest in Mirriam's affairs, he enquired from Dladla:

*Now how are crooked males from the city dribbling my child?
(Mngadi, memo 82).*

Dladla responded in a manner that was expected by Meyili:

They are all chasing after her (Mngadi memo 82).

Dladla can be regarded as a perceiver of Mirriam because he introduced a target for Meyili to attack. The target was a woman. He intimated that Mirriam's boyfriend Genyeza, fought all men who came looking for Mirriam:

*We are talking about her today just because of her boyfriend
Ntshangase (Genyeza) refuses any advances towards her (Mngadi
memo 82).*

Meyili sharply disagreed with Genyeza's position. He felt strongly about this man who then occupied a position of authority over Mirriam when he was not married to her. Meyili questioned Genyeza's status and insulted him, calling him a dog and asserting his own no longer existing ownership of Mirriam's wealth, He said:

*He (Genyeza) is chasing everyone away from her (Mirriam) because
he is what with the Mazibuko family? What connects him with the
money while he is a mere dog like this? This money belongs to us, it
has been brought to us by the Mwelase ancestors so that we can
become people among people. That's it (Mngadi memo 82).*

But another man who was truly wanting to have Mirriam's winnings was Chule who specialised in robbing rich widows, and female heirs. Chule also believed that the money belonged to him if he could get hold of Mirriam. This is how Mngadi described him:

Should Chule see or hear about a female who has money, he turns into a deceiver who is going to take a swim in delicious sour milk. He cannot stop himself. He learned this trick when he was employed at the office of the master of the High Court where he used to seduce rich widows and daughters who were heirs to rich estates. His real occupation was the defrauding of rich women with love (Mgadi memo 83).

Dumazile's success in *Kunjalo-ke* was appropriated by Sithole (the male shop owner) who later enforced polygyny on her. Dumazile's success began when she worked very hard for Sithole and was promoted from child minder to shop assistant, but Sithole appropriated everything by removing her from the shop. She made her his second wife. Here is how Sithole made his proposal known to Dumazile:

Now Dumazile I want you to be my second wife, the aunt to Mpisendlini (Wanda memo 82).

Dumazile tried to resist Sithole by wanting to know what his wife (Mpisendlini's mother) would say. Dumazile asked:

Ho ho! What will Mpisendlini's mother say? (Wanda memo 82).

Sarcastically, Sithole responded to Dumazile by stating:

What will she say and for what? Will you be sitting on her lap? (Wanda memo 82).

Dumazile still objected to Sithole's polygyny proposal. She retorted:

Ho ho! And then her accusations will be vindicated? (Wanda memo 82).

Sithole pushed her objections aside when he asked as if the allegations of their love affair did not exist, he enquired:

What accusations? (Wanda memo 82).

Then Dumazile became clear with Sithole and clarified the accusations, while mentioning that they emanated from her fellow worker, Lizy:

The accusations that I and you are lovers as Lizy has already said. I just do not wish to be in conflict with your wife (Wanda memo 82).

Again, pushing her views aside, Sithole promised Dumazile that she would be the senior wife to his older wife (MaNzimande). He said:

I will make a plan to make you my senior wife, I will see her story later (Wanda memo 82).

MaNgena in *Intando Kamufi* used a western instrument, the will, to bequeath his estate to his wife, MaDube, while excluding his family. He was affirming his wife's success when he wrote:

They (my family) must not disturb my wife from my estate. All what was mine will belong to her and my kids. She may give to my family whatever she thinks she can, but is not obliged to do so (Mathaba, memo 2).

Mnguni after hearing of his son's death did not hesitate to appropriate his estate even if Mangena had bequeathed it to his wife through a will. He planned his confrontation with MaDube and told his wife MaShezi as follows:

You see, MaShezi, tomorrow I will meet her (MaDube). I want this MaDube to explain to me who she is in my household? (Mathaba, memo 83).

Mnguni, a man and father-in-law of MaDube was then questioning the validity of MaDube and MaNgena's marriage. He asked the following probing questions:

She must tell me the venue of her wedding. She must tell me which tribal policeman was guarding over her wedding? She must also tell me the colour of the cow that was slaughtered. If she fails, I will tell her she must leave the estate of my child alone (Mathaba memo 83).

Indigenous African culture tends to appropriate the success of a woman as can be seen from the above *memos*. This is proof that the SIH is valid in Zulu novels.

6.2.2 Systems Justification Theory and Just World Beliefs (Question 2)

Under this section the question that was asked was: Why should behaviours that re-enforce stereotypic beliefs about women's accomplishments be censured? This question deals with the role of the Systems Justification Theory (SJT) and Just World Beliefs (JWBs). These instruments are used by culture to enforce the female stereotype under the contexts of indigenous African societies.

6.2.2.1 *Systems Justification Theory (SJT)*

System justification is so rife in Zulu literary works to an extent that it can be said that it is directly responsible for stereotyping women. Magaya in *Ikhiwane Elihle* prevents Thoko from breaking up with him by stereotyping her. He justifies the system of men 'blessing' women by buying their love with money in contemporary indigenous African societies. He also justifies the system of using violence to resolve gender related problems. He started contemplating to use violence against Thoko after one of his visits to her when he noticed that he could not reconcile the size of the ash heap in the ashtray in Thoko's room. The high number of cigarette stumps in the tray suggested to Magaya that another male smoker was in Thoko's room before him. He was very upset with Thoko since that realisation. This is how Molefe says it happened:

He [Magaya] is quiet and not looking at something in particular, but his eyes are fixed on an ashtray that was on a small table that was used to place a table light. The next thing was that his mind got fixated on what was a heap of ash in that tray. Oh! Is all that ash in there his? Such a big heap, so much! He inspected the cigarette stumps. Oh! They are seven! Could this mean that since he arrived this morning, he had smoked seven cigarettes? It can't be, not at all. He has smoked only just two cigarettes; that he remembers well (Molefe memo 2).

The above observation, created cognitive dissonance in Magaya. He strongly suspected that Thoko already had another boyfriend, but since he was 'blessing' her

all along, he felt he could justify that system by punishing both her and the boyfriend. He decided not to confront Thoko directly. Due to another belief in indigenous African societies, which is to use stealth against an opponent. He felt that Thoko was undermining his masculinity in the first place. He started to brood violence:

He, being Bhungane [clan name] and born there at KwaMashu, is now based in Georgedale that is famous for its bad deeds. How can he have such things done to him! It can't be! (Molefe memo 3).

He decided not to rush this matter. He will not confront Thoko in order to disguise that there is something he is not happy about. This will encourage Thoko to continue doing whatever she and her boyfriend were doing. He will sit behind them. Magaya never considered alternative actions as he was already an accomplished participant in the system of blessing young women. He advanced his thinking and decided to employ violence. From then on, Magaya was silently accusing Thoko of double-crossing him. In her presence he was merely acting up:

Magaya takes the glass and opens the bottle. He pours alcohol with great skill to avoid the unnecessary bubbling over of the carbonated drink. When he finished, he emptied the glass into his mouth. He slowly lifted his face up and looked very closely at his girlfriend. That is if she was his alone (Molefe memo 4).

Magaya was lulling Thoko into thinking that he was not aware of what she was doing with another man. Privately he had dedicated himself to investigate and punish Thoko and her boyfriend:

The girlfriend enters, serving him drinks in a tray that is different to the one she served her Hlengwa with. This girl is by right very alert of small details. Hadebe's child [Magaya] became relaxed and relaxed in such a way that she believed he was not aware about what was going on, yet in fact he was. He was very much aware but he had slacked the reigns because he was using his small fingers (deception. (Molefe memo 5).

Magaya kept dangerous weapons in his box. These were weapons of war and consisted of the bayonet as well the fire-arm. These two were the weapons that were revealed when Magaya opened the repository (a box):

He stood for some time near the box. Its lid went and went open until it lied ajar near the box. Inside appeared a huge knife that was connected to a bayonet. Near it lied a revolver (Molefe memo 6).

Then, Magaya started 'feeling sorry' for the young man who was Thoko's boyfriend because he would soon be murdering him with these weapons. He talked to himself:

Does this devil know that I have opened like this here? Does he know that I can show up with these weapons and his stomach can freeze? (Molefe memo 7).

After this, Magaya threw his hands into the box and took his weapons. He took them and entered a state of blood lust (Molefe memo 7). With those weapons that were inside that box, Magaya later murdered Diesel whom he found in the bedroom of his 'his' girlfriend, Thoko. He mistook Diesel for Msiphosi (Thoko's real boyfriend). This is how Diesel met his end:

Diesel (Mchunu) bent down thinking that he could use the opportunity even though it was small. In size it was smaller than the sharp tip of a porcupine quill. While not having even progressed with that, the knife pierced him from the back. Macingwana (Diesel) growled like a sheep (Molefe memo 64).

Molefe's novel is a typical example of a young man appropriating a young woman for his own particular erotic needs. He is using violence to do so, because he believes that since her parents are late, she 'lives' under his authority, a system justification.

Sibeko in *Insizi Yezinsizi*, justified his act of indulging in polygyny by providing a false logic. He felt he was taking Stutu as his second wife was because a man can be likened to an animal, a dog. The problem with his analogy is that a dog cannot be held responsible for its deeds, but a man who is its owner is always accountable for the dog's actions. These were Sibeko's justifying words:

A man is no different to a dog that leaves behind its food at its home and go and cause problems (Mbatha memo 60).

His second reason was that his wilful act of adultery had resulted in Stutu falling pregnant by him. He felt that this meant he should marry Stutu as his second wife:

Situtu as you can see is already pregnant. All this is a shameful thing and a load on my shoulders (Mbatha memo 60).

Sibeko also used his sorrow and religious morality as his reasons for engaging in polygamy.

You (Thandi) are my wife by wedding. I am the sinner ... I am the sinner (Mbatha memo 60).

Sibeko's deed must be condemned because he used the example of a dog to justify his belief in polygyny while he is a moral and rational human being. His price in justifying polygyny was to gain Stutu as his second wife.

Another case is that of Moloji, in *Kunjalo-ke*. He justified an immoral system of school girls falling in love with their male teachers. This system can be called the 'blessing' of school girls by male teachers. Dumazile, a school girl asks Moloji, who is an amoral male teacher, if he would like to see his daughter falling in love with a male teacher:

Teacher would you like to see your child being propositioned by a teacher? (Wanda memo 61).

Moloji, driven by prospects of instantly satisfying his sexual urges promptly responded:

There is no problem there (Wanda memo 61).

Moloji, however, felt he should justify the elevation of the satisfaction of his erotic needs over morality, by using a false logic. His reasoning states that male teachers have a right to choose wives among young school girls. But the girls go to the teachers only because they were entrusted to them by their parents. Teachers are not boyfriends to the girls, but have a responsibility to be their guardians in the absence of their biological parents during a school day. This is an ethical relationship. Moloji delivered his logic in the following terms:

In truth it is us teachers who ought to choose our wives first, what remains can then be taken by the majority in society. It irritates badly to see a beautiful child like you being taken by a strange man while we are there and we too love her. I am not prepared a bit to see such a beautiful girl as you being taken by another man (Wanda memo 61).

There is no better justification of what is amoral than the one by teacher Moloi in *Kunjalo-ke*. While pretending to be the authority over Dumazile as his lover as it can be seen from the forgoing paragraph.

A man, Thandolwethu in *Guga Mzimba* justified a system of using violence against women. Thandolwethu felt he had a right to chastise Delisile through physical punishment. Threatening her he said:

I can see for myself that I have never before touched you and you now think that I am afraid of you (Mkhize memo 26).

Then, he laid down a law stating that he was masculine and therefore would not argue with his junior:

I don't like to argue with a girl myself (Mkhize memo 26).

He followed this by slapping her hard in the face with an open hand (Mkhize, memo 26). He threatened to beat her up again by sharply stating:

I will hit you again (Mkhize memo 26).

Sometimes, women themselves justify a system that is oppressive to them by refusing to take action against injustices perpetrated by that system against them. Delisile, in *Guga Mzimba* refused to charge Thandolwethu for assaulting her earlier on. The nurse asked why Delisile did not lay charges against Thandolwethu at the police station:

Why don't you charge him? (Mkhize memo 30).

