

**AN INVESTIGATION OF SOME SELECTED SISWATI DRAMA ABOUT THE  
COMPLIANCE OF THEIR THEMES WITH REAL LIFE**

**By**

**MARIA KHABONINA SIMELANE**

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**SUPERVISOR: DR. P M LUBISI  
UNIVERSITY OF PRETORIA**

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## DECLARATION

“I declare that the investigation of some selected Siswati drama books about the correspondence of their themes with real life is my own work and that all the sources that I have used or quoted are listed in the bibliography”

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Signature

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## SUMMARY OF STUDY

In **Chapter One**, the following information is clearly spelt out: The introduction of the research; the aim of the study; the research methodology of the study; the delimitation of the study, where the drama books consulted are listed; the areas where Siswati is spoken; a short history of the development of Siswati as a written language and the definition of terms.

**Chapter Two** discusses the theme about family feud (umbango welusendvo), which is portrayed in J. Thwala's drama book, "Kwahlwa Emini." The story is briefly narrated with some relevant extracts that highlight the theme in this chapter.

**Chapter Three** discusses the themes about arranged marriage (kwendziswa) as well as the scarcity of marriage as a social problem to the youth that is portrayed by Magagula, Malindzisa, Mbuyane, and Dlamini in their drama books, "Tentile", "Ngifela Wena", "Ungatihluphi" and "Imali Yimphandze Yesono" respectively. The stories are briefly narrated and the necessary extracts are also included to highlight the themes.

**Chapter Four** discusses the theme about prostitution and dishonesty (bungwadla nekungetsembeki) portrayed by Magagula and Mbuyane in their drama books, "Tentile" and "Yenebakitsi" respectively. The stories are summarized briefly and some relevant extracts are also included in this chapter.

**Chapter Five** discusses the theme about human rights that is found in Vilakati's drama book, "Imphicabadzala". The story is briefly narrated and some extracts are included to highlight the theme clearly.

**Chapter Six** deals with findings, recommendations and conclusion – where the researcher stipulates what is discovered in the study.

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## CHAPTER 1

### 1.0 INTRODUCTION:

Written stories are a mirror of the society concerned. It is for this reason that writers in particular, see to it that their writings reflect the socio-cultural aspects of their societies. In other words, whenever one reads any creative writing in a particular language, it will be easy for the reader to know some of the philosophy of life of the people concerned. Marginalised languages like Siswati are at a disadvantage, in that very little research has been conducted on creative writing, especially, the themes in drama. In the study of African Literature, many readers and analysts see Siswati drama as work of art, which is considerably young and new. They see Siswati drama as work, which came into being in the early sixties when Siswati was introduced in schools for the first time in the Kingdom of Swaziland, while others associate Siswati with the advent of the former KaNgwane homeland. It must not be forgotten that traditional Siswati drama was there long before the language of Siswati, was reduced into the written form.

It is necessary to mention that drama has been studied for centuries as a form of literature, a poem writer for representation. In other words, it has been judged primarily as a poem, and all that peculiarly belongs to the stage, acting, production, scenery, effects has been subsumed under the vague term, 'representation' (Fowler (1987)). Almost all Siswati drama falls into this category. They were all written for the sole purpose of being read as literature. This contradicts the original purpose of drama, which, according to Fowler citing the ancient Greeks (1987), meant simply to act or perform, and the definition is still valid; all the others are derivative or are of limited historical significance. Hence, it is a challenge for Siswati writers to venture into theatrical drama but still maintaining their language, Siswati. Many African writers see English as an easy language of writing the theatre work. It is for this reason that the researcher advocates the use of more Siswati. Kruger (1999:19) has this to say in this regard:

While endoglossic (indigenous) language theatre has become slightly more visible on subsidized stage since 1994, most performers rely on English (supplemented by the most widely spoken vernaculars, especially isiNguni group), to reach multilingual audience, engaged in the local appropriation of range of Englishes.

Siswati drama falls under the African way of living. It embraces things to do with everyday life in African communities and in particular Siswati communities. As Siswati is a developing language, it is therefore very vital that Siswati drama covers a wide range of themes, which are sprinkled across various communities in order to develop the Siswati language in its totality. Drama must therefore, portray real life so that people can understand the socio-cultural aspects of human life. It is for this reason that this research investigated themes in Siswati dramas.

## **1.1 AIM OF THE STUDY**

The aim of the study was to investigate how Siswati playwrights handle themes in their works of art when they write dramas. This was investigated by making use of selected drama books [works] found and used in schools in Mpumalanga Province. It was an eye opener to the researcher and teachers at large that literature as a heritage of the people has a variety of themes.

## **1.2 RESEARCH METHODOLOGY**

The investigator followed the following methods to collect relevant information for the study:

### **1.2.1 Written materials:**

The investigator made use of library materials to acquire relevant information. Siswati dramas and some literature theory books were consulted, like Fowler (1987), Scott (1972), Shaw (1972), and Kruger (1999), to mention but a few. The drama books were critically analysed and themes classified accordingly.

The main challenge encountered during the research was the unavailability of Siswati materials relevant to the research under discussion. This must be stated from the beginning that no study of this nature was conducted before except the works of Nkuna K. J. and Dlamini S. R. that are listed in the bibliography.

### 1.3 DELIMITATION OF THE STUDY

Siswati drama came slowly onto the literary scene in the late nineteen seventies. At that point in time there were few published Siswati drama books. This was often the result of strenuous efforts by playwrights in Swaziland and the Republic of South Africa. This study explores only a few of those written dramas. Moreover, this study concentrates only on the themes found in these drama books and the other aspects will be dealt with in another study.

The following dramas were explored:

- *Ngifela Wena (1989) by Malindzisa G.A.*
- *Imali Yimphandze Yesono (1990) by Dlamini C.*
- *Tentile (1990) by Magagula S.M.*
- *Imphicabadzala (1994) by Vilakati G.*
- *Kwahlwa Emini (1992) by Thwala J.J.*
- *Yenebakitsi (1994) by Mbuyane M S*
- *Ungatihluphi (1990) by Mbuyane M S*

### 1.4 WHERE SISWATI IS SPOKEN

Siswati is spoken in the Kingdom of Swaziland and the Republic of South Africa. A sprinkling is also spoken in some other parts in Southern Africa.

Van Wyk (1966:37) distinguishes four variant forms of Siswati, namely:

- *Central Siswati*, which is spoken in the central and Western parts of Swaziland.
- *Eastern Siswati*, which is spoken in eastern parts of Swaziland.

- *Northern Siswati*, which is spoken in the districts of Nelspruit; Barberton; White River; Lydenburg and Dullstroom.
- *Southern Siswati*, which is spoken in the southern parts of Swaziland, and is influenced by isiZulu.

## 1.5 A SHORT HISTORY OF THE DEVELOPMENT OF SISWATI AS A WRITTEN LANGUAGE:

Ngcongwane (1987) maintained that Siswati could be even an older language than isiZulu. It is not an offshoot from isiZulu as many people claim. If anything, it can be as old as isiZulu, but for some reason or another it did not develop as fast as in isiZulu. For this Ngcongwane (op cit) backs up his argument by some historical facts. He maintained that blacks came down from Central Africa in search of pastures. This concurs with Mathebula (1982), who maintains that Africans were moving from one place to another in search of grazing land. The Nguni group, according to Ngcongwane, (op cit) should [would] then have settled in the present Swazi area first, and then next in the Zulu area (Natal), and finally in the Xhosa area (the Cape). When Shaka became king, there were still many loose units in the area now called KwaZulu-Natal. They spoke related, but different dialects. Shaka united them militarily and, incidentally, also linguistically. No conquered person would continue to speak his own dialect in front of Shaka. Every body tried as fast as he could to speak Shaka's dialect.

Shaka or any other Zulu ruler unfortunately never managed to subdue the Swazis, so their version of Nguni language escaped the unification process. It is said that when the Missionaries came, they also ignored Siswati and translated everything, the hymns, the Bible, and the schoolbooks into isiZulu alone. It is evident according to Ngcongwane (op cit) and Msimang (1989), that in the study of some structures in both languages, Siswati seems to have retained what can be regarded as older and, therefore, more original forms. Hence the two particles prefix *iligama* is in Siswati still *ligama*, as in many other African languages according to Ngcongwane (op cit). Another interesting examples the plural for *babe* (father), which is *bobabe* in Siswati; the *babe* is in class 1A has no prefix, as found in SeSotho and other African languages. Because isiZulu has developed an initial vowel, this initial vowel remains where the real prefix is omitted. There is therefore *ubaba* instead of *baba*. The plural prefix then also changes from the original: *bo-* into only *o-*: *obaba*. All other

African Languages still use *bo-* like Siswati; for example seSotho, *borre* (father), Siswati, *bobabe*, *bomme*, *bomake*. This *o-* of isiZulu must have been a development of isiZulu added as usual, an initial vowel to *bo-* to make it *abobaba*; then later the *abo-* changed to *awobaba*, and then ultimately into a simple *obaba*. When the *w* of *awo-* has dropped out, one could remain with *o-* as in *obaba*, or with *a-* as in the plural form *aNgoni* as used in Central Africa. This in a nutshell shows that Siswati is much older than what many people think. It is only young in terms of the development of this language.

According to Taljaard (1991:1), the standardisation of the orthography and spelling rules of Siswati has a relatively short history, even though the first written Siswati text was published as far back as 1846 when Reverend John Allison at Shiselweni produced a booklet of 118 printed pages with the title “Tekatekise mi ta la Bawesley Metidosti”. Nothing was done thereafter to develop Siswati until in 1968 when it was introduced for the first time in Swaziland schools.

In the Republic of South Africa, including the former Kangwane Homeland, isiZulu was a medium of instruction and Ngcongwane (1987) confirmed this by pointing out that in every walk of life, including schools and churches, communication was in isiZulu. When the former KaNgwane Homeland came into being in 1977 Siswati was introduced for the first time in schools in the Republic of South Africa. In 1978 it was introduced in the lower classes phasing out isiZulu. It has since attained the status of being one of the eleven official languages of South Africa. It is taught in all phases of the Education System from Grade one till Doctorate degree.

## 1.6 DEFINITION OF TERMS

### 1.6.1 Drama:

Shaw (1972:123) defines drama as follows:

“Drama derives from a Greek word (Dran) meaning ‘to do’, ‘to act’, was referred to by Aristotle as ‘imitated human action’, a definition that remains serviceable.”

Scott (1972:82) gives the following definition of drama:

“A deed, action on the stage, from Greek (dran) to do, to act. Latin *dramatis personae*, characters of the play. Stage - play.”

Fowler, (1987:67) defines drama in a peculiar way in that he maintains that drama is not a poem, not even a dramatic poem but it is a prose only in special circumstances adequate to its nature. It cannot be defined in literary terms, or if it must be, they take on a different meaning in the theatre. He adds that:

“A play for acting on stage or for broadcasting or the art of writing and presenting plays.”

According to the above definitions of the word drama, it is clear that it has to do with an action that can be performed on stage or broadcasted on air or dramatised in theatre.

### 1.6.2 Literature

Scott (1972:166) has the following to say about literature:

“Latin *litteralis*, from *littera*, letter. Writings in verse or prose of acknowledged excellence whose value lies in their intense, personal expressional of life.”

