

THE REPRESENTATION OF WOMEN IN SELECTED ISIXHOSA DRAMA BOOKS

By

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Submitted in fulfilments of the requirements for the degree of

MASTER OF ARTS

In

AFRICAN LANGUAGES

At

RHODES UNIVERSITY

School of Language & Literatures: African Language Studies Section

APRIL 2021

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Declaration

I, the undersigned , Sibusiso Klaas declare that this thesis is my own work and that all the sources I have used or quoted have been indicated and acknowledged by means of complete references. This work has not been submitted previously in its entirety, or in any part, at any other higher education institution for degree purposes.

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Sibusiso Klaas

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Date

Dedication

This thesis is dedicated to my mother, Nomangesi Gladys Klaas.

Acknowledgements

I wish to acknowledge the following:

- ∄ Dr Jadezweni, my supervisor, for guiding and motivating me to keep on working hard.
- ∄ Prof. Kaschula, my co-supervisor, for always guiding me throughout the process and sharing important information with me.
- ∄ Dr Kretzer, for advising me.
- ∄ Prof. Saule for the guidance throughout the research study.
- ∄ National Research Foundation (NRF) for the financial assistance. Opinions expressed are my own and they are not attributable to the NRF.
- ∄ Siyanda Dyasi, Thato Malesa, Babalwa Resha and Lucky Dlamini for encouraging me to push even when I wanted to give up.
- ∄ My family for the emotional support.

Abstract

The current study focused on the representation of women in isiXhosa drama books. The aim of the study was to understand how women are represented in these post-1990 dramas written by both female and male authors. Furthermore, the study aimed to look at whether the authors took note of developments made by African women in a broader context such as social, political, spiritual and economic spheres.

The study followed a pragmatic approach which is useful to analyse drama, the meanings and the events related to situations. A discourse analysis was also applied as it is difficult to separate it from pragmatics. This means that the study outlined the correlation of pragmatics with discourse analysis and drama. Four isiXhosa books were selected which are *Iinkunzi ezimbini* by Hlumela Mothlabane 1994, *Yeha mfazi obulala indoda* 1997 and *Kuphek'amadoda kupheth'abafazi Wena!* 2007 by Lubabalo Livingstone Ngewu and *Imida* by Nompumezo Buzani 2016.

Episodes from the four selected isiXhosa drama books were identified. Upon identifying the episodes, they were categorised in to themes in order to highlight the representation of women in the books. This was done using a qualitative research method because it useful to be used in natural setting to understand meanings and social life.

Many themes were identified in the four selected isiXhosa drama books. The dominating themes are women who are educated, employed and do not tolerate ill treatment. This shows that the authors in a way are paying attention to the events occurring post-1990 as some of these were not popular pre-1990. The study acknowledges that there is limited research conducted that analyses drama books from both male and female authors. Therefore, future studies could look into this.

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CHAPTER ONE

INTRODUCTION

1.1 Introduction

This study attempted to do a discourse analysis of selected isiXhosa drama texts published in 1994; a period thought to have liberated isiXhosa authors who were previously shackled by apartheid legislation as lamented by Ntuli (1987) and Msimang (1996). The study shows how women were represented post-1990 in the selected isiXhosa drama books written by both female and male authors. In other words, the study wants to reveal if whether the authors took note of changes that occurred post-1990.

Although the study mainly focuses on analysing the representation of women in the selected isiXhosa dramas, pragmatics and discourse analysis are also discussed in the study. The intention is to show the representation of women using pragmatics and discourse analysis. The pragmatics elements such as speech acts, presupposition, and implicature assess the selected drama book's utterances. As part of assessing these conversations, description, narration, exposition, and argumentation are used to get a clear sense of the selected books' setting. Hence, we cannot work with pragmatics without including discourse.

The analysis covers the selected isiXhosa drama books: *Iinkunzi ezimbini* by Hlumela Mothlabane 1994, *Imida* by Nompumezo Buzani 2016, *Yeha mfazi obulala indoda* 1997 and *Kuphek'amadoda kupheth'abafazi We-ena!* 2007 by Lubabalo Livingstone Ngewu. The study acknowledges that the books emerge at different times. Nonetheless, they share common traditions. The books include heterosexual marriages irrespective of the times and changes that have happened in South Africa post-1994. One of the selected books presents interracial marriage and various rituals.

1.2 Aim of the study

The study examines the representation of women in four selected isiXhosa drama books.

More specifically, the study hopes to achieve the following objectives:

- ∄ Assess utterances used by and used to describe women in the selected books. The pragmatics and discourse analysis assists in the completion of the assessments.
- ∄ The examination of women representation in the selected isiXhosa drama books;
- ∄ Look at whether the authors took note of developments made by African women in the broader social, political, spiritual and economic sphere;
- ∄ Discover the issues that women face in these selected books;
- ∄ Examine influential approaches applied by women characters in these isiXhosa selected drama books for motivating each other and themselves, sometimes contributing to changing their attitudes, beliefs and behaviours

1.3 Method and design

The study looked closely at the lived experience of characters and phenomena's occurring in the four isiXhosa selected drama books. For instance, it looked at women's representation by the authors, paying attention to the events or situations that they undergo in the texts and providing meaning regarding these phenomena. The extracting quotations in the four selected isiXhosa drama books assist in looking at the representation of women. The quotations were analysed using a pragmatics and discourse analysis. The use of qualitative research is to establish a notion.

1.4 Structure of the thesis

The study has the following organisation:

Chapter One: The presentation of the concept, the aims, method and the structure of the study.

Chapter Two: This chapter presents the study's contextual background by explaining drama, pragmatics, and discourse analysis. Also, it outlines the correlation between these concepts.

Chapter Three: This chapter outlines the processes used in order to collect and analyse data. It explains the research methods used in the study.

Chapter Four: This chapter consist of the plot structure of the selected books.

Chapter Five: This chapter gives an analysis of the extracted quotations with the identified themes.

Chapter Six: This chapter provides the conclusion of the study, together with recommendations.

1.5 Summary

This chapter has presented an overview of the study. It consists of the research design, structure of the study, and a summary of the chapters. The next chapter contains the literature review that includes discussing the relationship of pragmatics to drama and discourse analysis.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter presents and discusses work by scholars on drama, pragmatics and discourse analysis. Considering that drama involves using words or phrases, the audience or the reader needs to understand the meanings of those words or phrases. Pragmatics as a concept helps in understanding the meanings and the events related to the situation in drama. The main focus is the correlation of pragmatics with drama and discourse analysis. The first section gives an overview of the drama. In this section, the study presents the definition and importance of drama. The second part outlines the reason behind choosing the selected drama books. The last part discusses women in drama from preceding research studies.

Section 2.5.1. It consists of an overview of pragmatics by including summaries of the conceptualisation of pragmatics. There is an extensive discussion of the original definition and history. The second part of the section discusses the scope of pragmatics.

The third section discusses the relationship between pragmatics and drama because the analysis is on drama books. This section outlines how pragmatics and drama are related. Also, there is a presentation of a brief description of how this relationship will help in the study. This discussion of the relationship will apply with pragmatics and discourse analysis in the last section.

2.2An overview of drama

2.2.1 Definition of drama

There is no set definition of drama. Shivaji University (2015) explains that there is no standardised definition of drama because it is a producer of all arts. However, not every moment or action is drama. Eslin (1976) mentions that "many thousands of volumes have been written about drama and yet there does not seem to exist one generally acceptable definition of the term" (p. 9).

Dhlomo (1977) defines drama as "the construction, recreation and reproduction of the great experiences of a people, and it helps them to live more abundantly" (p. 3). The root of drama is in African culture because "if people wanted to precipitate rain, to kill and conquer battle, or cause pain to their foes, they had to "imitate" (make a representation of) these things" (Dhlomo 1977:3). Shivaji University (2015) agrees with Dhlomo's explanation. It asserts that "in the early communities everyone was involved in the drama of a ceremonial rituals, perhaps with impersonation and identification with priestly roles, or as characters depicted in enactments, or simply as celebrants but it was not theatre" (p.5). From the explanations above, drama has always been part of our daily lives even though Sirayi and Seda (2015) assert that drama activities originated from Marianhill under Father Bernard Huss's direction.

Graham-White (1970) supports Dhlomo (1977) and Shivaji University's (2015) notion of the development of drama. He says that "drama may develop not only from *ritual*, in the sense that the performance itself changes, but may also develop *alongside* ritual, as a supplementary performance (as well as, of course, from completely different sources, such as story-telling)" (p. 343).

Graham-White (1970) explains drama as something that "transports the participants into a world in which actions escape from the logic of everyday experience, and whose rules the participants must accept in advance" (p. 341). The author addresses drama so that when the dramatic performance is over, the expectations stop too (Graham-White, 1970).

2.2.2 The importance of drama

Drama is not just useful for ceremonies and rituals. It is important to readdress the history and educate people. Dhlomo in Sirayi and Seda (2015) asserts that "a wisely controlled movement can do much to harmonise and humanise race relations in this country" (p. 136). The reason is that through drama, one can acquire knowledge and experience of the natural world (Üstündağ, 1997). Üstündağ (1997) supports the notion and further explains that drama "helps individual to explore many aspects of the world and even his own feelings and emotions" (p. 92).

The reason is that drama helps address and educate people is "for the expression of the imponderable mood, the hidden tensions and sympathies, the subtleties of human relationships and

interaction, drama is by far the most economical means of expression" (Eslin, 1976: p. 17). Also, drama allows people to feel and understand other situations (Eslin, 1976). The drama is essential in addressing situations that affect humans.

Üstündağ (1997) explains drama as a tool that is useful for teaching and learning. She asserts that "drama is the most significant model of learning and is a basic activity for learning" (Üstündağ, 1997: p. 89). One can acquire an ability to identify their self and social problems through drama. The reason is that it creates a space for people to get a sense of other people's experience.

On this note of drama being useful for teaching and learning, Eslin (1976) explains that the message in drama can stop or make people adopt certain behaviours. He asserts that "this communication works both by encouraging imitation and by presenting examples of behaviour which has to be avoided or shunned" (Eslin, 1976: p. 20-21). Even Bertolt Brecht, a Marxist in Eslin (1976), scientifically regards drama saying that it is a laboratory that tests a human's behaviour in various contexts.

Besides teaching people how to behave, drama helps shape how people think, the cognitive process. The reason is that "the higher the level of abstraction, the more remote thought becomes from human reality" (Eslin, 1976: p. 21). All in all, drama assist people in thinking out scenarios and how they can solve them.

The advantage of drama is that it is a form of obtaining good communication skills. Eslin (1976) mentions that "drama has become one of the most powerful means of communication between human beings, far more powerful than the merely printed word which was the basis of the Gutenberg revolution" (p. 12). The drama involves expressing the feelings and experiences around us. Hence, Esslin (1976:17) mentions that "for the expression of the imponderable mood, the hidden tensions and sympathies, the subtleties of human relationships and interaction, drama is by far the most economical means of expression." It involves people speaking to one another. Satyo and Jadezweni (2003:16) observe the use of dialogue in drama. They mention that it "contributes towards suggesting the flow of events in the drama."

2.3 Selection of isiXhosa dramas

Stemming from the above overview of drama, the selection of the genre is because of the following criteria:

- a) Drama helps to learn as it draws people's "knowledge and experience of the real world in order to create a make-believe world" (Üstündağ, 1997:89). People who are not well educated appreciate drama (Dhlomo, 1977).
- b) Drama "is the closest of all the literary genres to reality – due to its performative character, a genre emerged from the boundaries of the written page (and hence, called drama, within the domain of literature) and concretely en-livened in the flesh and blood of the actors (comprised in the term play, signifying the microcosm of theatre: stage props, lighting and actors)" (Ionescu, 2010:5).
- c) Female and male authors write the selected drama books, but women characters play a central role in these texts.
- d) Drama allows people an opportunity to understand different kinds of social roles and problems. Hence, Üstündağ (1997) asserts that it helps one to "learn how to influence others and how to put themselves in other people's shoes" (p. 89).

The following four isiXhosa drama books will be studied:

- | | | |
|----------------------|------|---|
| a) Mothlabane, H. E. | 1994 | <i>Iinkunzi ezimbini</i> |
| b) Buzani, N. | 2016 | <i>Imida</i> |
| c) Ngewu, L. L. | 1997 | <i>Yeha mfazi obulala indoda</i> |
| d) Ngewu, L. L. | 2007 | <i>Kuphek'amadoda kupheth'abafazi We-ena!</i> |

2.4 An overview of women in drama

Concerning the importance of drama to women, Dhlomo (1977:6) states that drama is not just about showing talent; it "will help liberate the African woman from the tyranny of custom and tradition". As a result, there is a need for more research on drama and women needs. Satyo (1999; 2001) explores the influence of culture in women's characterisation in isiXhosa drama. In both studies, she analyses selected isiXhosa drama texts, namely *Buzani kubawo* (Tamsanqa, 1958), *UDike noCikizwa* (Mmango, 1963), *Inene nasi isibhozo* (Mtingane, 1965), *Ubusuku obungenanyanga* (Jongilanga, 1973), *Amaza* (Qangule, 1974), *UFeziwe okanye inkohlakalo*

(Mtywaku, 1982), *Emgxobhozweni* (Mkonto, 1988), *lintombi zinecebo* (Mcimeli, 1992), *linkunzi ezimbini* (Mothlabane, 1994) and *Yeha-a mfazi obulala indoda* (Ngewu, 1997). In the study, Satyo (1999; 2001) concludes that culture influences women characters' depiction in these isiXhosa dramas. As a result, Satyo (2001:307) asserts that "women in these dramas continue to be viewed through the prism of the domestic roles of mother, housewife and carer, not just by men, but also by women". Figs (1976) in Jafta (1996) agree with this notion by saying that women characters in the drama are frequently associated with mothers, wives and love objects. Jafta (1996:263) regrets this implying that it is a cultural constraint. Malahla (2002) also concludes that gender and culture heavily influence the characters in *Ndixolele* (Mbovane, 1993), *UThembisa noMakhaya* (Mtywaku, 1992), *Bhut'Lizo Ndixolele* (Ndabeni & Ntloko, 1979) and *UMkhonto kaTshiwo* (Ngani, 1972).

One expects women to be treated equally to men because South Africa is emphasising gender rights as human rights in the Southern African Development Community (SADC) (Graybill, 2001). This aspect of South African society should also play itself out thematically in literature. Matshoba (2002:ii) agrees with Graybill (2002) and asserts that "one expects a change in the status of women as depicted in literature because of consistent demands that women are entitled to equal opportunities." However, women are still struggling against situations of inequality and power relations (Satyo, 1999). Hence, more researchers are dealing with the issue of the depiction of women.

Matshoba's (2002:1) concern is "whether such differences and inequalities constitute injustices and oppression of one sex by the other or are merely appropriate effects of an inevitable sexual division of labour, which reflects biological and accompanying psychological differences between male and female." Matshoba (2002) investigated the role of women in *Unyana Womntu* by Ncedile Saule and concluded that the images of women presented in the novel are undergoing radical changes. Some women seem to fail to cope with changes. He mentions that this does not mean that all women are incapable of making informed choices regarding their depiction in isiXhosa literature.

Nweba (2004:31) agrees with those mentioned earlier and states that "there are many laws that protect and support women's rights in South Africa, but laws do not change attitudes, even though they challenge behaviour that some men think natural." Nweba (2004) investigated

characterisation in two of Ngewu's dramas, namely *Yeha Mfazi Obulala indoda* (1997) and *Amadoda la afunani ezintsaneni?* (1998). The study concludes that effective use of stylistic devices, proverbs, similes, metaphors, and repetition elevates characterisation in Ngewu's dramas. Also, the use of these proverbs has shaped the characters' nature and behaviour in the two books.

Yantolo-Sotyelelwa (2006) demonstrates the role of dialogue in representing characters within the plot structure of the two isiXhosa drama books, *Yeha mfazi obulala indoda* by Ngewu and *Nyana nank'uNyoko* by Taleni. This study concludes that Ngewu portrays women as independent characters, which has led to remarkable conflict, demonstrating clearly that patriarchal domination is deep-rooted in amaXhosa culture.

From a comparative point of view, Machaba (2011) investigates whether there is a link between the expected cultural roles of *Vatsonga* women and their roles as characters in Xitsonga literature. Also, it investigates the shift in the portrayal of women characters to represent the current social and political reality. The study revealed that there are gender biases in how the depiction of women characters does not reflect the current political and social order. However, unlike their male counterparts, some women authors do not reflect gender biases in their depiction of female characters (Machaba, 2011).

Mzoneli-Makhwaza (2016) researched the representation of women images in selected isiZulu literary texts and focused on exploring the effects and impact of women's perceptions within a changing and transforming society in Africa, specifically within a South African perspective. The study concludes that gender inequality remains prevalent in depicting women images in the selected isiZulu literary texts by male authors. It is evident that there had been little or no transformation done by male authors in terms of portraying women characters to discuss and reflect on current political and social issues (Mzoneli-Makhwaza, 2016).

2.5 An overview of theories of pragmatics

2.5.1 What is pragmatics?

Most authors imply that Charles Morris gave the first definition of pragmatics, and Levinson (1983: 1) in Al-Hindawi and Saffah (2017) suggests that "the use of the term pragmatics is pioneered by the philosopher Charles Morris denoting a branch of semiotics (1938)" (p. 93). Horn and Ward (2004) assert that "pragmatics as a field of linguistic inquiry was initiated in the 1930s by Morris, Carnap, and Peirce, for whom syntax addressed the formal relations of signs to one another, semantics the relation of signs to what they denote, and pragmatics the relation of signs to their users and interpreters (Morris, 1938)" (p. xi). There is no standard definition of pragmatics. It is an interdisciplinary concern, and the definition will vary across different authors to suit their respective fields. Alinezhad reveals this (2015) when he mentions that "pragmatics can be defined from different views in different ways" (p. 20). For instance,

- ∉ a philosopher Charles Morris who looks at pragmatics as a branch of semiotics, defines pragmatics as an investigation of the relationship between signs and their users (Levinson, 1983:1 in Al-Hindawi & Saffah, 2017:93-94).
- ∉ This definition influenced Stephen Levinson, who, on the other hand, defines pragmatics as "the study of the relation between the structure of a semiotic system (notably language) and its usage in context, and, along with semantics (see Semantics), forms part of the general theory of the meaning" (Levinson, 2001:1).
- ∉ Morris's definitions concur with that of Trosborg (1995) in Alinezhad (2015), who defines pragmatics as "a branch of semiotics dealing with the relation between signs of linguistic expressions and those who use them; it is one of a branch of linguistics which deals with the contexts people use language and the behavior of the speakers and listeners" (p. 20).
- ∉ George Yule, a linguist, defines pragmatics as "the analysis of meaning as expressed via a speaker and understood via a listener" (Yule, 1996:3 in Al-Hindawi & Saffah, 2017:94).
- ∉ Siddiqui (2018:77) supports Yule's definition and defines pragmatics as "a major study of linguistics that defines the hidden meaning of a writer and speaker towards the conjoining effort of linguistic form".
- ∉ From an applied linguistics perspective, pragmatics "is mostly concerned with the interrelationship between language use and the social and interpersonal context of interaction" (Roever, 2010 in Alinezhad, 2015:20).

- ∄ Jack Richards *et al.* (1985) in Felemban (2011) support Roever (2010) definition and assert that pragmatics is "the study of the use of language in communication, particularly the relationship between sentences and the contexts and situations in which they are used" (p. 2982).
- ∄ Also, Kasper (1997) in Lin (2007) explain pragmatics in line with Rover (2010) and Richards *et al.* (1985) and assert that it is "a field of knowledge that makes people know how to appropriately achieve the mutual comprehension, and politely face the challenges, that are caused by the miscommunication and misunderstanding in international situations" (p. 92).
- ∄ Crystal (1997) in Lin (2007) propose that "pragmatics is the study of language form and the point of view of users, especially of the choices they make, the constraints they encounter in using language in social interaction, and the effects their use of language has on other participants in the act of communication" (p. 92).
- ∄ "Pragmatics is a field of knowledge that can be recognised as socio-cultural context study in intercultural communication" (Lin, 2007:92).
- ∄ Leech (1983) explains pragmatics as an application of language in communication.