Delisile responded that her love for him prohibited her from charging him:

I don't want to have him arrested because, I love him (Mkhize memo 30).

The nurse tried to remonstrate with Delisile, by using the following words:

He-he! Wait a minute girl! Will you really die without getting him arrested because you are saying you love him? Just look that you can hardly stand on your feet. You can't see out of that eye because you have a blue-eye, but you keep saying, 'I love him, I love him (Mkhize memo 30).

Even woman abuser, Thandolwethu thanked Delisile for not reporting him to the police. His reason was that what he did to her was 'nothing'. He rationalised it away as 'a small mistake', meaning he heeded no lessons from this incident. This is how Thandolwethu excused himself:

Delisile truly loves me. I was already crossing my fingers at hospital while thinking that she will get me arrested. That nurse who pretends to know best annoyed me by influencing Delisile to have me arrested. Delisile saved me and disappointed her by not agreeing. Delisile is dying about me. It was a minor mistake that happened (Mkhize, memo 31).

The words of Mnguni that he would not be respecting his son, Mangena's wish of being cremated after his death, caused problems for MaDube (Mangena's widow). Mnguni was justifying the African system of burial and placing it above the wishes of his own son and daughter-in-law. Chastising MaDube (daughter-in-law), Mnguni exclaimed:

Are you hearing yourself MaDube what you are saying to me? Now you must decide for me about what I must do with the body of my child? (Mathaba memo 47).

Mnguni then questioned MaDube's status as a woman:

What are you in this household? (Mathaba memo 47).

Mnguni went on to accuse her of using her gender to lure Mangena away from his parents and 'influenced him' to say he wants to be cremated. This is what Mnguni said:

You went to live with Mangena in town and now you come and tell me that Mangena wanted to be cremated when he died? What you are telling me, you will not see. I would rather die! In my household my wishes will be followed. I gave birth to Mangena (Mathaba memo 47).

The Systems justification serves to re-enforce the stereotype of a woman and it also causes women to self-stereotype. It must be condemned because where violence is involved, the majority who are murdered are women.

6.2.2.2 *Just World Beliefs (JWBs)*

System justification usually goes hand in glove with religious beliefs. These beliefs are usually from moral teachings of society. These authorities of the moral institutions teach that if women comply with their sometimes-amoral teachings the upper God or deity, will ensure that 'nothing wrong' would happen to them.

KaMaqashi in *Insizi Yezinsizi* feels that the institution of marriage is just and good only if women treat their men who are the heads of the families 'well'. She feels that Thandi and Nqobile who were left by their husbands for younger women should be ashamed of themselves for 'not treating their husbands well'. This is what she said:

But when your husbands leave you like this do you think you treated them well? Are you not sorry? (Mbatha memo 53).

KaMaqasha also adheres to the justness of the morality that if a woman is married-off by her family she 'becomes' part of the man's family. About this 'just world belief' in marriage, KaMaqashi asks as follows:

By the way to whom was he (the husband of Nqobile) going to complain to? (Mbatha memo 54).

She accuses Nqobile of leaving school to go and marry while her parents still wanted to educate her. Her distorted logic is that marriage absolve parents from caring for their child:

You [Nqobile] are his (deserted husband) witness that he caused you to part with schooling while we were still thinking that you are not yet a grown-up woman ... Your father's voice was ... I did not see her

(Nqobile) as ready to build a home. She has abandoned my way and chose yours that you taught her. Because you forced and defeated me, I will not expect any complaining from you. I will never agree that you defeat me again. Go well my child and be a good example in that family by building them a home there at the Ngcobo's (Mbatha memo 54).

There are those groups in the indigenous African society that adhere to the justness of the biblical teaching of 'an eye for an eye'. In deciding to avenge the killing of Diesel by Magaya, Diesel's people believed that they were serving just world beliefs. This is what Diesel's people said to a begging grandmother of Thoko. Granny Thilayila cried:

Oh! MaNcwabe people, please forgive us my child (Molefe memo 63).

Diesel's spokesperson never wanted to hear about forgiveness, he demanded vindication and to him that meant an eye for an eye, he instructed her:

Go there, old lady to see how we teach your daughter [Thoko] and son-in-law [Magaya] that the one who killed the other is killed too (Molefe memo 63).

When this was said, the poor old woman was being shoved forward in a painful way. There was shouting of vengeance to her with the words:

Our dead kin will be paid for with blood! (Molefe memo 63).

What turned their just world beliefs into an injustice was that they failed to take into account that Magaya stabbed and killed Diesel, not Thoko. They killed Thoko only because they were enforcing her stereotype as a woman, there was no logic to it. The beliefs that the world is moral and just if certain moral teachings by deities are followed is inaccurate as this example shows.

The people of e-Ringini at Umlazi township where Thoko grew up and owned a house were complicit in the just world beliefs of Diesel's people. People of eRingini took no action, but some believed they 'foresaw' the events of the killing of Diesel, Magaya and Thoko herself. That was premised on their just world beliefs that a woman must 'keep to her stereotype'. The majority said:

We noticed from the beginning that this girl would end up like this (Molefe memo 62).

Just world beliefs are very dangerous for women because institutions, people, beliefs, and the moral teachings of the deity, even though adhered to, does not yield just outcomes for women. Many of these beliefs are oppressive to the weaker groups such as women. They expect women to embrace and live by their marginality.

6.2.3 Stereotype Maintenance and Backlash Models (Question 4)

The study question that was being preliminarily addressed by this section was: What happens to those women who are characterized in the study research works as “disregarding cultural expectations”? The Basic Stereotype Maintenance Model (BSMM) and the Backlash Avoidance Model (BAM) are the two models that I used to interpret the data that corresponds to this question.

6.2.3.1 The Backlash and Stereotype Maintenance Model (BSMM)

The BSMM was unveiled by Rudman and her colleagues in order to explain that people closest to successful woman do take steps to force her to return to her pre-success status (Rudman *et al.* 2012). According to this model, culture does everything to enforce or maintain the stereotype of a woman, especially the successful one. In Zulu literary works, men allocate to themselves the responsibility to enforce the stereotype of a woman who has been perceived to be successful.

By winning the ‘Pick Six’ jackpot (female success), Mirriam in *Usumenyezelwe-ke Umcebo*, put Genyeza, her boyfriend in two minds about her (cognitive dissonance). Genyeza thought as follows:

A few minutes ago, he (Genyeza) was sitting on the bed, he was feeling like a ‘man’ and was dictating to her (Mirriam). Immediately (after the jackpot win), he felt he should salute her, he even felt he should select his words. Failure to do so would mean losing the goose that lay the golden egg (Mirriam). Even though Mirriam had said nothing, Genyeza was already feeling small (Mngadi memo 65).

This was how Genyeza started his crusade of violently chasing other men away from Mirriam and to also enforce her stereotype as a woman (BSMM). Immediately, Genyeza saw that two men had already arrived in Mirriam's house. He accosted them:

Who are you two? (Mngadi memo 26).

Genyeza asked while pointing at the photographer with a whip. They introduced themselves. They were Japhet Ndlela and Chris Ngwenya of the news media (Mngadi memo 26).

Then, Genyeza escalated the conflict by asking where they got the permission to enter his home. This led to him arguing with them. He ended up ejecting them like frogs. The photographer became very busy walking backwards while taking photos of him while he was threatening them. He (photographer) fled afterwards (Mngadi memo 26).

The next man whom Genyeza chased away by using violence was Madonsela who introduced himself to Mirriam as follows:

My sister, my name is Goodenough Madonsela (Mngadi memo 28).

He was begging Mirriam to purchase insurance cover from him. He was explaining to her vigorously (Mngadi memo 28). Before Genyeza could expel Madonsela, Terrence Ngubane was already inside the house. Mngadi, the author, introduced Ngubane as follows:

I am a furniture salesman. I too want to sell my stuff (Mngadi memo 29).

In the meantime, Genyeza was ready to expel Goedenough Madonsela. This is how Mngadi described Genyeza's actions as Mvundlana (Genyeza's clan praise name) was carrying the knob-kierrie and the whip...

Young man! (Mngadi memo 30).

He growled in a low voice, he said:

Maybe they hid it from you that this is my house. ... (Mngadi memo 30).

Madonsela tried to be civil with Genyeza by greeting him:

Good day my brother (Mngadi memo 30).

However, Genyeza shouted at him:

Young man with the waistcoat (Mngadi memo 30).

As quick as lightning he (Genyeza) stood up and started whipping Madonsela. He (Madonsela) cried with a big voice as he was being assaulted. Mirriam was up like lightening and she cried:

Genye, just a moment please! Oh! My God! Please don't put me into trouble with someone else's child! (Mngadi memo 30).

Mirriam was crying while hurling herself at him (Genyeza). This saved Madonsela from Genyeza's wrath (Mngadi memo 30). Daffodils 'Daffo' Sithole, another of Mirriam's proposers, arrived at Mirriam's house and found Genyeza there. He introduced himself to him as follows:

They (horse race bosses) sent me here to inspect Mirriam, so that I can write a report about her state of health (Mngadi memo 31).

Genyeza protested about this task while pointing him to the gate with the whip. He cried:

Please leave (Mngadi memo 31).

Daffo was still trying to reason with Genyeza by saying:

Listen here Chief. As you waste my time...you must not disturb me, because I am a professor in my work. I am doctor Jeff Sengwayo, B(Psychology) Unisa and BSc (University of Chicago). I trained for the doctor's profession at the Universities of Dublin, Natal and Bombay. (Mngadi memo 31).

Genyeza was highly opposed to Daffo and he disparaged him by saying:

... Doctor Fraud, Alcohol and Eunices (meaning Universities), all presents (bheseni) and other colourful things, I cannot care less about what you said. All I am saying is: 'Please leave' (Mngadi memo 31).

When Daffo failed to leave as instructed, Genyeza, started beating him [Daffo] with a whip saying:

I too must doctor you with my traditional weapons. Leave! Leave! (Mngadi memo 31).

The whip cracked. Daffo grinned while shielding himself with the little case he was carrying. Even the hand he tried to use to take out a gun was beaten, he cried out:

Chief what are you doing? (Mngadi memo 31).

Genyeza explained that he was doctoring Daffo with a 'truth serum':

Do you hear me clearly doctor Alcohol? I am injecting you with a serum that removes all lies (Mngadi memo 31).

He also beat him on his shoulders, causing the respectable doctor to flee all over the yard (Mngadi memo 32). The local newspaper was present and they reported extensively on the story in the Zulu language media and many people who would later get involved in Mirriam's success read the story.

The next person to arrive after reading the story was Chule. He went straight to Mirriam room at Dicey's house and introduced himself as follows:

I am the Very Right Reverend Nkosiyaphakade Ebenezer Sebastian Chule. I am originally from high-up in Dannhauser. I am now based in Umlazi where I lead a Holy Congregation called The Religion of the Delegates. I am here looking for a girl called Mirriam (Mngadi memo 33).

Chule said this while smiling and he proceeded to ask:

I do not know whether it is you (Mngadi memo 33).

Mirriam with a respectful voice responded:

Yes father, I am Mirriam (Mngadi memo 33).

After Chule realised he was being respected by Mirriam he was quick to ingratiate himself with her. He sold her the story that he came to pray for her because, she had problems with her winnings as well as Genyeza who was assaulting many men:

Praise the name of God my child. Amen. I did not know that I am entering this house that is already famous for being hell to anyone who happens to come here (meaning Genyeza). Let the name of the Lord be glorified because He is beautiful! That is why my child your father (Chule) thought that though he is nothing he must come and pray for you (Mngadi memo 36).

Chule's arrival was followed by the return of Genyeza who immediately saw that Chule was inside the house with Mirriam. Genyeza went straight to unchain the dogs in anticipation of a battle. The dogs that were lying down were called by their names of Homeguard and Lion. They were freed from their chains and became three with the smaller one. Chule's voice became audible from inside the house saying:

Push the door shut my love! Push Nomvula! (Mngadi memo 35).

His gown was floating, and Genyeza quickly asked:

Is it like that in truth? Is she your lover? (Mngadi memo 35).

Then Genyeza puffed up. He pushed the door to the inside even harder. Chule shouted:

I am the bishop...! (Mngadi memo 35).