Fowler, (1987:134) define literature as follows:

“Written works, especially those value lies in beauty of language or in emotional effect.”

Shaw (1972:223) sees literature as follows”

“The term is correctly reserved for prose and verse of acknowledged excellence, the value of which lies in its intense, personal, and superb expression of life in its varied meanings.”

The three definitions have a common meaning, namely: that literature is written works in verse or prose form. This term will therefore be used throughout the dissertation to refer to the written work, which is in prose, or verse form.

### 1.6.3 Siswati

Grotpter (1975:150) defines Siswati as follows:

“The language of the Swati Nation. In many ways it is close to Zulu and other languages of Nguni people.”

It is necessary to note that the author omitted the basic prefix *si-* in his definition. This study will use Siswati instead of Swati.

Ziervogel and Mabuza (1976) define the people who speak Siswati as follows:

“The Swati who are better known as the Swazi, i.e. the zunda form, are a people of Bantu stock speaking a Bantu language.

For the purpose of this study, neither Swazi nor Swati shall be employed but the people who speak Siswati shall be referred to as emaSwati.

#### 1.6.4 Theme

Shaw (1972:378) defines theme as shown below:

“The central and dominating idea in a literary work.”

Fowler, (1964:1265) also sees theme as follows:

“A subject or topic on which a person speaks, writes or thinks.”

Scott (1972:291) sees theme as:

“The subject on which one speaks, the term is more often used to indicate its central idea.”

From the above definitions it can be concluded that theme is regarded as a backbone of any creative work. It is therefore the themes that the researcher shall use to assess whether the Siswati authors’ messages comply with real life situations.

#### 1.6.5 Character

Shaw (1972:70-71) defines character in the following way:

“In literature, character has several specific meanings, notably that of a person represented in a story, novel, play, etc.”

Fowler, (1964:188) says character refers to a person in a novel, play etc.

In this research, character will be used to refer to the persons taking part in the analysed dramas.

#### 1.6.6 Researcher

The researcher as used in this study refers to the person (I), who has investigated the relevant literature.

### 1.6.7 Real life

By real life is meant the life style the investigator is practicing e.g. values, attitudes, culture, behaviour, ethics and contexts.

### 1.6.8 Compliance

Fowler, (1911:233) defines compliance as an act of complying; obedience to to a request, command.

The researcher will use compliance as a measuring instrument to find out weather the Siswati authors' themes are complying with real life.

## 1.7 ANALYSIS OF CHAPTERS

In **Chapter One**, the following information is clearly spelt out: The introduction of the research; the aim of the study; the research methodology of the study; the delimitation of the study, where the drama books consulted are listed; the areas where Siswati is spoken; a short history of the development of Siswati as a written language and the definition of terms.

**Chapter Two** discusses the theme of the family feud (umbango welusendvo), which is portrayed in J. J. Thwala's drama book, "Kwahlwa Emini." The story is briefly narrated with some relevant extracts that highlight the theme in this chapter.

**Chapter Three** discusses the themes that deal with arranged marriage (kwendziswa) as well as the scarcity of marriage as a social problem among the youth that is portrayed by Magagula, Malindzisa, Mbuyane, and Dlamini in their drama books, "Tentile", "Ngifela Wena", "Ungatihluphi", and "Imali Yimphandze Yesono" respectively. The stories are briefly narrated and the necessary extracts are also included to highlight the themes.

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## CHAPTER 2

### 2.0 FAMILY FEUD (UMBANGO WELUSENDVO)

Branford, (1994:339) defines a feud as prolonged hostility, especially between families and tribes.

Fowler (1990:432) defines a feud as a prolonged mutual hostility, especially between two families, tribes, etc, with murderous assaults in revenge for a previous injury, a prolonged or bitter quarrel or dispute.

The following drama “Kwahlwa Emini” by Thwala is a proper portrayal of the above theme, namely, family feud.

### 2.1 KWAHLWA EMINI – J. J. THWALA

#### 2.1.1 The story in brief

This drama is about a Swati king called Mkhalelwa Nhlapho who had two wives, LaJeJe and LaHlatjwako. LaJeJe had two sons, Ndleleni, king Nhlapho’s son and Nkhanise his stepson, whom the people of the kingdom were unaware that he was a stepson. LaHlatjwako had only one son, whose name was Makhosi.

It is a Swati custom that when a king is about to retire or die; must choose his successor from among his sons, Mkhalelwa did like wise. He chose Makhosi to be the future king of the Nhlapho clan. This was a thorn in Nkhanise’s flesh. He became very jealous of his stepbrother.

Nkhanise drew Makhosi’s attention to the fact that he did not understand why his father did not choose him as a future king. They discussed this issue lengthily but it was a Swati tradition that the king's word is final, hence no appeal could be made in this regard.

Nkhanise mobilized his friends, Sicongo, Ndzabeni, the king’s inyanga (traditional healer), Ngedze, the king’s praise poet and his stepbrother, Ndleleni, to plot to kill Makhosi. His mother supported him with this plot.

His friend, Sifiso, his mother, his girlfriend, Lungile, and her friend Bonakele, the former Nkhanise's girlfriend also supported Makhosi. The ceremony for Makhosi's inauguration was planned to be on that forthcoming Saturday. Nkhanise continued the plot of killing Makhosi.

He and his friends arranged Ndzabeni to bewitch the king's assegai that was going to be handed over to Makhosi as a new king by his father so that when he secures it he must collapse and die on the spot.

A day before the ceremony was to take place, Sicongo waited for Makhosi in a forest next to a big ditch. They sent Ndleleni, his half brother to go and call Makhosi by suggesting that Lungile, his girlfriend, had called him,. On the other side Ndzabeni, the traditional healer, was busy bewitching the assegai.

When they were near the spot where he said Lungile was waiting, Ndleleni remained behind, and within a blink of an eye, Sicongo attacked Makhosi with a spear and killed him.

While all this was happening Nkhanise took the assegai by mistake having forgotten that Ndzabeni warned him not to touch it. He mimed how Sicongo was going to kill Makhosi. While he was performing, he felt terrible pains attacking him and he collapsed and died.

After killing Makhosi, Sicongo and Ndleleni ran away and unfortunately they both hit against rocks and died. Eventually there was no ceremony for crowning a new king but a mass funeral.

The feud in this story is between Makhosi and his brother Nkhanise. This feud is over chieftainship for the one who will rule the Nhlapho clan. Just on page one of this drama the researcher investigated and discovered that the atmosphere between Makhosi and Nkhanise was always tense.

Although Makhosi used soothing words, his brother Nkhanise always opposed what had been said, which indicates that there was something bad hidden behind the curtains. This is what the researcher finds from the following dialogue:

*MAKHOSI: Libalele likhipha umkhovu etjeni lamuhla. Akubutwa kutsi inyanga yeNyoni. Yinhle indzawo yeLusizini. Buka emadlelo ayo (asho akhomba). Kudla umhlambi wemaguca, wetimbedvula, wetigubudvu. Kudla umhlambi waletinkhone, letimdzaka naletihhemu. Kubalela loku kufana nekuhlwa kimi.*

(It is very hot, it is clear that it's the month of September. How beautiful is our place, Elusizini. All types of cattle are grazing freely. This weather is just like darkness to me).

*NKHANISE: Hhawu, ucondze kutsini Makhosi nawusho njalo? Mine ngilalele kwetusa buhle bemvelo. Ngilindzele kwenanela wena sewuveta lomunye umcondvo loseceleni lophikisana naloku lokhuhle lebewukhuluma ngako. Yini utsi kubalela loku kufana nekuhlwa kuwe?*

(I am surprised, what do you mean, by saying that to me, Makhosi? I was listening while you were praising the beauty of nature and I was about to comment then you come with a statement that has a contrasting idea about what you said. Why do you say that the sunny day resembles darkness to you?)

*MAKHOSI : Babe ungibulele. Nguye lotsetse tijula nemajozi wawaconzisa kimi. Yeka indzawo yeLusizini lebeyinekuthula! Yeka emehlo lebengiyibuka ngawo sonkhe lesikhatsi; kodvwa lamuhla sengiyibuka ngalamanye.*

(Father put me into trouble. He is the one who took all the weapons and pointed them to me. Oh! What a peaceful place Lusizini was! What good eyes I was looking it with all the time; but today it is not the same eyes I am looking it with).

*NKHANISE: Kujabula loku lokukwenta ukhulume ngalendlela. Bonkhe bantfu labajabulile bakhuluma njengawe. Utiveta njengemuntfu lova buhlungu lapha embikwami kantsi ngekhatshi enhlitiyweni yakho uyasho utsi, 'ngaye ngaphumelela'.*

(The way you are speaking reveals that you are excited. All excited people speak like you. You pretend to be sad here in front of me, while internally you say, I conquered.)

*MAKHOSI: Ngiyawaphikisa emavi akho. Sonkhe lesikhatsi besiphila kahle, kodvwa lamuhla kuphelile kuphila kahle. Kucedvwe sincumo sababe.*

(I disagree with you. All along we were having good times together, but all is now over just because of dad's decision.)

*NKHANISE: Ngabe uyasiphikisa yini sincumo sababe? Yini ndzaba ungakawuveti umbono wakho kuye ngalesikhatsi asatisa? Kukhala kamuva ngeke kukusite ngalutfo. Ukhulumile umuntfu lomdzala watsi:*

(Do you disagree with our father's decision? Why did you not voice out your concern when he announced his decision? Your complaints will not help you now. The elderly has spoken saying:

*Makhosi! Makhosi!*

*Sibani sebakaSigegeze,*

*Luvatsi lwesive,*

*Nhloko yesive.*

*(Makhosi! Makhosi!*

The light of the Sigegeze clan,

Light of the nation,

Head of the nation.)

As the two brothers were talking, Makhosi appreciated the beauty of nature outside.

This happened during spring when the environment was charming. It was in September and Makhosi saw a big challenge in front of him. He saw wealth. His brother did not appreciate anything. That is why he said:

*“Ngilindzele kwenanela wena sewuveta lomunye umcondvo loseceleni lophikisana naloku lokuhle, lebewukhuluma ngako.”*

*(I am waiting to comment on your opinion, which is contradictory to what you have just said.)*

One sees an element of opposition from what Nkhanise said. He looked demotivated and frustrated. Usually, demotivated people are dangerous in society.

The researcher notices that Makhosi’s words are telling a sad story when he said:

*“ Babe ungibulele. Nguye lotsetse tijula nemajozi wakucondzisa kimi. Yeka indzawo yeLusizini lebeyinekuthula.”*

*(Father put me into trouble. He is the one who took all the weapons and pointed them to me. Oh! What a peaceful place Lusizini was!)*

Nkhanise was angry because Makhosi was going to be an enthroned king of the Nhlapho clan that Saturday. Nkhanise was elder than Makhosi, but the throne was given to the latter. Nkhanise became an antagonist and opposed whatever his brother was trying to say.

