

**PORTRAYAL OF WOMEN IN SISWATI DRAMA**

By

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**DECLARATION**

I declare that this research project entitled: **Portrayal of Women in siSwati Drama** is my own work, that all the sources used or quoted have been indicated and acknowledged by means of complete references and that this dissertation was not previously submitted by me for a degree at another university.



.....  
(K.J NKUNA)

## DEDICATION

I would like to dedicate this dissertation to my parents Mzondi Andrew Nkuna and Nomvuyo Martha Nkuna (LaNtuli).

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## ABSTRACT

This study looks at the portrayal of women in siSwati drama. The main aim is to reveal how women are portrayed in siSwati drama. In real life women are usually portrayed negatively. This is due to cultural directives that reveal woman as inferior beings. This affects our young children who read books and perceive women as useless. A child reads and has the idea that a woman is unfaithful, useless, a pretender, and dependant and has no job opportunities. If a child is a boy he grows with a negative connotation that a woman has no power. This affects our young girls because they do not develop confidence. There is a belief that the place of a woman is at home where she is expected to do all the household jobs. Our culture too, perceives women as inferior, forgetting that there are women who are single and those who are breadwinners who maintain their homes.

This study looks at the presentation of women characters in different siSwati drama books. It reveals the impact of Western culture and African culture to women. It is found that patriarch dominates over women. It also looks at the views of different people about the portrayal of women in siSwati culture.

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## **CHAPTER 1**

### **1. INTRODUCTORY CHAPTER**

#### **1.0 INTRODUCTION**

This study focuses on the portrayal of women in siSwati drama. SiSwati drama falls under the African way of living. It tells us about things of everyday life in our communities. As a result many siSwati dramas depict women more or less the same way. This study looks at how women are portrayed or presented in this field of art that reflects the philosophy of life of the people. In the literature review one looked at different books in other languages to see the extent this portrayal has played in this field of art.

One discovered that in most cases women are portrayed negatively. In the analysis findings show that women are portrayed negatively. There is however a perception that most women do not like the way they are portrayed whereas men are for that. Findings show that out of 45 males, sixty-nine percent (69%) agree about the negative portrayal of women and out of 55 females ninety-six percent (96%) disagree with it.

Firstly the aim of the study is discussed. The method of the study is also being looked at to see how the study was conducted. Terms to be used in the study are defined for the purpose of the study. The scope of the study is discussed in order to clarify what is happening in this study.

## **1.1 AIM OF THE STUDY**

The intention of this study is to uncover important facts about the portrayal of women in siSwati drama. This will be revealed by the way authors of different siSwati dramas portray women characters in their works of art. It will also reveal that literature reflects the philosophy of life of the people as most of these authors are members of the very same community.

## **1.2 SCOPE OF THE STUDY**

Chapter one is an orientation to this study. Chapter two is the literature review, chapter three contains the origin of drama, the origin and development of siSwati drama, socio-cultural scenario of a Swazi woman and the portrayal of women from siSwati dramas in different sub topics. Chapter four is the presentation of data analysis, chapter five is conclusions and recommendations and the the bibliography

## **1.3 METHODOLOGY**

The method used in this study is the book method, questionnaire and interview method.

### **1.3.1 BOOK METHOD**

Book method is the main method used in this study to gather information. Various books, journals, dissertations and articles were consulted to see the portrayal of women in other languages. The focus was on drama articles and literary works dealing with the theory of portrayal. They were consulted in order to form the theoretical framework of this study.

### **1.3.2 QUESTIONNAIRE METHOD**

The questionnaire method was used to collect data for this study. Questionnaires were sent to Swati male and female students at the University of Zululand and people around Mgobodzi (dominantly siSwati speaking area) in Mpumalanga Province, to measure their perception about the portrayal of women in books that they are acquainted with.

The questionnaire was felt to be a better tool in this research. The net was wide open because of the variety of respondents, stretching between ages of fifteen (15) and forty-five (45) years. They were grouped according to both age and gender to ascertain how they feel about the portrayal of women in siSwati culture. This was intended to find out which groups favour to read, listen and watch drama, and

see their positivity or negativity towards siSwati drama. They were also divided according to marital status to see how they respond towards drama. The level of education was also taken into consideration to see from the findings how often they read, listen or watch drama. They were also asked if they were in favour of the way women are portrayed and asked why they say so in order to see how they feel about this portrayal. They were also asked about what exactly could be done to improve the situation. They were also asked about what they could suggest on portrayal of women for future drama books with the aim of finding out what they want to improve in siSwati drama books in future.

### **1.3.3 INTERVIEW METHOD**

The interview was used to get more information on the unwritten literature. An interview was made with G.A Malindzisa to get more information about the origin and development of siSwati drama. Another contributor was Mrs Zwane who gave more information about the culture and how a Swazi woman was treated in the past. Mr S.Z. Simelane gave a list of siSwati drama books.

### **1.3.4 RESEARCH DESIGN**

The research design is actually a plan of action aimed at the expansion of knowledge. The approach that the researcher used is

both quantitative research techniques. This research method includes a literary survey and interviews.

### **1.3.5. ANALYSIS OF RESULTS**

The techniques for logically ordering data so that questions could be revised and answered are used. Tables are for presenting research findings. Percentages are used for further interpretation with the analysis of data and of the following statistical formulae:

$$\frac{A}{W} \times \frac{100}{1}$$

### **1.3.6. ETHICAL CONSIDERATION**

The researcher is governed by sociological ethics, because sociological knowledge can have positive and negative for individuals of institutions. Neuman (1997:443) says:

The particulars of the subjects were not exposed to maintain professional secrecy. The data collected remained anonymous to guarantee respondent's confidentiality.

## **1.4 DEFINITION OF TERMS**

### **1.4.1. CHARACTERIZATION**

Characterization is the way in which the author presents characters in a narrative work. Ziervogel (1975:64) and Ncube (1990:2) define Characterization as:

The authors unique manner of presentation of characters in any narrative work. The characters are formulated to perform some duties or actions necessary for the development of the story.

To support the definition above Ntombela (1995:131) defines characterization as:

A narrative device used by the author to give a human identity to the otherwise non-human figures in the story.

Reiter as cited by Satyo (1999:2) defines characterization as:

A term that is used to describe the manner in which a dramatist has symbolised his ideas through which people are characters. These characters are not real people who represent actualities but should be regarded as 'symbols of poetic vision'.



Satyo (1999:2) defines characterization as:

The art of presenting imagery persons in a literary work of art.

To support the definitions above Peck and Coyle (1984:105) state the following about characters:

We assess them on the basis of what the author tells us about them, on the basis of what they do and say. They are part of the society, and the author's distinctive view of how people relate to society.

One can conclude that characterization is the delineation of a real person in a real society or world.

#### **1.4.2. DRAMA**

Drama is a form of literature in which actors play the roles of characters, speak and perform the indicated action written by the author of the play. To support this Watson (1983:2) defines drama as:

A representation of carefully selected actions by living people stage in front of an audience.

The Compton's encyclopaedia (1993:241) says:

Drama comes from the Greek words meaning to do or to act. A play is a story acted out.

To support the definition above Murray (1978:43) has nearly the same definition of drama as the Compton's encyclopaedia. He defines drama (op.cit) as:

Character in action.

Hodgson (1988:102) defines drama as:

Art form involving the physical embodiment of a story. Its requirements are a space and a person pretending to be someone other than himself, who enacts a story in front of another person who accepts the pretence

Makhambeni (1990:vi) agrees with the definition above. She defines drama as follows:

Lena yindaba eyethulwa ngezenzo kanye nezinkulumo zabadlali, belandela noma belingisa abalingiswa ababunjwe umbhali.

(This is the story that reveals actions and dialogue of characters, following or imitating characters named by the dramatist/author)

Reaske as cited by Mkhonza (1984:2) defines drama as:

A work of literature or composition which delineates life and human activity by means of presenting various actions of-and dialogue between a group of characters.

## **1.5 TYPES OF DRAMA**

### **1.5.1 COMEDY**

A comedy is a play that is presented in order to amuse and its end is also interesting. There is no serious disaster in a comedy. The action of the main character turns out happily for the main character (protagonist). This means a comedy is a play with a happy ending. Corrigan (1965:15) defines comedy as follows:

Comedy is an escape not from truth but from despair: narrow universal cause for delight, even though knowledge of the cause is always twitched away from under us, which leaves us to rest on our own buoyancy.

An example of a comedy in siSwati drama is entitled 'uLondzabakatibutwa' by Abel B Mndluli in Mthembu and Msimang (1988). In this drama we find LaMotsa and Mbazo who are selling beer. They were afraid of the police, only to find that the police do not care about that.

### 1.5.1.1 CHARACTERISTICS OF A COMEDY

Comedy is normally regarded as the opposite of tragedy. Hodgson (1988:69) argues that comic theory however, has normally agreed on the common characteristics of comedy: it concerns ordinary humble or private people; it uses a humble rather than an elevated style; and it moves towards a happy ending. This means that if a play does not have a happy ending, it is not a comedy. In Hodgson (op.cit) more recent theorists, notable Henri Bergson (1851-1941) and Sigmund Freud (1856-1939), have developed important psychological theories of comedy. Bergson's superiority theory argues that comedy mocks those tht their behaviour has become fixed and obsessive. It attacks characters possessed by avarice pride or sloth and other vices. Laughter arises out of a perception of the mechanical encrusted upon the living. Comedy is thus on the side of life, for it mocks those who think in slogans and who are reduced to stereotypes by habitual and repeated gesture and action.

Freud's relief theory on the other hand argues that joking and comedy issue from the anarchic unconscious mind. Comedy expresses what the civilised self would prefer not to hear; hence the emphasis on sex, racism and other disturbing subjects in comedy. Comedy may be according to Bergson and Freud, a source of health.

### 1.5.2 TRAGEDY

A tragedy is a play, which has a disastrous ending. The main character suffers the consequences. To support this Murray (1978:168) defines tragedy as:

A ritual enactment of man's consciousness of the ultimate threat to individual and social well being by the random operation of external forces (fate, accident) and human weakness (vice, folly, error, blindness, stupidity). In tragedy we normally see the protagonist moving from positive purpose through intense suffering (an inescapable accompaniment of the tragic situation) and questioning, to awareness and perception.

To support Murray above Hodgson (1988:405) defines tragedy, as plays predominantly concerned with human suffering, usually involving the decline and death of a hero. One can conclude that tragedy is a play with disastrous consequences more especially for the main character. The main character suffers because he/she tries by all means to overcome the problem. He is the one who suffers a change in fortune from happiness to misery. He commits evil from things, which a normal person does in life. He may be jealous, proud and this may lead him to make errors in nature. At the beginning of the play he may be presented good and be a person with all potentials but as the play develops he changes. All his sides of life are revealed.

An example of a tragedy in siSwati is a drama entitled 'Ngifela wena' by Malindzisa. In this play we find Mageza who is the main character. She is in love with Masesi. Due to cultural norms Masesi compelled to marry the King. Though Masesi was married to the king, she loved Mageza. She escaped and go with Mageza as a result Mageza was killed.

In the drama above one finds that it is a tragedy because the main character tries by all means to overcome the problem but at the end he dies.

#### **1.5.2.1 DIFFERENCES BETWEEN COMEDY AND TRAGEDY**

Normally comedy is considered as the opposite of tragedy. There are differences between a comedy and a tragedy. In a comedy the end is interesting whereas in a tragedy the end is disastrous. Corrigan (1965:15) points out that in a tragedy every moment is eternity whereas in a comedy eternity is a moment. In a tragedy we suffer pain whereas in a comedy pain is a fool, suffered gladly.

Hodgson (1988:405) argues that at the height of tragedy all is lyricism on the other hand comedy is built on the dykes that separate man from man. John Arden as cited by Hodgson defines their contrasting subject matter as follows:

Comedy is also about the destructibility of the little man whereas tragedy is about the necessary destruction of the great.

Barrault as cited by Hodgson (1988:405) contrasts their differing strategies. We are all of us on a tightrope, he says, and sooner or later we all fall off. Both comedy and tragedy depend on our knowing this but comedy 'looks away', whereas tragedy 'confronts' the situation.

Comedy is traditionally less realistic and more artificial whereas tragedy is realistic. Comedy is about morality whereas tragedy is concerned with immorality.

### **1.5.3. MELODRAMA**

Melodrama is a kind of drama where character portrayal is not used. To support this Pretorius and Swart (1982:25) argue that melodrama entails an abundance of breathtaking events without any real attempt of character portrayal, the action moves swiftly and the audience is kept on tenterhooks. The melodrama has much in common with cowboy books or films, comic strips, thrillers, etc. On the other hand Hodgson (1988:213) says melodrama was a form of popular drama which grew up in early nineteenth centuries to satisfy the demands of the urban poor.

Etherton (1982:14) has the following about melodrama:

A type of drama in which the playwright underlines the emotional impact of the play by the use of music, and in which 'good' finally triumphs over 'evil'.

#### 1.5.4 FARCE

Farce is a comedy that provokes laughter. All sufferings and situations do not mean anything. The author/dramatist does not concentrate much on character portrayal. Hodgson (1988:130) argues that in farce, characters are subjected to various forms of indignity. They do not, however, suffer too heavily either physically or from loss of face.

To support the statement above Pretorius and Swart (1982:25) argue that the farce is a very light comedy which concentrates on laughter-provoking, superficial events. In the plot we find an abundance of co-incidences. The situation in a farce does not mean anything: confusion and embarrassment are exhibited for their own sake. In Pretorius and Swart (op.cit) farce by its very nature is one-dimensional. It exploits situations. When a dramatist writes a farce, he does not focus on character portrayal, but automatically commits himself to the novel, the untypical. The characters are automatons that register wonderment, anger, surprise, disgust, etc., but they never attempt to make rational, adult enquiry.



### 1.5.5 THE ONE-ACT PLAY

A one-act play refers to a drama that comprises of one act and no change of scene. This means the play takes place in one place. Characters are fully developed like those of a short story. At the end of the drama one gets surprised for it twists at the tail. To support the statement above Pretorius and Swart (1982:26) argue that:

A one-act play is comprised of one act. There is no change of scenery, and hence no subdivision into scenes. It is extremely compact with regard to time, place and action.

Hodgson (1988:251) seems to agree with Pretorius and Swart above for he maintains that:

A one-act play is a short 20-30 minutes play, generally with few characters and no change of scene.

Hodgson (1988:252) also maintains that the qualities of a one-act play resemble those of a short story.

One can conclude that in a one-act play characters are fully developed. They are not discussed thoroughly. And that the end of the play is surprising, it twists at the tail.

### 1.5.6 DRAMA AS LITERATURE

In drama we have the so-called drama as literature and drama as performance. There is also drama as serial which is categorised under drama as performance because it involves radio drama as well as television drama.

It seems as if drama as literature is the results of the impractical things written by the dramatist. This type of drama is usually known as closet drama. To support the statement above, Shipley as cited by Pretorius and Swart (1982:24) says:

Usually the closet drama is one that because the author either cannot master the techniques of contemporary theatre or is unwilling to submit to its limitations, at its best may be literature; at its worst is an example of the writers' egotism.

One can conclude that a closet drama is a play written to be read. It is essential for a play to be performed by the cast of players and it is essential that anyone who attempts to write a play be aware of stagecraft and dramatic conventions about character-acting and dramatic dialogue. The definition of a closet drama above puts it clear that a closet drama is the results of the dramatist's failure to master the techniques of the contemporary theatre.

The structure of drama as literature follows the pattern of acts and scenes. At least five scenes are accepted in one act.