Genyeza shouted back:

Hush, hush! There is no bishop inside there. You are a hawk (Mngadi, memo 35).

Genyeza was shouting while pushing the door open (Mngadi memo 34). After entering the house, Genyeza let the dogs on Chule, while saying:

Because you are too clever, you make my dog (the gardener, Hlulintombi) that I pay wages to guard Mirriam drunk, let me send these ones on you because, they do not become drunk (Mngadi memo 35).

Genyeza then shouted at the top of his voice:

Catch him! Take him Homeguard! (Mngadi memo 35).

The dogs growled and jumped on him. One tore his gown, the other his trouser. Chule reversed until he reached the gate while crying:

Forgive me my child. Mirriam please help me (Mngadi memo 35).

The end of Genyeza's rule over Mirriam was precipitated by the ascension of Chule. He (Chule) used Dicey to remove Genyeza from Mirriam. Then the position in Dicey's eyes favoured Chule. Chule subsequently hired Daffo whom Genyeza assaulted before. His task was to remove Genyeza from Mirriam during the time when Chule was taking Mirriam away from him (Genyeza). The plan was that Daffo should abduct Genyeza, but not hurt or kill him in the process. This is how Daffo insulted Genyeza while luring him away from Mirriam's house. Genyeza who received an unexpected call from an unknown person (Daffo) greeted in the phone:

My age grade this is the Ntshangase you are looking for (Mngadi memo 37).

Daffo (posing as an unknown person) responded by giving himself a non-existent name:

Nice Ntshangase. Here we meet my age grade. My name is Bhidliza Nyawo from far away oPhongolo (Mngadi memo 37).

Then Daffo proceeded to insult Genyeza:

I am letting you know that as you are busy sleeping, I have taken Mirriam, who is now my darling. I have left with her (Mngadi, memo 37).

That was how Chule took Mirriam away from Genyeza, but the battle of the men to maintain Mirriam's stereotype did not end there because the stakes were quite high. They involved female success in winning a big jackpot. Another male who was fighting to regain his authority over Mirriam was her step-father, Meyili. He demonstrated his battle readiness when he converted Mirriam's dowry negotiations between Chules and the Mazibuko clan into an event that involved a major conflict (Mngadi *memo* 40).

Chule could also not hope that he actually defeated Genyeza. Genyeza started luring Mirriam back to him with his very popular songs. At this time Genyeza was no longer poor, but was already an international musician. When Chule realised that Genyeza was fighting him he responded:

It is no problem if it is another singer, but if it is an old boyfriend [Genyeza] then, it awakens the larvae of the old love affair (Mngadi memo 71).

Chule went on to observe:

He (Genyeza) was poor when I took Nomvula away from him. Now he is frequently overseas, he is now a body that rings with money. (Mngadi memo 71).

Immediately, Chule, started 'seeing' something he could no longer understand about Nomvula, it worried him greatly that she was listening to Genyeza's music 'all the time':

Maybe you will say I am not telling the truth about her. You will be surprised to find her grinning widely while enjoying the songs of Genyeza (Mngadi memo 72).

Thereafter, Chule told Daffo that he had decided to murder Nomvula. He had hatched a plot that would involve Daffo and another man called Jamu Jeqe as assassins. This is what he told Daffo:

You see, I have completed my thinking process. Even though I was not created to be a murdering type, I want Nomvula dead (Mngadi memo 1).

Nomvula was going to be murdered after Chule had driven her to her death site the following morning (Mngadi *memo* 3). All the above actions by men are proof that they were willing to eliminate each other on their way to re-enforce the stereotype of a woman. These actions were actually aimed at punishing Nomvula for her success. The maintenance of the female stereotype under indigenous African societies can become a life and death matter. This is especially true if the stakes are high enough, such as in *Usumenyezelwe-ke Umcebo* where the winning of a jackpot is involved.

However, the winning of a jackpot may be important for a woman who is a spinster, but the winning over of a young and beautiful maiden can also raise the stakes among men. In *Guga Mzimba*, Delisile obtained a sponsorship to study at the University of Zululand (a symbol of success) from Mhlekwana due to her above average physical beauty (positive stereotype).

Thandolwethu who was her boyfriend, thought he was 'the man' with authority over her and could not reconcile in his brain why Mhlekwana was offering a sponsorship to Delisile. As a result, he forced Delisile out of university studies by wasting her sponsorship money with endless parties. In one of the biggest parties Mkhize explains that some among the 'guests' were great meat eaters. She describes them as no longer chewing the meat, but simply swallowing it. The majority had overdosed alcohol to the level of self-poisoning (Mkhize *memo* 46).

When the wastage of the scholarship did not have the desired effect, Thandolwethu decided to assault Mhlekwana when he came to visit Delisile at the University. Thandolwethu and his friends forcefully pulled the leather jacket away from his (Mhlekwana's) body. When he tried to fight back, they stabbed him in the shoulder with a knife. They kicked and slapped him with open hands. They also took his shoes. He (Mhlekwana) ended up laying prostrate on the ground wearing only lower body underwear (Mkhize *memo* 41).

Magaya in *Ikhiwane Elihle* could never reconcile in his mind that Thoko could find someone else whom she truly loved (a symbol of success) and wanted to leave him. Magaya then murdered Diesel while thinking he was the one in love with Thoko (Molefe *memo* 6).

After stabbing Diesel, Magaya assaulted Thoko when she took too long to give him the answer he was looking for. This assault was aimed at intimidating Thoko. Magaya forcefully asked:

Thoko are you in love with these people (meaning Diesel and Msiphozi)? (Molefe, memo 7).

When Thoko kept quiet, Magaya shouted to her to agree, quickly:

Agree! (Molefe memo 7).

Then, Thoko received another blow on the shoulder for delaying her response. Thereafter, she agreed she was in love with them (Molefe memo 7).

The above violent events were done by men who were trying in terms of the BSMM to punish the woman who succeeded against cultural expectations. They were trying to bring the women back to their pre-success statuses as stereotypes.

6.2.3.2 *Backlash Avoidance Model (BAM)*

The BAM was introduced by Rudman and Fairchild (2004) to explain self-stereotyping acts by a woman who wish to avoid social penalties for succeeding. In practice however, women do succeed and realise the social penalties that they fear in the first place. The narrations in this section describe women who are already being punished for succeeding. The penalties include ostracization and even death for the successful woman.

Dladla in *Usumenyazelwe-ke Umcebo* is a actor/ perceiver on behalf of Meyili. He found that he could not reconcile in his head that Nomvula was a woman of marriageable age, but remained unmarried and was rich. Dladla who was an ardent newspaper reader reported Nomvula to her patriarch, Meyili (Mgadi memo 42).

Meyili, however could not punish Nomvula because he had expelled her from home and 'given up on her'. Now then that she was rich, he wanted to grab hold of her success. Dladla says to Meyili:

O, you expelled her? (Mngadi memo 23).

Meyili immediately reported Nomvula to his family. He was in fact looking for a way of getting her to return home and be under his wing again, so that he could grab her success. He thought of using a family meeting where he would invoke the ‘power’ of his ancestors. This is how Meyili conducted that meeting:

E ... my people, I learned that our ancestors, our father Dalukwenza, our grandfather, Hlalenza, our great-grandfathers Dingeni and Madolwana, visited this household with this child [Nomvula] and gave her the winning numbers for the ‘pieces’ (the ‘pick-six jackpot’). In short, they assisted her to win the racehorse jackpot. It is being reported that she is lying on millions of Rands (Mngadi memo 74).

MaHadebe (senior wife of Meyili), in particular, was capable of punishing both MaNdelu and Nomvula. She decided to poison MaNdelu (Mirriam’s mum and Meyili’s second wife) and then inform Nomvula of her mother’s death. As soon as Nomvula arrived for her mother’s funeral she would poison her too. After their death, MaHadebe would get hold of the winnings. Here MaHadebe describes her plan to MaNkwanyana, her friend and poison supplier:

My fellow girl I don’t see any other plan except poisoning her mum (MaNdelu) and then phoning Nomvula to inform her about her mother’s death. She will not fail to return after hearing about her mother’s passing. ... I am doing this so that when she arrives, I will poison her (Nomvula) too (Mngadi memo 70).

When the punishment failed, MaHadebe hired Mahuzu to force Nomvula to ingest a lunacy inducing substance. This instruction was later changed by the hoodlums, Msonteni and Mchitheni who wanted to rob and murder Mirriam instead. The hoodlums said:

The story of force feeding her the insanity inducing substance is utter rubbish. What if this individual does not become mad and point us out [to the police]? You must remember that she sees only us two, not her people (Mngadi memo 75).

They (hoodlums) decided to rob and murder Mirriam as a suitable punishment for her success. These events were underlain by Nomvula's own action of making sure that she neither told Meyili nor visited her mother after winning the jackpot. This was her backlash avoiding action. She was trying to conceal her winnings from a social order that would punish her for her winnings (BAM).

MaNkabinde in *Insizi Yezinsizi* was a perceiver of Thandi while she was married to Sibeko. She (MaNkabinde) decided to punish Thandi by luring Sibeko to her daughter, Stutu. Sibeko was described as having turned his social work job into a scandal. Those who can talk say that a man can be killed by his neighbours. By drinking alcohol at MaNkabinde's tavern, Sibeko had become MaNkabinde's son-in-law (Mbatha, *memo* 67).

Then Stutu also punished Thandi by insulting her. Thandi was insulted by Stutu that she gave birth to dead children. Stutu went further, and told her that she can sit there and guard the wedding ring the husband put into her finger, but will never see that man again (Mbatha *memo* 50). By not following up on Stutu, Thandi was avoiding backlash from Stutu and her mother who were not aware that Sibeko was still legally married to Thandi but was living together with Stutu. This would later be a problem for Stutu.

Female teachers, Miss Ngcamu and Mpungose gossiped in *Kunjalo-ke* about Dumazile, a positive stereotype of a school girl. By positive stereotype is meant that Dumazile was of above average beauty. The female teachers who were ordinary female stereotypes feared she would take male teacher Moloji away from them. One of them said:

He (teacher Moloji) is in love with Dumazile, the full bodied Kheswa girl who was in his class (Wanda memo 53).

The other female teacher wanted more clarity about the matter, she said:

Do you mean the one that is a bit rotund, is light in complexion and has a gap on her upper front teeth and possess nice soft hair resembling that of a springbok? (Wanda memo 53).

It can be noted above that the two female teachers did all they could to overlook Dumazile's above average beauty, and tried to present her as of average beauty which was not the case. Later, and in revenge the two female teachers had the pleasure of triggering the expulsion of Dumazile from school. They reported her pregnancy to the school principal:

Principal we are here to report that Dumazile is pregnant (Wanda memo 76).

The penalty which the female teachers welcomed was that Dumazile was expelled from school as was expected by them. This is what the principal said to Dumazile while expelling her from school:

I feel very sorry my daughter! True, I am sorry. The policy of this school does not permit me to keep you here at school. This place belongs to the learners. You have chosen another direction in life. Because of that, I feel sorry to announce that you must take your books and go. Tell your parents that I expelled you, but actually, you expelled yourself. Is that clear? (Wanda memo 78).

Dumazile was sadly experiencing this backlash because she was disadvantaged to an extent that she could not hide that her success, because it was based on the fact that she was a positive stereotype, which is above average physical beauty.

Later-on in her life, her failure to hide her physical beauty features that were above the average caused her to suffer again in the hands of another woman, Lizy. Lizy was jealous of her beauty. She (Lizy) told a false story about Dumazile to the wife of her boss (Sithole) This is what Lizy told MaNzimande (Sithole's wife):

MaNzimande you must wake up and open your eyes. What is your relationship with Dumazile? ...Ohho! You must look out because she is doing you in (Wanda memo 52).

MaNzimande responded by punishing Dumazile. She chased her away from Sithole's shop:

I cannot stay with her, I just can't! Must I stay with a mamba inside the house? (Wanda memo 59).

A very surprised Sithole who knew of no affair between him and Dumazile enquired from his wife:

What has she done? (Wanda memo 59).