This family feud became tense when LaJele, Nkhanise’s mother, also put more fuel into the burning fire. The following dialogue between LaJele and Nkhanise took place:

**LAJELE:** *Nguwe lomdzala lapha kaNhlapho ndvodzana. Nguwe insika yesive sakaNhlapho! Bukhosi bakaNhlapho bakho ndvodzana. Uma kusho kutsi akusibo bakho, kutawube kusho kutsi kukhona lenye indvodzana yakaNhlapho lendzala kunawe. Sive sonkhe siyati kutsi nguwe lomdzala.*

*(I understand what you say my dear mother. Your words are nice and encouraging.)  
(You are the eldest son in the Nhlapho family. You are the pillar of the nation! The*

Nhlapho kingdom is yours. If it were not so it would mean that there is someone else who is Nhlapho's eldest son. The whole nation knows that you are the eldest son.

*NKHANISE: Ngiyaweva emavi akho Luvuno lomuhle. Emavi akho mahle futsi ayakhutsata.*

*LAJELE: Ngimi loweta kucala kaNhlapho watewugana. Ngimi lengatibula ngedvodzana kaNhlapho. LaHlatjwako ungene kulamabala ngemuva kweminyaka lemitsatfu ngigcishatela lapha. Ngaleso sikhatsi besengati yonkhe imphilo yalapha kaSigegeze.*

(I was the first to get married in this Nhlapho family. I was the first to give birth to a son in the Nhlapho family. LaHlatjwako joined the family after three years of my marriage. By that time I knew everything of this family).

*NKHANISE: Loku seliphumile lelitsi ngeMgcibelo kutawuba kubekwa inkhosi yesive, Makhosi.*

(The announcement is already out that on Saturday is the inauguration of the new king.)

*LAJELE: Thula kube sengatsi ufile ndvodzana. Sonkhe sesilindzele lowo Mgcibelo. Goca tandla takho, uvale umlomo, bese uvula tindlebe nje kuphela. (Be as silent as a corpse my son. We are all waiting for that Saturday. Fold your arms, shut your mouth, and just open your ears.)*

*NKHANISE: Ngabe utawugucula umcondvo wababe abeke mine esikhundleni?*

(Will you change dad's mindset so that he chooses me for the position?)

*LAJELE: Ngitsite thula dvu. Vula emehlo netindlebe, uvale umlomo.*

(I said be quiet. Open your eyes and ears, then shut your mouth.)

*NKHANISE: Ngiyakuva Luvuno. Ngitawukwenta njengekusho kwakho. (Kungene Ntfwasahlobo).*

*(I hear you Luvuno. I will do as you tell me. (Ntfwasahlobo came in)*

It is why Nkhanise was so furious with his brother because his mother was the first wife here in the Nlapho clan, and thus he thought that he was the heir. LaJele was kindling fire. Nkhanise could not forgive Makhosi because he assumed the kingdom was his, according to what LaJele told him. It was this bad influence from LaJele, which made Nkhanise crazier about the whole issue.

In the next conversation Nkhanise made a plot to topple Makhosi. The feud becomes complete now. He sought assistance from his friend, Sicongo. The conversation went as follows:

*NKHANISE: NgeMgcibelo kutawube kubekwa Makhosi. Utawuba sesikhundleni lesiphakeme lesingakacondzani naye.*

(On Saturday Makhosi will be sworn into the kingdom. He will occupy the highest position which is not his.)

*SICONGO: Sekukhulunywe kakhulu ngaye. Akasale abekwa kulobo bukhosi atamase. Abetenta umunfu longakasitsakaseli lesikhundla lanikwa sona, kantsi ukhohlisa tsine.*

(This has been a talk of every day life. Let it be over and done and let him enjoy it. He pretended not to be happy about the position, all to find that he was just cheating us).

*NKHANISE: Mitamo mini lesingayenta Sicongo kutsi angabekwa esikhundleni Makhosi?*

(What can be done to avoid his inauguration, Sicongo?)

*SICONGO: Kumele sicabangisise Nkhansie. Njengobe seliphumile lekutsi uyabekwa esikhundleni kumele sente imitamo lengenakusifaka enkingeni.*

(We have to think critically, Nkhanise. Since it is now announced that he will definitely be sworn in, we have to make means that will not put us into trouble.)

*NKHANISE: Pho, mitamo mini lesingayenta Sicongo?*

(So, what plan can we make to stop him from being inaugurated?)

*SICONGO: Umcondvo wenkhosi ngeke siwugucule, ngako-ke kumele sente imitamo letawuletsa sililo sodvwa.*

(We cannot change the king's decision; therefore we have to do something tragic.)

The whole conversation was about taking Makhosi out of the kingdom. A mechanism was sought out and Nkhanise relied on Sicongo to come out with a plan so that on Saturday Makhosi could not be enthroned.

Even if it meant killing his younger brother, it could be a blessing to Nkhanise because he was sure that the kingdom was his. Sicongo came out with the following plan.

*SICONGO: Kuliciniso loko mngani. Asihlangane sibe munye silwe imphi siyincobe. Akukho lokutawusehlula nasimunye. Emachinga langasita mabili nje kuphela. Lichinga lekucala lekutsatsa tikhali sicondzane naye Makhosi. Lichinga lesibili lekuyawuhlala phasi naNdzabeni kucocwe tekwelapha mbumbulu.*

(That is true my friend. Let us unite and fight to conquer. Nothing will divide us when we are united. There are only two plans that can assist us. The first one is to take our weapons and face Makhosi. The second one is to go to Ndzabeni and discuss with him about false healing.)

*NKHANISE: Uyakhuluma-ke nyalo Sicongo (Asho ambamba sandla) Asivumelane ngelichinga linye lewulibona kutsi angeke lisidvonsele emanti ngemsele.*

(Now you are talking Sicongo (Shaking hands) let us agree with one plan that you think will not lead us into trouble.)

Ndzabeni was a prominent traditional healer (*inyanga*) for the Nhlapho clan. Makhosi could not suspect anything from Ndzabeni. Secondly Sicongo suggested a way of assassinating Makhosi physically.

This work spells out why the kingdom did not belong to Nkhanise. The author reveals this in a secret meeting between Mkhalelwa and Ndzabeni. The very same Ndzabeni mentioned earlier who would assist Nkhanise. Mkhalelwa, Makhosi's father, unfolded his secret as follows:

**MKHALELWA:** Ase ngichaze ngebukhosi bakaNhlapho lobu: Kusukela kubokhokho betfu boBashele naMhlangala kumele tintfo tihambe ngendlela lefanele. NaboMakhosi walotjolwa sive. Makhosi ngiyo indvodzana yami yekucala. LaHlatjwako watfola umntfwana munye. LaLuvuno wefika atetfwele Nkhanise abuya le kaMhlabuyalingana. Indvodzana yami yekucala nguNdleleni naye lowavela Makhosi asakhasa. Lamuhla-ke ngeneka emaciniso njengemuntfu lofako.

(Let me explain about the Nhlapho's kingdom: From our four fathers, Bashele and Mhlangala, things are supposed to be procedural. Makhosi's mother was chosen by the nation. Makhosi is my real first son. LaLuvuno, Nkhanise's mother arrived here pregnant, expecting Nkhanise. She was from Mhlabuyalingana. My first son with LaLuvuno is Ndleleni who was born when Makhosi was already crawling. Today I am telling the truth like a dying person.)

**NDZABENI:** *Sive asikwati loko lokukhulumako lamuhla. Wonkhe umuntfu weLusizini umangele kutsi yini lena leyenteka emphakatsini. Kutsatfwa bukhosi lobucondzene naNkhanise buniketwa Makhosi kuyawulungiswa njani-ke loko?*

(The nation does not know what you are saying today. All the Lusizini citizens are amazed why Nkhanise's position is given to Makhosi. How is this going to be rectified?)

**MKHALELWA:** *Leti timfihlo tasemphakatsi lesingeke sitembulele bonkhe bantfu. Loyoy naloyoy muntfu akanake tindzaba temuti wakhe ayekele temuti wami.*

(These are the royal secrets that will never be disclosed to everyone. Everybody must mind everybody's business and leave my family issues alone.)

**NDZABENI:** *Hawu, kantsi tintfo time ngalendlela?*

(Ah, is it how things are?)

**MKHALELWA:** *Ngawo-ke emaciniso lawo. Ngifuna kutsi umsebenti uchubeke kahle ngeMgcibelo. Bukhosi baMakhosi. Ngemuva kwaloko-ke ngitawulala butfongo bafutsi.*

*(That is the truth. I want the proceedings to go well on Saturday. The kingdom belongs to thereafter I will die a peaceful death.)*

**NDZABENI:** *Loku naye Nkhanise ulindzele kutsi kube khona lomniketa kona? Pho, kuyawukwentiwa njani?*

*(What are you going to do because Nkhanise is also expecting something from you?)*

**MKHALELWA:** *NgeMgcibelo ngitawube ngaba lifa. Kukhona lokutawutfolwa nguNdleleni naNkhanise. Makhosi ngifuna atsatse tonkhe tinkhomo letimhlophe.*

*(On Saturday I will be dividing my wealth. Ndleleni and Nkhanise are going to get something. I want Makhosi to have all the white cattle.)*

Now it is clear without any reasonable doubt why Makhosi came to the throne. Nkhanise could not legitimately be crowned because he was an illegitimate child of the Nhlapho clan. Mkhalelwa did not make a mistake. LaJele, who knew the truth did not tell her son the truth, but lied that he, was the right person to be a ruler. She pretended because she wanted her son to rule the nation.

Nkuna (2000:82) in her study also says that sometimes women are depicted as pretenders especially where polygamy is practised. LaJele did exactly the same thing, which Nkuna is talking about in her study. Had LaJele told her son the truth; the feud could have been averted.

Finally this feud lead to the death of both Nkhanise and Makhosi, which meant that the Nhlapho clan was left without a royal king because Mkhalelwa was already very old.

In reality this is found in families with illegitimate children, where polygamy is practised and in kingdoms or chieftains, where each of the women would fight for the survival of her son or daughter.

## CHAPTER 3

### 3.0 ARRANGED/NEGOTIATED MARRIAGE (*KWENDZISWA*) AND SCARCITY OF MARRIAGE (*INKINGA YEMENDVO*)

Nkuna (2000: 66) states that it is a general belief among girls that her parents give her a husband before she is grown up. She grows up knowing that she will be a wife of so and so when she is old. If a girl agrees on what her parents tell her to do, they regard her as respecting [respectful].

Nkuna further quotes Jafta (1978:68) as follows:

Traditionally, parents make the choice for their children because they knew from experience what makes a successful marriage. The background of the spouse is taken into consideration with regard to witchcraft, diseases, mental weakness and general respectability and all whether the man can afford to pay lobola.

She further quotes Satyo (1999:3), who has the same idea with Jafta:

There is the so-called customary union, which represents an agreement between the two families.

Fowler (1990:727) defines marriage as the legal union of a man and woman in order to live together and often to have children.

In most cases, before a marriage can take place, wooing takes place whereby a man becomes a wooer. This is according to western and other African cultures where parents decide for their daughter. In this work, the researcher has coined this practice, as forced/arranged or negotiated marriage, which in Siswati is called, 'kwendziswa'.

In this study, the authors who wrote about these themes are Magagula, in his drama, "Tentile," Mbuyane in his drama, "Ungatihluphi" Malindzisa in his drama, "Ngifela Wena" and Dlamini in her drama "Imali Yimphandze Yesono".