### **1.5.7. DRAMA AS PERFORMANCE**

Drama as performance is designed to be performed on the stage by people who are trained to act. My view about performance is the ability to do something before people/audience; it may be through music, dance or jokes. To support this Etherton (1982:15) says:

Performance refers generally to any presentation before an audience, be it traditional dance or contemporary play; and specifically to one showing of a particular production of a play.

Drama as performance includes stage drama, radio drama, television drama and a one-act play. The stage drama and television drama takes two senses, auditory and visual senses. The radio drama takes the sense of hearing. The one act play is found in both radio and television play.

### **1.5.8. STAGE DRAMA**

Stage drama is a stageable play that is presented live before an audience. In this type of play a dialogue plays an important role. Characters are restricted to one place. There are few characters. Costume and facial expression show the characteristics of the character. Characters reveal themselves through dialogue or action. Makhambeni (1990:x) has the following about stage drama:

Endulo kusadliwa ngoludala, izintombi nezinsizwa, amadoda ngisho amakhehla imbala ayevamisile ukusina enkundleni. Thina-ke sibona engathi imidlalo lena yasungulwa ngokubonakala kobuciko bakudala. Kumanje nje imidlalo isiyethulwa phambi kwezibukeli emahholo namathiyetha. Njengoba isidlalelwa ngaphakathi nje lemidlalo sekuye kutholakala nokuhlobisa okugcamisa izinto ezithile emuva kweshashalazi.

(Long ago when everything was good, girls and boys, men and even grandfathers used to dance in stages, we see as if plays started because of olden approach. Now plays are performed before an audience in halls and in theatres. Now that they are played inside the houses, there are decorations that are made in the back stage to make some of the things clear or attractive)

#### **1.5.9. TELEVISION DRAMA**

This is a kind of a play that is performed in the television. Everything is possible in the television drama. The dramatist can take the viewers from Nelspruit to Cape Town. The television drama is freer than stage drama. The reason being in the television drama there are possibilities for of a camera to show a screen of whatever place they want to present. Vilakati and Sibanda (1997:3) say the following about television drama:

Luhlobo lwemidlalo lolwakhelwe kakhulu kubukelwa. Lokusho kutsi lapha kusebenta kakhulu imiva yekubona nekulalela. Konkhe

lokwentekako kugcanyiswa titfombe lesitibonako  
kuphindze kulekelelwe yiminyakato yebadlali.

(This is the kind of a play made to be watched.  
This means in this type we use visual and auditory  
senses. The picture together with characters'  
actions conveys everything that happens.)

#### 1.5.10. THE RADIO PLAY

This refers to a play that needs to be listened. Only the sounds are used for a hearer to deduce from what is happening in the play. Hodgson (1988:307) has the following about radio drama:

Non-visual form of drama using voice and sound effect. It involves no changes of heavy scenery, no blocking or movement and no costume or lighting. Lines need to be learned by heart, characters' thought processes can be rendered very easily and narrative can be mingled with dialogue as in a novel.

Garvey (1982) and Hiliard (1984) define radio drama as the theatre of imagination. On the other hand Horstmann (1988) has nearly the same definition as he calls it the theatre of the mind. Berger (1990:44) on the other hand, suggests an all-embracing definition of radio drama. He describes radio drama as:

The theatre of the mind or the theatre of imagination. This is so because it unleashes our power of imagination easily.

Gielgud (1957:85) argues that:

We are all accustomed, in everyday phraseology, to going 'to see' plays, we are all as opposed to going 'to hear' them. In consequence the mere juxtaposition of the words radio and play must imply for many people a contradiction in terms to go on with the word play implies a number of conventions-of length of construction, and so forth-which if accepted by the radio dramatist, serve only to hamper his freedom and cramp his style.

To support the definitions above Swanepoel's publication as cited by Pretorius and Swart (1982:26) the following is written about the radio play:

This is the fairly recent development and all its possibilities have not yet been fully exploited. Here we cannot peep and watch, we can merely eavesdrop/listen. Only one of the senses is used-the sense of hearing and here we have only one way to reach that ear and that way is sound. This sense has to be harnessed to the full if the radio play wants to awaken the necessary images/scenes and emotions amongst the listeners. This is made possible because the listener here is unconsciously a creative participant he interprets, make deductions, adds, builds all the sound details to form a unit. A very high premium is placed on the words. In the

same way special attention should also be given to the silent periods between the words. Here there is to be found no mimicry, action or visual portrayal to supplement the word, here is only intonation instead of gestures and facial expression, voice contrasts instead of visible players.

The basic requirements that the radio drama shares with the other sub-genres include theme, plot structure, conflict, dialogue and characterization. These elements must form a unity of purpose, that is they must interact to bring out the central idea behind the story as a whole. The basic characteristic of radio drama that makes it unique is the invisibility of the actors and the setting. Danyger as cited by Tshamano (1993:15) comments as follows:

(As radio drama is only heard) the writer has to capture the listener by the most imaginative means possible. Using only language, sound effects and music, the writer of the course has the additional visual opportunity. But as creative as television, writers too often ignore the richness of language that made radio drama so important in our culture. It is the difference between watching a pratfall and its aftermath on radio; the first is straightforward, the second is fraught with opportunity for the writer.

Tshamano (op.cit) goes on to say that the auditory nature of radio drama led Swanepoel et al to conclude that a successful radio script writer must have a sensitive ear, enabling him/her to 'visualise' situations through hearing. Writing is done for the ear but in such a

manner that action can be visualised in the mind's eye. He further said that the noted advantage that the radio drama enjoys over other sub-genres is the fact that its scope is not restricted by the limitation of time and setting. By exploiting the listener's imagination, radio drama can, for example switch from one century to another, and can also vividly evoke scenes no other than medium can.

#### **1.5.11. DRAMA AS SERIAL**

Drama as serial involves radio drama and television drama. It is written for auditory and visual purposes. This kind of drama is known in siSwati as 'imidlalo lehucungecunge'. On television we find serial drama like "The Days of Our Lives" which plays everyday during the week at ten past five. Another one is "The Bold and The Beautiful", which plays at six o'clock in SABC 1 during the week. It takes only twenty-five minutes. Another play is "S'gud is nice" which was on our screen on Sundays.

On radio this kind of drama occurs usually every evening during the week in radio Swazi (Ligwalagwala). It usually lasts about twenty minutes. This is a kind of radio drama, which spreads over a much longer period. It has minimum characters.

#### **1.6 CONCLUSION**

The foregoing chapter contained the orientation to the study. Among other things it includes the introduction which serves as a theoretical



clearing ground for the study. In it I argue the aim of the study, terms are defined for the purpose of the study. Methods used for the research are explained for the purpose of the study. The whole chapter gives a direction of the topic under study.

## **CHAPTER 2**

### **2. LITERATURE REVIEW**

#### **2.0. INTRODUCTION**

This chapter focuses on literature review. It highlights how women are portrayed in other writings. It starts on the general knowledge on how women were and are perceived. It also looks on the bible, media, literature, dissertations, articles, poetry, lullabies, folktales, maskandi, proverbs, idioms and riddles. The reason for including the above mentioned things is to see the extent of the portrayal of women.

#### **2.1 LITERATURE REVIEW**

Knowledge about women in general is of vital importance for in the previous century the main focus of many development programmes was charity and welfare. Many of these programmes were specifically addressed to women. The main assumptions were based on the welfare approach that women were passive recipients of development. Motherhood was and still is the most appropriate role for women in society. Child bearing was regarded as the main function of women. Women as mothers and wives had extra time looking after their families and should be able to make extra income through engaging in stereotypical activities like sewing, knitting and

baking. All household work was and still is their responsibility. Most significantly they were perceived to possess nothing valuable. The misjudgement of women affected our literature too, for even today authors depict women as weak, failures and useless creatures.

It seems as if the degrading of women started in the bible. In the garden of Eden Eve took a fruit which God commanded them not to eat and gave it to Adam. This was the start of sin on earth. This means through a woman sin existed and God cursed a man and a woman on earth. This is found in the book of Genesis 3:16-17 where it reads thus:

To the woman He said, 'I will greatly increase your pains in child bearing, with pain you will give birth to children. Your desire will be for your husband and he will rule you'.

To Adam He said, 'Because you listened to your wife and ate the tree about which I commanded you, you must not eat of it, cursed is the ground because of you; through painful toil you will eat of it all the days of your life...

In the book of Judges 16 there is a woman named Delilah who fell in love with Samson. The rulers of the Philistines asked her to lure Samson in order to find the secret of his great strength and how they can overpower him. They promised to give her eleven shekels of silver. Delilah find Samson's secret as a result the Philistines overcame Samson.

In the book of 1Kings 3 the two prostitutes came to King Solomon. One of them slept on her son when she realised he is dead, she exchanged with her friend's son while she was asleep. This also shows how women are depicted.

In the book of Matthew 14:1-12 Herodias's daughter danced in King Herod's birthday. King Herod promised with an oath to give her whatever she will ask. Herodias prompted her daughter to ask John the Baptist's head on the platter. Herod ordered that her request be granted. It seems, as if this influence come from the bible for Jesus' disciples were mainly men. This also shows the extent of evil things done by women who influence our literatures and media.

Even in media women are portrayed badly and useless. For an example, in one of our soaps entitled Generations, there is a lady in the name of Zinzi who is a twin sister to Zoleka .She had a relationship with another man. She also fell in love with her brother-in-law. She pretended to be her sister (Zoleka) to her brother-in-law until her brother-in-law (Archie) realised she is not Zoleka. This shows that Zinzi is portrayed as unfaithful. Also in Generations Lerato is portrayed as a prostitute and a thief.

In the Bold and the Beautiful Sheila is portrayed as an evildoer. She poisoned Stephanie with pills and Stephanie got insane. Also in the Bold and the beautiful Brook is portrayed as unfaithful and a

prostitute. She got married to Ridge and got children from her father in law.

The negative perception and degrading of women in media need to be changed because it affects women. Boutrons (1995:133) says:

Print and electronic media in most countries do not provide a balanced picture of women's diverse lives and contributions to society in a changing world. In addition, violent and degrading or pornographic media products are also negatively affecting women in their participation in society. Programming that reinforces women's traditional roles can be equally limiting. The world-wide trend towards consumerism has created a climate in which advertisements and commercial messages often portray women primarily as consumers and target girls and women of all ages inappropriately.

This boils down to the point that actions should be taken to promote a balanced and non-stereotyped portrayal of women in media. Boutrons (1995:136) further argues that:

Governments and international organisations should take actions to encourage the media to refrain from presenting women as sexual objects and commodities, rather than presenting them as creative human beings, key actors and beneficiaries of the process of development, promote the concept that the sexist stereotypes displayed in the media

are gender discriminatory, degrading in nature and offensive.

For an example Jesus' disciples were all men. Women were not included. This shows that women were not recognised as people with power.

Concerning the media and literature it seems writers are influenced by their culture. In the Swazi nation many women are perceived as witches than men. It seems one cannot forget his past and instead keeps it alive. That is the reason Malangwane in Mthembu and Msimang (1988:68) in her drama entitled 'indzangala' portrays a woman as a witch who was keeping a baboon. What comes to a readers' mind is that the author grew or socialised in a society where many women were witches or she heard stories (folktales) about witchcraft done specifically by women when she was still young.

Sithebe (1993:3) portrays women as evildoers or killers. This can be observed when Bulunga dies due to LaTsela's poison in Sithebe (op.cit). The use of customary marriage is found in Sibandze (1988:51) when Sebentile is compelled to marry Mshiyeni and they give her assurance that her love for that husband will develop when she is already married. In Sibandze (op.cit) it reads thus:

Sebentile: (sewukhalela phansi) awu make  
nkhosi yami, kodvwa aningicabangeli.

Sebentile: (she cries silently) Oh heavens!  
Mom, you don't care.

LaMasuku : Nasikunika indvodza lotawuhlala nayo utsi asikucabangeli? Ungeke ufe kaFakudze, umkhwenyewenu utamtsandza senihlala naye. Yesula tinyembeti uyihlo angakutfoli ukhala.

(LaMasuku : If we give you a husband who will take care of you, you say we don't care? You won't die in the Fakudze's family, you will develop love for your brother-in-law when you are already staying with him. Wipe those tears so that your father cannot see you.)

Sebentile is compelled to marry her sister's husband. In our culture, cattle were and still are the first preference when a girl is becoming old. Daughters were expected to agree to such arranged marriages without protest. If she agrees it was regarded as respect. In this regard Sebentile is portrayed as an object or instrument to get cattle.

Though many writers and media portray women as inferior, Johnson's work as written by Foy (1994) is not of the notion that women are inferior. Johnson portrays women as superior. This is due to women who were role models with whom he socialised. Foy (op.cit) says that:

Records of friendships with educated and independent women such as Mrs Thrall, Hanna More, Elizabeth Montagu, Charlotte Lennox, Elizabeth Carter and Fanny Burney, abound in Johnson biography. In addition his generosity after the death of his wife in taking a blind miss

Williams in to his home, where she was to remain attest not only his humanity but also his recognition and concern with women of intellectual certainty. It is also said that Johnson took intellectual and other qualities as well as satisfaction in Miss Williams's company. She knew French and Italian, wrote feeble verses and more remarkably she shared Johnson's dilettante interest in chemistry. After her death Johnson wrote to Bennett Langton: I have lost a companion to whom I had recourse for domestic amusement for thirty years and whose variety of knowledge never was exhausted.

There is no previous work conducted on this topic in siSwati. Though women portrayal in isiZulu has been thoroughly researched and is old, it is still new as far as siSwati drama is concerned, moreover siSwati is still a developing language.

Khumalo (1987), Mlotshwa (1990) and Sikhosana (1997) have written extensively in this subject but unfortunately their studies were based on portrayal of women. SiSwati still needs research to see the extent of the negative portrayal of women in drama.

Khumalo (1987) has done "Character Portrayal in "Insila KaShaka" by J. L. Dube". He concentrated on the behaviour of old and young women as depicted by Dube. He also evaluated the cause of their behaviour and the overall effect their behaviour has in the book. He also concentrated on behaviour of old women, the escape of



defenceless woman, woman saviour, the woman diviner, the woman healer and the woman trainer.

Mlotshwa (1990) has done "Character Portrayal with Special Reference to Immorality in the novel 'Indlela Yababi'". He treated types of characters, the main and secondary character which include the father figure, the mother figure, the minister figure, the policeman, causes and effects of immorality and the moral stagnation as against moral stability.

Skhosana (1997) has done "Feminist Analysis of G.S.Zulu's Short Stories". She concentrated on feminist theories on patriarchy. She also compared the depiction of women by Gwayi (1976) and (1974) as a female writer and Zulu as a male writer. She analysed theme, author, narration, characterization and focalisation. She also reviewed G.S.Zulu's short stories in relation to patriarchy and feminism.

Aston (1995:120) has written a case study about bodily harm to women. He selected three plays, which share the focus of bodily harm. The analysis of 'steaming' returns to the problematic of dramatising a feminist dynamic in a classic realist form; heresies provides an illustration of representing a community of a woman defined as other men; and masterpieces is examined as a theatrical text which combines a radical feminist politics with materialist practice.

Soane (1997) in his study entitled "The Centrifugal Discourse of Myth: Women and the 'Saving Illusion' in Selected Works of Joseph Conrad" concentrated on the representations of women in Conrad's text. He talked about a woman as a listener, woman as object, woman as an unreadable text, woman as icon and as a 'chthonian' mystery

Davis, Leith (1988) in an article entitled; "Gender and the Nation in the Work of Robert Burns and Janet Little", concentrated on Burns unravelling of holistic nation through his ambiguous deployment of the image of women; Burns' use of the figure woman as a symbol of the nation in 'The Vision'; Littles's exploration of the mutual construction of gender and national identity.