MaNzimande who heard false information from Lizy responded:

Are you asking because you don't know what Dumazile has done Mpisendlini's father? You must say if you are joking. I am not your fool; I am just not ... She is in love with you! (Wanda memo 59).

Later, MaNzimande who was then hounding Dumazile, accused her of spreading HIV/AIDS because, she said in addition to the affair with Sithole, she had another affair with Mthovovo, the security guard at Sithole's supermarket. She said:

You see father of Mpisendlini, men are finished here outside. They are being consumed by the whores that fill our world. You go about sleeping around where people like Mthovovo also sleep. You will get what you want. Mthovovo does not look twice at a skirt (woman). You would think he was immunized with women. He does not care whether it is a married woman. He loves all these disease bags ... What you will end up doing, is to return with this disease and infect me (Wanda memo 62).

This was not the only backlash that Dumazile suffered because of her beautiful looks. Later when she got married to Mtalaselwa, it was his (Mtalaselwa's) mother who in *Kunjalo-ke* was a perceiver and punisher of Dumazile. She did not understand why her son (Mtalaselwa) married Dumazile who had children before with other men. Dumazile reminded Mtalaselwa of this abuse by his mother:

Do you remember that during our wedding your mother never ululated? Your mother was like someone seeing a car carrying a dead body. Your sisters were criticising that I will never build this home.

Your sister [when referring to me] said that you married to a woman with a broken leg, someone who remained behind. It is your sister, Bavelile who said that. Your sister Badingile was calling me a loose morals woman who is after other women's men. Your mother was laughing as if it was Christmas day to her (Wanda memo 57).

In the last chapter of the novel, Kunjalo-ke, Dumazile was punished by the author for having all her previous relationships with men. The announcements on radio Zulu were used for this purpose. The first person to be announced as dead was Sithole. In the night Dumazile listened to the radio when funeral announcements were made:

Here are the funeral announcements that the Zulu radio station is making with great sadness. Mr Mbhekeni Enock Sithole who was from Adams Mission died on the twenty-first of this month (Wanda memo 18).

The second to die was Sithole's wife MaNzimande. In the night Dumazile listened to the radio when funeral announcements were made

Here are the funeral announcements that the Zulu radio station is making with great sadness. Mr Mbhekeni Enock Sithole who was from Adams Mission died on the twenty-first of this month (Wanda memo 19).

The third to die was Dumazile's last husband, Mtalaselwa. Days passed while she was listening to the same radio programme without anyone she knows having been announced. Then she heard the announcer saying:

The last one, Mtalaselwa Goodman Zuma who was working at the Pietermaritzburg ambulances is no more. The deceased was the husband of Dumazile Isabel Zuma (Wanda memo 20).

The fourth to die was the former security guard of Sithole's supermarket, Mthovovo. The ear is immoral, she found herself hearing the radio announcer saying:

Mthovovo Senzeni Mkhize who was the security guard at the shop that belonged to Sithole at Adams Mission died on Sunday, the twenty-fifth. He will be buried on Saturday during the day at the graves of the seventeenth section in Umlazi after a sermon that will be held at the Cinema Hall (Wanda memo 21).

The fifth to die was Moloi. One night while listening to the same programme, the radio announcer in a dignified manner said:

Zitike Jeffery Moloi who used to work for the insurance company, New Life is no more. He died on the thirtieth of this month. He was forty-seven years old. The deceased was once a teacher at UMBumbulu High School, he will be buried on Saturday in Johannesburg at the Avalon cemetery (Wanda memo 22).

The last one to die was Dumazile herself. The parents of Dumazile arrived at the hospital. The nurses directed them to the ward where she was lying. They found her eyes closed, it was not clear whether she was alive or dead. Her voice could not clearly come out. Her tongue was covered in sores that were all over her mouth. Opening the mouth to her meant hurting herself which left her in great pain. Dumazile's white of the eye showed. Thereafter she was lifeless (Wanda memo 23).

Dumazile above was punished for her success as a conscientious worker and as a stereotype of a beautiful woman. This proves that successful women are punished in Zulu novels.

6.2.4 Western individualism and solidarity deeds (Question 3)

The question that was posed for this sub-section is: To what extent do the actions or deeds in the study research works contribute to the promotion of societal acceptance of women's achievements? These deeds are best divided into western acts and indigenous African solidarity deeds. The nature and effect of these deeds differ.

6.2.4.1 Western individualism deeds

Hobbes (in Oakshott, 1946) and Locke (1947) are the philosophers I chose in order to explain deeds associated with the west in Zulu literary works. These acts are usually

done publicly and are recorded and stored in documents. The idea is that they are not later denied.

Using the western system, Mangena, in *Intando Kamufi* executed a will and instructed his lawyer (Xaba) to read it publicly at his commemoration ceremony after his death. In that will, Mangena ordered that:

They (his parents) must not disturb my wife with my estate. It will be hers and my children, she can give to my parents but she is not obliged, it will be her discretion (Mathaba memo 2).

Mangena also decided to exclude his wife from the hardships that are associated with holding a traditional funeral for him. He opted to be cremated. He wrote:

I, Mangena Philasande Mnguni wish to be cremated when I die. My ashes will be stored in a lock-up cabinet. When my family remembers me, they can look at it (Mathaba memo 2).

The other deeds were those of David Dicey and Don Campbell in *Usumenyezelwe-ke Umcebo*. Their actions were done in public and were recorded in writing like all other Western deeds. The deed was the marriage between Chule and Mirriam. Daffo warned Chule that for this particular marriage he could not hope to have stolen Mirriam's winnings, because it was a genuine marriage:

Ho ho ho! ... You have arrived at the right place my friend, [this is] a real marriage. If you put one foot wrong at the horse race it will not be a pick-six that has brought you Nomvula. It will be the double of Thusini [Dicey] (Mngadi, memo 20).

Chule was very upset about the ways of the west. An upset Chule complained Dicey and Campbell were assisting Genyeza to succeed and he (Genyeza) was his then opponent:

Leave me alone with those two dishonest men of Thusini (Durban suburb of Glencore), Dicey and Campbell. On the one hand they are involved in all the wedding preparations for Nomvula (Mirriam), on the other they are going up and down sponsoring the success of the Ntshangase boy (Genyeza) (Mngadi memo 19).

The third western action that impacted on culture is that of Carol Nash in *Insizi Yezinsizi*. Nash assisted Thandi and Nqobile after their husbands had abandoned them. The deed also involved a public and formal document-based act. This was the establishment of a social self-help non-governmental organisation for women. Carol introduced herself to the women in this manner:

My surname is Nash. My name is Carol. I frequently pass you while you are working here in the garden, and today I thought I should join you in order to assist you. I am the sponsor of a self-help women's organisations. I like what you are doing and it fits into one of the programmes of my organisation...we will establish a branch of the [Young Women's Community Association] YWCA here in KwaBhanya (Mbatha memo 54).

6.2.4.2 African deeds of solidarity

African philosophy was espoused by Kwesi Wiredu (2004) and Didier Kaphagawani (1988) in the study. These philosophers explained that indigenous African deeds are generally informal and unrecorded. Such deeds are called the 'acts of solidarity'. Nkebelele in *Intando Kamufi*, made a decision to stop fighting a woman (MaDube) for the estate of Mangena. This is how Nkebelele expressed his paradigm shift:

Now I want to reverse from this story. I think it is a waste of time what we are doing. I heard the attorney swearing that nobody is going to oppose Mangena (Mathaba memo 10).

Nkebelele then pronounced a policy that he would be following in the future when dealing with all his children in the future:

I don't want us to erect meaningless boundaries for our children. When Mangena died he already had his own home and he was already married. Even we have children. Here is Maqhinga, he is now grown up and we will never erect boundaries for him about the type of life he wishes to live. What we can do as his parents is to provide advice, but not to dictate to him (Mathaba memo 55).

MaNkabinde's sister who was called the Mbhele woman in *Insizi Yezinsizi* took steps to warn Thandi that MaNkabinde wanted her dead:

My child you do not know me, I also do not know you. However, due to your beautiful work, you are famous and I know you one sided. I came here my child because I am being driven by feelings of being a parent. You must guard your life my child. There is a certain woman who is my relative who wants you high and low. Is there a partner you are fighting her for? (Mbatha memo 21).

MaSikhakhane in *Usumenyazelwe-ke Umcebo* took action to warn Mirriam's mother, MaNdelu that MaHadebe wanted to poison her. By doing this she saved both MaNdelu and Mirriam's lives. MaSikhakhane's messenger passed the communication as follows:

Your urgent message is that you must please be careful. You must no longer consume anything you are given or offered by another person whether that person is your trusted friend, relative or whomsoever. Food remnants must be discarded immediately ... If you slipped up you will be dead before sun-set today ... there are some people who are jealous about the wealth your child has won and they bought poison for you (Mngadi memo 55).

A man whose actions assisted MaDube in *Intando Kamufi* was the preacher who was in the bus that was transporting a person who was hired to assassinate her (MaDube). The assassin in question was Mankisela who was hired by Mnguni to kill MaDube. The preacher changed Mankisela's mind when he said:

It can happen that you are here on this bus, but you are in actual fact an assassin. You are carrying a gun, you are being used to kill other people and that is wrong in the eyes of God (Mathaba memo 16).

Delisile's act of regaining her freedom from Thandolwethu in *Guga Mzimba* was a commendable one. Thandolwethu had been punishing her for over three years by preventing her from benefitting from her sponsorship from Mhleka. He also caused her to stop her studies at university. The author, Mkhize narrated as follows:

Delisile could not find peace in her spirit since she was told about the criminals that mugged Mhlekwana [her sponsor for her university studies]. She went to the police directly. She told them to arrest Thandolwethu because it was him who mugged Mhlekwana and his friends were complicit in the crime. When police asked her for evidence about what she was saying she said that the exhibit was the cell phone Thandolwethu carried. It was Mhlekwana's property. She told the police that she would come up with a plan for the arrest of Thandolwethu. She said they must await her (Mkhize memo 37).

Even though African deeds of generosity are susceptible to being forgotten very quickly, these actions must be commended because they greatly assisted women in the past. Some of them could have been killed through acts of poisoning if they were not tipped-off in time. Some could have suffered great prejudice if African people failed to change their paradigms.

6.2.5 Western and indigenous African interventions (Question 5)

The question that was posed for this sub-section was: What significance would interventions brought about through literature have in alleviating impediments that culture places on women's accomplishments?

In drafting a preliminary response, I posited that western interventions are aimed at the success of the woman as an individual, which guarantees her financial independence and makes it possible for her to take steps to assist others who are in need. Western interventions are commendable, but they do not go far enough to emancipate women in indigenous African settings. Indigenous African interventions, if directed at those people who perceive and punish women, can have far reaching consequences in bringing about the acceptance of female success by culture.

6.2.5.1 Western interventions

The characteristics of western interventions are usually formal actions that are exhibited in documents that prove what was done (Oak Shott 1946; Comte 1976). The beneficiary usually achieves individual goals such as financial independence and accolades.

In *Intando Kamufi*, Mnguni is the person who is both the perceiver and punisher of MaDube by insisting that she must observe the pre-burial custom of *emakhandleleni* which is the seven-to-ten-days and nights vigil. The *emakhandleleni* vigil, is what the forty-days and nights vigil of the *Mirasse* is under the Fulani culture of west Africa (Mirriama Bâ 1981). After observing the custom of *emakhandleleni*, a Zulu woman is expected to start a one-to-two years long custom of *ukuzila* (the mourning period). During the *ukuzila* period the woman's activities are limited. She must cover most of her body and not look at people in the eyes or be involved in any conflict. At the end of the *ukuzila* period, the woman must participate in a cleansing ceremony that happens on the occasion of the *ihlambo*.

In the novel, *So long a letter*, Bâ (1981) the author describes the *Mirasse* as one long 'hell' where women on the opposing sides of the dead man 'settle' their scores. In a similar way, MaDube, who was on the wrong side of the Mnguni family, was going to have to face serious conflict with father-in-law, Mnguni who had compiled the following list of her 'sins' against MaDube:

I cannot be played with as I am not a toy. What irritates me mostly is that I do not even know when their (her and Mangena) traditional wedding was, but this MaDube is now contemptuous to me. How did they marry? They never held a traditional wedding in front of the public at any location. Even the ancestors of this home do not know her. No cow bile was ever poured on her. All what happened is that I took my cattle out of the kraal. Thereafter, I heard others telling me that Mangena was married at the commissioner's office (Mathaba memo 40).