### 3.1 TENTILE – S M MAGAGULA

#### 3.1.1 The Story in brief:

Tentile was the only child of Nkhambule and LaMatsebula. They lived at a place called Hlatsi in Swaziland. Because of her weak character, she could not continue with schooling.

Her father decided to force her to marry Simelane who was a wealthy man of the place. Nkhambule was following the Siswati tradition of *'kwendzisa,'* which is traditionally legal.

Tentile refused and fled to Hlathikhulu where she got a job at Mr Van der Merwe 's house. During her stay at Hlathikhulu she fell in love with three boys, Veli, Mphikeleli and Mzimela. In the long run [Eventually, as things would happen,] Tentile fell pregnant. She told all three men that the baby was theirs. Veli took her to his father and mother, Ndwandwe and LaGule to introduce her. Veli told his parents that he was not sure that the baby was his, but he would confirm it after birth.

After the baby's birth, Mphikeleli took Tentile and the baby to his mother, LaShongwe. She was expected to confirm if the baby did look like Mphikeleli. Mphikeleli left them and went to buy clothes for the baby. Immediately after Mphikeleli's departure, Mzimela arrived at Mphikeleli's house and grabbed the baby from LaShongwe and went away, claiming that the baby was his.

Tentile cried, following Mzimela, who was going away with her baby. Mphikeleli was going towards the bus stop when he met Mzimela carrying his baby and Tentile following them. During that confusion, Veli was going to board a bus to Hlatsi to see his baby as he was told that Tentile had given birth to a baby boy and he was excited to be a father and was keen to see if the baby was really his. The three of them fought over the baby and while Veli was trying to explain that Tentile went to his parents during pregnancy, Mphikeleli took out a knife and stabbed Veli to death.

This incident drove Tentile very crazy and attempted suicide. She decided to give her baby to Getrude, her best friend. She wrote a letter telling Getrude to look after her baby. After writing the letter she decided to leave her baby with some milk. While trying to take the milk from the top of a cupboard by climbing on a chair, she slipped over, fell and died.

The researcher recognizes that the tradition, *'kwendziswa'* (arranged marriage) is a major theme found in this drama.

The reason why Nkhambule decided to force Tentile to get married was that she had grown up and had failed Standard five (Grade 7) twice, but according to Nkhambule, she could not perform well because she devoted most of her time having private love affairs with teachers and other unknown married men in the community. This is revealed in the following dialogue:

*NKHAMBULE: Uyabona LaMatsebula, sengicabange ngacedza ngalenzaba. Kwekucala ngicitse timali tami ngikhokhela Tentile esikolweni. Iminyaka semibili aphindza libanga linye lesihlanu angaphumeleli. Bekentiwa yini? Angitsi bekungibo buhatsa bumvale ingcondvo?*

(Do you know what LaMatsebula, I have thought over this matter and came to a final decision? Firstly, I wasted a lot of money paying for Tentile at school. She failed Standard Five twice. What do you think the cause had been? Don't you think this was due to her bad character of prostitution, which blocked her brain?)

Another quotation from the drama, which made Nkhambule to take a firm decision to force her daughter into marriage, follows below:

*NKHAMBULE: Emajaha ayalwa abanga yena ngisho nalabo labekafundza nabo. Emadvodza emiti yawo ngawo kanye langonele umntfwanami, amtsembisa lizulu nemhlaba, amdizela ngetimali. Uyakwati loko nawe LaMatsebula.*

(Young men and her schoolmates fought for Tentile. Married men spoiled her behaviour by promising her heaven and earth and by bribing her with money. You also know that LaMatsebula)

The above two quotations from the text are tangible reasons why Nkhambule decided to force his daughter into marriage. He thought that if Tentile was out of school and had a husband, her behaviour might improve and become a well-mannered person.

Finally, Nkhambule decided to let her be married to Simelane, willy-nilly. He said:

*NKHAMBULE: Ngumendvo kuphela lotamgobisa, umvove abuye endleleni. Mine ngimbonele lapha kaSimelane. Yindvodza Simelane, uyesutsa. Tinkhomo tibulala inyoka lapha kakhe.*

(Tentile will be disciplined by being forced to marriage. I have decided to take her to Simelane. Simelane is a man of his wealth. He has a big heard of cattle)

His wife, LaMatsebula, tried but in vein to encourage Nkhambule to reconsider his decision he has already taken. Nkhambule was a hard nut to crack. He could not take what LaMatsebula was saying.

LaMatsebula went on to say:

*LAMATSEBULA: Naye loyo Simelane, utamsukela nje babe utemnika umfati angakasho nekusho?*

(Will you simply give Simelane a wife even if he has not asked for one?)

Nkhambule did not change his decision; he insisted that Tentile had to go to marry Simelane. Although arranged marriage is a Siswati custom, the researcher however is sympathetic towards Tentile, on two visible grounds, namely, “*Tinkhomo tibulala inyoka*” (There are a lot of cattle) and “*Umendvo utamvova*” (She will be disciplined by marriage). These make one think that in marriage, a married woman is in hell, which is a controversial issue. Secondly, in “*Tinkhomo tibulala inyoka*,” Nkhambule is bothered less about his daughter, and more about wealth. The researcher is again of the opinion that Nkhambule thinks that his daughter would not starve if she married Simelane because food would be plenty there.

Despite Nkhambule’s effort of forcing his daughter into marriage, Tentile did not accept her father’s opinion; instead she fled into town to seek employment.

## **3.2 NGIFELA WENA – G MALINDZISA**

### **3.2.1 The story in brief:**

This is a love story between a young man called Mageza and a young lady called Masesi.

With this story the author aims at giving a message to people who want to know more about true love, its strength, dedication, and what is involved in honest love affairs.

Masesi and Mageza were both sincere in their love. This love came to a cul-de-sac when Nkhambule decided to force his daughter, Masesi, to marry king Mgadla so that he (Nkhambule) could be promoted to a higher office in the kingdom of Magadla.

Masesi did not agree to take her father’s orders of marrying Magadla. Masesi and Mageza then decided to abscond [elope]. They successfully escaped but unfortunately, they were caught and Mageza was killed.

In the early part of the play while Masesi and Mageza were daydreaming about their love, a sad interruption took place. The researcher still remembers what Bindzile said. She said, “*Kukhona*

*lokungahle kungene emkhatsini wenu, nehluwane*". (Something might get between you and separate you). She was predicting what Masesi's father, Nkhambule, would decide to do.

As a headman of king Magadla, Nkhambule decided to force Masesi to marry King Magadla so that he (Nkhambule) may acquire fame and cattle from the kingdom, so that he could be given a high office in the kingdom of king Magadla.

In the previous discussions, the researcher stated that she would investigate how Masesi and Mageza would sustain their love affair.

Masesi wrote a letter to Mageza to tell him about her father's intention concerning her (Masesi) and king Magadla.

Mageza read the letter and commented as follows:

**MAGEZA:** *Kantsi lencwadzi iphetse tindzaba letimbi kangaka! Angeke bamendzise Masesi ngisaphila!*

(I was not aware that this letter contains such bad news! Masesi will not be forced to marriage anyone while I am still alive.)

Most works in African dramas centre on the theme of the arranged marriage (kwendziswa). When the researcher explored *Tentile*, it was discovered that her father, Nkhambule, (not Masesi's father) wanted cattle from Simelane, it was also seen that he viewed marriage as a weapon whereby married women are tortured. The main intention why Nkhambule in this drama (*Ngifela Wena*) wants to force his daughter to marry King Magadla is quite different from the point of view of *Tentile's* father. The playwright announces this to his audience in this manner:

**MASHESHA:** *Ngakutjela nkhosikati kutsi bukhosi butsini ngalomntfwana. Ngakutjela nangekuphakanyiswa kwami esikhundleni. Ngikhuluma nje sekuyatiwa nekutsi sengiyindvuna, sengitawugweba emacala ngihlawulise timali netinkhomo. Usho kusi konkhe loku kungacedvwa ngumntfwana lotalwa ngimi?*

(I told you my wife what the kingdom says about this child. I also told you about my promotion. As we are talking, it is already known that I am a headman, I will judge cases and fine them with money and cattle. Do you think that this can be stopped by my own child?")

Nkhambule suffered the stereotype way of thinking that a father can decide whatever for his daughters. In the case of Nkhambule, he expected Masesi to accede to his point of view so that he

could gain promotion and fame in the kingdom, whether this issue was an abuse of human rights or not, was nevertheless, none of his business.

LaMasina, Masesi's mother, was also easily swayed. She saw the whole issue about Masesi as follows:

*'Impela natsi singajabula nasingaphakama emphakatsini'.*

(“Truly we can be happy if we can also be promoted in the kingdom”)

Mothers usually but not always protect their children from any abusive behaviour. When LaMasina comes round to her husband's way of thinking it was therefore clear that the affair between Masesi and Mageza was in danger. Masesi had to make a sacrifice on a win or lose strategy. In African culture children are expected to respect their parents. It is also stated in the Bible, the Holy Book: Exodus 20:12... *“Honour your father and your mother, that your days may be long upon the land which the Lord your God is giving you”*. This is revealed in the following conversation:

The strong passion of love between Masesi and Mageza made them decide to abscond. Here they talk:

**MAGEZA:** *Nangifele wena, kulungile. Angeke ngiwadle angene wena uhlala nalomunye umuntfu. Kungenteka loko nasengifile. Kufuneka nje kutsi nabatsi phapha, sibe sesisekudzeni.*

(If I die for you is all right, I cannot have peace in my soul if you stay with another man. That can happen over my dead body. When they wake up they must find us long gone).

**MASESI:** *Usho kutsi ngisale sengilandza tami lapha endlini?*

(Do you mean that I should also fetch mine from the house?)

The above conversation depicts a typical love scenario. They opted to elope if ever their desire could not be consummated; however if their love for each other was to be totally prohibited then death was another option, (Ngifela wena). Mageza saw himself as a hero when he said, *“Kungenteka sengifile”* (That can happen over *my dead body*)

Masesi and Mageza fled successfully. They were however hunted all over the countryside and the ventual outcome was the assassination of Mageza, his words being fulfilled.

### 3.3 UNGATIHLUPHI: M S MBUYANE

#### 3.3.1 The story in brief:

This story takes place in a rural settlement called Clau-Clau, near the Township of KaBokweni. It is about Ncobile, the daughter of Vutsumlilo and his wife NaboNcobile. Vutsumlilo was a traditional man while his wife and daughter were Christians.

A heated argument started after Ncobile had completed her Matric at a local school that was not mentioned in the story. She intended furthering her studies at the University of Zululand, in KwaZulu-Natal. She had discussed all her future plans with her mother, whom it is assumed she supported Ncobile's plans. The heated controversy starts when her father, Vutsumlilo, did not expressed opposition to his daughter's idea of going to university.

**VUTSUMLILO:** *E – e! Seniveni umhlolo! (ashaya tandla). Sibaya sesitawoma ludzaka ngekufundzisa umntfu lohambako? Sewufundzela kwati tinwele enhloko yini?*

(E – e! Just listen to this strange thing (clapping hands.) The kraal will be dry and become full of mud because of paying for tuition of a person who will eventually leave the homestead. Is she studying to know the number of hairs on the head?)