From the above definition, it is clear that pragmatics is concerned with meaning and how people use language in connection with human life.

2.5.2 The importance of pragmatics

Pragmatics is vital in order for humans to be able to make conversations and understand each other. As Lin (2007) mention that "one of the advantages in learning pragmatics is that the learners can interpret the meanings of language from a broader intercultural aspect" (p. 93). If it were not for pragmatics, people would not have made sense of each other linguistically and culturally. Lin (2007) asserts that "in order to speak to people from different areas around the world effectively and politely, English native and non-native speakers have to be trained with pragmatics that involves diverse cultures and languages" (p. 92). Pragmatics helps humans to integrate with different kinds of people that are speaking different languages than theirs.

Pragmatics allows us to understand people from diverse backgrounds and cultures as Rose (2001:171) in Lin (2007) asserts that "pragmatics consciousness raising is basically an inductive approach to develop a general awareness of how language forms are used appropriately in context" (p. 94). From this explanation, one can note that pragmatics teaches people to acknowledge that there are language varieties. Hence, it "makes people detect the intercultural interaction structures and speech act strategies in order to resolve problems of misunderstanding encountered in the international social settings" (Rose, 2003 in Lin, 2007:94).

Pragmatics does not just make people understand different cultures or languages; it helps people to be able to work in groups and communication with peers. It enables people to "perceive different interpretations of cross-cultural languages, and get accustomed to assorted conventions, structures, and forms in speech acts in the other cultures" (Lin, 2007:94). The knowledge of pragmatics helps humans interact, understand and communicate with others that are not even part of one's culture.

One can learn language through hearing what other people are saying. However, in order for one to understand the message, they need to be able to understand the words and their relationships. Pragmatics helps with analysing words from a linguistic perspective to understand how people communicate and interpret the meanings behind specific contexts and how they influence what is being said (Alinezhad, 2015:20).

Sometimes one can understand and speak the language but find it challenging to understand the meanings. The person might know how to speak the language but not what might be unsaid or said in different contexts. People can speak without even uttering a single word, and pragmatics helps us understand the spoken or unspoken words. Levinson (2001) asserts that "pragmatics is especially concerned with implicit meaning, with inference and the unsaid, and the way in which language structure trades on this background of the presumed and the inferred" (p. 1).

2.5.3 Scope of pragmatics

2.5.3.1 Deixis

Levinson (2001) asserts that "deixis, from the Greek for 'pointing' (the equivalent philosophical term *indexicality* is from the corresponding Latin) is the phenomenon whereby some linguistic expressions are systematically dependent on the context for their interpretation" (p. 2). There will

not be an understanding of the meaning of certain words or utterances without additional contextual information. It involves pointing out, which means that the speaker will need to point out a person, place or time when they are speaking. For instance, one needs to use words like here, now, you, me, I, there, and these are called indexicals or deictics. This process of using these pointers is called a deictic or indexical reference.

Deixis consists of four categories: deixis, time deixis, spatial deixis, and discourse deixis. The person deixis, which consists of personal reference, is "reflected in the traditional grammatical categories of first, second and third person, where first and second person refer to members of the speech event (current speaker and current addressee respectively) in contrast to the third person" (Levinson, 2001:3). It involves a speaker and hearer, those who hear the conversation and the person mentioned in the conversation. Hence this category includes I, me, she, he, them, him or you. All in all, "this encoding of the social relation between speaker, addressee and third-party referents is often recognised as a separate deictic dimension, called *social deixis*" (Levinson, 2001:4).

The second category, which is the time deixis, also known as temporal deixis, is established on time reference. This category consists of different kinds of times such as tonight, last week, yesterday, before, after, soon, then, from different tenses. Hence, Levinson (2001) mentions that "true tenses locate time relative to the moment of speaking, so that a past tense is used for events (or situations) preceding it, present for events including it, and future for events succeeding it" (p. 4). All in all, this category involves the use of any utterances that point time.

Spatial deixis, the third category, which other authors refer to as place deixis, is established on place reference. Levinson (2001) explains deixis as "reflected in demonstratives like *this* and *that*, or adverbs like *here* and *there*, where spatial locations are indicated by reference to the place of speaking" (p. 4). The concern in this deixis is with the uses of utterances that point to a location.

The last category is discourse deixis which "involves the possibility of referring from one utterance backwards or forwards to others" (Levinson, 2001:5). Here the concern is the use of expressions in a conversation. Levinson (2001) further explains that "discourse deixis grades into anaphora, the use of expressions like pronouns to refer to entities already introduced earlier, usually by fuller expressions" (p. 5).

One might think that a deixis is an easy tool forgetting that one needs to put themselves in the shoes of the people they interact with and see things from their perspectives. Hence Levinson (2001) mentions that "the intersection of this context-dependence with the property of abstract symbolic representation in language (Hockett's displacement feature of language design) leads to deep complexities, and the phenomena turn out to be very puzzling both philosophically and psychologically, for deixis introduces context-dependency into almost every utterance" (p. 3).

2.5.3.2 Presupposition

Following deixis, one of the essential topics in pragmatics is a presupposition, which "concern the way in which propositions already presumed in a discourse context are usually not stated or questioned, but encoded in a more 'background' way" (Levinson, 2001:5). Here the speaker presumes that the hearer already knows the information; therefore, there is not much information the speaker communicates. The reason is that "presupposition clearly implies that natural languages are built to trade on, and signal, the dependency of utterances on propositions already taken for granted" (Levinson, 2001: p. 6). Additionally, Yule (1996:132) in Unubi (2016) explains the notion of presupposition as "the contextual information shared by the two interlocutors that is brought to bear on the meaning as grasped by the hearer" (p. 39-40).

2.5.3.3 Speech acts

Austin (1962), with the help of his student Searle (1969), introduced the idea of speech act which is about the acts people perform when they make utterances (Al-Hindawi, 2017). Hence Al-Hindawi (2017) mentions that Austin (1962) proposed that "when articulating certain utterances speakers perform certain actions" (p. 98) and divide them into three types which are locutionary act, illocutionary act and perlocutionary act. Locutionary is the act of saying something. The illocutionary is the act of doing something by saying something. The perlocutionary is an act of achieving something by saying something.

Many authors followed and discovered more things on how the idea of speech acts work. For instance, Van Dijk (1977:213) in Al-Hindawi (2017) asserts that "speech acts usually occur in

sequence such as an assertion followed by an explanation or addition, an assertion followed by a correction or alternative, or an assertion followed by a denial or contradiction” (p. 98). Ferrara (1980:234) in Al-Hindawi (2017) asserts that “speech acts customarily occur in series where they are issued via speakers who are involved in rule-governed acts like debating, making conversation, proposing bills in parliament and the like” (p. 99).

2.5.3.4 Implicature

Different languages have words that have different meanings depending on the contexts. Hence, Horn (2004) mentions that "what a speaker intends to communicate is characteristically far richer than what she directly expresses; linguistic meaning radically underdetermines the message conveyed and understood (p. 3). One would find that a word has a different meaning depending on different contexts. In pragmatics, this is called an implicature which is about the act of meaning one thing by saying something else. Horn (2004) explains implicature as a “component of speaker meaning that constitutes an aspect of what is meant in a speaker’s utterance without being part of what is said” (p. 3).

Grice (1975) is the person who emerged this term because of the meaning beyond what speakers are uttering (Brown and Yule, 1983:31 in Al-Hindawi, 2017:99).

2.6 The relationship between pragmatics and drama

Pragmatics will help analyse the meanings of the sentences in these four selected drama books because the meaning goes beyond the uttered words. Felemban (2011) asserts that "pragmatic analysis of drama is needed because it provides dramatic criticism with a means of explicating how the embedded meanings are arrived at" (p. 2984). Also, Mey (2001) mentions that "if literature is for the users, and the use of language is what determines pragmatics, then literary pragmatics is the expression not just of a trendy tendency, but of some deeper need for clarification of the relationships between humans, their words, and their worlds" (p. 788). All in all, pragmatics will aid in the understanding of situations. Also, this will assist with using the contextual information to making meaning out of the situations.

Pragmatics and drama are related because “if literature is for the users, and the use of language is what determines pragmatics, then literary pragmatics is the expression not just of a trendy tendency, but of some deeper need for clarification of the relationships between humans, their words, and their worlds” (Mey, 2001:788). Pragmatics further assists in analysing women characters' portrayal as saying things and how others interpret their utterances in social contexts.

2.7 The relationship between pragmatics and discourse analysis

This study includes pragmatics which is difficult to separate from discourse analysis. We cannot separate these fields because they are both sub-disciplines of Linguistics, and they share a common ground, which is meaning (Alba-Juez, 2016). Al-Hindawi and Saffah (2017:93) assert that “pragmatics and discourse analysis are two fields of study that are sometimes regarded as interdisciplinary because both share interest in those of language that are context-dependent.” Alba-Juez (2016:43) further explains that even though these two fields are not the same, “it would be impossible to analyse any text or discourse without having a solid knowledge of pragmatic principles and phenomena.”

Discourse analysis is language-oriented and involves people speaking to each other (Tracy, 2001). Hence, Stubbs (1983) in Maynard (2017:425) explains it as "mainly to the linguistic analysis of naturally occurring connected spoken or written discourse" and it "attempts to study the organisation of language above the sentence or above the clause." Discourse looks at the meaning beyond the utterances.

Discourse analysis is about language and the things language refers to, while pragmatics is about language and its users. Yule (1996: p. 139) in Unubi (2016) asserts that “*Pragmatics* can be defined simply as the study of meaning in context, *Discourse Analysis* is any stretch of meaningful linguistic units produced for communication, which includes making sense of what we read in texts, understanding what speakers mean despite what they say, and taking part in a conversation” (p. 40).

2.8 Summary

This chapter has presented the contextual background of the study. The study includes pragmatics; therefore, this chapter outlined an overview of it with a touch of discourse analysis because of the difficulties of separating the fields. There is an inclusion of an overview of drama because the analysis is on drama books. Overall, the chapter touched on using pragmatics, drama and discourse analysis in the study. The next chapter will be discussing the research methodology used for the study.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter discusses the focus of the study, objectives, ethical considerations, and the research concept and processing of the selected isiXhosa drama books. This study focuses on women in the selected isiXhosa drama books. The books that were selected are as follows: (1) *Iinkunzi Ezimbini* by Hlumela Mothlabane; (2) *Kuphek'amadoda kupheth'abafazi We-ena!* by Lubabalo Livingstone Ngewu; (3) *Imida* by Nompumezo Buzani and (4) *Yeha Mfazi Obulala Indoda* by Lubabalo Livingstone Ngewu. (as shown in figure 1 and figure 2). The study aimed at understanding how the presentation of women in these post-1990 dramas written by both female and male authors. It is worth noting that the present study did not require ethical consideration from the ethics committee due to the nature (textual analysis) of the study.



Figure 1: The selected books used in the study are: Inkunzi Ezimbini by Hlumela Mothlabane and Kuphek'amadoda kupheth'abafazi We-ena by Lubabalo Livingstone Ngewu.

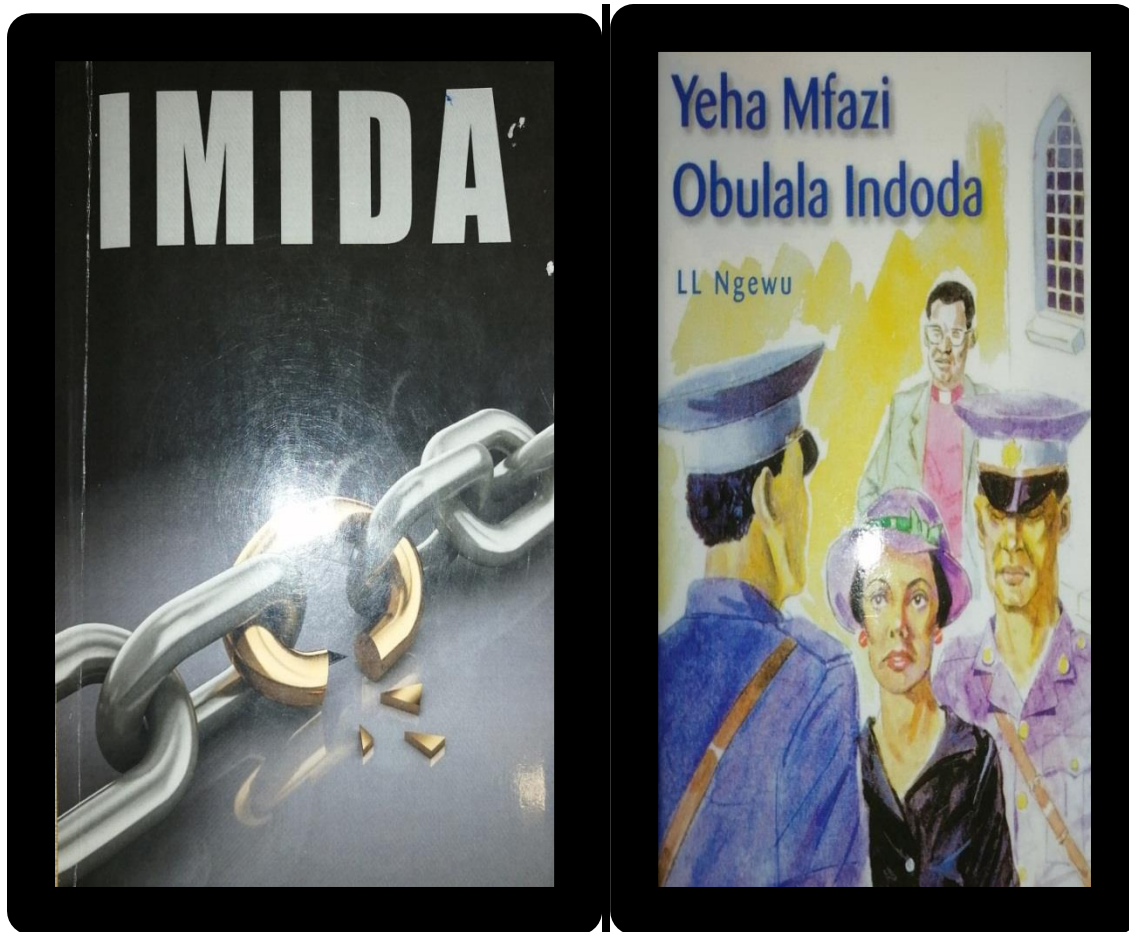


Figure 2: The selected books used in the study are Imida by Nompumezo Buzani and Yeha Mfazi Obulala Indoda by Lubabalo Livingstone Ngewu.

3.2 Research concept

The researcher's knowledge is that there is limited research that assesses the selected books and authors. That allows one to study the selected books and extract vital information following the aim of the study.

3.3 Type of research methodology

This research aims to study the narrative that people provide about their everyday lives and provide explanations about social phenomena, which helps in understanding the world we live in and why it is the way it is. This research undertook the qualitative research methodology, which aids in understanding the formation of opinions and attitudes (Hancock, 1998). Unlike the quantitative research methodology, which consists of particular instances from general law and positivistic, qualitative research essentially uses facts to form a general principle. It is open (Cropley, 2019).

Qualitative research looks into how people make sense of their every day lives both in their own words and minds (Cropley, 2019). Some authors touch on meanings and concepts when speaking about qualitative research because of its focus on what people do and say. Shank (2002:5) in Ospina (2004) defines qualitative research as "a form of systematic empirical inquiry into meaning" (p.2). Thus, the qualitative research goal is largely emic and micro-analytic. In contrast, the quantitative research goal is mainly etic and macro-analytic (Cropley, 2019). Qualitative research understands and interprets the world as people in their everyday lives describe it. It focuses on small groups or individuals (Cropley, 2019). Unlike quantitative research, which focuses on general laws of a group of life where a researcher describes the situation from the perspective which is understandable to them using theory and research already existing (Cropley, 2019). One needs to note that qualitative and quantitative research can be both macro- or micro-analytic. However, they differ because qualitative research focuses on a particular problem in a specific situation. In contrast, quantitative research focuses on increasing the existing knowledge of laws (Cropley, 2019).

The job done by qualitative research is to find out the nature of the world from the people. Everyone has their own opinion of the world based on their lives and the people they have interactions with. Given (2008) explain qualitative research as a concept that allows one to "identify, arrange, and systematise the ideas, concepts, and categories uncovered in the data" (Given, 2008:3).

Qualitative research often allows one to explore meanings and insights in any given situation (Mohajan, 2018). It includes the central concept of subjectiveness to reality (Cropley, 2019).

Everyone has their own opinion of the world based on their lives and the people they interact with. Hence, qualitative research was helpful in the study because it helped understand the different opinions in different quotations.

As explained above, qualitative research involves understanding people and how they interpret their every day lives. It is safe for one to note that qualitative research helps understand how humans functions (Cropley, 2019). In nature, people will never have the same opinions or similarly look into things. Qualitative research helps understand how people or groups of people tend to see things in different ways (Hancock, 2007).

One of the advantages of qualitative research is that it functions in natural settings where researchers get to experience what they are researching (Mohajan, 2018). This function applies to the study because drama is about what is happening around us; hence some authors explain it as a tool to address issues and educate people. Also, qualitative research involves analysing the data and interprets the meaning for purposes of understanding social life (Mohajan, 2018).

3.3 Processing of the drama books

In processing the drama books, the current study took the form of qualitative research using pragmatics. The process involves assessing the selected books and identifying the presentation of women in the books. After that, quotations were identified in the selected books (as shown in figure 3). The importance of identifying quotations in a drama is that each quotation forms part of a broader resolution to drama. The identified quotations were categorised into themes (as shown in figure 4) to identify women's presentation in the selected books. The selection of themes was according to exciting events, features, phrases, behaviour, or stages in the storyline of the books (Given, 2008).

The study used pragmatics as a way of further understanding the meanings behind the identified themes in the books. Pragmatics assesses how things are said and explores their different meanings. The current study allowed one to look into how women characters say certain things and how people interpret their utterances in a social context.

Identified Themes
Married women
Women criticising other women
Women with children
Women as headers of households
Educated women
Women who are employed
Women who embarked on the business
Women helping others
Women with standards
Women who do not tolerate ill-treatment
Women defending themselves
Women defending other women
Women to be included in decision making.
Women demanding affection
Women comfortable calling their men with their names or pet names

Figure 3: Identified themes from the selected books

Identified Episodes
Nolasti: (<i>Edlula kuSibonda emtyhilizela ecaleni</i>) Ndizidinelwe mna andinaxesha lale nto uyithethayo. Uza kuphathela ikofu uNokhaya okanye uNofinishi. Ndiyaphangela mna ngomso ndisaya kuphumla ekoyini. (<i>Asale embombozela uSibonda.</i>) (linkunzi ezimbini)

Ndeza apha nomfazi wam sinethemba lokufumana umsebenzi. (Kuphek’amadoda Kupheth’abafazi We-ena!)
Zodidi: (<i>Ehesha ngesandla</i>) Bekungekho lokhwe imnyama phaya ngaphandle kokuba ivele sesihambile thina. Inokuba loo lokhwe ibiboniswa uPhalisa, umhlobo kaNozinto osenyongweni. Ndinokuqiniseka ukuba loo lokhwe ithungwe nguNongxamile yena mntu othungela uNozinto ezi lokhwe nala mayacu-yacu awanxibayo abe ngathi ngumntwana ofikisayo. (Yeha Mfazi Obulala Indoda)
Nolimithi: Uthi ngamadoda ke phofu, izinto ezoyiswa kukumelana nokuguquka nje kwamaxesha? Ingxaki yabo kukuvuma nje ukuba abafazi aba banentsebezo kunabo. Ndiza kufika endixelesa loo nto oku kwam uBhuti kaLwazi phaya ekhaya. Qha ke mna andimniki nentwana yethuba lokuba andiqhele ngobo bubhanxa, ndimphoxa zibekwa nje, abe monyonywana kwangoko. (Iinkunzi ezimbini)
Emva koko uNonina wazala umntwana emva komnye ngokungathi ungenele ukhuphiswano lokuzala. (Kuphek’amadoda kupheth’abafazi We-ena!)
UNokhweshini ufunde eSinyaqa ekrele-krele umntwana ngathi akazalwa liqaba. Ukuphumelela kwakhe ibanga lesibini unina umthumele eMgungundlovu ukuba aye kufunda khona. Ukugqiba kwakhe apho uthunyelwe kwisikolo saseTshungwana ebesisaziwa ngokuba yi- <i>Osborne</i> . (Kuphek’amadoda Kupheth’abafazi We-ena!)
Nolasti: Besekukade ungathethi ngokufundiswa kwam. Ukuba uyasirhalela isikolo Nofinishi nasiya esapha, ungaya. Ndikruqukile yile nto yokusoloko ndixelesa ngokufunda kwam ingathi sisono. Naninqandwe ngubani ukuba ningayi esikolweni? Ngubano othi sanukuzixhwithela kuSigqibo xa enovuya-vuya? Lityala lam ukuba zizanya-mtya kwenu? (<i>Angene uNokhaya engxamile</i>) (Iinkunzi ezimbini)
Phumeza: Ndinayo ingxaki, Jimmy. Phambi kokuba sitshate akukho nemini enye owakha wandenza ukuba ndibe nemibuzo okanye ndiluthandabuze uthando lwakho. Andikhumbuli nakanye umbandakanya umfazi wakho. (Imida)
Ndiye ndagoqulula ndifuna izinto ezinokuba luncedo kuni. Thatha le ngxowana ugoduke nayo. Ndiqinisekile ukuba olo sana lakufana nezinye iintsana. (Kuphek’amadoda Kupheth’abafazi We-ena!)