Fortunately, the will of Mangena exonerated MaDube from participating in all the above-mentioned customs, because, Xaba (Mangena's lawyer) read publicly that Mangena refused that his wife participates in the customary vigil of the *emakhandleleni*. He said that such a ceremony was against his religion which he chose for himself. The pastor continued to testify that there were many things he was proud about when talking about Mangena, such as the work he did when he covered the church building with a brand-new roof. He even painted the roof red (Mathaba memo 2).

In indigenous African societies anything can be abused. Even a marriage can become a scourge if used to achieve reprehensible results that oppress successful women. In *Usumenyazelwe-ke Umcebo*, both Chule and Daffo were marriage scam practitioners. Chule's legend was that he built his shop and bought his motor car by robbing a rich widow called MaDludla. The author, Mngadi says that the wedding was held in the church of the reverend Jacobus Magasela. The outcome was a framed certificate on which it was written that MaDludla and Chule were married in community of property. In reality this was a false marriage since it was a secret wedding. It was presided over by the reverend Jacobus Magasela of the Church of the Garden of Getsemane, that did not exist (Mngadi *memo* 42).

Western intervention did not allow Chule to repeat the MaDludla fraud with Mirriam because, Dicey insisted that the wedding ceremony be public and registered at the office of the marriage commissioner. Dicey's intervention happened after he talked with Chule and realised that he (Chule) was still clinging to 'the authority of the father'. This concept was no longer law in South Africa. It was oppressive to women. Daffo later laughed at Chule and told him that this time it was a real marriage because of Dicey's involvement. After hearing of this Daffo lifted a glass and said:

Another thing I am awaiting to see is whether you will perform your cunning that you did on MaDludla. What I mean is whether the reverend Jacobus Magasela will still have a place because David Dicey is closely involved in the marriage preparations (Mngadi memo 44).

Another western form of intervention happened in the life of Nqobile Ngcobo and Thandi Sibeko who were women that were left holding four children between them. Their husbands Otto Ngcobo and Sibeko went to stay with younger women almost at the same time. The assistance and support that was given by Miss Nash, a western woman was that she assisted them build a community organisation in kwaBhanya. She said:

We will establish a branch of the Y.W.C.A here at KwaBhanya (near the town of Vryheid) (Mbatha memo 9).

Miss Nash encouraged her (Thandi) a lot and she (Miss Nash) was of great assistance too. MaNtuli had completed her matric (Mbatha *memo* 11). Thandi got a formal national senior certificate to prove this. Miss Nash also assisted to enrol Thandi for a post matric degree in social work studies (Mbatha *memo* 11).

Miss Nash also assisted the second woman, Nqobile to become a qualified nursing sister through the organisation she established at KwaBhanya because, by the end of the second year after they established their organisation. Nqobile went to study to become a nurse. Carol Nash wrote beautiful motivation letters for her ... she (Thandi) was very sharp in her lessons too. She completed within record time (Mbatha *memo* 27).

Miss Nash was also instrumental in Thandi's going to study abroad in the Netherlands to become a top social worker. The directors of the social work organisation (where Miss Nash was affiliated) were impressed by the manner in which MaNtuli (Thandi) was contributing to the community organisation ... They granted her a bursary to further her studies in the field of social work abroad (Mbatha *memo* 26).

6.2.5.2 *African interventions*

Indigenous African interventions under this sub-topic must be done by women themselves in literary the works. If interventions are to be successful, they must be directed at the perceivers and punishers of women themselves (Wiredu 2004).

In *Usumenyazelwe-ke Umcebo*, an African solidarity deed was when Mirriam targeted someone who previously planned to poison her and her mother. That person also sent hoodlums to rob and murder her. All was without success. This was the older wife of Meyili, MaHadebe who wanted to get hold of Mirriam's wealth. On this occasion, MaHadebe had poisoned herself while trying to kill Mirriam. MaHadebe was very sick and could not say what the matter with her was, but MaNdelu who knew her well said:

It means that she ate poison (Mngadi memo 45).

Mandelu (Mirriam's mother) assisted her instead of taking her vengeance against her (MaHadebe). She shouted:

Please hurry up with milk! She is dying! (Mngadi memo 45).

Miriam who also did not wish to avenge MaHadebe's action brought the milk along. When MaHadebe finished the glass, she vomited thick milk that had set. MaNdelu went on assisting MaHadebe. She shouted:

... Hurry up Nomvula stop your car in front of the door so that we can speed with her to the doctor (Mngadi memo 45).

It was MaNdelu who was shouting while giving MaHadebe fresh milk that immediately came out as thick milk that had set. Nomvula's car sped to the doctor in town. ... There she (MaHadebe) was immediately transferred to an ambulance that sped to the hospital in Ladysmith (Mngadi memo 45). MaHadebe, was in hospital for some days before she recovered. Then she declared that she was a new person who had accepted Mirriam's success. MaHadebe subsequently summoned a family meeting and told all about her two plots to kill Nomvula for her money (Mngadi memo 46).

Another deed of intervention that is found in *Usumenyazelwe-ke Umcebo* was that of Nomvula who dealt with Meyili. Earlier on Meyili had expelled Nomvula from home. Lately after she won the jackpot, Meyili accused her of pouring the wealth into the pockets of dishonest men (meaning Chule). However, then Meyili was saying that:

... my child was clever but she never told us that the wealth was ours. She has brought back all the wealth which the clever one thought he was siphoning away from us (Mngadi memo 36).

After Nomvula had demonstrated to Meyili that she was not 'useless', he could not stop praising her, because she built him a house in the rural area. He said:

Jesus man, I wish you all the best Nomvula! With you, the Nzima clan gave birth to a son, Vusumuzi (the man who rebuilds the homestead). It just feels that you are a man (Mngadi memo 8).

In *Insizi Yezinsizi*, Thandi's intervention deeds were directed at Sibeko, the man who left her for another woman. Thandi also targeted her deeds at Stutu (the other woman)

as well as MaNkabinde (Stutu's mother). MaNkabinde had earlier attempted to poison Thandi. When Sibeko could no longer look after his family, Thandi, who had qualified as a social worker displayed a change of attitude about the children of Stutu. She never forgot that these were her children (Mabhomu, Mpetha and Chwepheshe) she bought these children by losing her right to stay with Sibeko who was her husband (Mbatha memo 13)

Nqobile in *Insizi Yezinsizi* made an offer that was directed at assisting Ngcobo the husband who deserted her a decade earlier. She saved the estate of Ngcobo that was left by his aunt Dorothea Ngcobo for him. Cele the tracer had said:

There is an estate belonging to Dorothea Ngcobo. The estate is from the ocean vessels company called Castcalis Marina. What you must do is to bring along all the evidence that Dorothea died and that you are her known surviving relative (Mbatha memo 38).

In accepting to take the inheritance of Ngcobo who had disappeared, Nqobile saved him when he no longer could work after he was rendered physically disabled. Nqobile also targeted Ngcobo when he agreed to take his children from his new wife Susan. Nqobile said:

My mind tells me that you must fetch these children from Dumbe (Paul Pietersburg) together with their mother. We will search for a place for them to stay here at KwaBhanya (Mbatha memo 14).

Before Msiphozi met his accident at the place of his girlfriend Thoko, in *Ikhiwane Elihle*, he was dismissing his loyal girlfriend, Lindiwe. Msiphozi was saying that he did not need anyone to talk to him. The greetings between them were low-key and in a manner that was annoying. He admonished her:

... Lindiwe please stop with your many questions; I told you that there are things I am still mending. I will not like to be disturbed. You are asking me about many things. Can't you see you are already doing those things I warned you about? (Molefe memo 39).

However, when Msiphozi had an accident at the house of Thoko (his other girlfriend), Lindiwe did not take her revenge on him, but supported him to heal. In a way

Msiphozi's brush with death was when Magaya (Thoko's other boyfriend) nearly killed him (Msiphozi). This changed his outlook about his 'invincibility' forever (Molefe *memo* 24).

Lindiwe solidarity made Msiphozi to accept her fully. Msiphozi fetched Lindiwe and his (Msiphozi's) father. He sat them down in his house and begged them a big apology about what he was already calling a small mistake of lying to Lindiwe. He told them in detail how he was injured on the face. He never forgot to tell his father to no longer stop the dowry negotiators. He wanted the date of the negotiations to be that very Saturday (Molefe *memo* 24).

The intervention deeds that are effective are those that are directed by the successful women to those men and women who previously punished them for their success. The above memos display these trends.

6.3 Final responses to study questions

These final responses to the study questions were formulated after a process of reflecting about the preliminary responses was undertaken. The study methodology dictates that final responses be presented only after thorough contemplation. In doing this, the study questions that are being responded to must be kept in the mind of the reader in order to simplify the process of reflection.

6.3.1 Responses to Question 1

The study question that that was posed is: How do cultural beliefs characteristic of societies that despise women's accomplishments manifest themselves?

This response is within the framework of three themes. The first is about how culture expects young women to conform to stereotypic traits that are prescribed by tradition. Secondly, how culture does not recognise spinsters and widows because they are marriageable women, but they are actually not married. The last is about married women whom culture expect to forfeit their identities in favour of being identified by their offspring or clan names if they are not liked. The fourth theme which is not part of the framework is how culture views female success in general. I will end the response with concluding remarks.

6.3.1.1 *Young women*

Young women are those women who have never married before, they are young and, in some cases, still teenagers who are heading into a marriageable and child bearing age. Culture is particularly interested in such women because they are still impressionable and capable of being groomed into their future roles as young wives in indigenous African societies (Chimhundu, 2008). For this reason, young women's looks are very important in Zulu literary works. Young women are expected to meet these expectations.

Their physical attributes are fully canvassed in these works with the view of highlighting their desirable 'attributes' that are in fact their cultural expectations. Attributes that are described in many ways in these works are: big round eyes that show a lot of white, black eyes and eyes that blink (Molefe *memo* 57; Mkhize *memo* 62). The eye-lashes must be properly cropped and painted into either the shape of the eye-banks or be a straight line across the face, rainbow shaped pencilling of eyelashes make her even more attractive (Molefe *memo* 63; Mbatha *memo* 46).

The other theme is her teeth, they must be milk-white and look nice. A gap on the upper front molars is especially sought-after trait (Wanda *memo* 53; Molefe *memo* 47; Mngadi *memo* 35). Dimples on both cheeks are a very important trait that makes her look lovey (Mbatha *memo* 64; Wanda, *memo* 42).

Her moves must be capable of 'killing' any man who is her onlooker. She is expected to practice her moves very carefully. If her moves are good, they 'uplift' a man. Her moves can also 'injure', because one character in *Ikhiwane Elihle* mentioned that 'she loosened a bone in the spinal cord near the lumber area of her male onlooker and suitor. Her moves can also make a man behave in a crazy way like *ukuqulusa* (bending down with the behind facing up) (Mbatha *memo* 44; Mkhize *memo* 48; Molefe *memo* 60; Mkhize *memo* 44).

Her waist must be small and resemble that of a wasp after she had tied herself up with a belt. A broad waste is also preferred because it shows, 'she is a big girl' (Mkhize *memo* 47; Molefe *memo* 48).

Her behind is even more important because it must be large and sensuous (Mbatha, *memo* 44; Mkhize *memo* 48; Molefe *memo* 60). She must be curvaceous. Her body

must be curved by nature to resemble the model of a car that was called the Studebaker in the 1950s. Her skin colour must either be light or black but it must be very smooth and soft (Mbatha *memo* 44; Molefe *memo* 45).

The above traits qualify her in the eyes of culture to become the bearer of the next generations.

6.3.1.2 *Spinsters and widows*

Culture does not take kindly to this category of women who often have fatherless children. Fatherless children themselves are derisively called *imilanjwana* (left behind children) in Zulu novels (Mngadi *memo* 38). Culture affords no respect to young and unmarried women, because such women are blamed for disobeying custom when they fail to marry when younger.