Satyo (1999) has written about women in Xhosa Drama: Dramatic and Cultural Perspectives. He concentrated on the influence of culture in characterization of women in Xhosa drama. He analysed various dramas as regards common themes and common themes they reflect. He laid more emphasis on the establishment of the full complexity of women in Xhosa drama in order to determine whether differences can be identified among various dramas, as regards depiction of women characters and how such possible differences may reflect differences in the cultural role and status of women in society. The main focus in the article is to establish whether women in literature are always depicted as victims or whether there are

indications in drama depictions of women that perceptions of their cultural role and the status are undergoing changes.

Ferrera (1990) in the book entitled; "Acting Women: Images of Women in Theatre", has written about the theatrical history and the signs of the female, the power of women in the stage. On top of that it delves into many of those unanswered questions of the past.

Boutilier (1988) in the book entitled; "The Sporting Women", talks about the unprecedented growth of women's participation in sports during the past decade. The book pays more attention on the women and sport and theoretical issues.

Walker (1945) in the book entitled; "Women and Gender in Southern Africa", presented a major contribution to our appreciation of the role of women in the subcontinent from pre-colonial period to the mid-twentieth century. This volume focuses on the varying and changing contours of the experience of women through a detailed examination of such topics as household and family law, education, Christianity and migrant labour.

Turner (1997) in the book entitled; "Women Growing Older", concentrated on women's creativity and images of gender, family connectedness of old women. It examines how women decide to balance work and career, marriages and motherhood and the results of such decisions.

Tshabalala (1988) in his study entitled; "Africanness in Zulu Novel", concentrated on the role of women in the novel.

Ntombela (1995) in the article entitled; "Characterization in C.T. Msimang's Novel Akuyiwe Emhlahlweni", concentrated on a woman who is the subject of the story by the name of MaSibisi, whose major has been to remain the most favoured of Sigodo's wives at eGugwini. She has further wished to see all Sigodo's wives without boys. This she is going to do by killing all of them, thus enabling herself to maintain her position as queen of iGugu. Hence she is portrayed as a killer and a witch.

Mafela (1996) in the article entitled; "Culture and the Interpretation of Meaning in a Literary Text", concentrated on women. In this regard women are portrayed as people who cannot be heirs in the family and cannot be leaders according to the TshiVenda culture.

Foy (1994) in his article entitled; "Women in the Stream of Life" presents an analysis of Samuel Johnson's book entitled *Rasselas*. He concentrated on focus on the trends of analysis of the story; focus on male and female views on women and portrayal of women. By blending both male and female characters into the focus of the narrative, Johnson transcends patriarchal notions of male superiority and infuses his story with powerful, rational and intelligent females who are equally important on the journey. Since Nekayah and

Pekuah share a significant role in the quest, one which does not make clear distinctions between male and female gender, their experiences and words rise above their particular journey and reflect universal desires of mankind.

Ingham (1995) in the article entitled "The Portrayal of Women on Television", investigated that sexism is the systematic oppression of women by men. Often when women are shown in a position of power they are portrayed as being unnatural, because from the dominant ideology, it is the men who are the most powerful and also having a male working for a female is made on the issue because it goes against the grain. This is one of the reasons why so many women are shown in domestic situations. He further said that advertisements portray women as housewives or sex objects. The housewife is married usually with children and shown as obsessed with cleanliness and alpine fresh scents. Indeed the housewife's life is shown to revolve around products, which will make her house dust free, germ free and dirt free. Knowing that cleanliness of the house is her job, she usually does it with smile, providing that she has the latest product to give her a helping hand.

Ljungh (1999) has written about "The Portrayal of Women in Historical Scholarship in Sweden from 1890-1995". He concentrated on the development of women's studies. He argued that although the explicitly feminist or gender orientation by no means are encompassing the field as a whole, the number of those

making notations about women's space of action subsequently increases.

Baranovic (1999) has written about "The Portrayal of Women in School Textbooks". He concentrated on the analysis that women as compared to men are underrepresented on both levels of the basic texts and text supplements. He continued to say if we look at the findings on who are the authors of the textbooks, whether they are mostly women or men, how many of them are women and how many of them are men. There is no doubt that the textbooks are dominated by men. He also concentrated on how the two genders were portrayed in the textbooks through their professional and family roles, personal characteristics and physical appearance. He also argued that Croatian schools do not promote gender equality, neither as regards their presence in the textbooks nor the way they are being portrayed. On the contrary, their content is absolutely dominated by men and conveys to students' stereotypical and patriarchal images of women.

Roger (1999) has written on "The Portrayal of Women in Taming of the Shrew", he concentrated on the portrayal of women as a mirror or image of the times.

Waller (1994) has written about "The Portrayal of Women's Morality and Sensuality in Jane Eyre". He concentrated on women's question, since the fate meted to characters could reflect opinions of

their behaviour. Social, personal and religious integrity often depends upon (generally male) choice between female sensuality and morality.

Jones and Jones (1988) in book entitled; "Childhood in African Literature", concentrated on women portrayal. He argued that despite the growing interest in gender and women's studies, they both note that male writers continue to invariably define ideal womanhood in literary terms of motherhood and that African literary studies were and continue to be an almost masculine domain.

Collver (1996) has written about "The Changing Role of Women in the Aurthurian Legend". He concentrated on the following topics: The origins of the Aurthurian Legend, Sir Thomas Malory and the Aurthurian legend, uses of the Aurthurian legend from Malory to Tennyson, Victorians and the Aurthurian romance and twentieth century usage.

Shakespeare (1981) in the book entitled Romeo and Juliet portrays women as heroines. Juliet is portrayed as a heroine for she stood up for what she believed in. She fought for true love. However she had little independence, like most noble women living during the renaissance.

Ntuli (1971:66) depicts women as killers. Sophie is the one who is portrayed as a killer who killed MaMsibi and whenever she looks she sees her (MaMsibi) image:

Akuvumi nokuba ayibheke le ngane, uyakwazi  
azokubona emehlweni ayo.

(It is frightening for her to look the baby, for she  
knows what she will see.)

This means whenever she looks at the baby or any person she sees MaMsibi's image.

Thwala (1987:66) presents women as people who are drunkards. Tentile is the person who shows she is thirsty for alcohol. The following paragraph will show Tentile's words:

'Siphe kwekutsambisa umlomo make.  
Sekusikhatsi lesidze kakhulu sagcina kutsambisa  
imiphimbo yetfu. Uyabona nje kutsi seyoma nko.  
Sisite make, sijakile'. Kusho Tentile.

('Give us something to drink mom. It is a long  
time not quenching our thirst. Can you see we  
are thirsty. Help us mom, we are in a hurry'.  
Tentile remarks.)

(Thwala, 1987:66)

Ntuli (1987:76) portrays women as jobless. They earn a living through selling beer. Hence Ntuli (op.cit) reads thus:



Kulendzawo yaseMfabantfu bonkhe bafati  
batiphilisa ngekutsengisa tjwala.

(At Mfabantfu all women earn a living through  
selling beer.)

(Ntuli, 1987:76)

In the short story entitled "Umtsimba WaLomtsimba" Shongwe (1994:33) portray women as unfaithful. Lomtsimba is depicted as unfaithful to her boyfriend as a result she died on shame.

Dlamini and Khumalo (1993:55) portray women as people who are fond of superstitions. We find a grandmother who find a snake in firewood and believed it is her deceased husband. It reads as follows:

"Sondzela utombasela atokotsa Celiwe!" "Ha gogo, mine ngiyesaba lenyoka!" "Suka lapha Celiwe ukhona umuntfu longesaba umyeni wakhe?"

("Come and make fire so that he may be warm Celiwe!" "No Granny, I'm afraid of the snake!" "That is funny Celiwe can you be scared of your husband?")

Mabaso (1994:18) portrays a woman as a caring person. She cares for a child from early childhood until she stands for himself. Hence it reads thus:

Ngisemncane ngiluswane ngingati lutfo,  
Bengiphatfwa nguwe make,  
Ngingakabi lutfo bewunami,  
Ungitsakasela ungitsandza.

Benginamatsela kuwe njalo,  
Kungekho lotanginika yena,  
Emakhateni asebusika bewungivikela,  
Emkhuhlaneni ungelapha.

In early childhood knowing nothing,  
You cared for me,  
Being nothing you were with me,  
You showed love.

I stucked on you always,  
There was no one to care except you,  
In winter you protected me,  
In sickness you cured me.

(Mabaso, 1994:18)

Vilakazi (1935:75) personifies death as a woman. He titled his poem as UNokufa. He referred to death as a woman who has daughters. It reads as follows:

Ngakufumanisa uhleli  
Komkhul'umnyama namadodakazi  
Enzalo yesisu sakwakho,  
OKhalisile noMzondwase,  
Babek' izandl' ezihlathini...

(I found you sitting  
In great darkness with the daughters  
Of your stomach (womb)  
Khalisile and Mzondwase  
Who had their hands on their cheeks)  
(Vilakazi, 1935:75)

According to Ntuli (1984:113) Vilakazi presents death as a female.  
He has the following to say:

It is remarkable that Vilakazi presents death as a female. In  
Okomhlaba Kuyadlula (worldly things pass by) he uses the female  
name, 'Nokufa':

Laph' uNokuf' esefikile,  
Exegisa yonk' imithambo...

(When death has come  
And loosens all the veins...)  
(Ntuli, 1984:113)

There are lullabies that are comforting songs to children associated with women. It is a belief that women are the only people who are good in comforting children. These songs are used to lull a baby to sleep or to keep quiet. To support this Canonici (1990:7) points out that, lullabies are more generally referred to as children songs, even those composed and performed by slightly older children during their games. They are very simple in nature, composed and used by mothers, grandmothers or nursemaids while tending a child or by children themselves in their games. As I mentioned earlier in this chapter that women are associated with household and they look after children, in this regard they do lullabies. In the lullaby entitled; "Lolo Malolo" by Mabaso (1994:4) women are portrayed as people who are responsible for children. Hence it reads thus:

Lolo malolo  
Lolo malolo  
Musa kukhala  
Musa kuhlupha  
Lolo malolo  
Lolo mntfwana  
Make utawufika  
Thula mntfwana  
Sh...sh...sh!  
Sh...sh...sh!  
  
(Lolo malolo

Lolo malolo  
Do not cry  
Do not cause troubles  
Lolo malolo  
Lolo baby  
Mom will come  
Do not cry baby  
Sh...sh...sh!  
Sh...sh...sh!)

(Mabaso, 1994:4)

In this regard women are portrayed as people who are responsible for children.

In Phuzushukela Bhengu's maskandi music by Mathenjwa (1995:14) women are portrayed as causing quarrel at home hence it reads thus:

**Iculo:**

Hha wangidumaza MaYengweni x2  
Umfaz'onjani oxabanis'izingane zendoda x2  
Hha wazihlukanis'umfaz'onjena uMaYengweni.

**Inkulumo:**

Noma ungathini!  
Uyaziwa nje ukuthi  
Ungumfazi womuny'umuntu  
Manj'uzosixabanis'egcekeni

Ngaphandle kwesizathu  
Xolisa mfowethu nyanga  
Kungcon'akayeke zonk'izinto  
Lezi azenzayo umfoka baba lona  
Anginandaba mina  
Hhawu! Ndikili kodwa yimbi  
Le nto oyenzayo ukulahl' ingane zakho  
Akufanelanga lokhu okwenzayo.

(Song:

Hey! You discourage me MaYengweni x2  
What type of a woman are you who makes a  
Man's children quarrel x2  
Hey! She splitted them this woman MaYengweni

Comment:

No matter what you can say!  
You are known that you  
Are somebody's wife  
Now you start quarrel here at the yard  
Without a reason  
Ask for an apology my brother Nyanga  
He must better leave what he is  
Doing in my father's son  
I don't care

Hey Ndikili what you are doing is bad  
To desert your children  
It's unlike you that you are doing)  
(Mathenjwa, 1995:14)

The tale entitled; "Umfati Enyangeni" by Ncongwane and Ncongwane (1992:31) portrays women as disobedient. It talks about a woman who was cursed by God due to her disobedience to the law. She went and fetched firewood on the day that they were commanded not to work on. She was cursed by being pinned to the moon with the baby on her back and the firewood on her head. At the end of the tale Ncongwane and Ncongwane (op.cit) conclude thus:

Ngisho nalomuhla loku loyo mfati lotfwele  
tinkhuni, ameme nemntfwanakhe solo  
usabonakala nangabe inyanga idvulungile.

(Even today that woman with firewood on her head and a baby on her back appears in the moon.)

The tale entitled; "Lomkhosi" portrays women as killers who do not care for their friends. Lomkhosi was thrown in the river by her friends with an aim of killing her. Simelane and Thwala (1991:85) has the following about Lomkhosi:

"Angifanga make. Bangani bami bangiphosa  
esitibeni ngenhloso yekutsi ngife. Ngagwinywa

yinhlanti lenkhulu ngahlala esiswini sayo.  
Ingikhafule ekuseni ngentansi kwemfula”.

(I did not die mom. My friends threw me in the river with the purpose to kill me. I was swallowed by a huge fish and stayed in its stomach. It released me in the morning”).

(Simelane and Thwala, 1991:85)

In the riddles women are also portrayed negatively in most cases.

Hence one riddle say:

*Nginemfati wami lotsi angadla adle bese ulala etikwemntfwanakhe.*

(I have a woman who eats and sleep on her baby)

Imphendvulo: *yimbokodvo yekusila.*

Answer: grinding stone

This riddle regard women as people who do not care for one can not sleep on her baby purposely.

A woman is also associated with a gun in the following riddle:

*Ngikuphica ngemfati wami lotsi angakhala kube khona lokufako.*

(A woman who cries and something die)

Imphendvulo: *sibhamu*

Answer: a gun



This shows that a woman is associated with a dangerous thing, which is killing.

In another riddle they associate a women with a prostitute who disappears the whole night and come back in the morning, hence it is as follows:

*Ngikuphica ngentfombi yami legwadla ibuye ekuseni.*

(a girl who is a prostitute and comes in the morning)

*Imphendvulo: imali*

Answer: money

There is an idiom, which portray women negatively. If a woman falls in love with a man of a younger age than she does they say; *ubuyisela ematfumbu esiswini* (she takes a child to the womb) whereas it does not apply to the males.

If a child behaves accordingly they regard him as a father's child but if he misbehaves they regard him as a mother's child. There is an idiom, which says: *Akakatali wabola ematfumbu* (her womb was rotten when she gave birth). This means her child is spoiled or is misbehaving.

The proverb that says; *intsandzane lenhle ngumakhotfwa ngunina* (a child who has a mother is better than that which is raised by a father) portrays women as caring people with love to their children.

## **2.2. CONCLUSION**

This chapter deals with literature review. It has been found that in many writings women are portrayed negatively but there are few writers who portray them positively. Different things have been reviewed to see the extent of portrayal of women. Though other scholars have researched about the portrayal of women but no one has done the portrayal of women in siSwati drama. I feel more research is needed for the portrayal of women specifically in siSwati drama.

## **CHAPTER 3**

### **3. THE ORIGIN AND DEVELOPMENT OF SIWATI DRAMA**

#### **3.0 INTRODUCTION**

This chapter will look at the origin of drama, origin and development of siSwati drama, socio-cultural scenario of a Swati woman. It will also look on siSwati dramas revealing the following: women and culture, portrayal of women as cruel, portrayal of women as people who possess nothing, portrayal of women as killers, portrayal of women as pretenders, portrayal of women as witches, portrayal of women as objects, portrayal of women as having no job opportunities, portrayal of women as unfaithful. It will also focus on the review of texts in relation to culture.