Phumeza: Umfazi wakho yena? Kutheni le nto ingathi ingam nje le nto? Sukundigezela, tatandini! (Imida)
Nosizwe: Ndingengele ukuthini kwakho, Mike? Uyazi phofu into yokuba okokoko ndatshata nawe, zange ube nanxaxheba uyithathayo ekukhuliseni aba bantwana. Okokoko waba lapha esithubeni uzabalaza, uphathe kungena uphuma ezitrongweni iminyaka, ndishiyeke mna naba bantwana ndigade lo mzi, ndiwuxhasa ukuba ungaphasalaki. Xa kanye ndikubuka ndisithi noko izinto azifani, kusuka kuthi gqi enye into. Khawundixelele Michael, uyandithanda? (Imida)
Phumeza: Uze uxelele laa mama wayengumfazi wakho ke ukuba ayeke ukundidelela. Makayeke ukuthi, <i>girlie</i> , xa endibiza. Uze umxelele ukuba nokuba ndiyintanga yomntwana wenu wesithathu, ndiligqwetha njengawe, ngokulinganayo futhi. Ubekhe waphinda wandinyelisa ndakumcutha ahlale ecaleni kozero. Andixoki xa nditshoyo. (Imida)
Phalisa: (<i>Ehleka intsini-menyo</i>) UNozinto unalo ipolisa ancuma nalo. Akayenzanga loo nto kuba engakwazi kuziphatha koko ubethwe kukuphela komtshato. (Ethethela phezu) UNozinto masimcingele ngumntu naye, yaye uyafana nabanye abantu. Ngubani umfazi ekufuneka efukame intlungu yakhe yokungawafumani amalungelo omtshato wakhe endodeni yakhe? Xa uZamile emfulathele umfazi wakhe, mvumeleni uNozinto aye apho anokufumana khona uhoyo. (Yeha Mfazi Obulala Indoda)
Phumeza: Hayi, Jimmy, akuzokuqhuba ngolo hlobo, uza kuqhwaletisa ishishini lam, tyhini! Undiqeshile lo mntu, yaye ke ubungamelanga kwaukuba ungene ndixakekile. (Imida)
Nconyiwe: Ubokuyiyeka into xa ungayazi, uyiyekele abaziyo! Phulaphula wena ndiza kukugqogqa iindlebe. (<i>Uhlala qwa</i>) Uyabona, ikho le ntombi uZamile athe phithi yiyo ekucacayo ukuba umfo lo unesithembu kunjalo nje kukho namahum-hum okuba uza kuyitshata. Umfazi ke angayibulala indoda yakhe ngenxa yesikhwele nje. (Yeha Mfazi Obulala Indoda)

Figure 4: Some of the identified quotations from the selected books

3.4 Selected themes and quotations

The study used the elements of pragmatics and modes of discourse to identify the selected themes. The themes were identified by reading the selected books and applying the elements to have a

sense of the meaning behind each quotation in the selected books. Only the themes found to be common in all the selected books were identified and presented in this study.

Also, the themes were chosen based on the situation that the country is in post-1990. Hence, the study wants to reveal the practical approaches and developments made by women in the selected books.

3.5 Data processing

The study did not follow any statistical analysis due to the nature of the methodology employed to conduct the study. Pragmatics and discourse assess the themes mentioned above and quotations.

3.6 Summary

This chapter has presented the research methodology of the study. The study is on four selected isiXhosa drama books; therefore, this chapter outlines the study's formulation and methodology. The next chapter will be a detailed plot analysis of the four selected isiXhosa drama books.

CHAPTER FOUR

PLOT STRUCTURE

4.1 Introduction

This chapter presents a plot analysis of the selected books. The discussion of each book is separate. The aim is to establish the overall background of these selected dramas to align them with the themes. The following are the four selected isiXhosa drama books:

a) Mothlabane, H.	Iinkunzi ezimbini	1994
b) Ngewu, L. L.	Yeha Mfazi Obulala Indoda	1997
c) Ngewu, L. L.	Kuphek'amadoda kupheth'abafazi We-ena	2007
d) Buzani, N.	Imida	2016

4.2 Plot

Every story, literary work, film or narrative consists of a series of events that capture the audience attention. Those series of events are called a plot (Egan, 1978). Lethbridge and Mildorf (2004) explain the plot as the logical and causal connection of these events. They further mention that "plot can have various **plot-lines**, i.e., different elaborations of parts of the story which are combined to form the entire plot" (Lethbridge & Midlorf, 2004: 98). This series of events tell a story to an audience, which means that a plot reveals the story. A plot gives guidance on why certain things occur in the story (Lethbridge & Midlorf, 2004).

It is easy for people to assume that a story and a plot are the same; however, they are different. As mentioned above, a plot gives us an idea of why things are occurring, while a story provides us with an idea of what are the things that are occurring (Lethbridge & Midlorf, 2004). The difference between the story and the plot is that "story addresses an assumed chronological sequence of events, while plot refers to the way events are casually and logically connected (Lethbridge & Midlorf, 2004: 98).

Lethbridge and Mildorf (2004) divide the plot into two different kinds: linear and non-linear. Non-linear plots are primarily in modern and contemporary drama. The non-linear plot is confusing to the audience, while linear provides a clear understanding (Lethbridge & Midlorf, 2004).

The plot has five essential parts, which are the exposition, rising action, climax, falling action and the conclusion:

The exposition is the revealing of the beginning of the story, characters, background and setting.

The rising action is the revealing of complication and the conflict.

The climax is the turning point of the story, where the audience wonders about the conflict's resolution.

The falling action is the beginning of resolutions.

The resolution is the conclusion of the story where there is a revelation of the outcome.

4.2.1 Analysis of plot in *Linkunzi ezimbini* by H. Mothlabane

4.2.1.1 exposition

The story begins at the funeral service of Xolile Nqawana in Machunubeni Village, located in Cacadu District. Ntungo, a speaker at the funeral, express feelings and opinions on the killing of husbands by wives due to equality. Sigqibo, who is also known as Sibonda, the Sub-headman of the village, followed to support Ntungo's speech asserting that their wives are too educated, which is why they want to have rights.

The characters in this book are Sigqibo or Sibonda, Ntungo, Sigqibo's three wives who are Nokhaya, Nofinishi and Nolasti, Mzamo who is Sigqibo's big brother, Mandla and Luvuyo who are the sons of Sigqibo, Vela and Mtutu who are relatives of Sigqibo, Gcisa who is a neighbour and a friend to Sigqibo, Nolimithi who is Gcisa's wife, Magaba who is Nolasti's mother, Madoda who is Nolasti's brother, Lizo, Ndlela and Makhosi who are relatives of Nolasti, the Reverend and Mrs Cekwana, Mr and Mrs White.

Right after the author revealed what the story about is, the author provides the audience with more detail on why the men in the story are angry:

Nolimithi: Uthi ngamadoda ke phofu, izinto ezoyiswa kukumelana nokuguquka nje kwamaxesha? Ingxaki yabo kukuvuma nje ukuba abafazi aba banentsebenzo kunabo. Ndiza kufika endixelela loo nto oku kwam uBhuti kaLwazi phaya ekhaya. Qha kemna andimniki nentwana yethuba lokuba andiqhele ngobo bubhanxa, ndimphoxa zibekwa nje, abe manyonywana kwangoko.

Nolimithi: You are saying they are men, people who cannot stand the changes that are happening? Their problem is to agree that women work harder than them. Lwazi's brother will tell me the same thing when I arrive home. However, I do not allow him to disrespect me about that; I shut him as he begins to speak.

4.2.1.2 Rising Action

Nolasti is the only one working in Sigqibo's household, and she assists with many things. She works as a domestic worker for Mrs White, who requests that she babysit until late as they have somewhere to be with her husband. Nolasti agrees to do that before consulting with Sigqibo as she saw that the money would help their household. Sigqibo became angry when Nolasti told her about this and claims that she did not ask him first. Mostly, Sigqibo is angry with Nolasti because of the things she is saying she will do with the money:

Sibonda: Ngubani obethe andikwazi kuzenza ezo zinto ngokwam? Sekutheni sendicingela nguwe nje ngoku indlela yokwenza izinto emzini wam? (Indima 2, Umboniso 2: 18).

Sibonda: Who said I could not do those things on my own? Why are you the one who is thinking about the ways I do things in my house? (Act 2, Scene 2: 18)

As Nolasti is tired of Sigqibo wanting to do everything alone, she responded because as much as Sigqibo does not want her to work, the money she receives helps a lot at home:

Nolasti: Besekukade. He wethu Sigqibo! Yintoni le nto uthi uzazi ukuba utsala nzima ube uzenza ingathi unekratshi? Uyazi ukuba kule mbalela asisavuni nto iyiyo, siyalamba. Ukuba ibingeyiyo le mali ndiza nayo kwaba beLungu ngesekukudala abantwana bethu bengasahlawuli esikolweni. Ngesingakwazi nokumondla uMama wakho, andisathethi ke ngemali yoogqirha bakhe. Kutheni le

nto usuka undenze umoni ngokuza nemali yokukuncedisa ekwenzeni ukuba intlalo yekhaya ibe lula?

Nolasti: I knew it. Sigqibo! What makes you have pride, but you know you are struggling? You know we are no longer harvesting much; we are struggling. If it were not for this money I bring from my employers, our children would not have paid school fees. We would not even support your mother; I do not even want to mention the money for her doctors. Why are you making me the wrong person to bring money to help you make the situation at home easy?

Sibonda gets angry by Nolasti's response claiming that she likes talking back to him and that he will beat her up if this continues. Unfortunately, as much as Nolasti is advocating that Sigqibo must include them in decision making, the other wives seem not to support her. Nokhaya and Nofinishi believe that Nolasti disrespects their husbands, which results in Sigqibo involving everyone when he is angry. They do not care about what Nolasti is advocating that will benefit them. However, instead, they are concerned with their husband's unhappiness caused by Nolasti.

4.2.1.3 Climax

After so many months whereby Sigqibo stopped sleeping over at Nolasti's room, on this day, he decides to go. As he enters, he speaks about wanting meat and that Nolasti should fetch it from him. However, Nolasti refused to bring him the meat asserting that he has been chilling near the kraal the whole day while they were busy working:

Nolasti: Inene uyavuya wena mfo wasemaJwarheni! Uhleli ezantsi kobuhlanti le njikalanga yonke sipixa ezimbizeni thina kanti uza kuthi kwakugqitywa ufune inyama. (Indima 3, Umboniso 2: 38).

Nolasti: You are thrilled, Jwarha! You were chilling near the kraal the whole day while we were busy cooking, and now when we are resting, you want meat. (Act 3, Scene 2: 38)

Sigqibo became angry by Nolasti's responses, and without waiting for any explanation, he started beating her up. On the following day, Nolasti went to work swollen, and her employer Mrs White advised that they go to a doctor for assistance for her pains. The doctor laid charges on Sigqibo for beating up his wife, and he is in jail. The arrest did not sit well with Nolasti:

Nolasti: Kodwa ke Medem uthe laa grirha akukho nto baza kumenza yona, uthe undibuza nje kuba efuna ukwazi kakuhle ukuba ndenzakele njani na. (Indima 3, Umboniso 3: 40).

Nolasti: But Madam, that doctor said there is nothing they will do to him; he said he is just asking me because he wants to know how I was injured. (Act 3, Scene 3: 40)

Nolasti went to drop the charges against her husband because she is scared of getting divorced. She even resigned from her work, and Mrs White did not understand her actions at all.

4.2.1.4 Falling Action

When Nolasti went to drop the charges, Sigqibo told her to leave his house because of involving police in their business. Nolasti went home, and instead of finding peace or comfort, they added more stress to her. Her mother and brother expressed how disappointed they are about her actions, bringing embarrassment to the family. However, they ended up supporting her as she needed to go to court to withdraw the charges. Also, they agreed that they would go and speak to the Jwarha family about their daughter's behaviour. On the other side, the Reverend and his wife called Sigqibo and Nolasti to develop the solution. Nolasti's mom, MaGaba, spoke to her daughter about how she can behave when she is back at her husband's place.

4.2.1.5 Resolution

Unfortunately, Sigqibo does not want anything to do with Nolasti after many people tried to intervene. Sigqibo was clear to the Reverend that he does not want anything to do with Nolasti:

Sigqibo: Sekunjalo ke Bawo, asisenakubuya ngamva ngoku. Ukowabo uNolasti ungaphandle kwamasango omzi wam, kunjalonje ndiphole gqitha engekho. (Umboniso 4, Umboniso 5: 56).

Sigqibo: It is like that father, we can never rewind the times now. Nolasti is at her home, out of my house gates, and my mind is free now that she is not around. (Act 4, Scene 5: 56)

After all the intervention, Sigqibo still did not change his mind, and Nolasti ended up going back to him. Even when Nolasti arrived, Sigqibo's mind did not change:

Sigqibo: Ithetha ukuthi ukho nje ngomzimba apha, ukho kuba amawethu ekuzisile. Mna ngokokwam andinamfazi apha kuwe. (Indima 5, Umboniso 6: 70).

Sigqibo: It means that you are just here; you are here because my family brought you here. I, as a person, do not have a wife in you. (Act 5, Scene 6: 70)

What Sigqibo said did not make Nolasti go back home, but instead, she said:

Nolasti: Kanti ke indifanele nam loo nto. Singahlala nje mntakabawo, oku kokuba abantu bacinge okuba sisemtshatweni, sekuhleliswene njalo kakade kule mihla, andiyi kuba ngowokuqala ndingasayi kuba ngowokugqibela. (Indima 5, Umboniso 6: 70).

Nolasti: That is suitable for me too. We can stay together for the sake of people thinking we are still married. People are staying together these days, I will not be the first one, and I will not be the last one. (Act 5, Scene 6: 70).

4.2.2 Analysis of plot in *Yeha Mfazi Obulala Indoda* by L.L. Ngewu

4.2.2.1 Exposition

The story begins with Nozinto on a Friday night bobbing in her house in an area called Vuli-veli in Butterworth. It begins with her calling her friend, Zodidi, to tell her she accomplished her mission:

Nozinto: (Ewavule aziingqanda amehlo) Yehee, ntombi! Mamel'apha ndikuxelele. Ndide ndayiqabelisa laa nto ndandikhe ndakuthela thsuphe yona. Ndikhululekile ngoku yaye qabu uNoqolomba efile nje! (Indima 1, Umboniso 1: 1).

Nozinto: (Starring eyes) Lady! Listen, I will tell you. I have accomplished that thing I told you. I am free now that the monster has died! (Act 1, Scene 1: 1)

The characters in this book are Nozinto, Zamilé who is Nozinto's husband, Sandi, Noluvo and Lolwakhe, who are Nozinto and Zamilé's children; Lolwana and Mandlovu who are Zamilé's parents, Mandla who is Zamilé's brother, Zodidi who is Nozinto's friend and her husband Zanazo, Nconyiwe who is Nozinto's friend, Phalisa who is Nozinto's friend and her husband Manxiwa, Nozinga who is Nozinto's friend, Nomaphelo who is Nozinto's sister, Kokoza who is dating Nozinto, Khomba who is Zamilé and Nozinto's neighbour, Nongxamile who sews for Nozinto, Sipho the police who investigates the case, Ngxingongo and Mpungeni who are the reverends,

Ntokwenza who is the Evangelist, Thimba who spoke on behalf of dancers, Nolutsha who is Zamilé's dance partner, the prosecutor, the lawyer and the judge.

During this call with Zodidi, Nozinto asked that she bring their other two friends, Nconyiwe and Phalisa. Everyone seems to be confused as to what is this mission Nozinto accomplished; however, they all seem to be sure that it is something related to her husband. From the beginning, one can note that the relationship between Nozinto and her husband was not healthy. Nconyiwe, Zodidi and Phalisa believe that Nozinto might have divorced or killed her husband, which is why she is calling them to come over. According to them, Nozinto would kill her husband because of wanting to claim and buy the house in Port Shepstone. Also, she would kill her husband because he is cheating:

Nconyiwe: Ubokuyiyeka into xa ungayazi, uyikele abayaziyo! Phulaphula wena ndiza kukugqogqa iindlebe. (Uhlala qwa) Uyabona, ikho le ntombi uZamilé athe phithi yiyo ekucacayo ukuba umfo lo unesithembu kunjalo nje kukho namahum-hum okuba uza kuyitshata. Umfazi ke angayibulala indoda yakhe ngenxa yesikhwele nje. (Umboniso 1, Indima 1: 4).

Nconyiwe: Leave things to those who know them! Listen, attentively, I will tell you. (Sitting still) You see, there is a lady that Zamilé is busy with, and it is clear that he has polygamy because there are rumours that he will marry the lady. A wife would kill her husband just because of jealousy. (Act 1, Scene 1: 4)

4.2.2.2 Rising Action

As Nozinto was still telling Phalisa about her funeral dress and the amount of money she will receive due to Zamilé's death, three police walked in. It is clear that the police are the ones who were called by Nconyiwe when she saw that Zamilé was still lying down in his house after being shot:

Ipolisa: Umama uNconyiwe lo ebetsalele umnxeba emapoliseni uhlala phi? (Indima 1, Umboniso 4: 24).

Police: Where does Nconyiwe, the one who called the police, stay? (Act 1, Scene 4: 24).

After the investigating officer checked the accident scene, they wanted Nconyiwe's address. They took Nozinto to the police station for questioning. During the questioning, he asks about Nozinga, Zodidi and Phalisa's addresses for questioning. Nozinto, on the other side, has been insinuating that her husband died, and that made the investigating officer angry:

Sipho: (Engqokola) Umnyeni wakho akabulawanga. Ukuba ubuye naye esibhedlele, kungenjalo ukuba ubuvukele khona ngowuyazi into yokuba uyaphila. (Indima 2, Umboniso 1: 25).

Sipho: (Speaking with a deep voice) Your husband was not killed. If you went with him to the hospital or went there this morning, you would have known that he is still alive. (Act 2, Scene 1: 25)

Sipho left Nozinto in custody and went to fetch Nozinto's house key from Phalisa. Nozinto is left in the cell thinking about ways that the shooting will not link to her. Her main worry is Zodidi as she found herself giving her a gist of what happened on the phone when she thought she was calling Phalisa. Sipho started by questioning Phalisa, Khombe and Zodidi. Nozinto gets released to prepare her husband's funeral; however, she finds it challenging to act heartbroken as her husband died. Instead, she started with a weird behaviour of heavingly drinking and getting tired of Zamide's relatives.