Usually a woman's age is her secret, but Zulu culture does not obey this refrain when it comes to spinsters. Evidence of this is found in the novel, *Usumenyazelwe-ke Umcebo*, where we are told that Mirriam is a thirty-seven-year old spinster (Mngadi *memo* 47). We also learn other details about her, specifically that she worked for the Diceys as a domestic worker for fifteen years and had a live-in lover, Genyeza Ntshangase for thirteen years (Mngadi *memo* 47).

Culture frequently use derogatory words to refer to these women. In *Usumenyazelwe-ke Umcebo* it was said, "Mirriam is a plaything of crooked men" (Mngadi *memo* 67). In *Usumenyazelwe-ke Umcebo* it is also said that, "she was expelled from home" (Mngadi *memo* 38). In that work a spinster is also insulted by being called "a throw away woman" (Mngadi *memo* 68). In *Kunjalo-ke Dumazile* is called "a lose morals woman" (Wanda *memo* 46). Since she has children by other men prior to her marriage to Mtalaselwa she is described as, "... the girlfriend of over the hill men" (Wanda *memo* 69). A widow in *Intando Kamufi* is called a "wifelet" (*umfazana*) (Mathaba *memo* 79).

6.3.1.3 *Married women*

The third category of women are the married females. It is a waste of time in Zulu novels to discuss their 'previous' beauty because culture expect them to forfeit their identity. If they are liked by their in-laws, they adopt the names of their children, but if they not liked for some reason, they are called by their clan names. A woman is called

by her first name because, culture regard her as a 'single'. Career women belong to this category because they are regarded as available for other men to marry even though they are formally married. Thandi and Nqobile are career women who were left by their husbands for younger women without dissolving their marriages and are thus seen by culture as still marriageable by other men (Mbatha *memos* 76-78).

6.3.1.4 *Female success*

According to Chule in *Usumenyazelwe-ke Umcebo*, female success belongs to a man under culture. This emerged when Chule was conversing with David Dicey (a western man) (Mngadi *memo* 72). However, the best description of female success is that culture sees female success as the number of dowry cattle that a woman can attract for her parents when she gets married to a man. Her success is regarded by culture as belonging to the man who exercises authority over her. When unmarried, her father or someone in that position is the authority over her. If married, her husband or his representative is the authority over her. Meyili, in *Usumenyazelwe-ke Umcebo* is a patriarch and head of Mirriam's clan, but finds she is not under his authority even though she is unmarried. Meyili had previously publicly given up on Mirriam. Suddenly after Mirriam won the jackpot, a cunning Meyili looks for justifications to get hold of her success. He reclaims her (Mngadi *memo* 73).

Delisile in *Guga Mzimba* is being ill-treated by Thandolwethu (boyfriend) who felt he had authority over her. He squanders her sponsorship money. This money was from another man, Mhleka whom Thandolwethu regarded as an adversary. He held big parties and forbade Delisile from attending classes (Mkhize *memo* 74).

Thoko in *Ikhiwane Elihle* had already done all she could to find a young man who was valuable to her. To her that would be the one who held a promise to give her a settled married life. However, a man called Magaya who was a boyfriend she no longer wanted had already appropriated authority over Thoko. Msiphozi then saw it as his duty as 'the man in charge' to remove Msiphozi by murdering him (Molefe *memo* 75).

In *Intando ka mufi*, MaDube was a widow who succeeded to inherit the estate of Mangena, her husband. However, a man by the name of Mnguni, who was Mangena's father, felt that he was the sole authority over his son's estate and wanted to appropriate it in terms of culture (Mathaba *memo* 4).

Dumazile in *Kunjalo-ke* had a different success as she was a positive stereotype, which meant that she was of above average beauty among indigenous African societies. This resulted in men such as Moloj, Sithole, Mkhize and Zuma appropriating her beauty at different times in her life-time.

Thandi and Nqobile in *Insizi Yezinsizi* were forced by a men to use their earnings to grow up children whom the men later emerged to claim under culture. (Mbatha *memo* 82; Mbatha *memo* 86).

6.3.1.5 Conclusion

The highlight of this response was finding that ‘female success’ does exist in Zulu literary works, but to date it had not yet been defined in the context of indigenous African societies. Under indigenous African culture, the success of a woman comes in two ways, namely, the number of cattle wealth she can bring to her family when dowry is paid for her. The second is the number of off-spring she can provide for the man who paid dowry for her.

The type of success that is referred to in this study which comes from the personal talent and hard work of the woman is the one that is decided by answering the question: ‘Who has authority over her’? The one who has authority over her ‘owns’ her success. When there is no conflict, it can be said that her father has authority over her if she is young and unmarried. If she is married, her husband has authority over her. However, Zulu novels presents different scenarios where no man has authority over a successful woman. Meyili, in *Usumenyazelwe-ke Umcebo* was a patriarch of Nomvula’s clan but he gave up on his authority when he evicted her from home. She won a big price and Meyili could not claim it from her directly as a result. That caused big conflict. Similarly, MaDube in *Intando Kamufi*, regarded herself as not under the authority of Mnguni, her father-in-law when she inherited Mangena’s estate. Thoko in *Ikhiwane Elihle* regarded herself as having succeeded when she chose Msiphosi as her groom. However, a man she no longer loved regarded himself as having authority over her. He murdered another man he found in Thoko’s bedroom and scarred Msiphosi for life in the process. Dumazile in *Kunjalo-ke*, experienced that four men appropriated her beauty at different times of her life because they believed they had authority over her. Thandolwethu in *Guga Mzimba* appropriated the sponsorship of

Delisile and her studies at university because he believed that he had authority over her as his boyfriend. Culture never intervened when Thandi and Nqobile in *Insizi Yezinsizi*, were left destitute by their husbands, but regarded them as ‘available’ women since they were working and being addressed by their first names. Later, their deserted husbands were praised by culture for emerging to claim fatherhood and the benefits from fully grown children they contributed nothing to bring up.

6.3.2 Responses to Question 2

The question that was asked for this sub-section is: Why should behaviours that re-enforce stereotypic beliefs about women’s accomplishments be censured? More than anything else, something that re-enforces the female stereotype are the prevalent beliefs in societies in modern times, not just in the indigenous African societies. Many in society go out of their way to justify systems that oppress women. Also, some in society do not think twice before declaring that the world out there is ‘just’ and ‘fair’ to everyone. Their sentiment is that as long as people are willing to ‘listen’ to those who are in authority, they are ‘safe’. They believe that those who are in authority are put there by the deity. I dealt with these stereotyping beliefs below. Two theories deal with these beliefs, namely, the Systems Justification Theory (SJT) and the Just World Beliefs (JWB). Finally, I will make concluding remarks to the response.

6.3.2.1 *The Systems Justification Theory (SJT)*

John Jost and Mahzarin Banaji (2004) are leading thinkers about system justification beliefs. They detailed many incidents in which people intentionally go out of their ways to stereotype women for many reasons including personal gain, settling scores and humiliating them. Sadly, women themselves do engage in self-stereotyping. Patricia Devine and Sharp (2009) found that automatic stereotyping can be controlled by reducing prejudice against women.

Magaya in *Ikhiwane Elihle* justified the use of violence to keep Thoko as the system of men ‘blessing young women’ with money in order to buy their love. In the process, he thought nothing about the young woman’s (Thoko) right to choose the one she loves (Molefe *memo* 2; Molefe *memo* 3; Molefe *memo* 5, Molefe *memo* 6).

Chule and Meyili in *Usumenyazelwe-ke Umcebo* justified the outlawed system of the 'authority of the man' over a woman in indigenous African societies. This system is known as *patria postetas* in Roman law. Both men were after Mirriam's winnings of the pick-six jackpot (Mngadi *memos* 58, 78, 84).

Sibeko in *Insizi Yezinsizi* justified the traditional system of polygyny by likening himself to a dog, which is an animal that possess neither morals nor logic (Mbatha *memo* 60). He left Thandi and his daughter, Mesuli alone thereafter (Mbatha *memo* 83).

Moloi in *Kunjalo-ke* justified the morally decadent system of 'teachers blessing school girls' by stating that teachers (older men) have a right to buy love from their pupils because they cannot stand by while 'strange' men took the girls that teachers also fancy (Wanda *memo* 61).

Thandolwethu in *Guga Mzimba* justified the patriarchal system of men assaulting women and greedily appropriating female success. His reason for assaulting Delisile was his need to demonstrate that he was not afraid of her (male chauvinism). Secondly, he (Thandolwethu) said that he did not like arguing with girls (another example of male chauvinism) (Mkhize *memo* 26).

Delisile herself participated in the act of self-stereotyping and *status quo* justification when she refused to charge Thandolwethu for assaulting her. She said that she 'loved' him (self-stereotyping) (Mkhize *memo* 31).

Mnguni furiously justified a system that favoured the 'authority of the father' over women. She dismissed MaDube's inheritance of Mangena's estate. Mnguni said that he could not be told what to do by a woman (Mathaba *memo* 47). He engaged in system justification because he stood to gain Mangena's estate.

6.3.2.2 *Just World Beliefs*

Lukas Sotola (2016) is a leading researcher in this field. In society there are those who believe without even questioning, that the world is just. This is if people listen and live in accordance to the teachings of the deities. Along this thinking, rich people such as the president, chief executive officer, mayor and many others who are powerful and command authority are regarded as 'just'.

KaMaqasha in *Insizi Yezinsizi* believed that the institution of marriage is ‘just and fair’ to women. Thus, she believed that its proponents who are men should be trusted as carrying the interest of women at heart in all they do. This responsibility is too much for these individuals. The just world beliefs posit that women who suffer do so because they fail to fulfil the teachings of those who favour marriage (Mbatha *memo* 53). KaMaqasha’s view was that there is ‘no return’ from the marital home for a married woman is illogical (Mbatha *memo* 54).

The Mchunu clan who were relatives of Diesel, the man who was murdered by Magaya in Thoko’s bedroom in *Ikhiwane Elihle* felt that the only way to get justice for their child was to avenge themselves. They said that they believed that it was ‘just’ that the one who killed must also be killed (Molefe *memo* 63). What was surprising about this belief of an eye-for-an-eye was that it was Magaya who killed Diesel, and he alone ought to have died for this. However, the clan also killed Thoko who did nothing wrong, except being the subject of Magaya’s non-existent authority.

6.3.2.3 Conclusion

Literary works show that men engage in acts of system justification in order to either personally gain or settle scores with women. Magaya was denying that women have freedom of choice when it comes to love affairs (Molefe *memos* 2-3, 5-7 and 64). For this reason, Magaya stalked Thoko and Msiphozi.

Chule was the person in the study’s literary works to justify what was called ‘the authority of the father’ (*patria postetas*) (Mngadi *memo* 64). He was justifying this system because he wanted to get hold of Mirriam’s winnings.

Sibeko’s act of justifying the oppressive system of polygyny in *Insizi Yezinsizi* was done because he (Sibeko) was eager to marry Stutu who he had already impregnated earlier-on (Mbatha *memo* 60). Sibeko gave the reason that a man can be likened to a dog that takes food from another’s plate when its own plate is there at home. All this does not make sense because Sibeko is a rational and thinking human-being. Also, he can be held to account for his actions, which makes the dog analogy reckless.

Thandolwethu is one man in *Guga Mzimba* who believes in the system ‘of beating women’, because they do not want to ‘listen’ to men (Mkhize *memo* 26).

Thandolwethu's reasons were that he wanted to show Delisile that he was not afraid of her and he did not appreciate arguing with a girl.

Mnguni in *Intando Kamufi* was involved in a furious battle with MaDube who was the wife of his late son, Mangena. He was justifying the 'authority of the father'. His reason was that a woman could not tell him what to do (Mathabela *memo* 47). Behind it all, Mnguni wanted the estate of Mangena.

Just world beliefs are about the righteousness and justness of worldly institutions and their public leaders. The beliefs are that obeying the pronouncements of their leaders makes the followers live 'nicely' without problems. These beliefs are guided by common-sense and random linkage of issues that do not even match. This is done in order to justify institutions and leaders who oppress women.

KaMaqasha (Mbatha *memo* 63) believed that a worldly institution such as a marriage is just and fair to women. The wishes of the leaders must be met at every turn because those who failed to follow the leaders' teachings usually 'regret'. Furthermore, she moralised in a religious manner that 'marriage should be 'a one-way-ticket' for women (Mbatha *memo* 64).