NaboNcobile did not like the way her husband saw things. She believed that her husband was of the opinion that girls must not be educated.

**NABONCOBILE:** *Lomcondvo wekutsi umntfwana lomsikati akafundziswa kuyaphi wawutfolaphi?*

(Where did you get the idea that a female child should not be highly educated?)

Vutsumlilo resisted the idea that Ncobile wanted to go to university because he wanted to force her into marriage with the son of Mabuza called Mfunwa. NaboNcobile said it was absolutely wrong to force her daughter to marry a man that she did not like. This angered Vutsumlilo because he thought that his wife was violating his decision. In the following quotation NaboNcobile fails to hide her anger and she appears to be biased:

**NABONCOBILE:** *Yenebakitsi! Ngumhlolo wani lofuna kusikhombisa wona kodvwa? Wena ungaka nje lomkakho bakwendzisela? Ungafuni kuhlolela lomntfwanami. Futsi angisho kahle ngitsi wami umntfwana akanakwendziswa ngisadla emabele. Loko kungenteka sengifile.*

(People! What strange thing do you want to show us? Was your marriage an arranged one? Do not frustrate the child. I must put it clearly that my daughter will not follow an arranged marriage while I am still alive. That will be done over my dead body.)

NaboNcobile knew that her daughter was in love with a Shongwe man, called Sam. These two, Ncobile and Sam met at church. The pastor, his wife and the entire congregation wanted to see them get married. Vutsumlilo did not know about that conspiracy. It is obvious from the quotation below that NaboNcobile had conspired with the church to let Ncobile marry Sam. This came from Ncobile during a conversation with her angry parents:

*NCOBILE: Make, kantsi awukamtjeli babe?*

(Mom, did you not tell dad?)

*VUTSUMLILO: Angitjele kutsini unyoko ndvodzakati?*

(My daughter, what must your mother tell me?)

*NCOBILE: Mtjele make.*

(Mom, tell him)

Ncobile's mother pretended not to know anything about what Ncobile was talking about. Nkuna (2000:82) points out that women are sometimes portrayed as pretenders. Some Siswati books witnesses to this.

Extended family relatives come to resolve this issue by allowing Ncobile to marry Sam according to Christian values and rites. Sam and Mfunwa become rivals. Mfunwa plotted to assassinate Sam but unfortunately before he assassinated him he was arrested for the crimes he had committed while he was still working in Johannesburg.

Mfunwa was in jail. Sam and Ncobile had a very successful marriage. Vutsumlilo was also very happy.

In this drama Vutsumlilo wanted to force his daughter, Ncobile into marriage with Mfunwa. This act portrays Vutsumlilo as a typical traditionalist. It is within African cultures to practise the tradition of forcing girls to marry boys who are not of their choice. This is found when Vutsumlilo dictates in front of his wife and Ncobile.

**VUTSUMLILO:** *Ngitsi umkhwenyane sengimfolile. NguMfunwa, umsa waNdlela. Kwendziswa lisiko lesalishiyelwa bokhokho. Nangabe atsi akaphumeleli kulungile. Ngitase ngibone ematolo kwehlula lilanga.*

(I say that I got the son-in-law.) It is Mfunwa, Ndlela's son. Arranged marriage is the custom that we inherited from our ancestors. If she says that she doesn't want it is all right.)

Vutsumlilo did not want to change what he had said. It was however unfortunate that his wife, NaboNcobile, who was seen as a Christian, could not accede to the views of her husband. She brought in western culture, saying that her daughter would not be forced into marriage.

**NABONCOBILE:** *Kwendzisa Sihlangu, sekwaphela. Khohlwa ngemasiko endvulo. Nyalo sekuphilwa simanjemanje. Wena impela utawusha ezulwini.*

(Arranged marriage has long passed Sihlangu. Forget about olden day's customs. You will definitely be punished in heaven.)

Although Vutsumlilo fought badly to get Ncobile into marriage, his strong words fell on deaf ears. A local pastor encouraged Ncobile to marry Sam according Christian values and rites. The local pastor discussed this with Sam in the following conversation:

**UMFUNDZISI:** *Shongwe, kufanele wetsembeke. Lentfombi uyinikwe yiNkhosi. Ungatsatsi sipho lesivela ezulwini udlale ngaso.*

(Shongwe, you must be trustworthy. God gave you this girlfriend. Do not misuse a gift from God.)

This conversation between the pastor and Sam overshadowed the aspirations of Vutsumlilo.

Finally Vutsumlilo succumbed and allowed his daughter to do her will:

**VUTSUMLILO:** *Liphutsa ngiyalibona. Akube njengekutsandza kwemntfwana.*

(I can see the mistake. Let the child's will be done.)

What Vutsumlilo says above, according to the researcher, he depicts Western Cultures as more superior than African traditional cultures. One could like to see Vutsumlilo, a typical African traditionalist fighting tooth and nail for Ncobile to marry Mfunwa so that he (Vutsumlilo) could to get cattle in exchange of his daughter. What the researcher sees from the behaviour of Vutsumlilo is just a twist in the tail in Siswati drama.

It is now clear that arranged marriage (kwendziswa) is a common theme in Siswati literature. This is witnessed by the story of Tentile, Masesi and Ncobile from the dramas investigated in this study.

### **3.4 SCARCITY OF MARRIAGE (INKINGA YEMENDVO) AND BRIBERY**

Marriage is the cornerstone of family values. Men and womenfolk have different roles in the society. Hence Santyo (1999) contends that traditional and modern values in conjunction with powerful cultural construction associated with the different roles of men and women in society are evident in African dramas. These culturally constructed roles have significant social consequences in that they define parameters within which domination of women by men take place. It is for this reason that Davis et al (1986:vii) comment as follows:

To be sure, in a mature criticism of the developing canon the absence of feminine perspective or the stunted characterization of women is a demanding critical attention as it is the complete presentation of the feminine presence

This in a nutshell shows that women folks are discriminated against, especially in matters relating to marriage. The theme of one of the drama to be discussed here shed light to this. It is an open secret that men are dominating the literary field hence their perspective is dominating.

It is every youth's wish and dream to get married one day. In the following drama the seriousness of scarcity of marriage is portrayed. It was so serious that bribery was even involved so that the dream and wish could come true.

#### **3.4.1 IMALI YIMPHANDZE YESONO – C. DLAMINI**

##### **3.4.1.1 The story in brief**

This drama is about a lady called Khetsiwe who stayed with her uncle, Njingabeyisola at a place called Shiselweni. She was not very fortunate on the side of love affairs. Males were not interested in her. That was a thorn in her flesh.

One day her uncle fell very sick and asked Khetsiwe to go and call the priest, Rev. Mavuso to come and pray for him. When she arrived in church, she found that the priest was conducting a very big

and important service, hence could not be available. In his place he delegated Themba, the young preacher, (*umshumayeli lomncane*, as he was called by the congregation) to go in his place.

When Themba arrived at Khetsiwe's house he prayed very hard for Njingabeyisola. Khetsiwe was then sent to call the doctor who was delayed in coming.

During Khetsiwe's absence her uncle showed Themba a box full of money, saying that it should be donated to the church. After that he passed away, Themba was very frightened and covered the body. He found it a good opportunity for him to get money for marrying his fiancé, Lobuhle. He then filled all his pockets with the church money, making sure that he finished before Khetsiwe came in with the doctor.

When Khetsiwe arrived with the doctor and the priest, Themba explained what Njingabeyisola told him. Rev. Mavuso prayed for Njingabeyisola's soul and gave thanks for the money. Themba then left.

Themba went under a certain tree, dug a hole and hid the money. He did not know that Khetsiwe knew how much her uncle kept in the box and that Khetsiwe was watching him.

After the funeral Khetsiwe told Themba to marry her if ever he did not want her to reveal that he had stolen some of the money. Themba was then forced to marry Khetsiwe so that people and the police would not know that it was he who had stolen the church money.

Their marriage was full of frustration and misery because Themba did not love Khetsiwe. They fought throughout their lives. In the long run Khetsiwe forced Themba to sleep with her and she eventually fell pregnant and gave birth to a baby boy named Mvuzo wesono, (Consequences of sin).

Khetsiwe's life was full of sorrow and loneliness because Themba was always away from her. Her plans of possessing him were in vain. She tried traditional healers, fighting, tearing Lobuhle's photos, but it was all in vein. Themba was interested in marrying Lobuhle not Khetsiwe.

Themba told Khetsiwe that he was selling the house because everything was his. Khetsiwe lost her child, Mvuzo, because of undernourishment. After that Khetsiwe also fell sick. She was eventually admitted to hospital. One day she asked Themba to call Lobuhle for her to bid them goodbye. Lobuhle refused until Rev. Mavuso convinced her. Khetsiwe asked for forgiveness from Themba and Lobuhle.

One day Themba and the congregation went to see Khetsiwe in hospital. Themba told Khetsiwe that he wanted to give all their money and its interest to church. Khetsiwe advised him that he should only take the amount he stole from the box together with its interest and had to keep the rest for himself, Lobuhle and their three kids. She also thanked the congregation and then died.

### 3.4.1.2 The issue of bribery

Khetsiwe had a problem of not being popular with boys. All her peers had boyfriends and some were busy with preparations of getting married, like Lobuhle, her rival. Khetsiwe found a plan of influencing Themba, Lobuhle's boyfriend, to marry her, after he stole her uncle's money.

*KHETSIWE: Sita ungimele nginenkhulumo nawe.*

(May you please wait for me I want to talk to you.)

*THEMBA: Inkhulumo nami? Ngicela ukhulume masinyane ngijakile.*

(Talk to me? Speak quickly because I am in a hurry.)

*KHETSIWE: Ujakile? Ujakelephi? Ujake Lobuhle yini?*

(In a hurry? Where to? Are you in a hurry for Lobuhle?)

Khetsiwe was jealous of Lobuhle because Themba loves her.

*THEMBA: (Ngekucasuka) Utsi unenkhumo nami kantsi usho kudlala? Lobuhle yena ungenaphi-ke lapho? Suka wena ungangichitseli sikhatsi (Khetsiwe uma embikwakhe kute amvimbele endleleni) Yimihlolo yami, ungvimbela kute ngingendluli, ngitjele, ufunani?*

((Annoyed) you say you want to talk to me meaning joking? Where does Lobuhle come in? Do not waste my time (Khetsiwe stands in front of him to stop him from going away.) What a strange thing, are you stopping me from going; tell me, what do you want?)

*KHETSIWE: Ngicela unginike sikhatsi nendzawo lekahle sihlale sobabili sikhulume.*

(May you please give me time and a suitable place where we can sit together and talk.)

Khetsiwe was pleading for love from Themba so that she could be like other girls who had boyfriends.

Even though Themba did not love Khetsiwe, but he was compelled to marry her in order not to be reported to the police, and also not to be humiliated in church and the community at large, as Khetsiwe was always threatening him to.

This is revealed in the following conversation:

**KHETSIWE:** *Kulungile Mshumayeli, hamba kahle. (Asamemeta). Sesitawubonana emaphoyiseni kusasa phansi kwaso lesa sihlahla.*

(It is all right preacher, go well. (Shouting.) We shall meet at the police station tomorrow under that tree.)