4.2.2.3 Climax

Nozinto is starting to get scared of the case. She is worried that she told Zodidi information that can make her get arrested. She decides that after the funeral, she will disappear:

Nozinto: (Ekhupha ibhotile yewayini eplastikhini) Phalisa, into yokufuna igqwetha yindlela nje yokuziqamangela ngamasolotya etyala endingenalo. (Emhomha iwayini ngebhotile) Ukugqiba nje kwam ukungcwaba uZamide, ndiza kulahleka. Alinakutshona ilanga langoLwesithathu ndiselapha. Ukuba bazimisele ukundibamba kofuneka baye kundikhangela ePort Shepstone. (Indima 3, Umboniso 3: 52).

Nozinto: (Taking out a bottle of wine from the plastic) Phalisa, the issue of wanting a lawyer is a way of me admitting to charges I did not commit. (Drinking wine straight from the bottle) Just after finishing burying Zamide, I will disappear. I will not be hereafter Wednesday. If they want to arrest me, then they will have to search for me in Port Shepstone. (Act 3, Scene 3: 52)

At the funeral, the Reverend asked Ntokwenza to pray in church, and he prayed about the killing of men by their wives. After the speakers, the investigating police officers asked all the police officers in the funeral to meet up outside as the accused of Zamile's shooting is in the funeral. Right after that, Khombe spoke about the day of the shooting of Zamile, implying that his death was so unusual. The Reverend did his sermon and spoke about how Zamile's death involves a woman. When the family was about to go out of the venue to the cemetery, the police arrested Nozinto. Nozinto was taken to a prison in East London and found herself rejecting her actions. She realizes that she will be found guilty.

4.2.2.4 Falling Action

Nomaphelo went with Nozinto's children to visit her in prison in East London. Like her sister, she organized a lawyer for Nozinto; however, Nozinto is not happy that she chose a female lawyer. Nomaphelo explained to her the reason behind choosing a female lawyer:

Nomaphelo: Ndingce ukuba lo mcimbi ufanele abafazi. Ngabo abayaziyo intlungu yabafazi. Nokuze ndifune igqwetha bendidikwe kukusoloko ndisiza apha ndingavunyelwa ukubonana nawe. Sisi, kutheni imdaka kangaka nje le lokhwe uyinxibileyo? (Indima 3, Umboniso 6: 64).

Nomaphelo: I thought that this issue is suited to women. They are the ones who know women's pains. I wanted a lawyer because I am annoyed about always coming here, but I cannot see you. Sister, why is this dress you are wearing so dirty? (Act 3, Scene 6: 64)

The lawyer stood for Nozinto in court and explained to the court how Zamile was treating Nozinto. Also, she explained that Nozinto was not getting any benefits of being a wife from Zamile. There was not enough evidence for Nozinto. The lawyer asked for an extension to gather evidence and witnesses for her. Nozinto asked the lawyer to speak to Nconyiwe to be the witness, and Nconyiwe agreed. Nconyiwe spoke about the abuse Nozinto endured as Zamile's wife. Nozinto's lawyer ended by explaining to the court the hardships that women get because of their husbands.

4.2.2.5 Resolution

Nozinto was found guilty of lying, and there will be an arrest of her husband's killers. She will remain in police custody until the judgment. She will not get any share from her husband's inheritance.

4.2.3 Analysis of plots in Kuphek'amadoda kupheth'abafazi We-ena! by L.L. Ngewu

4.2.3.1 Ikhoth'eyikhothayo!

4.2.3.1.1 exposition

MamDlangathi and Godlimpi have a conversation in their bedroom at their home, which is in one of the villages called Qotirha. MamDlangathi is asking Godlimpi to make plans for their daughter, Nomazizi, who have been unemployed for too long:

“Zizi, khawuqung’isibindi njengendoda uzincame, Jama kaSijadu, kuba ngamanyala kaloku la sijamelene nawo.” (Ibali 1: 1).

“Zizi, please try and be brave as you are a man, Jama kaSijadu, because the situation we are facing is bad.” (Story 1: 1)

The main characters in this short story are Godlimpi and MamDlangathi, who are married, Nomazizi, the daughter of Godlimpi and MamDlangathi, Nomabhaso who is a former classmate of Nomazizi and Qandusile who was assisted by Godlimpi and MamDlangathi while growing up.

MamDlangathi and Godlimpi's conversation is about their daughter who had studied but cannot find employment. MamDlangathi is very worried about her daughter, who is crying every day because of unemployment:

“Yini kodwa bantu bakwaJuta sisijwili santoni esi ndimelene naso imihla nezolo, ezibhija umntwan’am okukanojubalaza ngenxa yokuswela umsebenzi!” (Ibali 1: 1).

“People of Juta why am I always hearing the cries every day, my child cries her eyes out because of not finding employment!” (Story 1: 1).

4.2.3.1.2 Rising Action

After Nomazizi finished her studies at Fort Hare University, she applied for jobs, and there were no responses. As she went to enquire about her application, the government decided to put a hold on accepting new teachers:

“Ifike apho kwiSebe leMfundo yaxelelwa ukuba uRhulumente unike umyalelo wokuba kukhe kuthiwe xhaa kumcimbi wokuqesha ngenxa yokuba kusasingathwe umbandela wokuyondelelanisa iindidi ngeendidi zamaSebe eMfundo angexesha localu-calulo.” (Ibali 1: 6).

"She arrived in the Department of Education, and she was told that the Government gave the notice to put on hold hiring people as they are busy with an issue of fixing all the education departments of the apartheid era. (Story 1: 6)

When Nomazizi saw that she still cannot find a teaching job, she decided to go to the shops and suburban houses to look for any job. As she hoped to get domestic work, the woman changed her mind due to Nomazizi's education as her husband might want her.

As Nomazizi was starting to lose hope, she was happy to see her old friend, Nomabhaso, whom she helped in school as part of the panel of people who would interview her for a job. However, she was shocked and hurt when she received a rejection letter:

“Wothuka waza wasothula isikhalo mhla wafumana incwadi evela kuNomabhaso evelana naye ngokungasifumani eso sithuba ezithutha ngokuba kutyunjwe yena kweso sikolo” (Ibali 1: 8).

“She was shocked and cried her eyes out on the day of receiving a letter from Nomabhaso about her not being a successful candidate in the position after she was sure that she got the job.” (Story 1: 8)

4.2.3.1.3 Climax

As Nomazizi has lost hope that she will ever get employment, Godlimpi decided to visit Qandusile, who was in a supervisory position at the Department of Education in Bhisho. Godlimpi paid for Qandusile's registration fee back then, and he expects him to help Nomabhaso. Godlimpi arrived in Qandusile's office, and he was shocked to find out that he is supposed to make an appointment to see him. When Godlimpi told his secretary to ask him if he is not interested in finding how is he and the situation back home, Qandusile refused to see Godlimpi:

“Ibuye impendulo isithi akanalo ixesha lokubuza impilo kuba ukuba angalibala kukubuza impilo kubantu abangena kuloo ofisi ngaqabuka engawenzanga umsebenzi aqeshelwe wona.” (Ibali 1: 10).

“The response came back saying that he does not have time to greet because if he will do that to everyone entering the office then he will find himself not doing the job he is hired for.” (Story 1: 10)

Godlimpi and MamDlangathi are hurt, and they are starting to think that their daughter, Nomazizi, will never find employment. Godlimpi and MamDlangathi accepted Qandusile's behaviour because his parents are suffering while he is employed. Also, they believe that Qandusile's behaviour is due to jealousy.

4.2.3.1.4 Falling Action

When Nomazizi saw that she could not get employment, she went to study computer studies at the University of Transkei. She did these studies to enable herself in applying for any job:

“Ukuziphumelela kwakhe ezi zifundo kwelo ziko lakwiDyunivesithi yaseTranskei uhambe efacisa efuna umsebenzi nowaluhlobo luni na.” (Ibali 1: 7).

“After completing her studies in University of Transkei she went around looking for any kind of job.” (Story 1: 7)

Nomazizi did look for any kind of job; however, she did not get anything, even the cleaning jobs.

4.2.3.1.5 Resolution

Nomazizi decided to use her time to make a programme to teach youth about HIV/AIDS disease. Her programme, VAW (Volunteer Aids Worker), visited youth in many villages. Nomazizi is not getting any income for this. However, people could not stop talking about the positive influence she is making:

“Loo msebenzi iwenze intombi kaSiyothulile abantu bathi nkamalala ngulo mntwana uzijule ijacu ezama ukuhlangula ulutsha kubhubhane.” (Ibali 1: 8).

“People did not have words about the dedication Siyothulile's daughter had in her work.” (Story 1: 8).

4.2.3.2 Yadlung'indlala, ukudla kudlal'abantwana!

4.2.3.2.1 Exposition

The story begins with Rhangqumzi, who is anxious about answering a telephone. As he is trying to reach the telephone, he quickly retracts his hand from lifting it. Rhangqumzi has been waiting for this call; however, he is not ready to answer it:

“Uguqukele kwihlakani lakhe, ubuso busangene, watsho kalusizi unyana kaSizakele, “Kowu! Nantso ke into yakho Nowayilesi! Ifikile ngoku le foni bendisoloko ndiyilindele! Kazi ndiza kukwazi na ukuthetha kolu phondo!” (Ibali 2: 13).

"He turned to his visitor looking down, and Sizakele's son said with a sad voice, "There is your thing, Nowayilesi! This is a call I have been waiting for! I wonder if I will be able to speak with this thing!" (Story 2: 13).

The characters in this short story are Rhangqumzi and Nowayilesi, who works on a farm next to the one Rhangqumzi is working and Johannes Van Vuurmaak. He is the farm owner and Rhangqumzi employer.

Johannes asked Rhangqumzi to look after his farmhouse as he went away. One of the rules he gave Rhangqumzi was that no one should enter his house, and Johannes was angry when he heard through the phone that there is someone else in his house:

“Umlungu uthethe ngqwabalala ngoku ebuza ukuba kukho bani endlwini yakhe ebemyalele nje ukuba kungangeni mntu.” (Ibali 2: 16).

“The employer spoke angrily now asking who is in his house whereas he gave him an instruction that no one should enter.” (Story 2: 16)

4.2.3.2.2 Rising Action

Johannes asked that Rhangqumzi must keep on walking the dog outside while he is away. However, Rhangqumzi found it challenging to interact with the dog as Johannes has instructed:

“Mna ndiyilibele yonke laa nto ubuthe mandiyithethe xa ndibiza le nja. Ndibangathi kuyo, ‘Nco! Nco! Nco!’ isuke indijonge nje ipitshozise lo msilana wayo,” uziphendulele ngelitshoyo uRhangqumzi.” (Ibali 2: 16).

"I have forgotten everything you said and what I must say when I am calling this dog. When I say, 'Nco! Nco! Nco!' it just looks at me and waves its tail," Rhangqumzi responded." (Story 2: 16)

Since Johannes requested Rhangqumzi that no one should enter his house, this was difficult for Rhangqumzi because if that was the case, then it means that he should clean the house himself too. Rhangqumzi could not help himself but tell Johannes that Nowayilesi enters the house because she helps him with the cleaning as he cannot do that as a man:

"Phofu ukhe angene nje kancinci xa ezokucoca kuba ke ukucoca yinto yabafazi." (Ibali 2: 16).

"She often enters for a short time to clean because cleaning is for women." (Story 2: 16)

4.2.3.2.3 Climax

Johannes had left Rhangqumzi with the house during election times. He was afraid that there might be changes after the election that might affect him. However, he converses with Rhangqumzi about the elections trying to search the atmosphere around it. Surprisingly, Rhangqumzi could not help himself but express that he will not know because he is not supposed to leave the house. He is not supposed to get visitors as instructed by him:

"Mna ndihleli apha endlwini kwaye akukho nto ndiyibonayo. Mna andinayo newayilesi le yokundixelela ukuba kwenzeka ntoni. Sendifane ndincedwa nje nguNowayilesi lowa uphaya engceni. Phofu ke aye undinceda nje ngengxolo ingasizizo iindaba zovoto." (Ibali 2: 16).

"I am sitting here in this house and there is nothing that I can see. I do not even have a radio to update me about what is happening. It is that Nowayilesi who is sitting on the grass that helps me. Infact she just helps me with distractions and not with news about vote." (Story 2: 16)

After this call, Rhangqumzi started being angry towards Nowayilesi because she complained about the alcohol he threw. Rhangqumzi starts speaking about the ill-treatment they are receiving from Johannes and how they have to act as if there is nothing wrong with the treatment. He starts to speak about how Johannes give the dog milk, but he cannot do that to his employees:

"Le nja ixhapha ubisi mna endiluva nje ngevumba." (Ibali 2: 21).

"This dog drinks milk whereas I just smell it." (Story 2: 21)

4.2.3.2.4 Falling Action

Rhangqumzi took alcohol from Nowayilesi and threw it just because he feels that freedom should not come when they are drunk as it was election times:

“Wena ucing’ukuba kufanelekile ukuba ifike inkululeko sinxilile?” (Ibali 2: 20).

“Do you think it is suitable that freedom reaches to us while we are drunk?” (Story 2: 20)

Besides throwing alcohol, Rhangqumzi believes that they should free their mind before receiving freedom. They should not follow whatever the white men say, just like he did when Johannes told him not to go and vote. Also, Rhangqumzi realizes that him spending the cents he is receiving as a payment from Johannes on alcohol will not help him:

“Ndingathi nditsala nzima ngolu hlobo ndibe ndichitha le mvuthulukana yemali ndirholiswa yona ndithenga iqhilika engazukundisa ndawo?” (Ibali 2: 22).

“Why would I spend these peanuts we earn on alcohol that will not take me anywhere whereas I am struggling this much?” (Story 2: 22)

4.2.3.2.5 Resolution

Rhangqumzi tells Nowayilesi that they should not entertain things that will drain their energies or make them feel weak. He says that they should stop drinking and focus on encouraging their children to study. He is implying that they should vote so that they can be free from all the struggles and that achievement will not occur if there is alcohol involved:

“La qhilika besiyothile ndiyichithe kuba ndiqonda ukuba sobe isakhe sisaziqhatha ngokuba sinokuvuma nto evunyiweyo kumqhele.” (Ibali 2: 23).

“The alcohol we had I threw it away simply because it will build us as there is nothing concrete we can agree on if we are drunk.” (Story 2: 23)

4.2.3.3 Butywala bantoni kakade kubhujiwe?

4.2.3.3.1 exposition

Before the funeral service of Nyawuza in Nyandeni, there were many people in his home because of different reasons. For someone who did not know what was happening, they would have assumed that something else was happening in Nyawuza's home due to the number of people who were there and the amount of meat:

“Inyama yeenkomo ezimbini neyeegusha ezilishumi elinanye ifunjwe enyangweni ngabaxheli ukuyibalekisa kwiimpukane ebekubonakala ukuna zenyuse umnye zizinyekisa ngelithi ngumhlinzeko wazo.” (Ibali 3: 24).

“The meat from the two cows and ten sheep was put aside by the butchers as they were hiding it from the flies.” (Story 3: 24)

The characters in this book are the late Nyawuza, Sukude, who is a neighbour to Nyawuza, Thembisa, Lungiswa and Dideka, who are Nyawuza's daughters, Awonke and Hlamba who are Nyawuza's sons, Makhwapha who is Nozincinci's driver, MaNgobese who is a tavern owner, MaMgebe who lives in the community, Nomkhitha who is Dideka's close friend, Evangelist Thobigunya, Sazi who is Thobigunya's son and Sandi who is a brother to the mother of children of Nyawuza.

The meat is for Nyawuza's funeral service, who died due to diabetes. Fortunately, all his three daughters did include him in their funeral policies; hence they managed to buy much meat for the service:

“Ezi ntombi zaziylungiselele imini yokunduluka kukayise kuba zontathu zazithe gqolo ukurhola imali kaMasingcwabane kwimizi ngemizi ye-insurance.” (Ibali 3: 27).

“These ladies prepared for the day their father will die because all three of them constantly paid their funeral policies at different insurance companies.” (Story 3: 27)

4.2.3.3.2 Rising Action

As Nyawuza's daughter has included their father in their funeral policies, they received much money because they were consistent in paying them. They were thrilled that they would be rich through the money they will receive from the insurance:

“Zithe ukuba zithi qelele kuloo mzi we-insurance, yavala endala intombi ibhobhoza isithi, “Kowu! Watyeba umntwana emncinane!” (Ibali 3: 27).

"When they were a bit far from the insurance office, the older daughter said, "We are rich, but we are young!" (Story 3: 27)

When they received the money from the funeral policies, they started with buying themselves alcohol in one of the places that sell alcohol in Mthakaty. On the day before the funeral, Nyawuza's daughters hired Makhwapha to take them to Umtata to buy groceries for the funeral. After they were satisfied, they asked Makhwapha to take them to a place that sells alcohol, and they bought tons of alcohol, saying that it is for after tears.

After returning from town, they started putting alcohol on the tables in their room and played music. They made noise, and the women who were assisting with cooking kept going there to take a sip. Both Nyawuza's sons were also there together with other people, including Nomkhitha. When Thobigunya called them for the evening service, they came, but after the service, they went back and drank again:

“Baphindele kuxande lwabo apho baqhubele phambili intselo, bedlala umculo kanti nomsu wecuba usitsho njalo.” (Ibali 3: 35).

“They went back to their room to continue drinking while they are playing music and there was cigarette smoke too.” (Story 3: 35).

4.2.3.3.3 Climax

On the morning of the funeral, Thembisa was shocked to see that people stole from the funeral grocery. She called Makhwapha again to take her to town to buy the things that people stole. However, Makhwapha refused to take her, saying that she must pay him the money for the day he took them, and he will take her. Thembisa expected Makhwapha to bear with her as they have to repurchase some of the grocery stuff:

“Makhwapha, ungathi ubona ukuba sisengxakini ube ulilisela ngemali? Abantu abaze emngcwabeni sakubatyisa ntoni kodwa?” (Ibali 3: 40).

“Makhwapha, why would you focus on money whereas you see we have a problem? What are we going to feed the people who are coming to the funeral?” (Story 3: 40).

Besides some grocery stuff stolen, Awonke stole money from Dideka during the night before the funeral service and went to drink it at MaNgobese's tavern. Awonke came on the day of the funeral drunk and was shouted at by Dideka for stealing her money:

“Wehliw’entloko nguDideka esithi, “Uvelaphi nxilandini? Nguwe lo selandini obe imali yam! Unemikhuba nokuba sekubhujiwe!” (Ibali 3: 44).

"Dideka shouted and said, "Where are you coming from, drunkard? You are the thief who stole my money! You misbehave even when we are grieving!" (Story 3: 44).

When Awonke arrived, he was shaking, and everyone was shocked when he had a seizure.

4.2.3.3.4 Falling Action

Sazi and Thobigunya tried speaking to Nyawuza's daughter about the issue of alcohol while they are grieving. Even the speakers at the funeral talked about how the funeral should not be like celebratory events as it wastes money that could have helped in the community. The involvement of alcohol in funerals was touched and reprimanded by one of the speakers:

“Mna kowam umngcwabo andifuni tywala. Mhla ndafa ndinqwenela ukuba kuze nje abo bantu bazimisele ukuthuthuzela usapho lwam ingasingabo abo bazimisele ukuluthuthumbelisa! Abantu abanxanelw’utywala abanakuzilinda kude kugqith’umngcwabo? Butywala bantoni kakade kubhujiwe?” (Ibali 3: 42).

“I do not want alcohol in my funeral. When I have died I wish that only people who want to comfort my family must come and not the ones that will be breaking it! Can’t people who are thirsty for alcohol wait until the funeral is over? Why is there alcohol while grieving?” (Story 3: 42).

4.2.3.3.5 Resolution

Since Awonke had a seizure after numerous times, people have been reprimanding them about alcohol while grieving. Someone who was standing far from Awonke while having a seizure reminded everyone again about alcohol involvement while they are grieving:

“Lowo ebethe qelele akakwazanga kuzibamba wathi, “Kowu! Ebebuzile kambe uMdesalini ukuba butywala bantoni kubhujiwe.” (Ibali 3: 44).

“The person standing from afar could not help themselves and said, “Mdesalini asked about the alcohol involvement while grieving.” (Story 3: 44).