The Just World Beliefs of the Mchunu clan were that 'there should be an eye-for-an-eye' when it comes to justice (Molefe *memo* 63). However, if that were true, the worldly institution of the attack force of the clan of Diesel ought never to have murdered Thoko. When they (Magaya and Thoko) were being murdered, Shezi was still holding their hands together so that they should not let go of each other (Molefe *memo* 88). This was done in order to justify the undeserved.

6.3.3 Responses to Question 3

The original question was: To what extent do the actions or deeds in the study research works contribute to the promotion of societal acceptance of women's achievements?

I responded by dividing the actions that assist women's success into western individual deeds and indigenous African solidarity actions. Western deeds differ from African actions in that the former are usually performed in the public and are recorded. The latter are personal and are not written down. However, the fact that the latter are not recorded does not mean that these acts can be denied later. They must be

reciprocated if good relationships are to be maintained. I will end this section with a conclusion.

6.3.3.1 *Western individual deeds*

Western deeds in Zulu literary works are aimed at assisting individuals directly and they are public and written down. In *Intando Kamufi*, Mangena executed a will in which he left his entire estate to his surviving spouse, MaDube. He also exonerated his wife from participating in the pre-burial custom of *emakhandleleni* and the post-burial custom of *ukuzila*. He also excluded her from participating in the burial itself, *umngcwabo*, by requesting that he be cremated (Mathaba *memo* 23).

Dicey and Campbell who were employers in *Usumenyazelwe-ke Umcebo*, participated in the public and formal recording of the marriage of Chule and Mirriam at the commissioner's office (Mngadi *memo* 20). The two men also sponsored Genyeza's singing group. Once monied, Genyeza started assaulting Chule with his songs in retaliation for stealing Mirriam (Mngadi *memo* 55).

Carol Nash, a westerner assisted two married women, Thandi and Nqobile in *Insizi Yezinsizi* to establish a non-governmental organisation called the YWCA of kwaBhanya (Mbatha *memo* 54). This organisation assisted the two women in starting new lives (Mbatha *memo* 54).

6.3.3.2 *African solidarity deeds*

In contrast, indigenous African deeds are not written down or recorded, but it does not mean that they can later be ignored or denied as many erroneously believe. Doing so will destroy African human solidarity.

Nkebelele in *Intando Kamufi* made a very important decision, which was to stop pursuing MaDube for the estate of Mangena (Mathaba *memo* 10). While doing so, he also pronounced his policy had changed to letting children who are adults to decide for themselves how they would like to live their lives (Mathaba *memo* 55).

In *Insizi Yezinsizi*, the Mbhele woman took great risks to warn Thandi that her own sister, who was MaNkabinde, wanted to poison her (Thandi) (Mbatha *memo* 21). Similarly, Masikhakhane in *Usumeyazelwe-ke umcebo*, went to great lengths to warn

MaNdelu that MaHadebe wanted to murder her and later her daughter, Mirriam. MaHadebe wanted to poison them (Mngadi *memos* 22 and 54).

The preacher in *Intando Kamufi* persuaded Mankinsela not to kill MaDube even though he was hired by Mnguni to assassinate her (MaDube) (Mathaba *memo* 16). Delisile's act of recovering her life from Thandolwethu in *Guga Mzimba* by causing him to be arrested for the crime of robbing Mhlekwana freed her from Thandolwethu's hold (Mkhize *memo* 37).

6.3.3.3 Conclusion

The final responses to this question are that western deeds are public, formal and recorded and benefit an individual directly, while indigenous African deeds are informal but they must not be ignored later. They must be reciprocated.

6.3.4 Responses to Question 4

The question that was posed is: What happens to those women who are characterized in the study research works as “disregarding cultural expectations”? The response is divided into two models which were identified by Rudman *et al.* (2012) as describing the manner in which culture reacts to those women who defy their stereotype expectations by succeeding. The first tool is the Basic Stereotype Maintenance Model (BSMM) and the second instrument is the Backlash Avoidance Model (BAM). I will close the response with a conclusion.

6.3.4.1 The Basic Stereotype Maintenance Model (BSMM)

The BSMM is driven by men who are usually in close proximity to the women in the Zulu novel. If a man develops doubts about whether a woman would remain his junior after her success, he responds by trying to force her to return to her pre-success position which is her stereotype. The BSMM is about the re-oppression of the woman after success or threatened success.

Dladla (perceiver) in *Usumenyazelwe-ke Umcebo* perceived Mirriam's win as belonging to Meyili, the patriarch rather than Genyeza who was a 'mere' boyfriend. Dladla reported Mirriam's success to Meyili (Mngadi *memo* 42). What prevented Meyili from acting against Mirriam was that he had previously forcefully broken all his

contacts with Mirriam (Mngadi *memo* 23). Subsequently, Meyili became the secondary perceiver of Mirriam. Meyili reported Mirriam to his older wife MaHadebe who was willing and able to punish her (Mngadi *memo* 74).

MaHadebe though could punish both Mirriam's mother and her. She immediately set to work and hatched her first plot which was the poisoning of both MaNdelu and her daughter Mirriam (Mngadi *memo* 70). When the first plot failed, MaHadebe engaged her son to force Mirriam to ingest an insanity inducing substance. Mchitheni and Msonteni who were thugs that were engaged to poison Mirriam, but they changed the plan and it backfired on them. In *Insizi Yezinsizi*, MaNkabinde was the perceiver of Thandi because she caused Sibeko and Stutu to punish her (Mbatha *memo* 50 and 76).

Female teachers Miss Mpungose and Miss Ngcamu were the perceivers of Dumazile, the female learner in *Kunjalo-ke* (Wanda *memo* 53). They reported her to the principal for being pregnant and she in turn was expelled from school (Wanda *memo* 77 and 78).

Lizy in *Kunjalo-ke* was the perceiver of Dumazile. She reported her to Sithole's wife, MaNzimande who expelled her from the supermarket (Wanda *memos* 52 and 59). Mtalaselwa's mother in the same novel was also Dumazile's perceiver. She never liked her for marrying her son ahead of a Zungu woman (Wanda *memo* 57). This led to the Mtalaselwa punishing Dumazile with the failure of the marriage. The above were all actions by men aimed at enforcing the stereotype of a woman (BSSM).

6.3.4.2 *The Backlash Avoidance Model*

Under the BAM, the woman does all she can to either abandon her success or to conceal it from the public in order to save herself from public penalties (Rudman *et al.*, 2012). Abandonment or concealment of female success may not be easy due to various factors, but public penalties for such success which is against cultural expectations of women are guaranteed for her.

In *Usumenyezelwe-ke Umcebo*, Nomvula's wealth was publicly announced in the print media, she could neither abandon nor conceal it. In *Kunjalo-ke*, Dumazile's beauty was a physical feature that was very inviting to indigenous African men and even

caused envy in older females. She could not abandon or conceal her looks. Thoko's love of Msiphozi above Magaya in *Ikhiwane Elihle* was public, and as a free young woman she felt she could not conceal it from Magaya. Delisile's positive stereotype was also above average beauty and a curvaceous body. This were public traits she could not abandon or conceal from Mhlekwana. Mhlekwana accompanied her to university when all students saw him. His sponsorship of Delisile could neither be hidden nor abandoned by Delisile as a result.

The result was that these women could not avoid social backlash against them in terms of the BAM which posit that a woman should either conceal or abandon her success in order to avoid social penalties against her.

6.3.4.3 Conclusion

The highlight of the response was that successful women breach their cultural expectations by accomplishing. In order to force them back into their pre-success positions of oppression by men. The BSMM states that perceivers report successful women to those who are capable of punishing them. In Zulu novels punishers use violence to force women back to their pre-success stereotypes.

Genyeza in *Usumenyazelwe-ke Umcebo* used violence to remove men away from Mirriam, but his efforts were all aimed at restoring the *status quo* to prior success days. Perceivers are people who are close to the women (male or female) who fear that her success will threaten them. They trigger social penalties for the woman. If the woman does not stop succeeding, she may be murdered as well. Thoko in *Ikhiwane Elihle* was murdered for her success.

The BAM works on how a woman responds when her success is spotted by her critic. This is a pre-emptive action to avoid social penalties by successful women. Naturally, a woman who feels threatened by the questioning of her success will either abandon it or conceal it. Concealing or abandoning of success is the typical BAM predicted response to social threats to a woman's success. However, many successful women can neither abandon or conceal their success from the public. In the study novels publicised winning of the jackpot, above average facial beauty, a beautiful and curvaceous body, public qualifications and others cannot be abandoned or hidden from those who wish to punish the woman for her success.

6.3.5 Responses to Question 5

The question that was asked was: Of what significance would interventions that literature bring about be in alleviating impediments placed by culture on women's accomplishments? Interventions under this section were divided into western and indigenous African solidarity deeds. In line with the above questions, a conclusion was also compiled for this section.

6.3.5.1 *Western interventions*

Western interventions are commendable in the emancipating of women because, they enable the woman to achieve individual goals such as gaining academic qualifications, financial independence and so on.

In *Intando ka mufi*, a western intervention through a western tool (the will), was used to free MaDube from culture. Mangena bequeathed his entire estate to MaDube. He also used the will to exonerated her from attending the seven-to-ten days` pre-burial vigil called *emakhandleleni* (Mathaba memo 40). Mangena directed that his worldly remains be cremated (Mathaba memo 1).

Western interventions in *Usumenyazelwe-ke Umcebo* assisted Mirriam, the jackpot winner to keep her winnings when Chule wanted to defraud her through conducting a fraudulent marriage (Mngadi memo 28). Also, these interventions assisted Nqobile Ngcobo and Thadi Sibeko in *Insizi Yezinsizi* to establish a self-help organisation in KwaBhanya (Mbatha memo 11). Through that organisation, Thandi completed her matric and studied for the degree in social work (Mbatha memo 11). Through that organisation, Nqobile studied and became a full-time nursing sister (Mbatha memo 26 & 27).

6.3.5.2 *African solidarity deeds*

Indigenous African interventions are capable of going further than western ones to an extent of having culture accepting the success of women. They however, need to be directed by the woman who was prejudiced. She must target her former perceivers and punishers who were previously poised against her success.

In *Usumenyazelwe-ke Umcebo*, Mirriam and her mother, MaNdelu directed their good deeds to their erstwhile punisher, MaHadebe. They saved her after she poisoned herself (Mngadi *memo* 45). As a direct result, MaHadebe had a catharsis while she was in hospital. She converted into Christianity. Thereafter, she decided to open up to the family and told all she did previously in order to kill Mirriam and take her money (Mngadi *memo* 46).

Mirriam also directed her deeds of solidarity to Meyili, who had previously chased her away from home. She built him a modern house with bricks and mortar and finished it with a tiled roof (Mngadi *memo* 8). In thanking her, Meyili fully accepted her success by calling her Vusumuzi (the one who rebuild the household) (Mngadi *memo* 36).

In *Insizi Yezinsizi*, Thandi directed her deeds to Sibeko and Stutu who were her previously punishers by taking in their three sons, Mabhomu, Mpetha and Chwepheshe. Thandi's deeds of solidarity happened at a time Stutu could no longer look after her children. This made Sibeko and Stutu accept Thandi's success (Mbatha *memos* 13 and 50).

Nqobile directed her deeds to her previous punisher, Ngcobo who left her to fend for herself and three of his children, Sibusiso, Silomo and Sikhumbuzo (Mbatha, *memo* 38). When Nqobile found out that Ngcobo had both his legs amputated, and could no longer work, she him and his other wife in (Mbatha *memo* 14). Thereafter, Otto fully accepted Nqobile's success.

6.3.5.3 Conclusion

The highlight of the responses in this section is that western interventions are aimed at the woman as an individual. Individual success such as gaining qualifications and being financially independent are the goals of success in the west. However, under indigenous African culture, a woman's success is accepted only after she had successfully targeted her previous perceivers and punishers. Through her deeds of solidarity for them she can permanently change them.

6.4 Conclusion

This section comprises the essence of this chapter. The chapter is about the interpretation of the data that was collected in chapter 5. The interpretation process was purposeful and directed towards providing responses to the five questions that were posed for the study in chapter 1.