#### **3.1 ORIGIN OF DRAMA**

From the earliest times, acting has been an almost instinctive form of human behaviour. Drama is the literary form designed for a theatre, in which actors play the roles of characters perform the indicated action and speak the dialogue written by the playwright. As the word drama is derived from the Greek word it goes without asking it as to where it originated.

It started in Greece as stories, which were sung by chorus in honour of Dionysis, the Greek god of wine, fertility and drama. Later an actor was added and using movement and dance, he impersonated the supposed actions and emotions of Dionysis, as the chorus described them. This was performed in theatre sacred to Dionysius on the acropolis, a hill overlooking Athens, during festivals in the God's honour. To support this Sithebe (1993:viii) says:

Tive letinyenti temhlaba ekusungukeni kwato  
 kuyatfolwa kutsi tinayo imihambo letsite  
 lekusolakala kutsi yaba siyalu se-drama;  
 imihambö lephatselene nesibhimbi sekukhonta.  
 Esiveni semaGreki, lesaba sive sekucala lesitfolo  
 kuso umlandvo wemdlalo, siyatjelwa kutsi  
 imidlalo yayiyincenye yemkhosi wesive bewuba  
 khona njalo nakungena likwindla. Lona mkhosi  
 utsi kufanana nencwala yemaSwati ngoba  
 ngumkhosi wekujuba umnyaka, umkhosi  
 wekudvumisa sithico sakhona lesinguDayanosi  
 (Dianosis). Lo Dayanosi bekusithico sesivuno,  
 liwayini nentalo etilwaneni, bantfu kanye nendalo  
 yonkhana. Bekutsi-ke kulesibhimbi kube  
 nemichudzelwano yebabhali bemidlalo.  
 Lemibhalo beyiba yincenye yenkonzo  
 kulomkhosi. Ngako-ke, bacwaningi bemibhalo  
 labanyenti bayavumelana kutsi tonkhe tive  
 temhlaba natingabukisisa imisimeto yebuve  
 yasendvulo, tingakhandza kutsi kukhona  
 lokuphatselene ne-theatre kuleyo misimeto

(It is found that many nations in their initial stage  
 had their way of living, which is supposed to be  
 the start of drama; rituals and ceremonies.

Greeks were the first nation where we can find historical traces concerning drama. We find that drama was part of their ceremony that used to be in spring. It is like the Swazi ceremony that is done annually, the ceremony in honour of Dionysus the Greek God. This Dionysus was the Greek God of wine, fertility and drama. In that gathering they used to compete. The writings were part of the ceremony in honour of Dionysus. Many writers agree that theatre is the product of the ancient ceremonies.)

Later these simple presentations developed into full-scale dramas, taking several hours to perform. The plays were based on myths about the gods and heroes who were the legendary founders of the Greek nation.

### **3.1.1 THE ORIGIN AND DEVELOPMENT OF SIWATI DRAMA**

According to Malindzisa<sup>1</sup> drama in siSwati culture started from children playing as mothers and fathers which is called 'bomandlwane' or 'mandlwatane'. It also comes from older boys fighting with sticks in the bush when they look after cattle. This fighting was part of drama. Each and every person had a person whom he favours to win. At the end of the fight the person who is

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<sup>1</sup> This emerged during my interview with G.A. Malindzisa at Nelspruit on 7 July 2000.

regarded as a hero. It seems the origin of siSwati or African drama needs attention because it is generally accepted that it originated from rituals, traditional performances and folklore. The belief stem from the analogy that Greek drama originated from rituals. One can also say that the origin of siSwati drama can be the effect of the early religious rituals. To support this Hodgson (1988:256) argues that:

Drama developed from early religious ritual from the basis of observation of primitive tribes, and on the assumption that all cultures develop in similar stages, early anthropologists led by Sir James Frazer (1854-1941) identified ways in which early people sought control of their food supply by developing certain rites they perform for a supernatural power-rather like actors hoping to charm and control an audience stories or myths containing human or supernatural characters developed from these simple rites and were impersonated in associated ceremonies.

Pretorius and Swart (1982:16) contend that many literary critics are of the opinion that written dramas in the African languages originated from the traditional ceremonies of the various national groups.

I agree with the fact that siSwati drama originated from various traditional ceremonies of various national groups. Mkhonza (1984:5) points out that:

It has been observed that according to African point of view action plays an important role i.e. dance song form the basis of African drama. It

has also been noted that drama is universal and has its manifestations. Drama originated from the religious festivals. Religion is part and parcel of man's culture. It is therefore evident that it is these cultural (norms and values ) that give rise to tribal dramas. The rituals themselves are dramatic in form and hence developed through the passage of time and artistic character.

There are ceremonial songs, which are part of drama. These ceremonial songs which are sung during festivals performed at particular periods like incwala, lusekwane and umhlanga (reed). There are also ceremonial songs sung during traditional marriages and other pertaining culture events. Traditional marriage (umtsimba) is part of drama because there are main characters, that is the bride and the groom. There is action and there is an audience that watches what is performed. The audience shows appreciation of what happens in that ceremony. They shout, clap hands and women ululate to show excitement.

### **3.1.1.1 FOLKTALES**

Folktales also form part of the origin of drama. They form part of the performing arts. Canonici (1990:89) says:

Folktales form part of the performing arts and share in many characteristics of a theatre production. Like drama, folktales are audio-visual: they are immediately experienced by the audience. They are also governed by a set of

rules, which determine the time and place of performance, the role of the performer/actor and of the audience, and by a whole set of compositional rules.

He goes on to say that from the ancient times the theatre was considered both a religious experience, as it evolved from the celebration of ancient mysteries, and the most powerful instrument to teach a nation how and what to think, to form the mind and souls of the people through a vicarious experience which involved all human senses.

In African culture folktales are believed not to be related during the day because the belief attached to this was that people who relate stories during the day would grow horns. As a result they are related during the night. To support this Guma (1977:34) says:

The fact that they are told at night has the effect of heightening the fantasy and adding to the effectiveness of an able narrator's dramatic techniques. If told by the day one is usually advised to put sticks of grass into one's hair for fear of growing horns on the head.

The tales were mainly meant for children in order to shape their behaviour. Grandparents were the main tellers of tales. Scheub as cited by Mlotshwa (1988:11) says youngsters were trained by their elders to relate stories. Any person could tell stories, but not everybody could tell stories effectively. The power of imagination,



memory and intelligence affected storytelling. Age is a contributory factor in storytelling because children under the age of sixteen cannot be as artistic as older people. To add on this Neethling as quoted by Mlotshwa (1988:12) maintains that:

Die ouer vrou het heel wat meer informasie verskaf benewens die refrein, en veral die lang stukke dialoog wat in die kind se verhaal afwesig was, is opvallend. Dit is duidelik dat die kind hoofsaaklik van oorgelewerde kerncliche's gebruik maak, terwyl die ouer vrou haar stempel op die oorgelewerde kerncliche's behending in haar eie komposisie in te werk.

This indicates a marked difference between a story related by an adult and that of a youth. The young people are not always successful in maintaining the balance between plot, theme and imagination. It is inevitable that folktales as products of people should be involved with some of the customs, beliefs and superstitions. Some of the customs, we realise, may remain in the tales long after the people have ceased to observe them.

One may say that folklore form part of drama for in folklore there is action and there is an audience. Since there is performance, it goes without saying that it is drama for if we look at the word performance Etherton (1982:15) defines it as:

Any representation before an audience, be it traditional dance, or a contemporary play.

I strongly agree that the origin of siSwati drama may be the influence of folktales and that folklore is part of drama because it shares the characteristics of drama.

In siSwati there are different traditional performances. There is also a way in which they wear to be identified. If you are married there is a way to dress and if you are not yet married there is a way to dress for identification. Young girls wear indlamu and perform dances in siSwati culture. There is also 'lutsango lwabomake' (mothers' dance) where mothers perform their dance in siSwati culture. There is also 'kulehla' that is done by grown up boys and fathers. There is also 'sibhaca' which is also part of drama in siSwati culture where boys are performing. There is also the so called 'ummemo' where the Swati nation meet annually to perform all the traditional dances.

### **3.1.1.2 TRADITIONAL TIBONGO**

Traditional tibongo is performed orally. According to Turner (1996:5) traditional izibongo are:

A form of oral poetry which outlines the feasts, character, physical and personality features of the person or thing about whom or which they are composed.

Through the praises one is transformed and encounters changes in his life. That's the reason Opland as cited by Turner (1966:57) says:

Tradition is not a lifeless thing; it alters and adapts to new social circumstances.

Praise poems (tibongo) is part of the origin of drama for when performed there is action and an audience. The orality of praise poems makes it to be interesting and active. It excites the listeners. When the praise singer is reciting, he moves around and shouts at the top of his voice. This excites the audience. They say musho! Musho! To encourage the praiser. Cope (1968:28) says:

The praiser recites the praises at the top of his voice as fast as possible. These conventions of praise-poem recitation, which is high in pitch, loud in volume, fast in speed, create an emotional excitement in the audience as well as the praiser himself, whose voice often rise in pitch, volume and speed as he progresses and whose movement become more and more exaggerated, for it is also a convention of praise poem recitation that the praiser never stand still.

Mkhonza (1984:11) has the same idea with cope when he says:

In izibongo the audience keep dead silence, only the praise singer whose monotonous and modulated voice could be heard. There would be only the cry of musho (praise him) from among the audience. The old women would be seen moving up and down the entire length of the arena shaking brooms, yelling ululating. At the

end of the praise singing there would be an outburst of excitement, gesticulation, singing and dancing performed by the audience.

In traditional izibongo the praiser and the audience are responsible for the making of izibongo interesting. When the praiser pauses in order to recover his breath the audience say musho (praise him) to encourage the praiser to put more effort in his praises. Cope (1968:30) says:

The degree of audience participation depends upon the nature of the occasion, whether serious, joyful or sorrowful.

The traditional izibongo is part of drama and most of all it shapes the person's behaviour. It is transmitted from generation to generation.

Through education drama developed. Learners started reading English books and imitate/performed what they have read. Though siSwati was neglected it is still developing. Even scriptwriters did not cater for siSwati, the missionaries wrote scripts in isiXhosa and isiZulu. Through the missionaries' influence the Methodist church use isiXhosa even in the Swazi nation. Bibles were written in isiZulu. There are now scriptwriters who are writing in siSwati. To support the above mentioned statement Ngcongwane (1987:2) says:

For many years the Swazi and the Ndebele used Zulu in their schools and also used the Zulu Bible

on Sundays. To most of us Swazi sounds like baby talk for all I know Swazi could be even an older language than Zulu. It is not an offshoot from Zulu. If anything, it can be as old as Zulu, but for some reason or the other it did not develop.

Drama developed in siSwati but the pattern used is European drama. Pretorius and Swart (1982:16) argue that structurally drama in African languages follows the pattern as the drama in, for example, Afrikaans and English.

It is maintained that the early dramas in African languages have traces of traditional performances. Pupils from Marrianhill from a folktale written by Francis Mkhize adapted at the earliest text of isiZulu drama (1921). The text deals with dramatized creature uSitotwane who harasses a girl uNcazane. H.I.E. Dhlomo wrote a play "Umhlola wasensimini"(the strange happening in a ploughing field). In 1929 Esau Mthethwa formed a group called "Mthethwa Lucky Stars" their performance were largely based on their oral capabilities. Lloyd wrote plays Umthakathi (wizard) and Ukuqomisa (to court a girl). The first drama in isiZulu appeared in 1937, entitled; "UGubudele Namazimuzimu"written by N.N.Ndebele.

As time goes on the siSwati dramas developed. Most of the first siSwati dramas were translations from isiZulu. The development of siSwati drama encouraged the siSwati writers for today we have

siSwati dramas, which are not translations. The following table shows dramas in siSwati drama though not all dramas are included.

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

When one looks at the above list it is obvious that siSwati has a limited number of published siSwati drama books.

### 3.2 SOCIO-CULTURAL SCENARIO OF A SWAZI WOMAN

Social relationships are regulated by special behaviour patterns accepted as norms of that society. The society quickly acquires the custom, which is the machinery for regulating the interaction of individuals in any society. What shall be done and what shall not be done is indicated by the custom. There is the so-called *hlonipha* custom (respect custom) which is applied. This custom belongs to the category of avoidance custom. Women mostly apply it. Though men apply it but it seems the most affected gender are women.

In siSwati culture the *hlonipha*/avoidance custom subjects a woman to respect her in-laws. This custom is also applied to young girls. They are taught to conform to traditional patterns of behaviour in speech and attitudes. It is also applied to a woman before she gets married. The sisters of the husband update the bride to be about the important figures of the family so that she can respect them. This makes it easy for her to know the status of each person in the family. A woman is bound by the *hlonipha* custom not to call her husband by name. She may call him after his first born child or any of his children like father of Simlindile (*babe waSimlindile*). She is also expected to give the same respect to the brother of her husband. She may call him after her children, for example, father of Hlengiwe (*babe waHlengiwe*). It applies to the sister of the husband too. She may call her after her children, for example, mother of Zodwa (*make*



waZodwa). This also shows how women are treated in our culture. To support this Krige (1936:30) says:

...She even has to hlonipha the name of her husband, calling him "father of so-and-so" or using his regimental name.

Khanyeza (1983:9) has the same idea with Krige above when he says:

In this way a married woman respects more people than an unmarried one. She is expected to avoid the name of her husband but identify him with his son, for example, uyise kaSipho (Sipho's father) or even use his regimental name. On the whole more respect is expected from a woman to the affinal relatives than vice versa.

In the Swati nation the father or elderly male has the authority over the family group. He is the one who takes decisions. You may find that a married man who owns a home does not have control over his home. He regards it as his father's home (umuti wababe). His father has authority over his home.

Women have no rights in traditional systems. Their husbands rule them. Their lives depend on their husbands. The norms and values of their society/nation govern them. There is a taboo, which restricts women from eating certain foods. As a sign of respect (hlonipha) she is not expected to eat eggs meat and milk She is also not

expected to look at her in-laws straight in the eyes. This goes to an extent that she kneels down when talking to them, kneels when giving food to any member of the family including her husband. She is also not expected to utter any syllable involving those of her father-in-law's name. To support this Kuper (1970:xviii) states that:

As an in-law she must wear the heavy skin skirt on marriage; she must not eat certain foods, including milk of her husband's cattle; she must go around and not in front of the shrine hut associated with his lineage; and most pervasive of the avoidance rules she must learn a new and more restricted language, a language of circumlocution which avoids the use of names or words similar to the first syllable of the names of the senior male in-laws.

Khanyeza (1983:10) has nearly the same idea as Kuper above when he states that:

A married woman may not use the name of her relative's in-law, nor may she use any word having phonological similarity with such names. If her in law's name, for instance, Mahamba she may not use the verb hamba in her speech. She would better use a hlonipha equivalent verb khija.

She uses the avoidance language, that is why we have the hlonipha words in siSwati. This was due to the avoidance language for we have people who were called by certain names used in everyday speech, for an example,

Person's name	original word	hlonipha/respectword
Manti	emanti (water)	mangeleta/emampokoya
Ndlala	indlala (hunger)	inkengane
Mfana	umfana (boy)	umkhaphelwano

The avoidance custom subjects a bride to avoid certain things specifically. She must put them into practice. She is not expected to eat in front of her husband's elderly brother. The elder brother must give her as small amount of money before she eats in his presence. The bride is expected to show respect to the parents of the husband. To support this Sikhosana (1997:22) states that:

The bride is expected to show more respect to the parents and ancestors of her husband. Because of their age they deserve more respect than ordinary people and they are also regarded as semi-Gods of the home. They can control the affairs of the people still living, therefore they have to be given more respect especially the bride who is a stranger. The bride will give birth to children who are said to be a gift from the ancestors. Consequently in order to be given this gift of children she is expected to refrain from all that can anger the ancestors.