(Khetsiwe meant the tree under which Themba hid the stolen money). This made Themba to make up his mind

**THEMBA:** *Unetindzaba, buya sihlale phansi-ke sikhulume.*

(You have news, come let us sit down and talk)

**KHETSIWE:** *Cha, asihlali lapho, ngitsite lapha.*

(No, we cannot sit there. I said here.)

**THEMBA:** *Khuluma-ke mine ngijakile.*

(Speak then, I am in a hurry)

**KHETSIWE:** *Ngitsi Themba ngishade*

(Themba please marry me)

**THEMBA:** *Mine ngishade wena?*

(Me marrying you?)

**KHETSIWE:** *Yebo ushade mine Themba. Ngiyati kutsi awungitsandzi kwanyalo, kodvwa ngekuhamba kwesikhatsi uyawungitsandza. Ngishade Themba. Yonkhe imali, lekuwe nalena lekimi itakuba ngeyakho*

(Yes marry me Themba. I know that you do not love me, but as time goes on you will love me. Please marry me Themba. All the money that is with you and the one that is with me will all be yours.)

Khetsiwe intensified the threat by saying the following words:

**KHETSIWE:** *Ngishade Themba. Ungalimela yini lihlazo lekuya ejele, wena lotsenjwe kangaka? Shano phela, ungalimela yini (Ahleke) sengatsi sengiyabona nje liphephandzaba letfu seliphuma libhalwe etulu:*

**UMHLONISHWA, THISHELA GAMA, WEBE IMALI  
LENGEMALANGENI LATINKHULUNGWANE LETIYIMFICA  
ESIDVUNJINI SANKHOMO SIBANDZE,**

Ungatsini nje? Angatsini yena Lobuhle wakho?

(Marry me Themba. Will you stand the disgrace of going to goal, such a trustworthy person? Say it, will you stand it? (Laughing) I just imagine our newspaper coming out with bright headlines like this:

***THE HONOURABLE, TEACHER, MR GAMA, STOLE NINE THOUSAND  
EMALANGENI FROM NKHOMO SIBANDZE'S CORPSE.***

(What will you say, and what will Lobuhle say?)

This drama proves that one can never buy love from anyone. One can be how rich, like Khetsiwe, she could not make Themba love her because she had a lot of money.

Themba told Khetsiwe that she could have money but he was never going to marry her because he wanted the money only for paying Lobuhle's lobola.

Khetsiwe kept on pestering Themba to love her, especially because she promised him all her money.

**KHETSIWE:** *Ngifuna ungikhulumise kahle, ngifuna ungitsandze, ngifuna wati kutsi ngingumfati wakho.*

(I want you to speak nicely to me, I want you to love me I want you to know that I am your wife).

**THEMBA:** *Tate taba tinyenti-ke tintfo lotifunako. Kwekucala ngca, ngingatsini ngingakhulumi nawe kahle, ungumgodzi wami wemali nje? Kwesibili unemali lenyenti, ungatsenga live lonkhe, kodvwa wehluleka kutsenga lutsandvo. Kwesitsatfu, silima ndzini, lucolo, sihlakaniphi ndzini, awati yini kutsi bufati buhamba nelutsandvo?*

(You have so many things that you want. Firstly, how can't I speak nicely to you being my gold mine? Secondly, you have a lot of money, you can even buy the whole world, but you are unable to buy love. Thirdly, you stupid fool, I am sorry, clever person, don' you know that to be a wife there must be love?

Khetsiwe tried in vain to buy marriage from Themba. She even tried the traditional healer, Njajula to help her gain Themba but it was all in vein. This shows that marriage was very scarce to her because even when Themba was ill-treating her, she never had any other alternative.

**KHETSIWE:** *Awu Themba awusacoli kuleminyaka lengaka? Siyawuhlala lenhlalo kute kube nini?*

(O Themba wouldn't you forgive me for such a long time? For how long will we live such a life?)

The above words show that Themba had no love at all for Khetsiwe. The following words show that Themba had love only for Lobuhle:

**THEMBA:** *Noma ngingafa nyalo, kulungile, ngifa inhliyiyo yami imhlophe. Lobuhle usangitsandza, futsi utsi uyawungitsandza ate afikelwe kufa, noma mine ngifikelwe kufa, akusekho lokunye lengikufisile.*

(Even if I die now, it will be alright, I will die with a clean heart. Lobuhle loves me, and she will love me till she dies, or till I die. There is nothing else that I still wish.)

Khetsiwe even lost her only son, Mvuzo. This was due to this lack of love for him and his mother by Themba, who neglected them.

**KHETSIWE:** *Vuzo, sengiyakuvalalisa mfana wami. Lala, usale ngekuthula Vuzo mfana wami.*

(I am bidding you goodbye Vuzo, my son. Sleep, and remain peacefully, my son.)

The pressure of wanting to get married made Khetsiwe to be a trickster

She blackmailed Themba and bribed him with money, saying that if he marries her she was not going to report the theft to the police.

**KHETSIWE:** *Asitibuke tonkhe letindlela sibone lencono. Yekucala, nangingaya emaphoyiseni, uyawuboshwa iminyaka leminyenti kabi. Yesibili, nangingaya esontfweni ngiyewutjela umfundisi, buka nje lihlazo lemshumayeli lomncane lowetsenjwe libandla lonkhe. Yesitsatfu, angikhulumi-ke esikolweni batali bonkhe bangacolisa nje batsi lisela lathishela lingabafundzisani bantfwababo. Sengatsi ngiyabona-ke bantfwana sebahamba batsi thishela webe imali. (Asho ahleke) Yesine, make wakho ukwati ulunge njengemvu, futsi uyati kutsi imphilo yakhe iyincelencele. Uma eva angafa nekufa. (Ahleke). Yesihlanu, imbali yakho-ke Lobuhle (Lapha-ke wahleka akhombisa kutsi lendzaba iyamjabulisa). Wena utsi asente njani?*

(Let us look at all the options and see which one is better. The first one, if I go to the police you will be cocked in for many years. Secondly, if I go to church to tell the priest, what a disgrace to a young preacher whom the congregation trusts so dearly. Thirdly, I do not want to mention at school, parents cannot accept to see their children being taught by a thief. I just imagine the learners spreading the gospel of a teacher who is a thief. (While laughing.) Fourthly, your mother who regards you as a sheep, and you know how weak she is healthwise. If she could hear such a disgrace she can collapse die. The fifth option what about your flower, Lobuhle (This time she is laughing ironically showing that what she is saying amuses her.) Which option do you think we can take?)

Themba was a Christian that a lot of people had faith and trust in. But because the love of money is the root of evil, he stole it to use it for his own demands. To show that Themba was a trustworthy citizen the conversation of the following women proves that:

*LAMOTSA: Ngulona labatsi nguThemba. Lona lomudze nje lonelihwanca.*

(It is the one called Themba. The tall one with sideburns.)

*LAMKHABELA: Awu! Ngulowo? Kusho kutsi intalo yalomfati LaKhumalo ibusisiwe ngobe phela naye lowo mfana ngumntfwana lotiphetse kahle kakhulu.*

(Ah! Is it that one? His mother, LaKhumalo's womb is blessed because he has a good character)

*LAMABUZA: Futsi sibindzi naye njengaLobuhle, unenhlonipho lejabulisako.*

(He is also very quiet just like Lobuhle, he is also respectful)

*LAMOTSA: Umfundisi Mavuso wakhetsa yena kutsi abe ngumshumayeli walena Ekuthuleni.*

(Rev. Mavuso chose him to be a preacher at Ekuthuleni)

*LAMABUZA: Sewungumshumayeli lomfana lomncane kangaka? Kwate kwaba kuhle.*

(Is that boy now a preacher, young as he is? That is good.)

*LAMKHABELA: Kufute sithandaze Makhosikati, iNkhosi ibe nabo labantfwana lababili, Lobuhle naThemba.*

(We need to pray so that God be with the two children, Lobuhle and Themba)

Khetsiwe is seen dying in hospital leaving Themba with Lobuhle, the girl Themba liked with their three children. This shows that they were fully in love irrespective of Khetsiwe staying with Themba. Eventually Khetsiwe realised that she failed to make ends meet, by forcing and bribing Themba with money to be loved

Khetsiwe struggled very hard by applying all tricks she had but in vain. This proved that a happy marriage was going to pass her by.

With that comment, it could be that in today's life what had happened to Khetsiwe is often a grim reality, and can conclude this chapter. We find many women giving young boys money to pay lobola for them and to buy wedding rings, just to impress the society that they are also married like others. The author portrays what happens to societies we are living in. The description of the demise of Khetsiwe from being a 'good Christian girl' to one who through a variety of tricks and

acts of blackmail tries to force another to do her will, and thus ending up in an credible unhappy state is both a moral story as well as an artistic representation of the way people in society relate to one another. The enormity of Khetsiwe's actions are further highlighted by the fact that the one she attempted to suborn was himself a 'Christian', though a weak and failing one at that. The author has captured in essence aspects of the human condition by presenting to us this picture of society, and this makes the story interesting.

## CHAPTER 4

### 4.0 PROSTITUTION AND DISHONESTY (KUGWADLA NEKUNGETSEMBEKI)

Prostitution is a noun, which is derived from prostitute. Branford (1994: 767) defines prostitute as a woman who engages in sexual activity for payment, or a man or boy who engages in sexual activity with homosexual men for payment.

Siswati authors also wrote about prostitution in their dramas, referring especially to women but not to male prostitute.

In her study Nkuna (2000:93) says that it seems as if women are believed to be unfaithful by most writers who depict them (women) as unfaithful and prostitutes.

In this study, prostitution as a theme will be based on the works of Mbuyane and Magagula in their dramas, “Yenebakitsi” and Tentile” respectively.

### 4.1 YENEBAKITSI – M S MBUYANE

#### 4.1.1 The story in brief

Mbangiso, the only son and child of Mbonani Mdluli and LaChibi, married Danisile Gumbi, and they were blessed with two children.

Danisile went to Ngwenyamane College of Education to qualify as a teacher. Mbangiso was responsible for paying all college fees and uniform.

One day Mbonani went to a funeral at Naas Township and met Danisile, his daughter-in-law, strolling with a man. When he arrived home, he told Mbangiso what he saw about Danisile, but Mboneni did not believe what his father told him.

This rumour went on and on until Mbangiso started smelling a rat. Stories about Danisile’s behaviour eventually reached Mbangiso’s ears. A certain security man who worked at the college told Mbangiso about Danisile’s behaviour. He was very angry and decided to trap her.

He discovered that Danisile was in love with Boniface, a teacher at Thulamahashi, and wanted to pay lobola for her, but Danisile refused. She gave an excuse that she wanted to work for a few months and build a house for her parents before she could be married. She did not tell Boniface that she was already married to Mbangiso.

One day Mbangiso told his wife that he was going to work for a week far away from home, and would enjoy himself without coming back. Danisile was very happy to hear that. She also went away from home for the whole week enjoying herself as a concubine to her boyfriends. Mbangiso went to work and came back the same day as usual but found that his wife was away. He waited for her the whole week.

When Danisile came back at the end of the week, she found her husband at home. Mbangiso was very angry and as a result shot and killed her.