4.2.3.4 Inene lento ufuzo luyagqithisa

4.2.3.4.1 Exposition

Ntombentle cannot help but tell her mother-in-law, Nompumelelo, about how tired she is of his son, Siggibo. It has been nine years, with Siggibo being unemployed and Ntombentle heading the house alone. The most thing that irritates Ntombentle is the fact that Siggibo does not even help at home:

“Kule ndlala igqubayo lo nyana wakho akakwazi nokulima imifuno le ngokungathi unqunyulwe izandla,” ukhalaze njalo uNtombentle kuninazala, uNompumelelo.” (Ibali 4: 45).

"In this struggle, your son cannot even plant vegetables as if he does not have hands," Ntombentle complained to her mother-in-law, Nompumelelo." (Story 4: 45).

The characters are Ntombentle, Siggibo, who is Ntombentle's husband, Nompumelelo and Manyamalala, who are Siggibo's parents, Wele and Welekazi who are Nompumelelo and Siggibo's children and Mxolisi, who is Nompumelelo's son.

Siggibo is doing just like his father, who could not finish a month in employment. Manyamalala had a skill and passion for teaching. He always had job opportunities but left them before finishing a month. In his excuse, this was because children of that time cannot listen and they do not have respect:

“Ukuzama ukunyanga le meko kwindoda yakhe, uNompumelelo wakha wacebisa ukuba bakhe baye kuMthandazeli othile koko uMaduna wayikhaba ngawo omane loo nto esithi ingxaki yakhe enkulu kukunqaba kwenyameko nokuphela kwesimilo kubantwana belo xesha.” (Ibali 4: 46).

“To try and fix her husband situation, Nompumelelo advised that he goes to a certain Prophet but Maduna refused saying that his big problem is the lack of respect and discipline from the children at that time.” (Story 4: 46).

4.2.3.4.2 Rising Action

Sigqibo had a problem of peeing on himself when he was asleep when he was in school, which made Nompumelelo take him to a hostel in Grahamstown to stop this. Sigqibo did not stop this behaviour, and the school kept sending Nompumelelo communication to take her son to a psychiatrist. Nompumelelo did not want to accept his son has a problem because he was doing well in his academics:

“Ubeme nje kwinto yokuba iziphumo zeemviwo zonyana wakhe azingqinelani nalo ngxelo yesikolo.” (Ibali 4: 48).

“She was implying that his son’s exam results do not correspond with the school communication.” (Story 4: 48).

When Sigqibo finished school, he went to study psychology at the University of Cape Town. Nompumelelo's response to his choice of study was that he chose psychology because it fits his situation. In the third year of studying, as Sigqibo was about to finish, he decided to drop out. He claims that if he continues studying, it will be saying that he has mental problems.

Sigqibo went back home and sat doing nothing. He says that job opportunities should go to people who are needy and not to him:

“Ukhe wamxelela unina into yokuba yena uyibona ibubulumko into yokuba amathuba avelayo omsebenzi ayekelwe kwabo bantwana basuka kumakhaya ahlelelekileyo.” (Ibali 4: 49).

“He told his mother that he thinks it is wise for job opportunities to go to children that are from disadvantaged backgrounds.” (Story 4: 49).

Nompumelelo loves his son, Sigqibo, so much that she gave him money to pay for Ntombentle's lobola. Sigqibo did not even make a means to find employment because when he wanted money, his wife, Ntombentle, gave him.

4.2.3.4.3 Climax

As much as Ntombentle was not complaining much about Sigqibo initially, she used to bring him a newspaper to look for job adverts. Sigqibo still did not put any effort into finding a job, and he did not want to see a psychologist. Ntombentle decided to tell Nompumelelo that she wants a divorce after enduring Sigqibo's situation for nine years. Nompumelelo tried to encourage Ntombentle to keep enduring Sigqibo as his father disappeared and how is it painful not to have a man. Ntombentle refused, implying that she cannot endure anymore:

“Mama, kutheni ingathi akuqondi nje ukuba kudala ndimnyamezele yonke le minyaka loo nyana wakho ongena endlwini njengenyoka aphinde athi nyubelele okwenyushu.” (Ibali 4: 53).

“Mom, why does it seem like you do not understand that I have been bearing with your son all these years, coming and leaving the house whenever he wants.” (Story 4: 53).

Ntombentle filed for divorce and asked the court to tell Sigqibo to move out of her house. The divorce is a shock to Sigqibo because he never thought that Ntombentle will ever divorce him. On the day of divorce in court, Sigqibo wanted a share in Ntombentle's goods as they were married in community of property. However, when Ntombentle's lawyer asked him about his contribution to the goods, Sigqibo could not answer. When he saw that he is not winning with the share of goods, Sigqibo wanted the court to make Ntombentle give him a monthly allowance, but the court dismissed his request.

4.2.3.4.4 Falling Action

After the divorce, Sigqibo went home and had a chat with Nompumelelo about why Ntombentle divorced him. Through this chat, Sigqibo acknowledges that he has a problem, and this is a reason he does not want to hear anything about employment:

“Mama, ndiyabona ukuba ikhona into engahambi kakuhle apha kum. Andiyazi into ebangela ukuba ndingafuni nokuwubona umsebenzi ndifunde kangaka. Ndikhe ndithi sendizimisele ukuba ndifune umsebenzi nokuba ngowaluphi na uhlobo kusuke kubekho into endityhafisa ngokungathi ndisilelwe isidudu semfe. Yini! Ukuba kuchitheke umtshato wam noNtombentle ndimthanda ngento nje engenamsebenzi!” (Ibali 4: 55-56).

“Mom, I see that there is a problem with me. I do not know the reason of me not wanting employment is but I have qualifications. Whenever I tell myself that I will look for any kind of job there is something that discourages me. My marriage with Ntombentle that I love is over because of something that is useless!” (Story 4: 55-56).

4.2.3.4.5 Resolution

Sigqibo thought that the reason he has a problem is that he does not have a father. However, Nompumelelo told him that many children are progressing in life, but they do not have parents. She asked Sigqibo if there is anything that she does not do for him that his father would do. Sigqibo went on asking his mother about the things he can do for Ntombentle to accept him again. His mother replied, saying that he is the one who knows the answer:

“Ubalulekile lo mbuzo owubuzayo, Sigqibo. Impendulo yaloo mbuzo ilele apha kuwe.” (Ibali 4: 56).

“This question you are asking is very important Sigqibo. You are the one who knows the answer.” (Story 4: 56).

4.2.3.5 Isikhuni sibuya nomkhwezeli

4.2.3.5.1 Exposition

Khwalo did not want to leave any information out the Reverend had said about his wishes for his farewell event when he submitted the notice to the newspaper. This farewell event will be happening on the 17th of December 2000 in the church, which is in Port Elizabeth. As a Stuart of the church, Khwalo wrote every little detail that the Reverend wishes to be happening on his farewell event. That includes the amount of money he wants everyone to contribute:

“UMongameli uPhekuza uzicelele ukubuliswa ngamakhulu nje amahlanu eerandi ngumntu ngamnye osebenzayo. Abantu bona abafumana imali yabalupheleyo nabakhubazekileyo kulindelwe kubo amashumi nje amahlanu eeRandi.” (Ibali 5: 57).

“Reverend Phekuza asked to be gifted with five hundred by each person who is working. He is expecting the people who are receiving disability and pension grant to gift him with fifty rand.” (Story 5: 57)

The characters in this story are Reverend Phekuza, Khwalo, also known as Nqabayayo, who is a Stuart, Zanazo, MaMhaga, who is an old lady from the church, Mabhuti, who is the son of MaMhaga.

Reverend Phekuza has been with the church for more than twenty years. In his defence, the congregation has been gifting him with only blankets. As a way of stopping people from gifting him with blankets, he specified the kind of gift he wants, which is money and not blankets:

“Into ayigxininisileyo uMongameli kukuba kungabikho namnye umntu ozimisele ukumbabala ngengubo kuba okoko wafika apha usoloko ephiwa iingubo ngokungathi kukwekwa into yokuba lithongorha.” (Ibali 5: 57).

“The Reverend emphasized that there must not be any person who will gift him with a blanket because ever since he arrived here he has be gifted with blankets as if people are trying to insuniate that he is always sleeping.” (Story 5: 57).

4.2.3.5.2 Rising Action

When Reverend Phekuza saw that not many people are keen on being part of the organizing committee for his farewell party, he decided to send Nqabayayo to the *Umphumanto*, the Xhosa newspaper in Port Elizabeth, to submit an announcement about his farewell party. The Reverend alerted Nqabayayo to specify the amount he wants from both the employed and grant beneficiaries. When Nqabayayo asked him again about the amounts, the Reverend said to him that it is not his farewell; therefore, he has no right to comment on the amount of money that is wanted:

“Kungabuliswa wena nje Nqabayayo kutheni wakekelela ukuba ndikalelwe nguwe ngoku imali ekufuneka ize kum?” (Ibali 5: 60).

“Why are you the one complaining about the money that I will receive whereas you are not the one having the farewell event?” (Story 5: 60).

Nqabayayo decided to do everything as the Reverend wants, including writing all the newspaper article details. Reverend started counting the money he will be receiving from his farewell party and started to go to town to look for a car. He started by taking all the money he had in the bank and paid for the car he chose. There was more money needed for the car, and the Reverend

promised to pay the rest before the end of December as he had hopes of receiving money from his farewell party:

“Uthembise ukuba nokuba sekumnyam ’entla loo mncono oshiyekileyo uya kuwuzisa ingaphelanga inyanga kaDisemba kuloo nyaka.” (Ibali 5: 63).

“He promised that no matter what happens he will pay the rest of the money before December of this year ends.” (Story 5: 63).

The Reverend seemed to forget that he made changes in the church that if someone does not pay the monthly tithe, he will not bury them. Everyone knew about this rule. The Reverend was rude to families of people who did not pay their tithe but wanted him to bury the person. When MaMhaga started being sick, she stopped going to church and paying the monthly tithe for seven months. Unfortunately, MaMhaga died after many years she was contributing to the church. The Reverend refused to bury her, saying that her family must pay the seven months of monthly tithe she missed when she was alive:

“Mhlekezi umnyango ekuphunywa ngawo apha umnye qwaba. Ukuba ufuna ndimngcwabe umama wakho, nceda uzame ukurhola le mali.” (Ibali 5: 66).

“Sir, there is only one door that is used to exit here. If you want me to bury your mother, please try and pay this money.” (Story 5: 66).

4.2.3.5.3 Climax

The issue of the Reverend not wanting to bury MaMhaga was all over Port Elizabeth. People could not believe the Reverend's action, whereas MaMhaga was part of the people who worked for the church. Instead of the Reverend feeling embarrassed about this, he feels angry and concerned about the reasons people are not bringing his farewell party money:

“Kutheni kungekabikho mntu ozise imali yombuliso nje, Nqabayayo?” (Ibali 5: 68).

“Why is there no person who has brought the farewell event money Nqabayayo?” (Story 5: 68).

Nqabayayo informed the Reverend that people are not going to contribute anything to his farewell event. However, the congregation is asking for the review of the church financial book before the

reverend leaves. Additionally, Nqabayayo informed the Reverend that Mabhuti's wife is going all over Port Elizabeth, telling people that they should not come to his farewell event. As a Stuart, he advises that the Reverend must disappear. However, the Reverend decided to remain in town for a few days hoping that there will be people coming to give him his farewell event money.

When the Reverend is waiting, he already told himself that if people do not bring the money, he will take his car back. On a particular day, he could not sleep and decided to wake up early in the morning. When he went outside he was shocked to find his brand new car damaged without any wheels:

“Upumele phandle, wothuka wangangcazela ukufumana ukuba isithuthi sakhe silele ngesisu, kungekho nelinye ivili.” (Ibali 5: 69).

“He went outside and became shocked when he found his car on the ground with not even a single tyre.” (Story 5: 69).

4.2.3.5.4 Falling Action

The Reverend decided to go to Nqabayayo and ask for his assistance in organizing his farewell event. He explained to him how much he needs the money for his car. He went on to promise Nqabayayo that he will give him a percentage of the money he will be receiving:

“Ndizimisele ukukunika isishumi saloo mali ndiyifumeneyo.” (Ibali 5: 70).

“I am willing to give ten percent of the money I will receive.” (Story 5: 70).

4.2.3.5.5 Resolution

Nqabayayo could not assist the Reverend and told him the percentage he promises him is the one he should give to the church. Nqabayayo went on to remind him about the main reason people did not want him, the fact that he did not bury MaMhaga:

“Abantu abayilibalanga into yokuba wena wala ukungcwaba uMaMhaga.” (Ibali 5: 70).

“People have not forgotten that you refused to bury MaMhaga.” (Story 5: 70).

4.2.3.6 Kuphek'amadoda kupheth'abafazi! We-ena!

4.2.3.6.1 exposition

Nomathemba is shocked at the fact that Nomalungelo went to Mt Frere to get married. She could not believe this when she heard it while sitting in the Siyanqa School staff room. Implying that she does not think Nomalungelo is mentally stable by marrying Vevile:

“Kutheni ingathi azithanga dad’obawo nje apha kuNomalungelo? Ngumgegemba weqaba aza kuliquhelwa ngubani eli ayokuziqamangela nalo?” (Ibali 6: 71).

“Why does it seem like you are mentally unstable Nomalungelo? Who is going to assist her with this uneducated man?” (Story 6: 71).

The characters in the story are Nomalungelo, Vevile, who is Nomalungelo's husband, Nomathemba and Nondiliseko, who are Nomalungelo's colleagues, Ndodayibuzwa and Nokhweshini, who are Nomalungelo and Vevile's children; Bishop, Gixa who is a church member and other church members.

Siyanqa School is in a deep rural village with no roads for cars, and far from the town. As a result, no teacher wants to teach in school. There were not many people around the village because of its location. As a result, Nomalungelo decided to give Vevile a chance as she has been single:

“Sis’Nondiliseko ndafunda eCicirha andabuya nandoda apho. Apha kwezi ngxondorha ndisebenza kuzo ndakulifumana phi isoka elifundileyo? UVevile ndimthanda eliqaba enjalo.” (Ibali 6: 71).

“Sis’Nondiliseko I studied in Cicirha and came back with no man. Where will I get an educated man here in these deep rurals? I love Vevile as uneducated he is.” (Story 6: 71).

4.2.3.6.2 Rising Action

Nomalungelo and Vevile had children after marriage. One of them, Nokhweshini, wanted to be a Reverend because of the school she attended. When the opportunity of females becoming reverends opened, Nokhweshini took it. After she was confirmed to become a reverend, she went to Tsojana, which is in Tsomo district. When she arrived there, many men did not like the idea of having a female who will be their Reverend. The men in the church started complaining and asking the Bishop to remove Nokhweshini:

“Aqwele ngelithi uBhishophu makakhawuleze amsuse loo mfazi eTsojana kungenjalo amadoda akulishiya elo bandla.” (Ibali 6: 79).

“They concluded saying that the Bishop must quickly remove the woman in Tsojana or else men will leave the church.” (Story 6: 79).

The Bishop wrote a letter to Nokhweshini to tell her that he wants to conduct Easter service himself to hear the complaints men have. Nokhweshini replied to the Bishop, expressing how the Tsojana church should not allow people with old mindsets about women in the church. She called a church meeting to release all the men who do not want to be led by a woman.

4.2.3.6.3 Climax

In the church meeting, Nokhweshini organized, Gixa expresses how Nokhweshini should be mindful when she speaks to men and not call them men as it is disrespectful. Later, Gixa expressed how they are leaving the meeting and started leaving; however, no one followed him:

“Ijike yajonga elo bandla yakhwaza isithi, “Nihlaleleni apha besigqibile nje ukuba emva kokuba ndithethile sakuvumbukuka siyishiye intlanganiso?” (Ibali 5: 79)

“He turned and look at the congregation, saying, “Why are you still here when we have decided that after she has spoken, we will leave the meeting?” (Story 5: 79).

As no one followed Gixa when he was leaving, Nokhweshini stood up to address him and others before he leaves that they should stop calling her a wife as she will never be one. Nokhweshini suggested that they give her a list of things they do not want from her as she will do the same and that they all should be praising God than focusing on gender:

“Apha kule nkonzo kaThixo kufuneka siyamkele into yokuba akukho mntu uze emadodeni okanye ebafazini.” (Ibali 6: 80).

“Here in this church we will need to accept that there is no one who came to men or women.” (Story 6: 80).

4.2.3.6.4 Falling Action

Nokhweshini spoke at the meeting about how being a woman is not a sin. People should invest the energy of fighting women in fighting crime. She spoke about many things that are affecting the community members badly and that as a church, they should be assisting in saving people from such things:

“Sihlangene apha ukuba sihlahle umkhomba-ndlela wokuhlangula isizwe kwintshabalalo.” (Ibali 6: 80).

“We are gathered here to find a way forward in saving the nation from bad things.” (Story 6: 80).

An old lady in church expressed to the meeting about her difficulties with his grandson, and men in church are aware but do not help her. The lady is grateful that Nokhweshini touched on how the church should focus on community problems. As a result, she stood in the meeting telling everyone that the men who do not want to be led by Nokhweshini should instead leave the church:

“Ukuba kukho amadoda athi mawugxothwe kuba ungumfazi, mna ndibona ukuba makahambe onke amadoda anjalo.” (Ibali 6: 81).

“If there are many here that say we must remove you because you are a woman, I suggest that they all should leave.” (Story 6: 81).

4.2.3.6.5 Resolution

After Nokhweshini spoke, one of the men suggested that they should change their mindset and that men will be the ones cooking for the Easter service. Some men did not like the idea, but this man further expressed that they need to acknowledge that women are the leaders, and because of that, men should cook:

“Ndizama ukuthi kufuneka kuphek’amadoda kuphethe abafazi nje kwaye bephethe nje abafazi baseza kuphatha umntu ethand’engathandi.” (Ibali 6: 82).

“I am trying to say that men should cook while women should lead and women will still lead whether one likes it or not.” (Story 6: 82).

The men cooked in this church, and the Bishop was shocked to see this.

4.2.3.7 Kufuneka siphindel’emigqomeni

4.2.3.7.1 Exposition

Wabelwa and Nonina, who is pregnant, and their four children sit next to the bridge that separates Grahamstown town and the township. From Wabelwa's appearance, one can note that it has been days ever since he bathed and had something to eat:

“Ebengabonakalisi mdla wokuba akhe abothuse obo buso ngaloo manzi akufutshane ukwenzela ukuba adlamke. Ebengaphathwana nje liphango laloo mini, koko yindlala yemihla ngemihla.” (Ibali 7: 85).

“He did not show any interest of washing his face with that water to feel fresh. He was not just experiencing hunger on that particular day, it was hunger that he is experiencing every day.” (Story 7: 85).

The characters in this story are Wabelwa, Nonina, who is married to Wabelwa, their four children and the nurse.

Wabelwa and Nonina are from Mngqesha, which is in the Alice district. They left home to Fort Beaufort to look for employment; however, they did not find it and had to eat from the dustbin. They were sleeping on the streets, and Wabelwa refused to go back home, saying that they will suffer more:

“UNonina ukhe wacebisa ukuba babuyele emva ekhaya kodwa uWabelwa uyibhebhethile loo nto ngelithi bakubulawa yindlala eMngqesha.” (Ibali 7: 86).

“Nonina advised that they must go back home but Wabelwa dismissed that saying they will die of hunger in Mngqesha.” (Story 7: 86).

4.2.3.7.2 Rising Action

As Wabelwa and Nonina moved to Fort Beaufort, they started eating leftovers from the food outlets that are in the rubbish bin. When they saw no employment opportunity, they decided to walk to Grahamstown, hoping that there will be something that will come up. Same as Fort Beaufort, Wabelwa and Nonina had to go around asking for food and employment:

“Nalapho eRhini bahambe benkqonkqoza kwimizi ngemizi becela umsebenzi. Bakulandulelwa bebekhawuleza bacele nokuba sisonka esidala.” (Ibali 7: 86).

“Even in Grahamstown they were going around knocking to houses asking for a job. When people opened for them they quickly asked for even stale bread.” (Story 7: 86).