The bride, she contends, always tries her best to avoid the situations where the parents will have to pay a beast penalty (inhlawulo) by observing all the rules related to hlonipha custom.

If the language or actions of the bride are not good, they send representatives of the family to accompany her to her parents in order to give her rules (imiyalo). This is a way to show that they love her but she did not get much on how elderly people must be treated. By so doing they do not want to break the relationship. It is the way to show their love to the bride and they give her a chance to make up her mind. If there's a need for the beast penalty (inhlawulo) they pay.

The bride is also expected to keep all the secrets of the home since she is part of the family though she is a stranger to the new family. If by mistake her mother in law/father in law is a witch, she is expected to abide by the rules and situations of the home. As a sign of hlonipha the bride is expected to wear something on her head.

According to Malindzisa<sup>2</sup> a woman/mother takes a prominent part in a Swazi nation. She is a very important figure at home. She looks after the children and cooks for the family. It is the custom that before something is reported to the head of the home it starts from the mother. If by luck a girl is old enough to get married/she is in love she starts by telling her mother and it is then that she goes to the father. If by mistake something goes wrong or the girl gets pregnant the blame is put to the mother. More than that it was found that there was no prostitution on the side of women. Every woman got

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<sup>2</sup> This emerged during my interview with Malindzisa G.A. At Nelspruit on 7 July 2000.

marriage. If a married woman sees a woman/girl whom she loves she would propose her to be her husband's second wife without any doubt.

### **3.3 WOMEN AND CULTURE**

In our society culture plays a very important role. Culture is the manner of living in which members of a society adhere to. To support the statement above Khanyeza (1983:2) defines culture as:

The sum-total of material and non-material institutions which have been developed by people during a process of creating a secondary environment in accordance with human nature.

This means that culture is created by man as a way of living. It shapes the behaviour of a human being in that particular society. Deviation from the norms and values of the society means that you are out of the boundaries of culture. Khanyeza (1983:2) further says that culture is not a result of an individual behaviour but it is a communal undertaking. He continues to quote Spindler who says:

Culture is conceived as a patterned system of tradition-derived norms influencing behaviour.

In African societies a person is expected to conform to culture. There is a belief that if you deviate from culture you are followed by misfortunes. It is believed that if you conform to culture the

ancestors become happy and you are followed by fortunes in everything you do on earth.

There is also a belief that a girl is given a husband by her parents before she is grown up. She grows knowing she will be a wife of so-and-so when she is old. In other circumstances she chooses for herself whom to marry but she is expected to follow all the traditional rules of marriage. If a girl agrees on what her parents tell her to do, they regard her as respecting. It is true that a girl is expected to agree upon the husband her parents choose for her.

In African culture when a girl is grown up she is expected to agree upon a husband she is given by her family without protest. To support this Jafta (1978:68) says:

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.

As a symbol of respect the girl was supposed to abide by the command of her parents. When lobola is paid the girl is supposed to go and do traditions of a married woman. This is the symbol of uniting her with the ancestors. According to Zwane<sup>3</sup> the lobola

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<sup>3</sup> This emerged during my interview with Mrs Zwane at Langeloop in Mpumalanga on 15 July 2000.

signifies that you are now part of the family as a woman. More than that the woman is reported to the ancestors. She goes to the kraal with a spear in her hands. The spear is pointed down as a symbol of uniting with the ancestors. When all the traditional systems for welcoming the bride are done, she is regarded as a wife for the whole family. She goes on to say that the elders of the home take all decisions. And if her husband dies the woman is compelled to marry her brother in-law without any protest.

Satyo (1999:3) has merely the same idea as Jafta above. She says that there is the so-called customary union, which represents an agreement between the two families. She further quotes Mandela who explains further that:

The arrangement was decided upon by parents and that the chosen girl remained ignorant of the proceedings and discussions. Cattle, she contends, were not only the deciding factors in such marriages. The character, status and health of the prospective husband's family, clan and tribe were carefully examined. Daughters were expected to agree to such arranged marriages without protest.

Nsibandze (1988:52) portrays women as people who are bound by traditional marriage. In this regard Sebentile's father wants her to marry Mshiyeni by force. Hence it reads thus:

LaMasuku: Babe sitawentanjani ngobe Sebentile  
akayifuni lendvodza lesimfunele yona?

Sibandze: Uyabona LaMasuku, ungonela bantfwabami. Mine angizange ngikutfume kutsi uyombuta Sebentile kutsi uyafuna noma akafuni kuya kaFakudze. Ngatsi hamba umtjele angasagani embili ngoba indvodza sengimtfolele.

(LaMasuku: My husband what shall we do for Sebentile does not want to marry the husband we chose for her?

Sibandze: LaMasuku, you spoil my children. I did not send you to ask whether Sebentile wants to go to the Fakudze's family or not. I said instruct her not to be involved in any relationship for I got her a husband.)

(Nsibandze, 1988:52)

Though Sibandze wants Sebentile to marry Mshiyeni, she is not of that idea. She told her mother that she has somebody to marry. After explaining that to her mother her father becomes angrier. Sibandze asks Sebentile what she knows about love for she told her mother she is in love in Nsibandze (1988:55). Hence it reads thus:

Sibandze: Ngiyati-ke kutsi wena mntfwanami uyangilalela, mane nje udidwa ngulabanganyana bakho leniyengana nabo. Ngaleso sizatfu-ke mntfwanami, sengifuna uhlale lapha ekhaya, ungasayindzawo. Imisetjentana lotayenta ngiyo yona yalapha ekhaya, hhayi kuya khashane. Angitsi uyangiva kambe Sebentile? Ngike ngive nje kutsi uke waba yinala lapha etigangeni, uyongibona kahle mine. Intsandvo yami ngifuna yentiwe noma kumnyama noma kunjani.

Sebentile: (*Akhala*) Ngiyeva babe.



Sibandze: Shengatsi uyakhala nje, kwentenjani?

Sebentile: Ngiyafuma babe kwenta loko lokushoko, kepha ngiyehluleka.

Sibandze : Nansi imihlolo! Wehlulwa yini Sebentile?

Sebentile : Angitsandzi kaFakudze.

Sibandze : Wo solo usachuba yona lenhloko yakho leluhlata loyikhombise kunyoko yekutsi umjingi udliwa yinhlitiyo? Sewucabanga kutsi nalapha kimi utawufike wente njalo? Unanhlitiywana yini wena Sebentile?

Sebentile : Cha babe, angikacondzi kwedzelela.

Sibandze : Kepha yini loyikhalelako nangikhuluma nawe? (*Uhosha imvubu.*)

Uyayibona lemvubu?

Sebentile : Yebo babe.

Sibandze : Uke wente nje lokuphambene naloku lesengikukhulumile, utangifundza ungicondze mine. Angibhenywa, angisiyo insangu. Phuma khona nyalo ngingakakushayi mine. (*Aphume Sebentile*).

(Sibandze : I know you obey me my child, you are just confused by your friends. With that my child, I want you to stay here at home, never move. You will do household work, and not go far. Do you hear me Sebentile? If mistakenly I hear you happened to be outside the home premises, you will see me. I want my will to be done dark or whatever.

Sebentile : (*crying*) I hear dad.

Sibandze : You seem to be crying, what has happened?

Sebentile : I wish to do what you say, but I  
won't be able to make it.

Sibandze : What! What cause you not to make  
it  
Sebentile?

Sebentile : I do not have any love affair in the  
Fakudze's family.

Sibandze: You still go on with your rude head  
you've shown to your mother that you choose the  
one you love? You think you will do the same to  
me? What do you know about love Sebentile?

Sebentile: No dad, I don't want to disobey you.

Sibandze: So what makes you to cry whilst I'm  
talking to you? (*He takes a cane.*) Can you see  
this cane?

Sebentile: Yes dad.

Sibandze : If by mistake you do what is  
against my will, you will learn from me. I'm not  
smoked, I'm not dagga. Leave before I hit you.  
(*Sebentile leaves.*)

(Nsibandze, 1988:55)

In this regard Sebentile is forced by her father to marry Mshiyeni  
whereas she do not want. In Satyo (1999) as quoted by Mandela in  
Focault remarks that whenever there is power there is resistance.  
This resistance Focault declares that in the quotation, takes a diverse  
forms in different societies and cultures, and these forms are shaped  
by the socio-political context in which they develop. When a group

of people is mistreated by another group, there are bound to be reaction and protest as is the case with women in protest against patriarchy

### 3.3.1 PORTRAYAL OF WOMEN AS CRUEL

As has already been stated in the preceding paragraph women are negatively portrayed in almost every siSwati drama as can be seen in Magagula (1994:52) where Nikiwe is depicted as cruel. She is married to Khanya who is deceased. She has a son by the name of Sibusiso and a daughter by the name of Nomsa. Her aggression shows projection as she languishes under the yoke of oppression of being a widow. She is extremely restricted to an extent that she is dominated by the relatives of her late husband who regard themselves as overseers in her home. All of a sudden she finds herself useless and not recognised as the owner of the home and as a person who can take decisions on her own. She is now compelled to marry her late husband's younger brother. This quotation where her late husband's elders talk to her in a manner that shows how exactly women are portrayed reads thus:

Gogo Mkhulu : Nitawutsini njeyi  
mntfwanami? LaHlophe kufa kwaKhanya  
kwasishiya sonkhe nebuhlungu lobengetele situnge  
kuwe. Situnge malukatane sewutawukhuluma,  
udlalisane nabani? Nangu-ke lotakugawulela  
lugodvo, akunike sandla nekwenwaya nalapho

ungefikeli khona. Nangu Mgobo umkhula wakho, umnakabo Khanya lomncane.

Gogo Zwane : Kunjalo mntfwanami. Kusengiwo umsimeto wesiSwati kutsi singakubukeleli ubulawa situnge. Kasifuni kube ungate uphumele ngaphandle. Lutsandvo lukucina ekhaya nebantfwabakho. Ngiko loko-ke Hlophe lesikubitele kona. Sikunika Mgobo kubukisisa ngale kakho avuse indlu yemnakabo.

Nikiwe : Kangiva boMbhamali. (*Asho aswace aphelele*) kangicondzi. Ningibitele loko nje lapha? Mgobo lo? (*usho umkhomba ngemehlo ekunyanya*) nha ha! BoMbhamali. Calani letinye. Kushito bani kutsi ngeswele lotangisita, angenwaye, nako konkhe loko lenikushoko? Ngicela ningive kahle boMbhamali, ningivisise. Angikesweli muntfu mine. Ngifelwe yindvodza yami ngitihlalela nebantfwabami. Nangabe ngiva, nobe nakuyoke kwenteke ngifune indvodza ngitatiganela mine, hhayi kuniketwa indvodza.

LaMalambe : Chake yemalukatane, umdzingile umuntfu lotakusita, kube nelivi lelidvuna endlini.

Nikiwe : Njengoba ngisho nje yemake, sidzingo sitawuviwa ngimi bese ngiyatibonela kutsi ngentanjani. Ngiyacolisa boMbhamali nangabe beningibitela loku, sengikhulumile. (*asukume ahambe*).

(Gogo Mkhulu : What shall I say my child? LaHlophe Khanya's death left us with great pain, which extended boredom to you. Whom will you talk to, and whom will you have fun with? Here is the one who will assist you in everything. Here is Mgobo your brother in law, a young brother to Khanya.

Gogo Zwane : Its true my child. This is still part of siSwati culture that will do away with boredom. We don't want you to go away. Love keeps you at home with your children. This is what we have called you Hlophe. We give you Mgobo to be your helper more than that to raise his brother's home.

Nikiwe : I cannot hear you Mbhamalis (*frowning*) I do not understand. You've called me for that? You've called me for Mgobo? This Mgobo! (*looking at him with great hatred*) Naha! Mbhamalis. Start something interesting. Who told you I need somebody to help me, and everything you mentioned? Lend me your ears. Listen carefully Mbhamalis. I don't need anyone. My husband is dead I'm staying with my children. If I feel, or it happens I want a husband, ill choose for myself not to be given a husband.

LaMalambe : No daughter in law, you need a person to help you, a male voice at home.

Nikiwe : As I say mom, I will feel the need and I'll deal with the situation. Pardon me Mbhamalis if you've called me for that, I have spoken. (*She left.*)

(Magagula, 1994:52)

It is interesting to note that though Nikiwe is portrayed as cruel she managed to stay with her in laws. She did not care much about the ill treatments meted to her. Hence Jafta (1978:55) says a married woman is traditionally expected to endure whatever treatment is

meted out to her by her in laws. This is the value, which she has to maintain in order to conform to her role.

### 3.3.2 PORTRAYAL OF WOMEN AS PEOPLE WHO POSSESS NOTHING

In our society a woman is believed to possess nothing. Her task is to work for the family and have nothing in possession. There is a belief that she is the wife of the whole family because of the lobola they pay to her family. She is expected to adhere to all the instructions given by the members of her new family.

Writers are short of ugly words to describe women. Women are all the evils one can think of according to many writers. It is no surprise when one finds in Magagula (1994:73) Nikiwe being depicted as a person who may not own anything. This is done by her in-laws. They want to possess everything for their deceased son who was married to Nikiwe. Her in-laws believe a married woman owns nothing. As a result they want to possess everything. The following dialogue reveals exactly how Nikiwe responded to her in-laws.

Nikiwe : Mine ngiyatisebentela. Ngilisekela lemeninjeni welibhange laKaNgwane. Babetala akatsandzi kutsi ngisebente. Akafuni ngigcoke lengikutsandzako. Akafuni ngihambe lapho ngitsandza khona. Lokungehlula duvu duvu, utsi babe angingenwe ngunali licaba lelinguMgobo Mbhamali. Intfo lengati kutsi live liphelaphi.

Advocate: Lokungevani nababetala wakho kuphetsele kuphi?

Nikiwe: Bagcine bangibophele timphahla tami, bangibuyisela ekhaya batsi ngiyoyalwa. Nangibuya kutewuvusela bantfwabami, ngakhandza endlini yami sekuhlala Mgobo na-anti Lontombi. Mkhulu kabi umonakalo etimphahleni tami labawentile. Bephule ifenisha, bangcolisa ikhaphethe nelubondza lwendlu, kuyesabeka!

Advocate: Wambuta yini babetala wakho ngalomonakalo?

Nikiwe : Ngabuta kodvwa wangitjela kutsi kute umfati lonelutfo ngobe tonkhe timphahla nalomuti ngewakhe ngoba kwendvodzana yakhe. Angifuni kutsi babe esuke emtini wakhe ete kami kutengishayela umtsetfo khona. Inhlangano yakamhlabuhlangene yasinika emalungelo etfu sibomake.

(Nikiwe : I work for myself. I'm a deputy manager in Bank of Kangwane. My father-in-law does not want me to work. He does not want me to go where I want. To my surprise he says my husband will be that Mgobo Mbhamali who is a barbarian. That thing knows nothing at all.

Advocate : To which extent is your quarrel?

Nikiwe : They packed my clothes and sent me home for further instructions. When I came back to see my children, I find that Mgobo and aunt Lontombi are staying in my house. There is great damage in my house. They broke my furniture, the wall and carpet is dirty.

Advocate: Did you ask your father in law about the damage?

Nikiwe : I asked him but he told me there is no woman who possesses anything for all the furniture and the house belong to him for it is for his son. I don't want my father in law to leave his home and rule over mine. We have women's rights according to the united nations.)