This drama is about dishonesty and prostitution, where a married woman instead of sticking to her marriage vows, falls in love with other men. The following conversation shows that Danisile was untrustworthy to her husband and also to her boyfriend, Boniface.

*BONIFACE: Ngibona kutsi usale sewubatjela ekhaya kutsi emva kwemkhosi wePhasika lomnyaka lotako batilungiselele ngobe ngiyeta kuyawuvela.*

(It is now time that you tell your family that after Good Friday next year they must be prepared to meet me for marriage arrangements)

*DANISILE: Kukutsandza Bony ngiyakutsandza. Kepha lendzaba loyishoko cha.*

(No Bony, I do love you but what you are saying I do not agree with you.)

*BONIFACE: Nawutsi cha uyala phela.*

(Does it mean that you are refusing?)

*DANISILE: Vele kunjalo. Ngibona sengatsi sisengakafiki sikhatsi sekutsi sewungatfumela bantfu uyotiveta ekhaya. Nginetizatfu leticinile lengingatibeka. Ngicela utivisise uma ngitibeka. Ngiyati uma umuntfu asha emashushu ngalokutsite, uvame kungavisisi lufu loluma endleleni yakhe. Nawe kungenteka ungavisisi lufu ngaloku lonembono ngako.*

(It is just like that. Time has not yet come to send people to my parents to arrange for marriage. I have reasonable reasons for that. Please understand. I understand if a person is ambitious about something, seems not to understand what reaches one's ear. You might also not understand.)

**BONIFACE:** *Manje utsini ngale Long Term House lesengiyitsengile lena eThulamahashe? Phela bengifuna kukutjela kutsi batsi seyiphelile. Nasibuya lena ePitoli kufanele sihlale liviki linye bese siyongena kulendlu. Khisimusi kufanele simudle sikulendlu.*

(What is your opinion about the Long Term House that I bought at Thulamahashe? I wanted to tell you that it is now complete. When we come back from Pretoria we will stay only for a week thereafter we have to get in. We have to spend our Christmas in that house.)

Danisile was telling lies that she did not want to let Boniface to prepare for marriage. She was supposed to tell him that she was already married to Mbangiso with two children.

**DANISILE:** *Uma sengikutjela liciniso, angeke ngivume kutsi ngilotjolwe tinkhomo tami tidliwe ngubabe lomkhulu. Labantfwana lengabatfola kusengakasi emehlweni bahleti kagogo wabo. Lobhuti lengikutjela ngaye kutsi akasafuni nakungibuka nangeliso ngobe anemona ngekutsi babe lomkhulu sewungichubile ngemfundvo, ngubhuti lomkhulu. Ngako-ke uma ufuna kuvela lena ekhaya ungeva ngami.*

(To tell you the truth, I will not allow you to go and pay my lobola to my uncle. My children stay with their grand mother. The brother I told you about, that he does not want to see me anymore because he is jealous of my education that my uncle paid for, is my cousin, my uncle's son. Therefore if you want to go home I will give you a go ahead.)

Eventually everything reached Mbangiso, her husband's ears. In the following conversation Mbangiso is telling his friend what information he has about his wife:

**MBANGISO:** *Awati lutfo wena. Sebatfole nendlu lena eThulamahashe lapho kufanele bayohlala khona. Nakatjela loBoniface wakhona utsi mine ngisingani sakhe sakudzala. Manje sengicale kumhlupha ngitsi sibuyisane ngobe ngibona kutsi sewufundzile. Uyati kutsi bekangafuni ngibeke umcondvo wami lena ekolishi atsi kufanele ngicale ngitfole imvume etikhulwini letiphetse.*

(You do not know anything. They got a house at Thulamahashe where they are going to stay. She tells her boyfriend, Boniface that I am her old boyfriend, I am ill-treating her just because she is now educated. Do you know that she did not want me to visit her at the college? She used to say that I should first obtain permission from the officials to do so.)

This is what led her to death because Mbangiswa could not stand wasting his money for somebody's wife. Danisile's action showed fully that she was very dishonest in her marriage. It is true that the consequences of sin are death.

Magagula also wrote about this theme of prostitution in his drama, Tentile. The story is elaborated in chapter 3 of this work. Nkhambule also reveals this when he said:

*“Emadvodza emiti yawo ngawo kanye langonele umntfwanami. Kumetsembisa lizulu nemhlaba abuye amdizele ngetimali”.*

(Married men are the ones who corrupt my daughter. They promise her haven and earth and bribe her with money).

These words are telling a story about Tentile’s character. She was a prostitute. She had everything at home, but because of ill character, she had to sell her body to old men. Tentile continued with this irregular behaviour when she left home. She fell in love with three men, double crossing them.

The following interesting quotation is extracted:

**MZIMELA:** *(Elula sandla kutewudvonsa Tentile) Kota Tentile, kota mntfwanaketfu. Ngite kuwe.*

((Stretching a hand to pull Tentile)) Come Tentile my Love. I have come to you.)

**MPHIKELELI:** *(Achilita sandla saMzimela) Kantsi awuva yini? (Asukume safuna kulwa) Ngitsi mfowetfu “loss mey cherry”.*

((Pushing Mzimela’s hand)) Can’t you hear? (Standing up and getting ready to fight) My brother I say, ”leave my girlfriend alone”)

The above quotations state as a fact that Tentile was a professional prostitute. Mzimela and Mphikeleli, who are both Tentile’s boyfriends had a war of words simply because both had a date with Tentile. In African culture, it is taboo for a woman to have more than one man. The message, which the author of this story is trying to send to his audience, is that prostitution is really not allowed in African cultures.

Finally, the above two extracts portray that what happens in our societies is a reality, where the youth of today, especially teenage girls have abandoned their culture of being human. Some of them practise prostitution as an industry where they are sex workers (bomahosha) in towns during the night, in order to be paid by men. Although South Africa is a democratic country, practices of prostitution by women are regarded as a taboo and are unlawful. In the introductory remarks of this chapter, it was mentioned that there is also male prostitution. Siswati playwrights should try to explore this theme where a man practises prostitution in order to be paid by another man. .

## CHAPTER 5

### 5.0 HUMAN RIGHTS

According to Branford (1994:455) human rights are rights held to be common to all. Although Branford sees human rights as to be common to all, Nkuna (2000:74) says:

In our (*Siswati*) society a woman is believed to possess nothing. Her task is to work for the family and have nothing in possession. ... She is expected to adhere to all the instructions given by the members of her new family.

Nkuna (2000:76) further quotes Carter (1997:22) in that he suggests that the concept of rights is not used only to cover specific legal rights granted to women, important though, these are, but also cover general rights to social and political equality. It is impossible to divorce these rights from the position of women within the society and prevailing social attitudes, from the organisation of the general distribution of power.

### 5.1 IMPHICABADZALA – G VILAKATI

#### 5.1.1 The story in brief

Lonhlupheko Mazibuko was a teacher who lived at Shongwe Mission. She was a very helpful person in the community, who kept the youth busy by teaching them karate. Lonhlupheko's husband had died in a car accident. She was therefore living alone.

One day while she was coming from Malelane with her car, she was car hijacked and she was badly injured. As a result of her injuries she had lost unconsciousness and had been taken to Shongwe Mission Hospital where she was treated for injuries.

In hospital Lonhlupheko's condition worsened. She even started to lose her senses. Doctors decided to change the treatment they were giving her. She refused to take the new treatment. The doctors tried to investigate what made her condition deteriorate but could not find the cause. They prescribed AZT TAMOIL for her, which she refused to take. Her tissues were worn out.

Lonhlupheko demanded to be discharged from hospital. The doctors however refused to discharge her, feeling pity for her as she was now paralyzed and they realised that there was no one who could take care of her at home. In spite of this she took the doctors to the High Court of law, claiming that they were depriving her of her rights to be treated with the treatment of her choice and for refusing to let her go home.

The courts sided with Lonhlupheko Mazibuko with the assistance of Makhundu, Hlane and Mncedzisi Ngwenya, her lawyers. Dr Malindzisa from the hospital explained to the court that the proposed course of treatment was for her own good as they were still investigating a variety of diagnosis for her sickness. Lonhlupheko said that she did not want doctors conducting experiments on her. The court instructed the hospital to allow Lonhlupheko to do what she requested.

Before Lonhlupheko died she instructed Hlane to give all her estate to charity after deducting the costs of the hearing.

The author of this drama wrote to make his audience aware of human rights in the society. Human rights are all over, at home, school, work, hospital, to mention only a few. The author is aware of Human Rights. He makes LaMazibuko his instrument for the portrayal of human rights in the play.

He chose his character, LaMazibuko to be a woman. In African cultures women are not as respected as men. In this drama LaMazibuko is portrayed, as having the strength, courage, and character, which are lacking in some men. LaMazibuko was fighting for social change, particularly in hospitals. The author saw the rights of patients in hospitals were being ignored and in this play he was exploring the consequences of new approaches to exercising rights with the entire audience. Through LaMazibuko, the main character in the play, social injustices explored in the play are highlighted so that they can be rectified. This feministic approach in African literature is not common. Women have been always in the background, often overshadowed by men some of whom are often very useless.

In the following conversation LaMazibuko is adamant because she wanted to see change and justice practised in the society.

*MAZIBUKO: Asutsi kancane Dokotela, angikuvisisi kahle. Lemitsi loyishoko ayicedzi kudlondlobala kweticubu kepha incandza leticubu kwesikhashana?*

(Wait a bit Doctor, I do not understand you well. The medicine does not worsen the morning out of tissues but temporarily makes the problem better?)

*MALINDZISA: Yebo ngisho njalo kwanyalo kepha uphindze ucedze netinhlungu. Kwanyalo lomutsi i- Z.A.T. – TAMOIL, yenta lokubili ngesikhatsi sinye: kubulala tinhlungu futsi incandze lesifo lesingasitfolisisi. Nguwo lomutsi losandza kuhlatjwa ngawo nyalo nje.*

(Yes that is what I say; it also kills the pains. The Z.A.T.-TAMOIL does two functions at a time: killing pains and healing the disease that we do not understand. That is the treatment you have just received in an injection form.)

In the above conversation, the patient (LaMazibuko) wasted no time but confronted Dr Malindzisa. She knew it was her right to know about the prescription given by the hospital. This practice is not common. In hospitals patients conform to what doctors and nurses say. They take whatever medication is given to them. She frowned to show displeasure, but Dr Malindzisa was not agitated but remained calm and answered her professionally. This state of affair is an eye opener for patients in our modern society, but they should not frown instead they must communicate their ideas politely and amicably to their audience.

Detectives, Maseko and Mdluli, visited LaMazibuko in hospital to investigate the cause of her injury. She was of the opinion that if one is fighting for one's human rights, one has to be very aggressive. What follows is the conversation between her, the doctor and the police.

*MDLULI: Ningicolele bekunene. Nkhosikati, uma ngabe lemoto lengikhuluma ngayo naMaseko, ngiyo leyakho, kusho kutsi sesiyitfolile. Kodvwa-ke labacondzene nalolucwaningo basatama kutfungatsa luhala lwaletigilamkhuba. Kepha-ke asichubeke. Ungabachaza yini labosidlani?*

(Excuse me folks. Mrs. Mazibuko, if the car I am talking about with Maseko is yours, it means that your car is found. Those who are handling your case are still investigating the suspects. In any case let us continue. Can you identify the culprits?)