In order to respond systematically and orderly to the study questions, frameworks were developed in the study's research methodology to guide the approach to soliciting the study responses. It must also be mentioned that the data that was collected from the study works was bulky.

Individual tools and instruments that were used to analyse the data such as a hypothesis (SIH), theories (SJT, CDT and the JWB), approaches (western and indigenous African tactics) and models that describes how culture responds to women who threaten the *status quo* by succeeding (BSSM and BAM) were used.

The section that responded to the study questions was the 'preliminary data analysis' part. This section was an in-depth analysis that provided 'raw responses' to the study questions. The subsequent section was called the 'results and discussion' part of the chapter. In this section final responses to the study questions were prepared and provided.

The 'results and discussion' section necessitated a deep reflection about the study questions. Nyika (2017) states that it is not possible to claim that responses to study questions are the only correct answers that can be tendered by a researcher, but what is important is that the researcher followed a systematic and rigorous process that meets academic standards to compile them. He guaranteed that such responses are acceptable.

7 CONCLUSION

7.1 Overview

The purpose of the study was to investigate the perceptions of indigenous African authors in their Zulu literary works about female accomplishment. A large number of these works were authored during the apartheid period for the school market, but many graduated and became Zulu classics. These works were authored in the context of indigenous African cultural expectations that shun female achievements. Typical female cultural expectations in these societies can be found in the 'list of desirable female traits' by Zimbabwean scholar Chimhundu (2008).

In this study, I set out to respond to the study's topic in a systematic manner by commencing with delimiting the investigation's aims and compiling questions that would guide my enquiry. It was important to assess the extent to which I would achieve the study's objectives by responding to the questions that were posed in chapter 1.

I conducted a literature review with the aim of identifying the manner in which female success is perceived in material that was written before I conducted the study. The literature review was broad, because I enquired into five categories of literary works and studies. These were non-study literary materials which included, Zulu language novels, English language writings by indigenous African women of the apartheid-era, biographies of successful Western women, writings by leading authors from the African continent and contemporary feminist studies about the African continent.

In the research part of the study, I narrowed the enquiry down to focus on six selected Zulu novels (the study's selected Zulu literary works). During literature review, the majority of contemporary feminist studies in indigenous African languages concerned themselves with the poor portrayal of women by male writers of these works. Some of these studies emphasised the role of feminist movements in emancipating women from an oppressive culture.

In the post-independence literary works from the African continent, it emerged that neo-liberalism, in the form of rule by the '*petit bourgeoisie*' (previously poor activists) took place all over Africa. Rule by the *petit bourgeoisie* was largely corrupt, tribalistic, supinely incompetent and treated non-mainstream women with complete disdain. Also, in these works from Africa, it was demonstrated that feminist movements were

assimilated by the powerful male elites, because men feared that activists could influence poor (non-mainstream) women to vote them out of power.

The literature review also demonstrated that the West has produced successful women who were accepted by culture. I focused on Rosa Parks (1913-2005) and Margaret Thatcher (1925-2013). It is not strange though that these women were not active feminists, but there is no doubt that they benefitted greatly from the work of the feminist movements in Western societies.

I also reviewed works of three indigenous South African women who wrote during the apartheid era and went on to benefit from the work of the feminist movement of the post-apartheid period in this country. However, there are disturbing reports that those of these women who were not in the mainstream were ignored by the post-apartheid government later. One of these illustrious women died as a pauper as a direct result. These authors were, Ellen Kuzwayo (1914-2006), Mirriam Tlali (1935-2017) and Laretta Ngcobo (1935-2015).

The Zulu literary material that was in the review chapter revealed no footprint of the women's movements, especially the recognition of female success and the changing of cultural paradigms to accept female success. This resulted in some indigenous African writers failing to even perceive female success in their works. The problem with indigenous African works in this country is the domination of an 'orthodoxy' that dates back to the apartheid years, because these works are usually written for the school market (Mhlambi 2009; G.M.M Grobler 1995). The position was expected to change in post-apartheid times, but it did not, because the PanSALB no longer support the production of indigenous African creative works in the country. Also, the works that are prescribed for the school market display the same orthodoxy that favour the *status quo*, which is oppressive to women.

In the following sections, I will discuss whether study objectives were met and study questions were responded to. The limitations of the study as well as the recommendations which are for the attention of the next researchers in this field will also be deliberated.

7.2 Study objectives

In chapter 1, I set out three study objectives, but could prove only two of these in the study's works. The objective I could not achieve was about the role of feminist movements in the removal of cultural barriers to success for women. These obstacles are erected by restrictive cultural expectations that oppose female accomplishment. Even though I wrote much about the role of feminist movements in emancipating women in the study, in the enquiry's Zulu literary works themselves, only indirect traces of these movements could be detected. Stephanie Ibinga (2016) asserted that on the African continent both powerful women and women's movements are regarded as a threat to the *status quo*. The natural response of the rulers is to assimilate them.

Jost *et al.* (2011) explain that women can be divided into out-group (upper-class) and ingroup (lower-class) women. These scholars assert that out-group women are the ones that are already assimilated by political interests, while the latter are the majority and marginalised non-mainstream women. Mainstream women practice Systems Justification (Jost and Banaji 2004) and Just World Beliefs (Sotola 2016). These women regard protest against the unjust treatment of women as engagement in 'disruptive' activities. There are numerous examples in the study works where poor women are distracted from protesting their lot by other women who regard activism as 'disruptive' to the economy.

The other two objectives were met. I deconstructed both the female stereotype and how the authors perceive female accomplishment. The list of female traits that was compiled by Chumhundu (2008) was helpful in constructing the female stereotype traits that constitute cultural expectations of women under indigenous African societies. These expectations were validated by the study's *themes* that demonstrated that women are groomed from youth for their roles as bearers and nurturers of the next generations. Under indigenous African tradition, the success of the woman is regarded as the amount of dowry that she brings to her parents and the number of progenies she bears for her husband and his clan.

Zulu literary works that were analysed in the study asserted that indigenous African societies punish those women who fail to comply with their cultural expectations. The conclusion was that in Zulu culture, females are status incongruent. This means that cultural expectations prohibit their success since they are subject to the 'authority of

the father' (*patria potestas*) (Mngadi 2009: 91). The authority of the father causes males to appropriate female success. Even though it was abolished by section 11 of the Matrimonial Property Act 88 of 1984, Hadebe (2010) concluded in his study that the authority of the father still lives on under indigenous African societies in South Africa.

The last aim of the study was to establish literature-based interventions that could be employed as a way of emancipating women. The study indicated that Western mediations and the women's own deeds of solidarity are important for the recognition of female accomplishment by indigenous African societies. By their nature, Western interventions are directed at the individual woman in order to secure her financial independence. These interventions are public and recorded down. Such interventions are commendable, but they will not emancipate the woman under indigenous African contexts.

Indigenous African interventions can be effective if they are directed at those very individuals who in the past targeted and punished women for succeeding. These deeds must not be of a retributory nature, but must be magnanimous and exemplary. Usually, if they meet these criteria, they produce a lasting effect on society and lead to unconditional acceptance of female success.

7.3 Study questions

Responding to the five questions that were posed in chapter 1, was an important aim of the study, and I achieved this goal. However, another researcher conducting the same study may adopt a different approach to the questions and come up with different responses which will bring to the fore, a rich diversity of views about this research field. Next, I will bring the questions on board while providing a summary of the responses. Responses that are in detail are in chapter 6.

Question 1 was: How do cultural beliefs, characteristic of societies that despise women's accomplishments manifest themselves? The responses were that under indigenous African culture, women are expected to marry and bring dowry wealth to their families. They must also give children to their husbands and their families. In Western societies, culture expect women to perform care-giving roles. Under indigenous African societies women's success is appropriated by males, because

females are under the authority of men. Western societies on the contrary, regard female success as accolades of individual women. In both these societies, a woman is status incongruent, which means that her success violates her cultural expectations.

Question 2 was: Why should behaviours that re-enforce stereotypic beliefs about women's accomplishments be censured? Prejudicial behaviour against women in indigenous African societies is perpetrated through the Systems Justification Theory and the Just World Beliefs. Both theories support the *status quo* by regarding it as 'just' and therefore those women who are hurt most by restrictive cultural expectations 'must' support that system. The majority and marginalised, non-mainstream women support the *status quo* in order to reduce their cognitive dissonance. Women tend to automatically stereotype themselves just to be accepted by a debilitating *status quo*. The expectation that women must self-stereotype must be condemned, in my view.

Question 3 was: To what extent do the actions or deeds in the study research works contribute to the promotion of societal acceptance of women's achievements? There are two types of deeds that are encountered in Zulu novels, namely, Western individual actions and indigenous African deeds. The first are usually public and recorded and benefit the successful woman directly, while the latter are informal but are done by the woman herself to the previously prejudicial individuals. The effect of the latter is that it truly emancipates the woman from an oppressive culture. None of these deeds are superior to the other, but must be commended equally.

Question 4 was posed as follows: What happens to those women who are characterized in the study research works as "disregarding cultural expectations"? Culture, under indigenous African societies go out of its way to punish those women who succeed against societal expectations. Female success, which is not bringing dowry wealth to her family and giving progeny to her husband and his clan render the woman status incongruent under indigenous African societies. In these societies the question of female success outside dowry and children is regarded by men as *not* belonging to her, but to the man who has authority over her. Thus, society punishes those women who disregard their cultural expectations by succeeding more than men.

The study indicated two tools that are used to punish successful women. The first is the Basic Stereotype Maintenance Model (BSMM). Here, the woman is punished by her perceivers (people close to her, usually other women) in society who unleash

social penalties against her. The second punishment is described by the Backlash Avoidance Model (BAM). Here, the woman punishes herself for succeeding. She does this in order to avoid social penalties that would be triggered by her success. She does this in three ways of, abandoning her success, concealing her talents or over-complying with a debilitating *status quo*. All these actions are anti-female success.

Question 5 was: Of what significance would interventions that literature bring about be in alleviating impediments placed by culture on women's accomplishments? Western interventions have the effect of giving successful women the freedom of achieving financial independence. It also confers accolades to them which are good for their mental well-being and legacies, but the problem is that such statuses sometimes invoke prejudices against successful women under indigenous African settings.

Indigenous African interventions, if directed at the people who targeted the successful woman before and demonstrating to them (the previously prejudiced) that female success is for the good of them as well it has the effect of persuading culture to accept female success unconditionally. Indigenous African culture, has a tendency of accepting female success unconditionally if fully convinced that it is the correct thing to do. Thus, both Western and African interventions are necessary to bring about a paradigm change in indigenous African societies.

In concluding this section, it was noted that indigenous African literary works have no footprint of women's movements, and the *status quo* that is based on cultural expectations that are oppressive to women remains unchallenged by marginalised women in these works.

7.4 Limitations

One limitation of the study was that its scope did not permit me to explore the implications of the responses to the five research questions. The other limitation was that I could not meet the objective of establishing the role of feminist movements in advocating for culture to accept female success unconditionally.

The fact that Zulu literary works are seen as school set books by vernacular readers is a negative point for indigenous African languages. The gate-keeping role of the Basic Department of Education of prescribing a few favoured orthodox books every five years for duplication and distribution in thousands of schools has only economic

benefits for those involved, but is bad for paradigm change in indigenous African communities (Mhlambi 2009).

7.5 Recommendations

Recommendations for future studies are two-fold. The first is that future researchers may wish to take any number of the responses to the study's questions and explore their greater implications. The goal will be to achieve a paradigm change that will accept female success among indigenous African societies.

The second recommendation is for future researchers to examine the disturbing development on the African continent. This is that female movements tend to 'disappear' in Africa, only to be replaced by divided women. On the one hand are the 'outgroup' women (mainstream females) who are known to be fully assimilated by powerful political and economic interests on the African continent (Ibinga 2016). The majority of women who bear the brunt of an oppressive *status quo* are the 'in-group' or low-status women who suffer from cultural barriers that exclude them from succeeding. In the absence of women who are 'career gender activists' rather than aspirant 'out-group members', poor women stand no chance of succeeding on the African continent.

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