(Magagula, 1994:73)

The foregoing passage also touches women's rights. Carter (1997:22) 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.

The character Nikiwe in Magagula (1994) as a widow emanates from the interaction between individuals of the household members and the types of social pressures and plans worked out within the household. Mandela as cited by Satyo (1999:9) explains that:

The household defines not only the living space of household members, it determines the areas (*whether by agreement, custom or conflict*) within which the individual makes decisions and participates in the household activities.



Nikiwe showed her power of having rights as a married woman. Though there were misunderstandings in the family she managed to live with them for in marriage there are some problems.

Mthembu and Msimang (1991:17) depict LaNkhambule who is a woman as possessing nothing. Her in-laws do not regard her as a wife to her deceased husband for he did not follow the traditional way of marriage. The following dialogue reveals exactly how LaNkhambule responded to her father in-law and the headman:

LaNkhambule : Indzaba ibikwe ngimi, ngobe  
ngati kutsi tintfo tendvodza yami tiyonakala  
edolobheni kukhona bantfu lasebatsi letitandi  
tabo kantsi tami, ngimi umfati waMehlwentfombi  
wekucala futsi ngimi bekahlala naye lena  
edolobheni.

Indvuna : Bakuphi laba labakubangisako?

LaNkhambule : Angibati batsi kusho babe  
kutsi abatongemuka.

Sikhonyane : Mehlwentfombi, bekanebafati  
lababili, LaShongwe naLaNhleko,  
sengabahlukanisela kahle konkhe  
kwemntfwanami, futsi kute lomunye umuntfu  
longakwenta loko ngaphandle kwami, wena  
awuzange sewutekwe lapha ekhaya.

(LaNkhambule : I reported it because my  
husband's properties are not going well in town,  
there are people who want to own his properties  
whereas I am Mehlentfombi's wife.

Indvuna : Who are those people?

LaNkhambule : I don't know they said my father-in-law send them.

Sikhonyane: Mehlwentfombi had two wives, LaShongwe and LaNhleko, I gave them their share for my son, there's no one who can do that except me, you are not my son's wife because you did not marry according to the custom/tradition.)

(Mthembu and Msimang, 1991:17)

This shows that women are believed to possess nothing. As the drama goes on we find that they are in the court and the will is distributed according to the law. Hence Mthembu and Msimang read thus:

Master: Sesikhulume kakhulu nyalo, sengisho lokusencwadzini: Umufi utsi LaNkhambule umnika timoto totimbili, titandi nesitolo. Tinkhomo utsi utinika uyise Sikhonyane Mangwe.

Sikhonyane: Mnumzane, loko bekungeke kwenteke umntfwanami bekanebafati lababili ekhaya labahlaba ngesikhali phansi lokunguwona msimeto wemaSwati.

Master: We have talked too much, let me read the will: the deceased give LaNkhambule two cars, the stands and the shop. He gives cattle to his father Sikhonyane Mangwe.

Sikhonyane : Sir that can't happen. My son had two wives who pointed down with a spear and followed the traditional way of marriage.

(Mthembu and Msimang, 1991:19)

Though traditional things are applied but it shows that the law is very powerful for everything is written down. In the discussion above one finds that there is a contrast between African culture and Western culture. The way of doing things in our culture is clear to everyone for one knows the African way of doing things. One suggests that the authors present the Western way of doing things as against the African way.

### **3.3.3 PORTRAYAL OF WOMEN AS KILLERS**

There is a belief that women are killers in our society but men are not mentioned in this issue. This happens so often in a polygamous family because of jealousy. Kuper (1970:xix) says:

In Swazi theory, the love of sisters overcomes the jealousy of co-wives. But Swazis are also well aware that in fact each wife whether independent or subordinate, related or unrelated is an individual competing for the same scarce resource-the favour of the man.

The portrayal of women reveals that writers do not like them. As human beings we know exactly that our prisons are full of males who

have committed senseless killings. Our writers however depict women as killers. This is evident in Sithebe (1993:5) where LaGwazela is depicted as a senseless killer. She influences her friend LaTsela to kill her husband's second wife. LaTsela is convinced by her friend's advice. The quoted dialogue between these two women can make one believe that women are senseless killers:

LaGwazela : Bulala lentfo lenguSitani.  
Ungcolile phela loyo mntfwana. Wena nje uma  
unganaki uya la phasi kucala. Futsi angeke  
atfumele utatentela yena matfupha.

LaTsele : (*Etfuke.*) usho njalo?

LaGwazela : Mine angitsi kusasa.  
Levus'umdlonga ngiyipha lokuyifanele.  
Ungibona nje mine nginabatsatfu phansi. Kute  
lebengingakwenta sisi.

(LaGwazela : Kill Sitani. That child is filthy. If  
you don't protect yourself you will die first. She  
won't send anyone she will do it herself.

LaTsela : (*Frightened*) Is it?

LaGwazela : I don't waste time. I kill my  
enemy. I killed three people. I had no  
alternative my sister.)

(Sithebe, 1993:5)

Mthembu and Msimang (1991:123) depict LaShongwe as a killer. She poisons LaMkhonta's food who is her husband's second wife.

She wrote a letter to his husband, which shows that she is not happy about the second wife and that she is the cause of LaMkhonta's death. The quoted letter, which LaShongwe wrote, shows exactly she is a killer:

Mefika : (*Afundze*) "uyawugcina  
ngetilima takho kutenta loku mine kangentiwa  
nje. Utamteka ebhokisini loyo LaMkhonta  
wakho. Waliwa kuhlekiswa kani".

(Mefika : (*Reading*) "you will end  
with your fools to do what you have done. You  
will marry your LaMkhonta in the coffin.  
Laughing confuses you".)

(Mthembu and Msimang, 1991:123)

In this regard LaShongwe wrote the above letter due to the fact that she was annoyed by Mefika's (her husband) second wife. She thought she was the only one, which is contrary to customary marriage. According to Kuper (1970:xii) Swazi say, polygamy is the nature of man. This can be construed as portraying women as unreasonable beings.

Mthembu and Msimang (1991:126) depict LaNdlovu as a killer. She wants to kill her husband's second wife child before birth but she hides it, she pretends to love LaMsibi. She makes a plan of going to fetch water whilst going to fetch something to kill the child from the witch. The dialogue between LaNdlovu and Mdletje shows that LaNdlovu is really a killer hence it reads thus:

Mdletje : Nginajubajece wemutsi, akudzabuli  
lutfo nangisebentise wona.

LaNdlovu : Nankho-ke lofunwa ngimi.  
Ungasangibambeleli -ke babe. Njengoba  
ngilapha nje ngishiye imbita emfuleni.

(Mdletje : I have a strong medicine, nothing  
can survive if I used it.

LaNdlovu : That's what I want. Don't waste  
time. As I'm here I left my pots by the river.)  
(Mthembu and Msimang, 1991:126)

This shows that LaNdlovu is really a killer. She does not care that  
she is part of the family. She pretends to be pure.

### 3.3.4 PORTRAYAL OF WOMEN AS PRETENDERS

In siSwati tradition polygamy is applied, whereby a man is  
expected to have two or more wives. If a man feels he wants  
another wife he marries her. Kuper (1970:xii) says:

Swazi say, polygamy is the nature of man;  
a woman fulfils herself through children.

It seems this polygamy makes women to pretend as though they are  
happy with it. The following discussion will reveal women who feel  
pain about polygamy but they pretend to be happy.

In the drama entitled Enshungunshungwini Sithebe (1993:5) LaTsela is depicted as a pretender. She says she will pretend to love Sitani in order to kill her. Hence it reads thus:

LaTsela : Kulungile. Ngitawutama  
Gwazela. (*Akhulume Asinate embikwesibuko yedvwa*). KuBulunga ngitawuvele ngitsi nje: "cha babe bengetfukile..." kuSitani-ke ngitsi: "ungitjelile Bulunga ngawe sisi Sitani, khululeka..." cha shengatsi itawusebenta lentfo yaLaGwazela.

(LaTsela : It is fine I'll try Gwazela. (*She smiles before the mirror and talk alone*). To Bulunga I will say: No dad I was surprised..."to Sitani I will say: Bulunga told me about you sister Sitani be free..." no this thing will work.)  
(Sithebe, 1993:5)

Mthembu and Msimang (1991:119) LaShongwe is depicted as a pretender. She pretends to her mother in law as if she accepts her husband's second wife whereas she will poison her food. The conversation between LaNgozo and LaShongwe is as follows:

LaNgozo : Impela bakhoti bami bakukhulisa kahle. Akuvami kutsi umuntfu acabange lutfo loluhle uma entela singani sendvodza yakhe njengoba wentile wena.

LaShongwe : Yemake, mine ngisuke ngimangale kutsi ngabe wone ngani logane indvodza yakho ngobe loyo muntfu usuke atowuphakamisa wena lakukhandzile usale uba sezingeni lelisetulu. Mine ngiyaye ngimangale lapho sekunentondvo

nekubulalana esikhundleni sekutsi kube  
nekutsandzana nekubambisana esitsenjini.

(LaNgozo : Your parents disciplined you. It's rare for a person to think positive for her husband's second wife, as you have done.

LaShongwe : Mom, I wonder what wrong has a person done when she marries your husband because it is the way to lift you as you are the first wife. I get confused where there is hatred and killing instead of loving and caring for each other in polygamy.)

(Mthembu and Msimang, 1991:119)

In this regard LaTsela pretends as if she does not care about what is happening whereas she knows she wants to kill Sitani. She hides her feelings about Sitani. Same thing applies with LaShongwe, she pretends to be loving her husband's second wife whereas she poisoned her food. She pretends nothing has happened when talking to her mother-in-law. These deeds bring us to the point where Jafta (1978:56) says:

Co-wives are always jealous of one another although tradition does not permit them to show signs of it. Such attitudes are discouraged in African society.

Though culture discourages jealousy to co-wives but jealousy is there. Though the jealousy shown is directed to females. There are women in real life who live in a polygamous family who live a better



life. But in this regard we find women who pretend to love their husbands' second wives whereas they are lying.

### 3.3.5 PORTRAYAL OF WOMEN AS THIEVES

If we take a closer look in our society we find that many males are jailed due to theft but in this regard we find women portrayed as thieves. We find Mthembu and Msimang (1991:95) depicting LaMabitela as a thief. She is an old woman, honoured and the owner of the home. She used to steal food whilst everyone is at work. Nobody thought she was a thief. She collapsed when Mandla and the police caught her red handed. Hence it reads thus:

LaMabitela : (*Ekhute*) Hhawu yehheni naku  
ngifa bo! (*Ashayeke phansi*)

Mandla : Kantsi nguwe lologangako make?  
Buka-ke ndvuna bengisola lomunye nje umuntfu.  
(*LaMabitela akasakhulumi*)

(LaMabitela : (*Surprised*) oh! I'll die. (*she collapsed*))

Mandla : the thief is you mom? Headman I  
thought is another person. (*LaMabitela is not talking*)

(Mthembu and Msimang, 1991:95)

In this regard LaMabitela was caught red handed. She was regarded as a respected elder of the home. This shows the extent of the negative portrayal of women.

### 3.3.6 PORTRAYAL OF WOMEN AS WITCHES

In the Swati nation there is a belief that many women are witches. Even before the girl gets married they give her an instruction to keep quiet when she is married for there is a possibility for her in-laws to call her a witch. To support the statement above Kuper (1970:xvii) states that:

A bride, before she leaves her natal home, is counselled by her parents on how to endure the trials of wifehood. Her mother, weeping instructs her to comport herself humility and restraint though she be insulted and even accused of witchcraft.

In many dramas most people who are portrayed as witches are women. Mthembu and Msimang (1988:67) depict Chitsekile as a witch who had a baboon that eats in other fields during the night. It goes to an extent that the community go to the sangoma to hear who is the owner of the baboon. Chitsekile was found guilty. The following dialogue between Chitsekile and Sangoma shows that she (Chitsekile) is a witch:

Chitsekile : Siyaphi lesangoma? Nansi imihlolo yami bo! (*Etame kusukuma, afumbeke phansi*) Sitani bo! Ngite imfene mine.

Sangoma : (*Sihlabele sifike sishaye Chitsekile ngelishoba.*) Ngabe sengiwucedile umsebenzi wami kakhulu.

(Chitsekile : Where does the sangoma go? She is mad. (she tries to stand, she falls down) Help me! I don't have a baboon.

Sangoma : (*She sang and beat Chitsekile*) I have finished my work.)

(Mthembu and Msimang, 1988:67)

Mthembu and Ginindza (1978:9) depict Bikwaphi as a witch. She tries by all means to win her husband and the little wife saw a root in her pot, which shows she is a witch. Hence it reads thus:

Lomncane : Nitakutjela lokunye futsi. Itolo ngesikhatsi make angitfume kakhe kutsi ngimlandzele lucwephe, ngibone ludziwo engonini. Ngibese ngiyalunguta kulo ngicabanga kutsi encenye kukhona lokumnandzi lokudliwako, ngabona lenkhulu imphandze lefana nagebeleweni lokhula emaweni lohlala aluhlata ngaso sonkhe sikhatsi. Ngiva kutsiwa isetjentiswa bafati labafuna kutsandvwa ngemadvodza.

(Lomncane : I'll tell you another thing. Yesterday when my mother in law sent me to her house, I saw a pot. I looked thinking there's something nice to eat, I saw a big root which grows in the valleys which is evergreen. I heard

wives who want to be loved by their husbands'  
use it.)

(Mthembu and Ginindza, 1978:9)

Sithebe (1993:40) depicts LaZwane as a witch. She smears oil to her son in order to excel in his studies. LaZwane's words reveal that she is a witch, hence it reads thus:

LaZwane : (*Utsatsa libhodlela emsamo uyavula*) Lalela lapha Sikakadza, sifanele lesishosha kukwehlula wena ngoba uhlala uneluvulo njalo. Lamafutsa lawa (*Uyawatapa umgcobisa elukhakhayini*) yindzabula luvalo. (Uphindze umgcobisa emalungeni nasetandleni ugcina umtsi caba ebunti – uyamelula) ungacali nje ugeze etandleni ute uyofika esikolweni.

(LaZwane : (*She takes a bottle and opens it*) Listen Skakadza, the lame is supposed to overtake you for you stay frightened. This oil (*she smear him*) is for heart breaking. (*She smears it in his hands and forehead*) do not attempt to wash your hands until you reach school.)

(Sithebe, 1993:40)

All the above mentioned women are depicted as witches. Their deeds show the reader that they are really aware of what they are doing. Hence to the reader's mind it shows that they are witches and they are used to this practice through their deeds.

### 3.3.7 PORTRAYAL OF WOMEN AS OBJECTS

In most African homes a women is treated badly by her husband. They are not expected to answer negatively to their husbands because they can beat them up. They are also beaten without any reasons. Mthembu and Msimang (1988:55) depict LaGama as an object and useless. This can be observed when LaGama asked a simple question to her husband only to find that her husband reacts violently. Her husband beats her up and commands her to cook food. The dialogue between LaGama and Mkopoyi shows how women are treated:

LaGama : Ye-la babe! Ye! Ye! Uyangishaya  
Mavuso! Ungishayela inkhukhu yami.  
Bewuvele ungicokisile ngalesento sakho.  
Ngivele ngabona kutsi ucondze kungishaya  
ngelisu. (*Asho abaleka ayokuma lapha bucalu.*  
*Mavuso angete amcosha.*)

Mkopoyi : Uyangedzelela phela wena.  
Ucabanga kutsi ete ngakushaya ngobe naku  
sigulelwa ngumntfwana kamatima. Buya  
utewubasa lomlilo upheke masinyane  
sitowumikisa lomntfwana kubelishoba.