*MAZIBUKO: Uma kungiyi ngempela leyo moto, kuyawuba kuhle ngoba selutawuphelela khona lapha lonkhe lolucwaningo lwenu. Ngicela kutsi licala lelo lisulwe ngoba angibabophisi labosidlani. Kunjalo nje, nabo labantfu angeke ngikwati kubakhomba nanoma bangangena lapha nyalo sikhuluma.*

(If it were really my car, it would be appreciated because as far as I am concerned the investigation will just end up there. I request that the case be closed because I do not charge the culprits. Even then, I cannot be in a position to identify the culprits.)

*MALINDZISA: (Abuka Mdluli) Ngenca yekutsi besake wangichazela ngekulimala kwakhe kuncono nginilandzise ngako kamuva. Kusekhona lokusasele ngembi kwekutsi bamphindzisele emuva.*

((Looking at Mdluli)) Since she once explained the incident to me I better relate it to you later.)

Although the author reminds his audience about their human rights issues, the way LaMazibuko behaved in front of the police leaves much to be desired. The conversation is put in place for her benefit. During the investigation she says, “*Ngicela kutsi lelo cala lisulwe ngoba angibabophisi labosidlani*” (I request you to cancel the case because I do not charge those criminals). She does not have the rights to be above the law. She cannot stop prosecution nor defeat the ends of justice.

Finally what the researcher is concerned about is LaMazibuko’s behaviour towards Dr Malindzisa after the departure of the detectives. Her attitude is revealed by the following conversation:

**MAZIBUKO:** *Dokotela Malindzisa, ngicela ungisite tsine ungaphindzi ungiletsele emaphoyisa mayelana nekulimala kwami. Mine nawe siyati kutsi noma bangaphazama baboshwe labo bantfu, angeke ngiye enkantolo kuyewufakaza.*

(May you please Dr Malindzisa do me a favour by not bringing police in this case of my injury. You and I know that even if the criminals can be caught I will not go to court for testifying).

All what the researcher hears above is LaMazibuko’s attempt to fight for her rights. The researcher has a problem towards the attitude under which she fights for her rights. Such attitudes are seen among some people in every walk of life that if you do not fight aggressively you will not be heard or understood. Maybe the status of being a woman makes her think that being in the midst of men, she might be oppressed.

However, her struggle should not fall in deaf ears. The society respects such people and their efforts to liberate other people. Freedom comes after a heavy battle. The judges gave LaMazibuko what she had been fighting for.

*“Inkantolo itsi Nkhosikati Mazibuko akadedelwe kutsi ahambe asenguye, anjalo aye ekhaya njengekufuna kwakhe.”*

(The court ruled that Mrs. Mazibuko must be allowed to go home while she is still in a good condition as she wished.)

This is victory, not only for the freedom fighter, in the case of LaMazibuko but also for the whole entire nation.

In his drama, Vilakati depicts LaMazibuko as a character that represents women as people who have their rights to be respected and honoured. This is in line with what is quoted from Nkuna’s work in the introductory paragraph of this chapter.

In reality there are such determined women like LaMazibuko who stand for their rights, such as those who disputed the 1960 pass law, which resulted in the killing of many women in Sharpsville. People out there salute such people and call them, 'Emadzelakufa' in Siswati.

Vilakati, in his drama, "Imphicabadzala" seems to be the only author who wrote about the theme of Human Rights Issues, among others Siswati authors thus far. His work was investigated as shown above.

## CHAPTER 6

### 6.0 FINDINGS AND RECOMMENDATIONS

#### 6.1 FINDINGS

##### 6.1.1 Repetition of the same theme by different authors

It was found that 43% of the dramas explored showed that Siswati authors wrote about forced marriage in different forms. Magagula in “Tentile”; Malindzisa in “Ngifela Wena” and Mbuyane in “Ungatihluphi,” all wrote about the same theme.

It is unfortunate that females did only 14% of the work analysed above and 86% were males, which is a challenge to female writers. This might be the result of the negative themes about females found in the above work. The involvement of females in writing might bring a variety of themes that might also have a positive attitude to female practices, than to have themes like prostitution, jealous, forced marriages and untrustworthy practices by females in society, which portray a bad picture about women.

Although their works have almost the same theme, these authors tried hard to have books written in their home language. It is just recommended that in future they have to explore different themes to avoid biasness, and stereotypes.

##### 6.1.2 The compliance of themes with real life

The researcher discovered that the themes used by authors in the above drama books do exist in real life, but some authors have a tendency to exaggerating some events and adding a quantity of parts with dramatic irony.

Taking the issue of Imphicabadzala, the human rights issue in LaMazibuko’s story is quite acceptable. What is questionable is the fact that she refused to be treated and stopped the investigation of her case. In real life everyone would love to be healed and have the criminals prosecuted.

The theme concerning arranged marriage is a good Swati tradition, which is acceptable in places where people are still following their customs especially in traditional communities. The milieu of the story, especially the time, contradicts with the theme because it is during the modern time when children of today, like Tentile and Masesi, in Magagula and Malindzisa's dramas are portrayed. It is advisable that time and space is considered when drama is written. The place where the dramas are taking place is quite acceptable, e.g. KaHlatsi (Tentile) in a rural area. Prostitution is a modern practice. Tentile is portrayed as a proper modern girl. Traditionally a girl was confined to one man only not what Tentile was doing.

In the book 'Imali Yimphandze Yesono', girls do have a problem of being intimidated by boys. In the case of Khetsiwe things are partly realistic, especially because Themba did not like her from the beginning but the intimidation is a bit extreme in such a way that some of the events are contradictory. To give an example where Themba took Lobuhle's photo and personalise it and Khetsiwe felt very jealous about it. This is hard to believe in real life. Themba did not like Khetsiwe at all; on the other hand he would sometimes call her Mrs. Gama and went to see her when she was in pain.

The issue of dishonesty in Mbuyane's drama about Danisile, people do become dishonest with their marriages especially when staying apart from each other. Mbuyane wrote about what really happens in the modern societies. The issue of guns is really a burning issue in today's life. People unfortunately attempt to solve problems with guns.

### 6.1.3 Language usage

The researcher discovered that the above authors use different language varieties, which shows that they do not come together to standardise their language. Language standardization is part of language development expected from authors. This shows a great challenge in writing Siswati as an official language.

### 6.1.4 Human rights issues

Issues, which were not known in our past history, are revealed to us in our literature today. In his book, "Imphicabadzala," Vilakati opens the eyes of his audience by letting them aware of human

rights. This issue was very foreign to people, although the approach given to the character to fight for her rights need some modification. It is nevertheless a good piece of work to be consumed by the modern society. People speak human rights today in all walks of life.

## **6.2 RECOMMENDATIONS AND CONCLUSION**

### 6.2.1 Group work

Siswati writers including budding authors should meet to discuss amongst other things the following:

- The question of relevance and necessity of writing in modern society;
- Writing about current events and avoid repetition.
- Lay-out of a plot of a drama
- Strategies of presenting a theme

### 6.2.2 Access of information

Writers must have access to the enormous body of information locked up in books in the libraries- locally and nationally. This empowers them to find out how playwrights, before them, wrote better dramas.

### 6.2.3 Workshops

It is imperative for experts in the field to organise workshops from time to time to sharpen the writers on some skills or expertise. Some veterans in the field of writing may be invited to come and share their experiences with other writers, especially budding authors. Such workshops should deal with questions of focus and relevance, quality and standards of writing.

#### 6.2.4 Publishers

Although it is not the responsibility of the publishers to train playwrights, they probably have a normal obligation to assist.

Publishers must not only concentrate on the financial aspect; they should also develop the author's skills of writing. A better author will produce a better piece of writing; so if the publisher's workshop their person-power books produced will be of a very high quality. A well-written book has high readership and its marketing is also high. When writers are badly groomed, they produce work of poor quality, hence the decline in readership and a poor marketing value.

#### 6.2.5 The Department Of Culture, Sports And Recreation

This department must make a visible contribution by developing the following:

Formation of Language Committees (Language boards) whose duties should be:

- Coining of suitable words for use by writers;
- Choice of suitable books through screening. The purpose of this exercise is to prescribe these books for schools, keeping some copies in public libraries – locally and internationally – so that they can be read by the community;
- Encouraging writers to write in Siswati by giving incentives such as bursaries to those who would like to pursue Siswati at higher institutions of learning, such as universities;
- Coordinating all activities of authors by means of financial support.

#### 6.2.6 Writing as a process

Authors are supposed to understand that writing is a process. It is not a matter of writing and submitting to publishers. They should make first, second, third and fourth drafts until their work is refined. A book that is full of mistakes and unprofessionally presented loses popularity and its market becomes very low.

#### 6.2.7 Speculations for the future

Authors should not only write for the present audiences. Their themes should suit the past, the present and the future. If a drama book covers the different eras it becomes relevant to all different types of societies and audiences. The themes should not become outdated for being read.

#### 6.2.8 Consultation:

Authors should consult veterans as to the way of writing a script. Good techniques can be achieved by sharing ideas. Veterans should also be selfishlessly willing to assist budding authors.

#### 6.2.9 Writing for reading purposes:

Many authors write for money instead of writing for authorship development or for the purpose of providing reading material and the development of the language. The more the reading material the more comparison is done in that particular genre and the fast writing improvement.

#### 6.2.10 Language standardisation:

In order that Siswati could match with other developed languages standardization is very vital. Authors for standardising the language they use in writing their work should attend relevant bodies and conferences like author's guilds and workshops.

Generally the authors deserve to be commended for their efforts of keeping Siswati on track. If it were not they, Siswati would be left behind. Their interest should be taken to other budding authors, and hope that the above recommendations will be of assistance in improving their art, should it happen that they come across this work.

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**APPENDIX**  
**LIST OF SISWATI DRAMAS**

<b>YEAR</b>	<b>DRAMA</b>	<b>AUTHOR</b>
1978	Inhlitiyo Ngumtsakatsi	Mthembu T. E. & Ginindza Z.
1981	Bantfu Labakhulu	Mkhatshwa S. S.
1986	Siphaphasha	Mkhombe S. S. M.
1986	Mubi Makhelwane	Ncongwane S. J.
1988	Umjingi Udliwa Yinhlitiyo	Nsibandze S. W.
1988	Inkhundla	Mthembu T. E. & Msimang C. T.
1989	Ngifela Wena	Malindzisa G. A.
1990	Imali Yimphandze Yesono	Dlamini C.
1990	Tentile	Magagula S. M.
1990	Ungatihluphi	Mbuyane M. S.
1991	Letiphuma Embiteni	Malindzisa G. A.
1991	Asingeni Lapho	Mthembu T. E. & Msimang C. T.
1992	Kwahlwa Emini	Thwala J. J.
1992	Lami Lingumncamlajucu	Thwala J. J.
1993	Enshungunshungwini	Sithebe Z.
1994	Lilungelo Lakhe	Magagula S. M.
1994	Yenebakitsi	Mbuyane M. S.
1994	Imphicabadzala	Vilakati G.
1997	Ahlantela Labangenamabhodo	Sifundza S.