After a long time sleeping on the streets in Grahamstown, Wabelwa and Nonina decided to build themselves a zinc shack. They managed to decorate their shack with the things they used to get from the trash taken out every Wednesday in town. However, they had to wake up early before the Municipality refuse collector picked up the refuse. In November, as students were preparing to go home, they threw away many things that Wabelwa and Nonina benefited from, such as clothes and other household items:

“Ngenxa yemvuze-mvuze yobubele babafundi baseDyunivesithi lajika ixhobongwana lafana nendlu endilisekileyo.” (Ibali 7: 87).

“Just because of the generosity of the university students, their place turned from being a shack to being a dignified house.” (Story 7: 87).

4.2.3.7.3 Climax

As much as Wabelwa and Nonina managed to get things for their shack, they still struggled to find a job and food. However, Wabelwa had hopes that since now they have clean clothes, they will get a job. When Nonina was about to give birth, Wabelwa decided to go to the Fingo location, where he went door to door asking for assistance. In one of the houses, a woman gave Wabelwa clothes that will benefit the unborn baby and the other four children. After hearing Wabelwa's story of moving away from home, the lady nurse gave him piece jobs and looked for jobs for him from other nurses:

“UWabelwa wazakhela ubuhlobo nalo mongikazi ngokumana eyokumnceda kwizinto ezifuna ukulungiswa ekhayeni lakhe. Loo mongikazi wamana ukumfunela izithuba zomsebenzi wexeshana kwabanye abongikazi.” (Ibali 7: 92)

“Wabelwa built a relationship with that nurse by going to assist her with things that needed to be fixed at her home. This nurse found piece jobs for him from other nurses.” (Story 7: 92).

At this time, Wabelwa and Nonina stopped looking for food in rubbish bins. Wabelwa sometimes went home just for his brother to see him looking good as the nurse has given him her late husband's clothes. Unfortunately, the nurse died after being involved in a car accident. Wabelwa and Nonina had to go back to the rubbish bins looking for food.

4.2.3.7.4 Falling Action

As the situation forced Wabelwa and Nonina to go back to the rubbish bins, they had to wake up early on Wednesdays as more people were searching those refuse bags. Since they are leaving early on Wednesdays, someone entered their shack and stole everything:

“Koku kuvuka bangen’endleni ngonyezi ngoLwesithathu kuyabonakala ukuba likhona isela elangena kwelo nqugwala labo labutha kwanto linokuyithatha.” (Ibali 7: 93).

“As they were waking up and leaving early on Wednesdays, it seems that a thief entered their shack and took everything they can.” (Story 7: 93).

4.2.3.7.5 Resolution

Wabelwa and Nonina sit next to the bridge when they did not find anything from the rubbish bins. People were passing them, but no one offered to help them, and Nonina was worried that if Wabelwa dies, how she will transport the body as he was sick.

4.2.3.8 Isala kutyelwa sibona ngolophu

4.2.3.8.1 exposition

Nomnqweniso asks her mother, MaKhiwa, for money to go and have an excellent time with her friends for New Year's Eve in Durban. They have hired a car to take them; however, this request is making MaKhiwa disappointed and angry:

“UMaKhiwa ukhe wathula kubonakala ukuba ukhwankqisiwe seso sicelo sentombi yakhe. Koko kukhwanqiswa ibikho nendawo yomsindo kuba ibininzi into ediza ukuba uNomnqweniso, intombi yakhe yebhongo, ibiphumile tu kwikhondo lenkcubeko.” (Ibali 8: 95).

“MaKhiwa kept quiet and it seem as if she is put off by her daughter’s request. In her offish mood there is a part of anger because there is lot that shows that her daughter, Nomnqweniso, was not adhering to the culture.” (Story 8: 95).

The characters in this story are MaKhiwa, also known as Nomzamo; Makhosonke, MaKhiwa's husband; Nomnqweniso, Mbuyiselo and Sonele, who are MaKhiwa and Makhosonke's children and MaKhiwa's parents.

MaKhiwa is angry at the way Nomnqweniso is dressing. As a parent, she thinks people will judge her for her daughter's behaviour. Nomnqweniso does not understand the fact that her mother is embarrassed by her way of dressing as MaKhiwa is not the one wearing the clothes:

“Mama, ingaba ikhona into ehlazisayo kolu hlobo ndinxibe ngalo? Kutheni kwahlazeka wena ngento enxitywe ndim?” (Ibali 8: 95).

“Mama is there any thing that is embarrassing in this way I am dressing? Why are you the one embarrassed by what I am wearing?” (Story 8: 95).

4.2.3.8.2 Rising Action

MaKhiwa met Makhosonke at the time she was studying to be a nurse. After completing her degree, Makhosonke arranged for his family to go to MaKhiwa's home for lobola negotiations. Makhosonke only paid five cows and never returned to MaKhiwa's home. Unfortunately, MaKhiwa gave birth to Nomnqweniso as they stayed together with Makhosonke, and she did not tell her parents about the baby. Later, MaKhiwa and Makhosonke got married in community of property in court without anyone's knowledge besides them.

Makhosonke is not helping MaKhiwa with the child and the home even though he works as a police officer. However, that did not stop MaKhiwa from giving birth to two more children after Nomnqweniso. Even when MaKhiwa made a bank loan to buy a bigger house, Makhosonke was not helping her. Instead, he was barely at home saying that they have a new programme to eliminate crime at work, always busy. MaKhiwa noticed that whenever Makhosonke comes home, he smells dagga, alcohol and has expensive items.

Since MaKhiwa was doing everything alone at home, she decided to also work for a private doctor even though she was working permanently for the government. On a particular Saturday, as she was working for the private doctor, she was shocked to see that a person admitted is her husband. After this incident, MaKhiwa got to know Makhosonke's crimes as he was arrested and sentenced to prison.

4.2.3.8.3 Climax

Makhiwa raised her children alone because Makhosonke was in prison. Nomnqweniso started to not behaving well, claiming that she oversleeps at her friend's place for studying purposes. This behaviour led to Nomnqweniso not performing well in school and getting pregnant. Nomnqweniso had to stay at home until the child was three years old, and when she was about to go back to school again, she became pregnant again. MaKhiwa did not like this; as a result, she decided to move with her children to somewhere else where they are hoping Nomnqweniso will be far from everything.

Unfortunately, in the place they moved to, they did not have the subjects Nomnqwebiso wanted; thus, she went back to her old school. After finishing writing her standard ten, Nomnqweniso asked her mother to go to Durban with her friends on New Year's Eve. MaKhiwa gave her money even though she was sceptical about this:

“Le mali uyifunayo ndiza kukunika kodwa iza kuba ngamawaka amabini. Ndifuna ikucacele into yokuba le mali uyifuna ngamehlo abomvu andikuniki ngentliziyo yam yonke.” (Ibali 8: 110).

“I will give you the money you want but it will be two thousand rands. I want it to be clear to you that I am not giving you this money with all of my heart.” (Story 8: 110).

Nomnqweniso and her friends bought alcohol with all the money and drank on the road. The driver was drinking, and the car was speeding because the passengers wanted to arrive in Durban before midnight. Unfortunately, the driver lost control of the car, and it rolled with them:

“Eso sithuthi asihambanga mgama mde siyishiye ngasemva idolophu yaseHarding sayiphosa indlela xa sifika kwigophe elithile. Ibe bubutyobo sisiya eliweni sihamba sibatyeka abanye.” (Ibali 8: 112-113).

“The car was not that far away from Harding town and it went off the road when it reached to a certain turn. It was a mess and the car was going to a cliff while other people were falling off from it.” (Story 8: 112-113).

4.2.3.8.4 Falling Action

The accident was terrible that ten people that were travelling with Nomnqweniso died. Also, eight of them, their lives will never be the same again due to severe injuries. Those who died were taken to a mortuary while those who were injured were in the hospital.

4.2.3.8.5 Resolution

Nomnqweniso was part of the badly injured people from the accident. When she woke up in a hospital where MaKhiwa and Mbuyiselo were standing next to her, she could not help herself but agree with her mother's warning:

“Utsholo ezantsi esithi, “Mama, inene isala kutyelwa sibona ngolophu.” (Ibali 8: 113).

"She said softly, "Mom, you reap what you sow." (Story 8: 113).

4.2.4 Analysis of plot in *Imida* by N. Buzani

4.2.4.1 exposition

It was a Saturday afternoon when the Reverend and his wife, Nosizwe, were at their home when the postman arrived with a letter. They are confused about the postman delivering the letter on a Saturday as they usually deliver things during the week:

Mfundisi: Le ndiya kuyo yahlukile, kuba ndizimisele ukubetha iintaka ezimbini ngelity'elinye. (Aphazanyiswe kukumisa kwemoto phandle, akrobe ngefestile) (Othukile) Imoto yeposi ngoMgqibelo? (Indima 1, Umboniso 1: 7).

Reverend: This one I am going to is different; I am confident that I want to kill two birds with one stone. (Gets disrupted by a car parking outside, peeps through the window) (Shocked) Postman car on a Saturday? (Act 1, Scene 1: 7).

In this book, the characters are Michael Mpekana, the Reverend and his wife Nosizwe, Phumeza, who is the Reverend's daughter and her husband Jimmy Tobias, Mphumzi who is Phumeza's twin and a son to the Reverend, Bhelekazi and Hlobo, who are the Reverend and Nosizwe's daughters, Captain Nogcazi who is an old friend of the Reverend, Zwelakhe who is in exile, Bahle who is a sergeant and a friend to Captain Nogcazi, Mimi who is a leader in the Reverend's church, Arnele who is Jimmy Tobias first wife, Zelipha who is a helper at Phumeza's house, Monde who is Hlobo's boyfriend, Nokwakha and her daughter Nomntu whom they live in the same neighbourhood as the Reverend and the two police officers.

Captain Nogcazi tells Bahle about his old friend, Zwelakhe, who was in exile, and they thought he was dead. Zwelakhe went to America and is currently without both of his legs. He reached out to Captain Nogcazi, telling him that he is planning to come back to South Africa:

Kapteni Nogcazi: Undifowunele ke izolo elinye esithi uyabuya, kodwa ufuna ukuqinisekisa ukuba uza kufika imeko injani na. (Indima 1, Umboniso 2: 11).

Captain Nogcazi: He called the day before yesterday saying he is coming back but wanted to be sure how it will be when he arrives. (Act 1, Scene 2: 11).

The letter the Reverend received is from Zwelakhe telling him that Mphumzi is coming back home. In the letter, Zwelakhe specifies that the Reverend will have to deal with everything as he is the one who caused the mess. Also, he adds that both Mphumzi and Phumeza must know the truth.

4.2.4.2 Rising Action

The Reverend has been anxious about opening the letter because he checked who sent the letter:

Mfundisi: (Ngemini elandelayo uMfundisi usegumbini lokufundela, kukhala umnxeba, ethethela phantsi) Nkosi yam yinto endiza kuyiqala ngaphi le? Undenza ntoni lo mfo? (Eqhaqha ileta eyifunda) (Indima 1, Umboniso 2: 12)

Reverend: (On the next day, the Reverend is in the study room, the phone rings, he speaking softly) My God, where will I start with this? What is this guy doing to me? (Opening the letter and read it) (Act 1, Scene 2: 12).

After the Reverend has read the letter, he started having nightmares and became more anxious about this whole thing. He burst into tears in front of Nosizwe but still did not tell her about what is going on. Nosizwe finally remembered that ever since his husband, the Reverend, received the letter, he has not been himself:

Nosizwe: Oko ufumene le leta izolo elinye akuhlambi, akutyi, akuphendulwa namnxeba kule ndlu. Uyazi sinabantwana abasezidolophini ezikolweni. Siza kunxibelelana njani nabo? (Indima 1, Umboniso 5: 19).

Nosizwe: Ever since you received this letter the day before yesterday, you have not bathed, eaten and we cannot answer the phone in this house. You know we have children who are in school in the towns. How are we going to communicate with them? (Act 1, Scene 5: 19).

The Reverend did not inform anyone about this, including his wife, Nosizwe. The only thing he does is to take out his frustration to everyone. He went to Pretoria after hearing the news that his son is in jail, and he lied to his wife about attending a meeting regarding land reform:

Mfundisi: EPitoli, Nosizwe, mfazi. Siligqiza elithunywe ukuba liye kubonisana ukuba le miba siza kuyihlanganisa njani, ukuze wonke ubani angabi nasikhalo. Siza kudibana nomphathiswa kuNdlu-nkulu. (Indima 2, Umboniso 2: 53).

Reverend: In Pretoria, Nosizwe, my wife. We, as a committee, sent to discuss how we will deal with the issues to be satisfied. We will meet with the minister in Parliament. (Act 2, Scene 2: 53).

When Nosizwe found out that his husband said he went to Bhisho but instead was in Grahamstown, the Reverend started emotionally blackmailing her. The Reverend is asserting that his wife has a problem with Phumeza because she is not her child. In contrast, the issue was that he lied about being in Bhisho.

4.2.4.3 Climax

Captain Nogcazi asked Jimmy to represent Mphumzi as he is in jail for killing a soldier. Jimmy was keen to represent Mphumzi and arranged to go to Pretoria. On the other side, the Reverend finally told Mphumzi that he is his son. Mphumzi did not receive the news well that Zwelakhe is not his biological father, and the Reverend is his birth father:

Mphumzi: (Eginisa ukulila) Andazi yinto endakuyithetha nabani na le! (Indima 5, Umboniso 8: 100).

Mphumzi: (Weeping) I do not know whom I can speak to about this! (Act 5, Scene 8: 100).

Jimmy is shocked to find out that the person whom he will represent is his wife's twin brother as she has never mentioned that. On his way to court, Jimmy called Phumeza that he has shocking news that he would like to tell her face to face, and Phumeza also had news to tell Jimmy. Unfortunately, Jimmy was involved in a car accident on his way to court.

The Reverend tried calling Phumeza to tell her about the situation but did not have much courage. He resorted to writing a letter to his wife apologizing and explaining the situation. Nosizwe and Phumeza went to Pretoria to meet Mphumzi. The court case put off because of what happened to Jimmy.

4.2.4.4 Falling Action

When Mphumzi expressed that he wants to be out of prison, Phumeza promised that she would make sure that happens:

Phumeza: Ndiyathembisa mntwana kamama, ndiza kukhupha kwezi zisele. Uyandiva? (Indima 7, Umboniso 3: 132).

Phumeza: I promise my mother's child that I will take you out from this prison cell. Do you hear me? (Act 7, Scene 3: 132).

On the day of Mphumzi's court appearance, Phumeza laid out all the evidence collected and given to her husband, Jimmy Tobias. The evidence proved enough that Mphumzi is innocent, and he was released.

4.2.4.5 Resolution

As Mphumzi was released, he stayed with his biological father and Nosizwe, who left the house for a short period because of this situation, returned to her home. Mphumzi decided to go to initiation school and started youth developing programs to keep every young person busy.

4.3 Summary

This chapter has presented the plot analysis of the four selected books. Therefore, this chapter outlines the five essential parts of the plot of the books. The next chapter will be a detailed analysis of the themes found in the four selected isiXhosa drama books.

CHAPTER FIVE

DATA ANALYSIS

5.1 Introduction

This chapter outlines the themes identified in the selected books looking closely at women's history in South Africa, both pre and post-1990. The discussion of themes correlates with the episodes from the selected books and the work from presented scholars. One would understand that earlier 1990's African women were under-represented and oppressed in different kinds of sectors. However, in the post-1990's new regulations emerged, and women were considered just like any other human. This chapter aims to show women's representation in the selected books using themes and work from presented scholars.

5.2 Women pre 1990's

The journey walked by women in the pre-1990s was not easy at all. The life lived by women in these years was always to be considered secondary to men. Unfortunately, this treatment did not just exist at home but also across all sectors. Men enjoyed privileges that women could not enjoy because they were not men. For instance, Leus (2005) mention that "mission schools and legislators, for example, showed little understanding of, or respect for, the African society and the role of women therein" (p. 105). Johnson (2002) in Leus (2005) further explains that, from the political and economic rights to the community's status, colonists never considered women. All the processes and legislation favoured men over women. The study identified themes in the four selected books that are showing the representation of women.

5.2.1 Married women

The majority of women in the selected books are married. It is difficult whether to think that the reason is because of culture or the Marriages Law Act changes in 1998. For some reason, most black African cultures share the same sentiments when it comes to marriage. There was a conception that males need to get married and build their own families in order for males to be called men. On the other side, the majority of the fathers wish for their female children to get

married to negotiate lobola or bridewealth for them. Lobola or bridewealth to fathers was a way to reap the fruits of raising a female child. As a result, more females felt the pressure of getting married. Budlender, Chonokoane and Sandile (2004) assert that "most surveys find that more women than men are reported to be married" (p. 5). However, it may happen that the Recognition of Customary Marriages Act, Act 12 of 1998 brought positive changes for women hence the large number.

One of the essential functions of pragmatics is to analyze the meaning of words. In this case, the speaker uses specific words to show the context or situation to the hearer. In pragmatics, this speech act because it "is a spoken utterance that mainly focuses to deal with some actual situation to the communication" (Siddiq, 2018: p. 78). In the following quotations, the speakers use the words that most women in the selected books are married. For example, *umfazi* means wife, *mnyeni* which means husband, *nkosikazi/nksk*, Mrs, *ukutshata*, which means getting married *ukulotyolwa* which means paying bridewealth. All these words have an ordinary meaning which is marriage.

Linkunzi ezimbini by Mothlabane, H.

*Sigqibo: Kutheni ngathi akusekho nto ndinokuze ndiyithethe nje apha kuwe ungayiphikisi? Andisenako nokuthuma oku? Asixoxi ngamagunya ngoku andizisanga sigqibo ungasifuniyo, ndiyakuthuma qha. Nokwenza ndikuthuma ezimbizeni apho ndingenakuya mna. Uthi mandithini ke, ndiyokujingisa intshebe ekhitshini **ndinomfazi**? Okanye ulibele kwa ukuba **ungumfazi** kangangendlela ofuna ukuphathwa njengendoda ngayo?*

*Nolasti: Isenokundifanela neyokulibala ukuba **ndingumfazi** kuba sekuziinyanga ndingasakuboni apha ngeli xesha. Nangoku andazi nokuba uziswe liphango okanye uze kundilinga na. (Indima 3, Umboniso 1; 38).*

Sigqibo: Why does it seem as if you will always argue whatever I say to you? Can I not even send you to bring me something? We are not speaking about power now, and I am not bringing a decision you do not want; I am only sending you to bring me something. I am sending you to bring me something from the pots as I cannot go there. What do you want me to do, to go to the kitchen while I have a **wife**? Or you have forgotten that you are a **wife** because of the eagerness to be treated like a man?

Nolasti: I can forget that I am a **wife** because it has been months not seeing you here at this time. Even now, I do not know if you came by mistake or you just want to lure me. (Act 3, Scene 1; 38).

*Nksk White: Nolasti ngomso mna **nomnyeni** wam sizaya hlanganisweni sibuyesuku. Wena ungagcina bantwana? Ndingakunika iR20 ngaloo nto. (Indima 2, Umboniso 1; 16).*

Nksk White: Nolasti me and my **husband** are going to a meeting tomorrow, and we will be back at night. Can you babysit? I will give you R20 for that. (Act 2, Scene 1; 16).

*Nofinishi: (Emva kokumondela ithuba elide) Ungakhe undincede undilungiselele **umnyeni** lo wam.*

*Nolasti: Andikulandeli MaMfene. Ndikulungiselele njani **umnyeni** wakho? (Indima 2, Umboniso 2; 20).*

Nofinishi: (After looking at her for a while) Do not try and fix my **husband**.

Nolasti: I do not understand MaMfene. How did I fix your **husband**? (Act 2, Scene 2; 20).

Yeha Mfazi Obulala Indoda by Ngewu, L. L.