(LaGama : Oh! Oh! Oh! You beat me  
Mavuso! You beat me for my chicken. You  
aimed at beating me with your deed. (*she ran*  
*away. Mavuso did not take any step to her*)

Mkopoyi : You are not obedient. You think I won't beat you for our child is sick. Come and make fire and cook fast sothat we go and consult.)

(Mthembu and Msimang, 1988:55)

Mthembu and Msimang (1988:62) depict Chitsekile as an object. Her husband Lobhunyela promises to beat her up with a knobkerrie. He does not regard her as a human being. This is observed in Mthembu and Msimang (op.cit) where it reads thus:

Lobhunyela : Ngitakusakata ngalesagila khona nyalo (Asho amsikita) nangabe uphike kukhuluma emanwayinwayi.

(Lobhunyela : I'll kill you with this *knobkerrie* now (*Feighning at her*) if you talk nonsense.)

(Mthembu and Msimang, 1988:62)

One can conclude that women are taken or depicted as objects in the two paragraphs above. Their husbands do not recognise them as people. Mkopoyi beats up her wife and command her to cook food quickly. He does not consider whether she is feeling any pain as long as he gets food everything will be good on his side. On the other hand Lobhunyela promises to beat his wife. He does not consider her as a living being. He commands her to attend a meeting by force and does not want any suggestion from her.

### 3.3.8 PORTRAYAL OF WOMEN AS HAVING NO JOB OPPORTUNITIES

In our society most women are believed to have no job opportunities. I think this belief stem from the fact that the place of a woman is in the kitchen or that they are believed to do household jobs. The portrayal of women by writers shows that they have no job opportunities. This is evident in Sifundza (1997:1) where LaHlatjwako is depicted as having no job opportunities. This is observed when LaHlatjwako tells her husband to go and search for work for the money she gets through selling is not enough to maintain the whole family. Her husband tells her it is her job to maintain the family. This is observed in the dialogue where LaHlatjwako talks to Mahlalela (her husband) as follows:

LaHlatjwako : Ingakanani yona lemadlana yakhona lengiyitfolo lapha emakethe kutsi ngingafundzisa labantfwana lababili ngayo, ngibone tonkhe tidzingo telikhaya ngayo ebe kantsi nawe ubuke yona futsi. Nemali yeligwayi futsi solo ngimi. Angisakhoni nami kubachuba labantfwana lapha esekhondali lapho sebakhonakhona.

Mahlalela : (Ehlisa livi) Wena LaHlatjwako umane ukhaliswa lite.

(LaHlatjwako : How much is the money I get in the market that I may pay the school fees for the two children, and maintain the whole

family and you too. And cigarette money comes from me. I won't be able to pay for the children in the secondary.

Mahlalela : (Softly) LaHlatjwako you cry for nothing.)

(Sifundza, 1997:1)

In this regard LaHlatjwako is depicted as an uneducated woman who earns living a by selling in the market. The job she is doing is inferior and it shows how women are portrayed. Mahlalela pretends as if LaHlatjwako is the one who must maintain the home and that she came to the Mahlalela family for to maintain the home.

In the very same drama Gladys is depicted as a sheeben queen. She is selling beer. She earns a living by selling. This is observed where Gladys talks in the following manner:

Gladys : Angikwetsembe -ke  
Mahlalela ngikunike lotjwala bami.  
Wanganginiki lemali yami angati kutsi  
sitawentanani.

(Gladys : Let me trust you Mahlalela and give you my beer. If you don't give me my money I don't know what will happen.)

(Sifundza, 1997:3)

This shows that women are portrayed as having no jobs at all, for most writers do not give them higher positions.



### 3.3.9 PORTRAYAL OF WOMEN AS UNFAITHFUL

It seems as if women are believed to be unfaithful by most writers. This is evident in Magagula (1990:61) who depicts women as unfaithful and prostitutes. This is observed when Mphikeleli ask Tentile about a letter she wrote to him. She wrote Hleta instead of Mphikeleli, which means she addressed it to a wrong person. This reveals her as unfaithful to her boyfriend. Mphikeleli's speech shows that Tentile is an unfaithful women who is also a bad woman:

Mphikeleli : YeTentile! Ufuna ngikwenteni kantsi vele? Sengiwakabani kantsi mine. Ngitsi fundza lapho kutsini? (*Amsikite ngemphama*) Ngatsini ngalomfana wakaHleta. Nisachuba? Nhhi! Yini encwadzini yami ungibite ngaboHleta. (*Kubhame imphama*)

(Mphikeleli : Tentile! What do you want? What is my surname. Just read here and see what it says? (He feigned at her with an open hand) What did I about the Hleta boy ? Are you still in love? Why do you call me Hleta in the letter addressed to me? (*He beats her*))

(Magagula, 1990:61)

Mthembu and Msimang (1991:43) depict women as unfaithful and prostitutes. This is observed when Mbali is in love with Mzomba and Simo. She tells Mzomba that Simo is her cousin and she tells Simo that Mzomba is a father whom she honours the most. Hence it reads thus:

Simo : Mbali! Awuzwakale tu!

Mzomba : (*Avuse inhloko*) sesakuphi lesihlophoyi?

Mbali : (*Ahleke*) Hawu! Ngumzala wami babe Dvuba shemu! Lelengase ngakutjela ngaye, mane nje sowuchamuka kabi naye.

Simo : Niyajola na?

Mbali : Hawu! Nkhosi yami, uyangicala Simo. Kona sengingagana ngigana lentsanga yababe?

(Simo : Mbali! Come here!

Mzomba : (*She laughed*) oh! Is my cousin Mr Dvuba! I once told you about him, its just that he comes violently.

Simo : Are you in love with this old man?

Mbali : Oh no! My God, it's not like that Simo. How can I be in love with an old man of my father's age?)

(Mthembu and Msimang, 1991:43)

In the very same drama women are depicted as prostitutes and unfaithful. This is observed when LaLukhele is depicted as unfaithful to his husband Nsibandze. She packs her clothes and goes on her way she meets her second husband who refuses to help her because she left her home. The dialogue below shows the unfaithfulness of LaLukhele:

LaLukhele : Uyabona wena Songelwako nguwe lolongonisile utsi uyangitsandza kantsi udlala ngami. Ngitawusuke ngiyongena lapha kakho phela mine awung ati kahle.

Songelwako : Uyabona mfati ndzini awubati banftu wena. Angeke ngikwentele lutfo mine. Futsi angeke sewucale uye lapha ekhaya ngingakubulala ngetandla mine.

(LaLukhele : Songelwako you broke my marriage and you said you love me whereas you are lying. I'll go to your home if you don't know me.

Songelwako : You don't know people foolish wife. I won't do anything for you. You will never attempt to enter my home I'll kill you.)

(Mthembu and Msimang, 1991:57)

Mthembu and Msimang (1991:65) depict women as unfaithful and prostitutes. Gungubele is depicted as having extra marital affair. Her husband is Mlonyeni and she has an extra marital affair with Nyonende, as a result Mlonyeni discovered that affair. This dialogue between Mlonyeni and Gungubele shows that Gungubele is unfaithful to her husband:

Mlonyeni : Yini yona le?

Gungubele : Si-si-sikhwama. Sa-sa-saNyonende.

Mlonyeni : (*Amphindze ngemphama.*) Sifunani lakuwe? (*Amphindze.*) Sifunani? Seniganene naye nhhi?

(Mlonyeni : What's this?

Gungubele : Is a-a-a bag. For-for-for-Nyonende.

Mlonyeni : (*He beats her*) why you hold it?  
(*He beats her*) why? Are you in love with him?)

(Mthembu and Msimang, 1991:65)

In this regard Gungubele lost her marriage due to unfaithfulness to her husband. This shows that women are unfaithful in this passage. It also shows they are not reliable in their marriage.

In the drama entitled; "Bengingati" Mthembu and Msimang (1988:88) LaMagongo is depicted as unfaithful to her husband for she consulted a witch doctor in order to be loved by her husband. She even tells her daughter who have a problem with her husband. The following dialogue shows the extent of LaMagongo's unfaithfulness:

LaMagongo : Ukhulunyiswa kungati wena, uyihlo bekalibhubesi. Ngaze ngasitwa nguLaSihlongonyana unina waLombono wangimikisa kuSikhondze. Hhawu Sikhondze wavele wanginika intsandvo.

Thulile : Nababe wamfaka intsandvo kantsi?

LaMagongo : Kube angimfakanga ngabe ngahamba nawe useluswane.

LaMagongo : You know nothing, your father was a lion. I was helped by LaSihlongonyana the mother of Lombono who referred me to Sikhondze. Things went well for Sikhondze gave me a remedy for love.

Thulile : You mean you consulted a witch doctor to be loved by dad?

LaMagongo : If it was not that I should have left early.)

(Mthembu and Msimang, 1988:88)

This shows that women consult witch doctors in order to survive in their marriages. The authors portray women as unfaithful to their husbands.

### **3.4 REVIEW OF TEXTS IN RELATION TO CULTURE**

The following dramas will be related to culture and the present situation/feminist view:

- Lihungelo Lakhe by Magagula (1994)
- Tentile by Magagula (1990)
- Umjingi Udliwa Yinhlitiyo by Nsibandze (1988)

In the drama entitled; “Lilungelo Lakhe”, Nikiwe was confronted with the practice of *kungenwa* where the brother of the deceased takes over the wife of his brother. She made a decision that she will remain outside the boundaries of custom where a female is dominated by a male or in-laws. This treatment sows seeds of hatred and war in Nikiwe’s grieving heart and later on they begin to germinate. She refused to marry Mgobo who was the younger brother to her deceased husband by the name of Khanya. She told them she would marry the one she loves if she feels the need to marry. Hence Magagula (1994:52) reads thus:

Nikiwe : Njengobe ngisho nje ye  
make, sidzingo sitawuviwa ngimi bese  
ngiyatibonela kutsi ngenta njani.

(Nikiwe : As I say mom, if I feel the  
need to marry I’ll see what to do.)

This shows that Nikiwe is totally against the custom of *kungenwa* for a person needs to choose the one she loves. This went to an extent that Nikiwe reported this to the court to secure herself.

In the Swati culture a married woman is regarded as a wife for the whole family but she does not have any share in the wealth of the deceased husband. This applies to Nikiwe, her in-laws wanted to possess everything only to find that there was a will where both of them signed. The will stated that after the death of one party the remaining party will possess everything. Hence everything

belonged to Nikiwe. This shows that though culture seen to be suppressing women, there are some instances where its power fades because of the Western law. The court helps to secure the rights of a person hence Carter (1997:22) suggests that:

The concept of rights is not only used to cover specific legal rights granted to women, important though these are, but also to cover the general rights to social, economic and political equality. It is impossible to divorce these rights from the position of women within society and prevailing social attitudes, from the organisation of the general distribution of power.

In the drama entitled; "Tentile" Tentile was confronted by the practice of *kwendziswa* where the parents choose a husband for their daughter and force her to marry without protest. As a results Tentile made a decision to remain outside the boundaries of the custom of *kwendziswa*. She decided to escape and she got a job far away from her home. She got pregnant out of marriage. As I mentioned earlier on in chapter three that the elders of the home need to be respected in order to get luck from the ancestors, failure to do that misfortunes follow. This is a belief in our African tradition because most of the time if you do not obey misfortunes follow. At the end Tentile did not get any marriage and she died in shame. To the reader's mind the fact that she did not obey her parents at the beginning, brings a picture/lesson that it is true that failure to conform to certain cultural demands brings misfortunes.

In this drama Magagula tried to make the custom of *kwendziswa* to be successful by bringing the results of Tentile to be bad at the end. One may suggest that it is good for a girl to choose the one she loves so that she may not blame anyone if she encounters problems. The domination of man over women is not good for it makes the females to be inferior.

In the drama entitled; "Umjingi Udliwa Yinhlitiyo" Sebentile is confronted with the practice of *kwendziswa*. Sebentile made a decision to remain outside the boundaries of the custom. She obeyed her parents and pretends to listen because her father threatened her. She decided to continue with the boyfriend she chose for herself. Her parents did all preparations for the husband they have chosen for their daughter, but at the end Sebentile married the husband of her choice.

In this regard culture/patriarch did not dominate over Sebentile because she refused to marry Mshiyeni who was chosen by her parents. She did not encounter any problems because she married the one she loved and there were no misfortunes. Though the writer tried to reveal the power of culture but it seems as if he failed since we are living in a democratic country where one needs to choose the one she loves.



### 3.5 CONCLUSION

This chapter focuses on the origin of drama as well as the origin and development of siSwati drama specifically. It also focuses on the socio-cultural scenario of a Swati woman. It further extends to the portrayal of women in different siSwati drama books. An analysis of portrayal was done to see the extent of portrayal of women in siSwati drama. Review of texts is done to see how culture or patriarch dominates over women. The discussion above has shown that women are portrayed negatively in many siSwati dramas.

## **CHAPTER 4**

### **4. DATA ANALYSIS**

#### **4.0 INTRODUCTION**

The investigation looked at the portrayal of women in siSwati drama. The aim was to investigate whether males and females are happy or not happy the way women are portrayed in siSwati drama. The analysis of data collected will be dealt with in this chapter. It will be analysed by means of using tables.

#### **4.1. DISTRIBUTION OF PEOPLE ACCORDING TO AGE**

This question was asked in order to measure the distribution of age with the intention of assessing the extent to which portrayal of women in siSwati affect people of different age groups. This is also aimed at seeing to it whether these age groups like drama or not.

**TABLE 4.1.****DISTRIBUTION OF RESPONDENTS ACCORDING TO  
AGE**

<b>AGE</b>	<b>NUMBER OF RESPONDENTS</b>	<b>PERCENTAGE</b>
15-19	28	28%
20-25	31	31%
26-31	19	19%
32-37	15	15%
38-45	7	7%
<b>TOTAL</b>	<b>100</b>	<b>100%</b>

Table 4.1 shows the highest number of respondents who read, listen and watch drama are people between the age of 20-25 with thirty-one percent (31%), only twenty-eight percent (28%) between the age of 15-19, only nineteen percent (19%) between the age of 26-31, only fifteen percent (15%) between the age of 32-37 and only seven percent (7%) at the age of 38-45.

## **4.2. DISTRIBUTION OF PEOPLE ACCORDING TO GENDER**

This question was asked in order to measure the distribution of gender with the intention of assessing the extent in which portrayal of women in siSwati drama has impact in different genders.

**TABLE 4.2.**

### **DISTRIBUTION OF RESPONDENTS ACCORDING TO GENDER**

<b>GENDER</b>	<b>NUMBER</b>	<b>PERCENTAGE</b>
<b>MALES</b>	45	45%
<b>FEMALES</b>	55	55%
<b>TOTAL</b>	100	100%

Table 4.2 shows that the highest total number of respondents were females with fifty-five percent (55%) respondents and only forty-five percent (45%) were males.

### 4.3 MALE RESPONDENTS ACCORDING TO DIFFERENT AGE GROUPS

This question was asked in order to see how males of different age groups respond and how do they feel about portrayal of women in drama.

**Table 4.3**

#### MALE RESPONDENTS ACCORDING TO DIFFERENT AGE GROUPS

MALE AGES	NUMBER	PERCENTAGES
15-19	14	31%
20-25	13	29%
26-31	11	24%
32-37	5	12%
38-45	2	4%
TOTAL	45	100%

Table 4.3 shows that the total number of male respondents was forty-five (45) and the highest number of respondents were males between the age of 15-19 with thirty-one percent (31%), only twenty-nine percent (29%) between the age of 20-25, only twenty-four percent between the age of 26-31, only twelve percent between the age of 32-37 and only four percent between the age of 38-45.