*Zodidi: (Ethetha yedwa emangalisiwe) Kazi yintoni le ndiyibizelwa ngulo **mfazi** ebusuku apha. Xa kunokwenzeka utata kaThemba anditsalele umnxeba angandifumani ndingathi bendiyephi, bantu bakwaMthwana? Kudala ke phofu wathi mandohlukane nesi simanga singuNozinto. Indoda kaNconyiwe yona iza kuthi ndimsaphi **umfazi** wayo ebusuku apha? Kowu! Eli xaxavithi lexelegu linguNozinto liyakwazi ukubaxakekisa abanye abantu. Andizange ndimbone mna umntu osoloko enento efuna ukuqwalaselwa ngokungxamisekileyo. Mandingabe ndisidla ixesha ngento endingayaziyo nokuba iya kweliphi na icala. (Indima 1, Umboniso 1; 2)*

Zodidi: (shocked and speaking to herself) I wonder what this woman is calling me for at night. If Themba's father calls me and I cannot answer, where would I say I went, people of Mthwana? He

has been saying I must cut ties with this evil Nozinto. What will Nconyiswe's man say where am I taking his **wife** at night? (Sigh) This disgusting Nozinto can make people's lives miserable. I have never seen someone who always has things to be discussed urgently. Let me not waste time with things that I do not know in which directions they are going. (Indima 1, Umboniso 1; 2).

*Zodidi: (Ezibetha ephindelela ngenqindi ethangeni) Phalisa, uNozinto **wamtshata** uZamile emazi ukuba ungumntu womdaniso! Kutheni ngoku kwacaca ukuba lo mdaniso yinto yabumini? UZamile angayinyamezela kanjani into **yomfazi** oselayo ekucacayo ukuba uya eba ngunontyintyi eli lixa yena engabufaki kowakhe umlomo? (Indima 1, Umboniso 1; 4).*

Zodidi: (Hitting her thigh) Phalisa, Nozinto **married** Zamile, knowing that he is a dancer! Why does it seem as if this dance thing is a recent thing? How will Zamile stand a drinking wife who is becoming a drunkard while he does not drink? (Act 1, Scene 1; 4).

*Nozinga: (Eqhwetha uNconyiwe) Sasingekafiki thina apha eGcuwa ukufa **komnyeni** kaPhalisa. Kwenzeka ntoni kanye?*

*Nconyiwe: (Eqoshela ilokhwe yakhe) Into yokufa kwendoda kaPhalisa yayibotshiwe kangangokuba umntu wayengenakucinga ukuba laa **mfazi** wayenegalelo kuyo. Laa ndoda yayifana nje noZamile lo. Wayenamashishini amaninzi phofu engajonganga amashishini la kuphela koko ejonge nabasebenzi aba basetyhini. Waye... (Indima 1, Umboniso 3; 14).*

Nozinga: (Patting Nconyiwe) Phalisa's **husband** died before we lived in Butterworth. What happened?

Nconyiwe: (Tucking her dress) The death of Phalisa's **husband** was planned that one would not think that woman had input on it. That man was like this Zamile. He had many businesses, but he was not overlooking the businesses only; he also looked at the female workers. He... (Act 1, Scene 3; 14).

Kuphek'amadoda kupheth'abafazi We-ena! By Ngewu, L. L.

*UNtombentle uberhana ukuba kukhona ukuphazamiseka okuthile kwingqondo karheme koko akumcebisa ukuba akhe afumane uncedo kweso siphene, uSigqibo ebengakwazi ukuzibamba ngumsindo obude uqhahazelise amazinyo. Kuloo nyaka wethoba **betshatile**, uNtombentle uye kunina kaSigqibo eyokumazisa ukuba ufikelele kwisigqibo sokuba ubhangiswe loo mtshato.” (Ibali 4; 52).*

Ntombentle suspected that there might be an abnormality in his brain. However, when he advised him to get help, Sigqibo would uncontrollably storm out of anger. In the ninth year of **marriage**, Ntombentle went to Sigqibo's mom to notify her that she decided to file for a divorce. (Story 4; 52).

*Mfundisi, abantu badikwe yeyokosa. Lo mbuliso wakho awuzobakho. **Umfazi** kaMabhuti wehla enyuka ebaxelela abantu ukuba malibelinye kwaye njengokuba ubusoloko ukwezela nje, isikhuni ngoku sibuye nawe. (Ibali 5; 69).*

Reverend, people are tired of this. Your farewell event will not happen. Mabhuti's **wife** went up and down, telling people to be on the same page, and everything you have done is backfiring you now. (Story 5; 69).

*UNomalungelo **ulotyolwe** ngeenkomo ebezityebe zimimitheka ngathi zimithi. Uyise woneliseka akufumana ishumi elinesihlanu. Ucelile uNomalungelo kuNondiliseko ukuba ngoLwesibini othile angabikho esikolweni kuba beza kuzimanya ngeqhina **lomtshato** kwaMantyi kwidolophu yakwaBhaca. (Ibali 6; 77).*

Nomalungelo **bridewealth** were cows that were big as if they were pregnant. Her father was satisfied when he received fifteen of them. Nomalungelo asked Nondiliseko about a Tuesday where she will not be in school because she will get **married** in the Magistrate court in town. (Story 6; 77).

*Umhle lo wazalelwa eMngqesha kwisithili saseDikeni. Kungekudala **etshatile** noNonina ulishiyile ikhaya wahamba **nomfazi** wakhe baya eBhofolo apho bebenethemba lokufumana umsebenzi. (Ibali 7; 85).*

This man was born in Mngqesha, which is in the Alice district. Right after he got **married** to Nonina, he left home with his **wife**, and they went to Fort Beaufort, where they were hoping to find a job. (Story 7; 85).

*Umkhuluwa kabawo wabiza amadoda athile ukuba kuhlenganwe ukuzama ukulungisa le meko. Umkhuluwa wam wayalela **umfazi** wakhe ukuba aphekele loo madoda. Kuqale kwatyiwa umcimbi ungekashukuxwa. (Ibali 7; 91).*

My father's older brother called some men to meet to try and fix this situation. My older brother asked his **wife** to cook for those men. They started by eating before discussing the issue. (Story 7; 91).

*Zihambile iinyanga amadoda aseMqanduli ethe nya. UNomzamo nesoka lakhe bagqibe kwelokuba bazibe **bayokutshata** kwaMantyi kuba kubonakala ukuba bebesebelibele tu ukuba abakabi yindoda nomfazi. (Ibali 8; .97).*

Months went by, and the men from Mqanduli did not come. Nomzamo and her man decided to secretly go and get **married** at the Magistrate court because they were starting to forget that they are not husband and wife. (Story 8; 97).

Imida by Buzani, N.

*Phumeza: Ndinayo ingxaki, Jimmy. Phambi kokuba **sitshate** akukho nemini enye owakha wandenza ukuba ndibe nemibuzo okanye ndiluthandabuze uthando lwakho. Andikhumbuli nakanye umbandakanya **umfazi** wakho. (Indima 1, Umboniso 4; 18)*

Phumeza: I do have a problem, Jimmy. Before we got **married**, there is never a day where you asked me a question or doubted your love. I do not even remember you mentioning your **wife**. (Act 1; Scene 4; 18).

5.2.2 Women criticizing other women

As mentioned above, the black African cultures share the same sentiments regarding marriage; there are standard expectations of women's behaviour to be marriage material. Society negatively labels women who are not meeting these expectations of marriage material. Also, this idea has led to women embarking on changes when they get married and expect other married women to have those changes. There is a certain behaviour women expect from other women simply because of the standard society expectations. These expectations are not in the regulations, but culture or tradition influences them.

As mentioned above, pragmatics is concerned with the context; this helps the hearer understand the utterances clearly. Most words carry different meanings depending on the situation; hence a hearer needs to be aware of the context to understand the utterances. Yule (1996) mentions that pragmatics "involves the interpretation of what people mean in a particular context and how the context influences what is said" (p. 3). From the below quotations, one can note that the utterances criticize judging by using words and the circumstance from a context perspective. The speakers appear to have prior knowledge of what they are saying, called presupposition in pragmatics.

Iinkunzi ezimbini by Mothlabane, H.

Nofinishi: Awukwazi nokuhlonipha kodwa uthi ungumfazi! Ityhontsi yintloko, yile nto ke ayiyo uyise kaMandla apha kuthi. Uyasondla, uyasinxiba, usikhusele, u... (Indima 1, Umboniso 3; 7)

Nofinishi: **You cannot even use isihlonipho, but you say you are a wife!** Tyhontsi is the head; this is what Mandla's father is to us. He feeds us, buys clothes for us, protects, he... (Act 1, Scene 3; 7)

*Nokhaya: Inene ke andiyilandeli neyona nto bahlangana ngayo kule cawe kuba **izimo zabo zisuke zatwezeka. Abahlebi abafazi abathi ngabebhatyi yeha-a!** Mhlawumbi yayingasifanelanga thina into yokulahla iintlombe zethu kuba sasingahlebi entlombeni, sasisuka sihlabele ingoma qha simxelele iindaba zakhe umju. Xa kupheliswa ezo ntlombe ngabefundisi kuthiwa baza kululekwa njani abo benza izinto ezingatshongo khona? Nangoku uNolasti lo besiza kusuka simculele ingoma ngokunqena nokudelela oku kungaka. Ebeza kuyiyeka esathanda loo mikhuba. Ngoku siphelele apha koku kumhleba asinakumngxolisa angasibamba athi simthukile. (Indima 1, Umboniso 5; 15).*

Nokhaya: I do not even understand what they do when they gather in the church because **their attitudes are bad. The women who wear church uniform gossip a lot.** Maybe it did not suit us to have our traditional gatherings because we did not gossip in them; we just sang a song and told one their business. When the Reverends closed down our traditional gatherings, how do they think we will fix those misbehaving? Even Nolasti, we would have sung a song about her laziness and being disrespectful. She would have stopped that behaviour while she was enjoying it. We gossip about her; we cannot shout at her as she can lay charges saying we insulted her. (Act 1, Scene 5; 15).

Yeha Mfazi Obulala Indoda by Ngewu L. L.

*Phalisa: (Eziphulula amashiya) Mamelani ndinixelele kuba ndiyanibona ukuba animazi uNozinto. Mhlawumbi nimva nje ngokumbaliselwa. **UNozinto asingowangoku.** (Exinzelela) **Unesibindi umfazi aphaya!** (Indima 1, Umboniso 1; 3).*

Phalisa: (Brushing her eyebrows) Listen here, let me tell you because I see you do not know Nozinto. Maybe you guys just hear about her. **Nozinto has been around.** (Emphasizing) **That woman is very courageous!** (Act 1; Scene 1; 3).

*Nconyiwe: (Ethinta isikhohlela) Xa indoda kaNozinto iziphethe dlaka-dlaka laa mfazi ucinga ukuba angayilungisa imeko yomtshato wakhe ngokuziphatha dlaka-dlaka naye? **Andiyazi mna into yokuba ithi indoda xa ikhetha ukuqubha emgxobhozweni, nomfazi asukele phezulu ukuya kuzifaka emgxobhozweni naye.** (Indima 1, Umboniso 1; 5).*

Nconyiwe: (clearing throat) If Nozinto's husband is misbehaving, do that women think that her behaving bad too will fix her marriage state? **I do not know why if a man is misbehaving, the woman starts to misbehave too.** (Act 1, Scene 1; 5).

Nozinga: (*Eqhwaba izandla*) **Imbi into yokumetsha kwabafazi!** Nithi abafazi aba bangenwe yintoni kodwa? (*Indima 1, Umboniso 3; 14*).

Nozinga: (clapping hands) **This thing of women cheating is bad!** What has gotten to women? (Act 1, Scene 3; 14).

Zodidi: (*Ehesha ngesandla*) *Bekungekho lokhwe imnyama phaya ngaphandle kokuba ivele sesihambile thina. Inokuba loo lokhwe ibiboniswa uPhalisa, umhlobo kaNozinto osenyongweni. Ndinokuqiniseka ukuba loo lokhwe ithungwe nguNongxamile yena mntu othungela uNozinto ezi lokhwe nala mayacu-yacu awanxibayo abe ngathi ngumntwana ofikisayo.* (*Indima 2, Umboniso 5; 39*).

Zodidi: (Waving hand) There was never a black dress there unless it appeared after we left. It might be that the dress was being shown to Phalisa, Nozinto's best friend. I am sure that dress was sewed by Nongxamile, the one who sews the dresses **Nozinto wears that makes her look like a teenager.** (Act 2, Scene 5; 39).

Kuphek'amadoda kupheth'abafazi We-ena!

“Nomnqweniso mntwan'am, hlobo luni olu unxibe ngalo? Kutheni undihlaza nje? Abantu ababona le meko yakho bekwazi ukuba ungumntwana wam uthi banokuba bacinga ntoni ngam? Ucing'ukuba wena ifanelekile into yomntwana oyintombazana ohamba evez'isisu nomsintsila ngaphandle? Yini! Kodwa mntwan'am ukuba uziphathe ngolu hlobo! Abantwana balapha elalini baza kuthatha mzekelo mni kuwe?” (*Ibali 8; 95*)

Nomnqweniso my child, what are you wearing? Why are you embarrassing me? Do you wonder what people who knows me think about me when they see your situation? **Do you think it is suitable for a female child to walk around with her stomach and butt crack out?** Why are you behaving like this! What example are you setting for children in this village? (Story 8; 95).

Imida by Buzani N.

*Nokwakha: Ndikuncamile Nomntu. **Usisidenge mntwan'am**, ndiyavuma. Ndiza kuya emishini ke mna ndisibethe sibe bomvu, andikwazi ukuba uza kulala utye ntoni na ke wena. (Indima 4, Umboniso 6; 74)*

Nokwakha: I give up on you, Nomntu. **You are dumb, my child**; I can attest to that. I will go to the mission house to fill up my stomach; I do not know what you will eat before bed. (Act 4, Scene 6; 74).

5.2.3 Women with children

Since the majority of people are married, their goal is to build a family. Even if the situation is terrible, it does not stop them from conceiving. Both men and women could not run away from conceiving because having children was one of the men's technique to get respect and to be perceived as a "real man" in the olden days. Men who could not be able to make their women pregnant were called names and insulted. This attitude led to an attitude or pressure whereby "giving birth to children was one of the women's most important objectives" (James, 1984; Lilicrap, 1987 and Santho, 1995 in Leus, 2005: p. 105-106).

From the below quotations, it is evident that most women in the selected drama books have children by using words used in the utterances, such as the words highlighted in bold. According to discourse, the following utterances describe or paint a picture for us that the women have children using words that tell us about the situation. That is called description.

Iinkunzi ezimbini by Mothlabane H.

*Nolasti: (Eginya iinyembezi.) Tata nceda sukundicengela ukuthandwa nguSigqibo. Xa efikelele esiphelweni sendlela yakhe yothando ufikelele, akukho sizathu sakumcenga ngaloo nto. Nam ndinekratshi lam laseTyhini, andinakuhlala apha ndibe ndimamele okanye ndibukele ukuphakama kukaJwarha ngathi ndiphelelwe yinto yokwenza. Ndilusizi ukuba ndithethe ngolo hlobo kuwe, kodwa imeko ithi andinakuhlala apha nalo mfo engandifuni okanye singafunani sinje. Enye into endiyicelayo kukuba kungasetyenziswa **usana lwam** uLuvuyo ukuhlanganisa imihlambi eyalanayo. Enkosi ngamalinge akho Baw'uMfundisi, ndicela ukukhululeka, kudala ecengwa uSigqibo kwanele ngoku. (Aphakame uNolasti, athi evula umlomo uMfundisi abe esiya kuphuma.) (Indima 4, Umboniso 5; 56-57).*

Nolasti: (Swallowing tears.) Dad, please do not beg Sigqibo to love me. If he has reached the end for the love he did, there is no point begging him for that. I also have my woman bitterness; I will never sit here listening or watching Jwarha thinking he is better than anyone as if I ran out of things to do. I am sorry to be speaking like this to you, but the situation is that I cannot sit here with this guy who does not want me or whom we do not want each other like this. I am also asking that we should not use **my child**, Luvuyo, to reconcile people who do not want each other. Thank you for trying Reverend, I would love to go, it has been too long begging Sigqibo, and it is enough now. (Nolasti stood up when the Reverend was about to open his mouth, she was already going out.) (Act 4, Scene 5; 56-57).

Yeha Mfazi Obulala Indoda by Ngewu L. L.

*Nozinto: (Eyengezelisa iinyembezi) Kazi **abantwana bam** baza kuyamkela na le meko? Kowu! bebemthanda ke kodwa uyise. (Indima 1, Umboniso 4; 23).*

Nozinto: (crying) I wonder if **my children** will accept this situation? (Sigh) They loved their father. (Act 1, Scene 4; 23).

*Mandlovu: (Ehlikihla impumlo ngomva wesandla) Tata kaZam, unyana wamazibulo, mna ndibona ukuba **umntwana wethu** singamkhaphi ngeenkobe. Masilwamkele olu luvo lukamolokazana kuba imini yomngcwabo kaZam, unyana wamazibulo, kufuneka ibe yintuthuzelo apha kuMantsundu.*

Into nje mna endicinga ukuba ingabikho zezi zinto zininzi zidliwayo emingcwabeni ngathi kusemtshatweni. (Indima 3, Umboniso 2; 49).

Mandlovu: (Brushing nose with her hand) Zam's father, the firstborn, I think we should not bury **our son** with dried corn. Let us accept our daughter-in-law opinion because the funeral day of Zam, the firstborn, should be a closure to Mantsundu. I think we should not include many things eaten at funerals as if it is a wedding. (Act 3, Scene 2; 49).

Kuphek'amadoda kupheth'abafazi We-ena! By Ngewu L. L.

*USigqibo ebengunyana wokuqala kaNompumelelo noManyamalala umfo kaNqabeni. **Abantwana bakaNompumelelo** bebebane xa bebonke. (Ibali 4; 45).*

Sigqibo was the firstborn son of Nompumelelo and Manyamalala Nqabeni. **Nompumelelo children** were four altogether. (Story 4; 45).

*UMabhuti, **unyana welo xhegwazana** owayesebenza eKapa, wafika ezokwenza amalungiselelo omgcwabo. (Ibali 5; 65).*

Mabhuti, **the son of the old lady** working in Cape Town, arrived to do funeral preparations. (Story 5; 65).

*Emva koko **uNonina wazala umntwana emva komnye** ngokungathi ungenele ukhuphiswano lokuzala. (Ibali 7; 93).*

After that, **Nonina kept giving birth, child after child**, as if she entered a competition. (Story 7; 93).

*Kuphele nje iminyaka emibini **waphinda wabeleka olunye usana uMaKhiwa. (Ibali 8; 102).***

After two years, MaKhiwa **gave birth to another child**. (Story 8; 102).

Imida by Buzani N.

*Nosizwe: Oko ufumene le leta izolo elinye akuhlambi, akutyi, akuphendulwa namnxeba kule ndlu. Uyazi **sinabantwana** abasezidolophini ezikolweni. Siza kunxibelelana njani nabo? (Indima 1, Umboniso 5; 19).*

Nosizwe: Ever since you received this letter the day before yesterday, you do not want to bathe, you do not eat, and the phone is not answered in this house. You know **we have children** at schools in the towns. How are we going to communicate with them? (Act 1, Scene 5; 19).

*Nokwakha: Uyise kaNomntu wandithwala ndilusana olubomvu, **wandizalisa isithathu sonke sabantwana**. Nangaya loo maxhego mabini amakhwenkwe anamajingxeba ndixakwe kukuwalusa, nanku noNomntu ethe dimfi ndawonye. Uyise wabo ulapha kweli limiweyo, angeze ndikwalathise necala angakulo. (Indima 4, Umboniso 6; 79).*

Nokwakha: Nomntu's father married me while I was still very young, and **I gave birth to three children**. There they are, those two old boys that I cannot even afford to take to initiation school, and there is Nomntu who is not moving anywhere. Their father is somewhere in the world, but I will never point out which side he is on. (Act 4, Scene 6; 79).

5.2.4 Women as leaders of households

Even though women were married, some lived with their men while others were alone at home. Men had lives outside of their homes, unlike women, had to always be around their households to fulfil their duties of homemakers and mothers as perceived by the society (Lilicrap, 1987; Weaver & Hill, 1994; and Santho, 1995 in Leus, 2005). Most of the time, men worked far from home while others engaged in activities that resulted in them not spending much time at home, which led to many households struggling. Most men had to search for jobs outside their villages because of the

lack of land and stringent taxes (Leus, 2005). Some men were involved in activities, and that took most of their time. Those mentioned above resulted in most men abandoning their families and leaving their wives to take care of the children alone.