#### **4.4 DISTRIBUTION OF RESPONDENTS ACCORDING TO FEMALES OF DIFFERENT AGE GROUPS**

This question was asked in order to see how females of different age groups responded to the reading, listening and watching drama and to see the highest percentage of involvement in drama.

**Table 4.4**  
**RESPONDENTS ACCORDING TO FEMALES OF DIFFERENT AGE GROUPS**

<b>FEMALE AGES</b>	<b>NUMBER</b>	<b>PERCENTAGES</b>
15-19	14	25%
20-25	18	33%
26-31	8	15%
32-37	10	18%
38-45	5	9%
<b>TOTAL</b>	<b>55</b>	<b>100%</b>

Table 4.4. shows that the total number of female respondents was fifty-five. The highest number of respondents was thirty-three percent (33%) between the age of 20-25, only twenty-five percent between the age of 15-19, only eighteen percent (18%) between the age of 32-37, only fifteen percent (15%) between the age of 26-31 and only nine percent (9%) between the age of 38-45.

**Table 4.5.**

**4.5 MALE RESPONDENTS ACCORDING TO MARITAL STATUS**

<b>MARITAL STATUS</b>	<b>NUMBER</b>	<b>PERCENTAGE</b>
<b>SINGLE</b>	29	64%
<b>MARRIED</b>	16	36%
<b>DIVORCED</b>	0	0
<b>WIDOW</b>	0	0
<b>TOTAL</b>	45	100%

Table 4.5 shows that out of 45 males sixty-four percent (64%) were single, thirty-six (36%) were married, none were divorced and none widow.

**Table 4.6.**

**4.6 FEMALE RESPONDENTS ACCORDING TO MARITAL STATUS**

MARITAL STATUS	NUMBER	PERCENTAGE .
SINGLE	34	62%
MARRIED	19	35%
DIVORCED	0	0
WIDOWED	2	3%
TOTAL	55	100%

Table 4.6. Shows that out of 55 female respondents sixty-two (62%) percent were single, only nineteen percent (19) were married, only three percent (3%) were widowed and none were divorced.

**Table 4.7**

**4.7 RESPONDENTS ACCORDING TO THE LEVEL OF EDUCATION**

LEVEL OF EDUCATION	NUMBER	PERCENTAGE
SECONDARY	37	37%
TERTIARY	38	38%
WORKING	25	25%
TOTAL	100	100%



Table 4.7. shows that out of one hundred respondents the highest percentage of respondents were tertiary students with thirty-eight percent (38%) respondents, only thirty-seven percent (37%) were secondary students and only twenty-five percent (25%) were from the working class.

**Table 4.8.**

#### **4.8 REACTION OF RESPONDENTS ABOUT PORTRAYAL OF WOMEN**

<b>REACTION</b>	<b>NUMBER</b>	<b>PERCENTAGE</b>
POSITIVE	33	33%
NEGATIVE	67	67%
TOTAL	100	100%

Table 4.8. Shows that out of one hundred respondents the highest percentage is of those who say women are portrayed negative in drama with sixty-seven percent (67%) and only thirty-three percent (33%) are those who say women are portrayed positive in drama.

**Table 4.9.**

**4.9 REACTION OF MALE RESPONDENTS ABOUT THE  
PORTRAYAL OF WOMEN**

MALES'REACTION	NUMBER	PERCENTAGES
POSITIVE	31	69%
NEGATIVE	14	31%
TOTAL	45	100%

Table 4.9. shows that out of forty-five (45) males the highest number of respondents were those who say women are portrayed positively in drama with sixty-nine percent (69%) respondents and only thirty-one percent (31%) males were those who say women are portrayed negative in drama.

**Table 4.10.**

**REACTION OF FEMALE RESPONDENTS ABOUT THE  
PORTRAYAL OF WOMEN**

FEMALES'REACTION	NUMBER	PERCENTAGES
POSITIVE	2	4%
NEGATIVE	53	96%
TOTAL	55	100

Table 4.10. Shows that out of fifty-five (55) females the highest number of respondents are those who say women are portrayed negatively in drama with ninety-six percent (96%) and only four percent (4%) were those who say women are portrayed positively in siSwati drama.

#### **4.11 MALES WHO SAY WOMEN ARE PORTRAYED POSITIVELY IN DRAMA**

As table 4.9 has illustrated that out of forty-five males fourteen (31%) said women are portrayed negatively and thirty-one (69%) said women are portrayed positively in drama. Table 4.11 will look at males who responded that women are portrayed positively and 4.12 will look at males who responded that they are portrayed negatively in siSwati drama. This will be done according to the male ages.

**Table 4.11.**

**MALES WHO SAY WOMEN ARE POTRAYED  
POSITIVELY IN DRAMA**

<b>AGE</b>	<b>NUMBER</b>	<b>PERCENTAGE</b>
15-19	6	19%
20-25	12	39%
26-31	8	26%
32-37	3	10%
38-45	2	6%
<b>TOTAL</b>	<b>31</b>	<b>100%</b>

Table 4.11. shows that out of thirty-one males who responded that women are portrayed positively in siSwati drama the highest percentage of males was thirty-nine percent (39%) between the age of 20-25, only twenty-six percent (26%) between the age of 26-31, only nineteen percent between the age of 15-19, only ten percent (10%) between the age of 32-37 and only six percent (6%) between the age of 38-45.

**Table 4.12**

**4.12 MALES WHO SAY WOMEN ARE PORTAYED  
NEGATIVELY**

<b>AGE</b>	<b>NUMBER</b>	<b>PERCENTAGE</b>
15-19	8	57%
20-25	1	7%
26-31	3	21%
32-37	3	14%
38-45	0	0
<b>TOTAL</b>	<b>14</b>	<b>100%</b>

Table 4.12 shows that out of fourteen males who responded that women are portrayed negatively the highest percent was fifty-seven percent (57%) between the age of 15-19, only twenty-one percent between the age of 26-31, only fourteen percent (14%) between the age of 32-37, only seven percent (7%) between the age of 20-25 and none between the age of 38-45.

**4.13 FEMALES WHO SAY WOMEN ARE PORTRAYED  
POSITIVELY**

As table 4.10. has illustrated that out of fifty-five females two (4%) said women are positively portrayed in siSwati drama and fifty-three (96%) said women are portrayed negatively. Table 4.13 will look on female respondents who said women are portrayed positively in drama and table 4.14 will look on female respondents who said women are portrayed negatively in drama. This will be done according to their ages.

**Table 4.13**

**FEMALES WHO SAY WOMEN ARE PORTRAYED  
POSITIVELY**

AGE	NUMBER	PERCENTAGE
15-19	0	0
20-25	0	0
26-31	2	100%
32-37	0	0
38-45	0	0
TOTAL	2	100

Table 4.13 shows that out of two female respondents who say women are portrayed positively in drama the highest percentage were females between the age of 26-31 with one-hundred percent (100%), none between the age of 15-19, none between the age of 20-25, none between the age of 32-37 and none between the age of 38-45.

**Table 4.14.**

**4.14 FEMALES WHO SAY WOMEN ARE PORTRAYED  
NEGATIVELY**

AGE	NUMBER	PERCENTAGE
15-19	14	26%
20-25	18	34%
26-31	6	12%
32-37	10	19%
38-45	5	9%
TOTAL	53	100%

Table 4.14 shows that out of fifty-three female respondents the highest percentage of female who say that women are portrayed negatively were females between the age of 20-25 with thirty-four percent (34%), only twenty-six (26%) were between the age of 15-19, only nineteen percent (19%) between the age of 32-37 and only nine percent (9%) between the age of 38-45.

## 4.2. CONCLUSION

This chapter deals with the analysis of data. Findings have shown that many women do not like the way women are portrayed in siSwati drama and that male agree with the negative portrayal of women. The majority of men agreed that all behaviours shown in siSwati dramas resemble those of women in real life. Men seem to agree about patriarch whereas women favour the feminist perspective. It seems men look at the environment we are living in, the view that women are useless, unfaithful, killers and witches.

Women want changes and they do not like the role played by culture since they believe it is oppressive. In my findings I noticed that Western culture is favoured most by women. They want some changes concerning the portrayal of women in all writings.



## **CHAPTER 5**

### **5. CONCLUSIONS AND RECOMMENDATIONS**

#### **5.1 INTRODUCTION**

This chapter gives the concluding remarks of the research undertaken. The format adopted is to give overall conclusions in respect of the topic under study that is, portrayal of women in siSwati drama. Firstly the conclusions from chapter 4 (four) will be discussed with sub-topics and conclusions of the whole study will be discussed.

This study was intended at uncovering some important facts about the portrayal of women in siSwati drama. It intended at revealing how women are portrayed in siSwati drama and to get the feelings of other people about the portrayal of women in this field. The views of the authors reflect the thinking of the Swati community because when authors write they take into consideration the philosophy of life of the people concerned.

## **5.2. CONCLUSIONS**

### **5.2.1 RESPONDENTS ACCORDING TO AGE**

This study has confirmed that people of different age groups enjoy reading, listening and watching drama. The findings are that the youth between the age of 15-31 are the most people who are engaged in reading, listening and watching drama.

### **5.2.2 GENDER, MARITAL STATUS AND LEVEL OF EDUCATION**

This study has confirmed that many females enjoy reading, listening and watching drama than males. This is shown by the percentage of females in the data analysis. It also confirmed that most unmarried people enjoy reading, listening and watching drama than married people. It is also found that married people and divorced do enjoy drama.

This study has also confirmed that most people who enjoy reading, listening and watching drama are those in the secondary and tertiary institutions and that working people do engage in this activity but not always like the secondary and university students.

### **5.2.3 ATTITUDES OF PEOPLE TOWARDS THE PORTRAYAL OF WOMEN IN DRAMA**

This study has confirmed that most people do not like the way women are portrayed in siSwati drama. This is reflected by the highest percentage of those who said there must be a better way of depicting women in literature.

### **5.2.4 MALE FEELINGS**

The findings about male attitudes/feelings about the portrayal of women in drama was that they feel dramatist are portraying them in a positive manner for their (women's) everyday behaviour is the way they are portrayed. The study has confirmed that most of the males associate women with witchcraft, prostitution, unfaithfulness, dependants, lack of power and other things that are not good. There was a small percentage of males who said women are portrayed negatively.

### **5.2.5 FEMALES FEELINGS**

According to the findings of this study more (96%) of females do not like the way women are portrayed in siSwati drama. Most of them say that women are always put on the negative side and they are associated with evil in many writings and they are given inferior parts

to act. It is confirmed that females feel they are degraded and they do not have any good qualities. Responded x said, "women who are actress should not accept anything that ruins women's reputation from the producers. They should stand for their rights and not do bad things for the sake of money because it is bad for women".

### **5.3 CONCLUSION AND RECOMMENDATIONS**

Since the aim of the study was to reveal how women are portrayed in siSwati drama, it was imperative to look at different siSwati drama books to see how women are portrayed.

One discovered that most women in siSwati drama are dominated by patriarch. The state of culture makes women to be inferior. Though they try to bring about change but men seem to be against the change made by women.

Findings have shown that women are portrayed negatively and there is a need for changing this negative portrayal of women in siSwati drama.

Though women enjoy drama, they do not like the way they are portrayed. One needs to understand that women have good qualities and they have power to do things and that most of them are highly educated. It can be so wonderful if writers may write positively about women because in history there are women who were heroes.

Though there are women who are role models it is hard for people to understand that is the reason Sibiya (1990:9) says:

I attended a graduation recently and my husband's friend pulled him to one side and said 'Hey, can you see that every time we attend a graduation ceremony, more women are graduating. I'd say there is one man for every ten women that graduate. My friend I'm not happy about this, can you see that these women want to take over?' 'Take over what?', I asked 'Everything, we are nobody anymore', he concluded

One may conclude that if a woman is doing good things it is not appreciated, they wonder what will be the results after achieving because she is not taken as a serious person.

The findings of the study show that most men take women on the negative side, they do not imagine a woman doing a positive and a good thing. It is true that women are portrayed negatively and men are portrayed positively. Hence Gilbert and Guber as cited by Langlad and Gove (1981:29) say:

Our great pragmatic tragedies from Oedipus to Faust tend to focus on a male "over reacher" whose virile will dominate or rebel (or both) makes him simultaneously noble and vulnerable. They continued to say, it is true, of course, that...some stories have been imagined for women by male poets as well as male

novelists...However, most of these stories tend to perpetuate extreme and debilitating images of women as angels and monsters.... It is Macbeth, after all, who is noble; Lady Macbeth is a monster. Similarly Oedipus is a heroic figure while Media is merely a witch, and Lear's madness is gloriously universal while Ophelia's is just pathetic. Yet to the extent, that the structure of tragedy reflects the structure of patriarchy-to the extent that is, that tragedy must be about the 'fall' of a character who is 'high'- the genre of tragedy rather simply employing such stories, itself necessitates them.

This affect women for they feel they are useless creatures. To add on taking women on the negative side Vilakazi as cited by Zibani (1997:3) says:

Women are believed to play no active part in the Nguni society. It is true generally speaking women do not belong to the nobility of genius and invention, romance and reason, morality, idealism, mysticism and revelation. They emphatically are superhuman.

It is also true that women are always associated with household than other thing as I mentioned in chapter one of my introduction. In Mthiya's praise poem the poem has a domestic flavour for she is a women. Khumalo as cited by Zibani (1997:18) reveal that Mthiya's praise poem has a domestic flavour hence it reads thus:

Uphebez'umkhokha ngomshanelo,

Uphung'umswazi ngezithebe kuZingelwayo,

Phubuz'izicephu uphothule

(You prevented bad omen with a broom,

You drifted away bad omen with food-mats for Zingelwayo

Roll out the sitting-mat you have done your job.)

One may conclude that all a woman does is associated with household and if not so other things are associated with evil.

#### 5.4 CONCLUSION

Women enjoy reading, listening and watching drama but they do not like the way they are portrayed by siSwati dramatists for they are depicted in very negative terms. This is the result of the writers' perceptions, which could find no reasons to write positively about women's history. Most often facts are distorted, the bad is overplayed and no mention is made of anything good.

Our literature must not only lament our sorrows but should make women aware of their potential and capabilities. We need to write about women who are heroes, role models and other successful things, which can make them to develop confidence and feel as being part of the society/human beings.

In the light of the various siSwati dramas used, this study demonstrated that the depiction of women is greatly influenced by culture. It also examines the response of women to their

subordination. Women should struggle against situations of inequality and forced relationships, which are deeply rooted in our traditions.

African men in these dramas find it impossible to cope with the changing life because they stick to the traditional roots. They find it hard to tolerate the reactions of women. They do not want to adjust to the role played by women in the changing society. The conflicts arise when women try to challenge the oppressive cultural and marital practices as well as men's efforts to display their masculinity. By examining these dramas truly speaking women are oppressed but the dramatists exaggerate the problems caused by patriarchy.

From the whole study, the following conclusions have been drawn that:

- Women are portrayed negatively in siSwati drama and many writings as it is shown in the literature review.
- From this study it became clear that people do not like the way women are portrayed in siSwati drama.
- When comparing the siSwati drama books and the views of respondents it is true that women are portrayed negatively.

As we are in this century, we must be aware of the significant contribution we make to our society. Though we continue to move farther and farther away from a gender dichotomy, we must also



recognise that we are affected by our environment, and as long as women are put forth as being less competent than men, and judged based on appearance, there will continue to be an unjustified negative portrayal of women.

For future use writers should conform to change for there are dynamic women outside. Women should be regarded as important figures in the community.

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