One of the reasons behind the abandoning was that "in the towns the men engaged in new relationships, which led to a perception that has become part of the consequence of migration, namely that a man had the right to multiple sexual relationships" (Leus, 2005: p. 105). The life men lived in towns and engaging in activities resulted in many women raising and heading households alone.

It will be challenging for a non-native speaker to understand that the following quotations suggest that women in the selected books raise their children alone without fathers' help. The quotations are communicating more than what is said. According to Yule (1998), this is called an implicature which is an additional conveyed meaning. As much as some of the highlighted words can mean "my house" or "raising children alone", it implies that the women lead the household with no help from their husbands.

Linkunzi ezimbini by Mothlabane H.

*Enye Inkosikazi: Indenzela isilungulela ke leyo! Ngabantu abatheni aba banxanelwe amawonga kangaka? Mna sendineminyaka emihlanu ndingumhlolokazi. Ndinezikolobho zam ezindinika imali eyaneleyo yokukhulisa abantwana bam, kodwa ziyafika ezaa nto zingabantakwaboMfi, nditsho namadodakazi la embala, zize kumisa imithetho kwam. Ndiyavuya ke ngoku, indinika amandla amatsha into yokuqaphela ukuba andindodwa ekuyinyangeni le ngcinezelo. Ndiza kubabetha ngoswazi olubuhlungu mna. Baza kuyalela bona, ndithule ndithi tu ndenze lento ndiyicingileyo **umzi ungowam nje**. Nindincedile makhosikazi. (Iqhube njalo intlanganiso, baphume abafazi bemoya mnye kwelokuba makulwelwe amalungelo okulawula ngokulinganayo ngabafazi namadoda.) (Indima 2, Umboniso 5; 27).*

Another woman: That makes me nauseous! Why are these people thirsty for power this much? I have been a widower for five years. I have the cleaning jobs that give me money to raise my children, but my late husband brothers come, including his sisters, to give laws in my house. I am glad now; it gives me new powers to see that I am not alone helping to sort out this ill-treatment. I will beat them with a painful sword. They will give me instructions; I will keep quiet and do what

I think the **house is mine**. You have helped me. (The meeting continues, the women went out with the same energy on fighting for women's rights to lead equally as men.) (Act 2, Scene 5; 27).

Yeha Mfazi Obulala Indoda by Ngewu L. L.

*Phalisa: (Enyakamile) Yimani bafazi ndikhe ndinikrobise nje kancinci kubom bukaNozinto noZamile. Ndiyabona ukuba nifathula nje ebumnyameni. Indawo yokuqala, umtshato waphela kudalo-o-o phakathi kukaNozinto noZamile. UZamile kaloku uzixakekise yile nto yomdaniso. Seyifana nesibetho kuye. Kukho umfazi ongayithwala into yokuba nendoda emana ijikeleza neqonga nentombi enxibe isigqebhezana? Nikhumbule kaloku ukuba kuhanjwa olu khuphiswano lwemidaniso ngobusuku yaye uZamile uthi eseKapa abe eseThekwini. **Zimbalwa gqitha iimpelaveki azichitha ekhaya.** Naxa angaphumanga ubuya ekuzeni kokusa evela kulungiselela ukhuphiswano oluzayo. (Ephakamisa ucikicane) Ukho umntwana oyingceke-ngcekana athene nca naye ekuthiwa nguNolutsha. Ukuba akathandani uZamile nalaa mntwana, ngaba kubini! (Indima 1, Umboniso 1; 4).*

Phalisa: (Irritated) Wait, women, let me give you a glimpse of Nozinto and Zamile's life. I see you do not know anything. Firstly, Nozinto and Zamile's marriage ended a long time ago. It is because Zamile is busy with the dance. He is committed to it. Is there a wife who would stand having a husband going around the stage with a female wearing a short dress? You must remember that they go to these dance competitions at night. Zamile is always travelling between Cape Town and Durban. **You can count the weekends that he spends at home.** Even when he is not travelling, he comes home very late from preparing for the upcoming competitions. (Pinky promise) There is a female child called Nolutsha that he is very close to him. If Zamile and that child are not dating, then I do not know! (Act 1, Scene 1; 4).

Kupheth'amadoda kupheth'abafazi We-ena! By Ngewu L. L.

Le ntombi ikhawuleze yathenga umzi kwindawo ekuthiwa yiVincent Heights kwalapho eMonti. Kusenzeka yonke nje loo nto bekungekho zinquleqhu zibonakalayo uSigqibo ebezenza ukuzama ukufuna umsebenzi. (Ibali 4; 51).

This woman quickly bought a home in a place called Vincent Heights in East London. While this is happening, there were no exact moves that Sigqibo was doing to try to look for a job. (Story 4; 51).

Kungekudala emva kokuba uMaKhiwa elubelekile usana lokuqala uqaphele into yokuba uyise wolo sana uyanqanqaza xa kufuneka akhuphe imali yokondla nokuthengela olo sana into enxitywayo. (Ibali 8; 98).

After MaKhiwa gave birth to the first child, she noticed that the **father became reluctant to give her money for their food and clothes.** (Story 8; 98).

UNompumelelo wawa evuka ekhulisa aba bantwana, kungekho luncedo alufumanayo endodeni yakhe, ngaphandle nje kwesithunzi esiqwetyiweyo sobudoda esingathathanga thuba lide eso sithunzi ukuya kusithela apha kwafel'inja. (Ibali 4; 45).

Nompumelelo worked hard raising these children; she did not get any help from her man, besides the dignity of having a man around who later disappeared. (Story 4; 45).

Iphele iminyaka emithathu uMaKhiwa ethenge loo ndlu esiva isikofu sokutsala yedwa eli lixa indoda yakhe bekubonakala ukuba nguPhuncuka-bemphethe oqaqeleyo kwezo ngxaki exel'ithamsanqa. (Ibali 8; 104)

Three years passed MaKhiwa bought that house, and she was doing everything alone while her husband distanced himself. (Story 8; 104).

Imida by Buzani N.

Nokwakha: Yeha ke! Ntoni? Nicinga ukuba kumnandi ukuphuma ungena kule mizi ufuna ukutya, utyisa abantwana abanoyise of'ethwel'umnqwazi? Izolo oku, nilele nitye izibindi zenkukhu. Benicinga ukuba zivela phi? (Indima 4, Umboniso 3; 59).

Nokwakha: What? Do you think it is nice going in and out of these houses looking for food to feed **children with a useless father?** Just yesterday, you had chicken livers as supper. Where do you think I got them? (Act 4, Scene 3; 59).

Nosizwe: Ndingelele ukuthini kwakho, Mike? Uyazi phofu into yokuba okokoko ndatshata nawe, zange ube nanxaxheba uyithathayo ekukhuliseni aba bantwana. Okokoko waba lapha esithubeni uzabalaza, uphathe kungena uphuma ezitrongweni iminyaka, ndishiyeke mna naba bantwana ndigade lo mzi, ndiwuxhasa ukuba ungaphasalaki. Xa kanye ndikubuka ndisithi noko izinto azifani, kusuka kuthi gqi enye into. Khawundixelele Michael, uyandithanda? (Indima 8, Umboniso 8; 170-171).

Nosizwe: Why should I pity you, Mike? Do you know that ever since I married you, **you never took part in raising these children?** You have been on the ground fighting; you were in and out of prison for years; **I was left alone with these children and looking after this home, supporting it so that it does not fall apart.** When I am starting to appreciate that things are not the same, something else comes. Tell me, Michael, do you love me? (Act 8, Scene 8; 170-171).

5.2.5 Women as educated

The notion of women being secondary to men led South Africa to have restrictions on access for women. Women had limited access, which is because of the colonists' ignorance that made women have little or no political and economic rights in their communities (Johnson, 1992 in Leus, 2005). All this secondary treatment led to most women having less or no access to education. Johnson (1992) and Budlender (1998) in Leus (2005) assert that "before 1994 the black community (Africans, coloureds and Indians) in South Africa had little access to proper and effective education (girls even less than boys) and therefore the discriminatory educational policy was the first barrier that had to be overcome" (p. 106).

It is very clear from the use of words in the below quotations that there are educated women in the selected books. The utterances give us a direct image of the women going to school and obtaining their degrees. To some extent, the utterances show us the career of the women. Yule (1998) explain this notion as a reference whereby "a speaker, or writer, uses linguistic forms to enable a listener, or reader, to identify something" (p. 17). With the use of words used in the following quotation, it is clear that women embarked on education in the selected books.

Linkunzi ezimbini by Mothlabane H.

*Nolasti: Owu hayi wethu Mama kulapha emva kwendlu nje egzamesini, ibiqale yayintoni **le ndlela sasiqhele ukuyihamba yonke imihla nje xa sisiza esikolweni?** Nagoku kuthe xa kuthiwa ndiyafunwa nguTat'uMfundisi kwakusasa ndazimisela ukuba ndakuhamba ngeli xesha lale mpi yesikolo. Ngamanye amazwi ndenze le nto ndandiqhele ukuyenza ndisakhula. Nivuke njani ke Mama? (Indima 4, Umboniso 5; 54).*

Nolasti: Ooh no, mother, my home is right behind and what is central about **this road because we used to walk it every day when we go to school?** Even now, when I heard that the Reverend wants to see me in the morning, I assured myself to walk around the times of children going to school. In other words, I did what I used to do while growing up. How are you, mother? (Act 4, Scene 5; 54).

Yeha Mfazi Obulala Indoda by Ngewu L.L.

*Nozinto: (Edangele) Mamelani kaloku ndikhe ndincokole noPhelose. (Ebhekisa kuNomaphelo) Kunini ndinilindile apha! Bendicinga ukuba nawe, Phelose, undikhalele kuba ndikhalelwe nangumhlobo wam uPhalisa. Ndibona kufika **igqwetha elingumfazi** apha lisithi lithunyelwe nguwe. (Indima 3, Umboniso 6; 63).*

Nozinto: (Sad) Listen, I want to have a chat with Phelose. (Referring to Nomaphelo) I have been waiting for you here! I thought that you, Phelose, you have deserted me since even my friend, Phalisa, deserted me. I saw a **female lawyer** arriving here saying you sent her. (Act 3, Scene 6; 63).

Kuphek'amadoda kupheth'abafazi We-ena! By Ngewu L.L.

Intombi le ithe yakuphumelela ibanga leshumi kwisikolo saseMntengwana, eQhanqu, yenjenjeya ukuya kwaNokholeji eFort Hare apho ithathe iminyaka emine ifundela ukuba ngumhlohli ngokuncediswa lishishini apho uyise ebesebenza khona. (Ibali 1; 6).

When this girl finished standard ten in Mntengwana School in Qhanqu, she went to Fort Hare, where she took four years studying to become a teacher with the company's help where her father worked. (Story 1; 6).

Kuthe kwakuba nje uNomazizi wabhenela ukuba afunde ukuchwepheza nokulawula umatshini ogcina ulwazi uphinde ulukhuphe ngokuyalelwa, ikhompuyutha. Ukuziphumelela kwakhe ezi zifundo kwelo ziko lakwiDyunivesithi yaseTranskei uhambe efacisa efuna umsebenzi nowaluhlobo luni na. (Ibali 1; 7).

When things became like this, Nomazizi decided to do computer studies. When she passed these studies at the University of Transkei, she went around looking for any job. (Story 1; 7).

Kwezo ntombi zakhe zintathu ezimbini kuzo, uThembisa noLungiswa, zifunde zabaziititshalakazi, kanti yona eyesithathu, uDideka, ibisebenza kwi-ofisi yakwaMantyi kwidolophu yaseDikeni. (Ibali 3; 26).

Two of his three daughters, Thembisa and Lungiswa, studied and became teachers. In contrast, the third one, Dideka, is working in the Magistrate office in Alice. (Story 3; 26).

Wagqiba kwelokuba aqine afunde ukwenzela ukuba ingqondo yakhe kusoloko kukho nto eyixakekisileyo. Ukuphuma kwesikolo sasePewuleni ebethambekela eDebe apho ebefumana khona izithuthi eziya kwisebe laseFort Hare ebeseliseBhisho. Ifundile le ntokazi yada yaphumelela iMasters in Education. (Ibali 4; 47).

She decided to study so that she can have something that will always keep her brain busy. After Pewuleni's school comes out, she walked to Debe, where she would find cars that go to Fort Hare, which was in Bhisho. **This woman studied until she obtained her Masters in Education.** (Story 4; 47).

Ufike apho eKapa wathabatheka yintombi yakwaBhaca ebisenza unyaka wesithathu kwizifundo zobuGqirha, uNtombentle Maphindisa. (Ibali 4; 50).

When he arrived there, **he met a girl from Bhaca who was doing the third year in Medicine,** Ntombentle Maphindisa. (Story 4; 50).

Ukugqiba kwakhe ukuqeqeshela ubutitshala kwisikolo saseCicirha uNomalungelo akafumana ndawo yakuhlohla nakwesinye kwizikolo awayezinyekile. (Ibali 6; 72).

After studying to be a Cicirha School teacher, Nomalungelo did not get a job from the schools she wanted. (Story 6; 72).

UNokhweshini ufunde eSinyaqa ekrele-krele umntwana ngathi akazalwa liqaba. Ukuphumelela kwakhe ibanga lesibini unina umthumele eMgungundlovu ukuba aye kufunda khona. Ukugqiba kwakhe apho uthunyelwe kwisikolo saseTshungwana ebeisaziwa ngokuba yi-Osborne. (Ibali 6; 78).

Nokhweshini studied in Sinyaqa, where she was bright as if her father is not uneducated. After completing standard ten, her mother sent her to Mgungundlovu to study there. When she was done there, she was sent to Tshungwane School, which was known as Osborne. (Story 6; 78).

Ukuphumelela kwakhe ibanga leshumi uMaKhiwa waya kuqeqeshela ukuba ngumongikazi kwisibhedlele saseMthatha. (Ibali 8; 96).

After MaKhiwa finished her standard ten, she then trained as a nurse in a hospital in Umtata. (Story 8; 96).

UNomnqweniso uthunyelwe ukuba ayokufunda kwisikolo sodumo esaziwa ngokuba yi-St John's College eli lixa uMbuyiselo noSonele baye bathunyelwa kwisikolo esaziwa ngokuba yiZingisa Minor Seminary kwalapho eMthatha. (Ibali 8; 105).

Nomnqweniso was sent to one of the best school, which is known as St John's College. In contrast, Mbuyiselo and Sonele were sent to a school known as Zingisa Minor Primary in Umtata. (Story 8; 105).

Imida by Buzani N.

Hlobo: Ayisemininzi le mibuzo yakho, bhuti. Ewe, ndifunda kwiYunivesithi yaseFort Hare, ndinguHlobo Mpekana. Iminyaka yam ilishumi elinesithoba. Yintoni enye ofuna ukuyazi? (Indima 2, Umboniso 1; 24).

Hlobo: You have a lot of questions, brother. Yes, **I am studying at the University of Fort Hare.** I am Hlobo Mpekana. I am nineteen years old. What else do you want to know? (Act 2, Scene 1; 24).

Nosizwe: Hayi andiphazami, uNomntu ebeseklasini yam kulo nyaka uphelileyo kwibanga lesithoba, waye ebezikhuthalele iincwadi. Ndiyeke mna esafunda. (Indima 4, Umboniso 6; 78).

Nosizwe: No, I am not mistaken, **Nomntu was in my class last year doing standard nine, and she was dedicated to her books. She was studying when I retired.** (Act 4, Scene 6; 78).

5.2.6 Women as employed

Women had it hard to find jobs because they are supposed to be housewives and mothers due to being secondary to men. This attitude led to women being underrepresented and oppressed in different sectors for decades (Leus, 2005). Even the jobs that many women had was domestic work as the better jobs offered to men. As much as women dominated in the domestic work, they still faced challenges of being underpaid than men even though they have to act as the head of their households (Ministry for Welfare and Population Development, 1998; Forgey, Dimant, Corrigan, Mophuthing, Spratt, Pienaar & Peter, 2001 in Leus, 2005). The domination of women in domestic work is because better jobs offered to men, and domestic work is considered a low profile job; hence, it is for women. However, the authors did not just represent women employed in domestic labour. Some women have employment in other sectors other than domestic labour. As the 1990s approached, women offered opportunities to different sectors, which means they were no longer limited to domestic jobs.

In the following quotation, the utterance directly indicates that the women in the selected books have employment by using words that have direct meaning and sometimes are called basic acts of utterances. Siddiqui (2018) explains this notion as a locutionary act which "deals with the speaker when a certain reference and sense is expressed by him" (p. 79). Most of the speakers in the following quotations directly express how they are employed.

Linkunzi ezimbini by Mothlabane H.

Nolasti: Pheza apho ke sendilazi ngentloko elo iculo. Ngelishwa ke apha kum alizi nanto intsha kuba ndiyakwazi ukuzenzela zonke ezi zinto zenziwa yityha-uthi yintoni na kanene? (Atsho ehleka isiqhazolo) Mna ndiyazisebenzela, abeLungu bam endibanasela abantwana bandinika imali eyigqitha le-e-e le mfeketho asabela yona uSigqibo. (Angene kusenjalo lowo kuthethwa ngaye. Atsibe phandle kwangoko uNofinishi. Aphakame uNolasti ezolula.) (Indima 1, Umboniso 3: 7).

Nolasti: Stop it. I already know what you will say. Unfortunately, it does not bring anything new because I know how to do all these things done by so-called a head, right? (Laughing out loud) **I work for myself**, my employers, whom I babysit their children, give me money that is more than the cent Sigqibo give us. (The person whom they speaking about enters. Nofishi quickly goes outside. Nolasti stands up and stretches herself.) (Act 1, Scene 3: 7).

*Enye Inkosikazi: Indenzela isilungulela ke leyo! Ngabantu abatheni aba banxanelwe amawonga kangaka? Mna sendineminyaka emihlanu ndingumhlolokazi. **Ndinezikolobho zam** ezindinika imali eyaneleyo yokukhulisa abantwana bam, kodwa ziyafika ezaa nto zingabantakwaboMfi, nditsho namadodakazi la embala, zize kumisa imithetho kwam. Ndiyavuya ke ngoku, indinika amandla amatsha into yokuqaphela ukuba andindodwa ekuyinyangeni le ngcinezelo. Ndiza kubabetha ngoswazi olubuhlungu mna. Baza kuyalela bona, ndithule ndithi tu ndenze lento ndiyicingileyo umzi ungowam nje. Nindincedile makhosikazi. (Iqhube njalo intlanganiso, baphume abafazi bemoya mnye kwelokuba makulwelwe amalungelo okulawula ngokulinganayo ngabafazi namadoda.) (Indima 2, Umboniso 5; 27).*

Another woman: That makes me nauseous! Why are these people thirsty for power this much? I have been a widower for five years. **I have the cleaning jobs** that give me money to raise my children, but my late husband brothers come, including his sisters, to give laws in my house. I am glad now; it gives me new powers to see that I am not alone helping to sort out this ill-treatment. I will beat them with a painful sword. They will give me instructions; I will keep quiet and do what I think the house is mine. You have helped me. (The meeting continues, the women went out with the same energy on fighting for women's rights to lead equally as men.) (Act 2, Scene 5; 27).

Yeha Mfazi Obulala Indoda by Ngewu L.L.

*Nozinga: Ningalibali kaloku ukuba **mna ndiyaphangela** ngomso. (Indima 1, Umboniso 3; 12).*

Nozinga: Do not forget that **I am working tomorrow**. (Act 1, Scene 3; 12).

*Nozinto: (Etsho ngetshova) Kaloku wena ukowakho umsebenzi. Kufuneka nam ndiye emsebenzini namhlanje kuba **ndisebenza kumzi wefenitshala**. (Indima 2, Umboniso 1; 25).*

Nozinto: (Forcefully) You are at your workplace. I must go to work today because **I am working in a furniture shop**. (Act 2, Scene 1; 25).

Kuphek'amadoda kupheth'abafazi We-ena! By Ngewu L. L.

Akukho mntu apha endlwini! Lo mntu ndithetha naye ludwayi nje lomfazi osebenza kule fama yamajayina ingaphesheya. (Ibali 2; 16).

There is no one inside the house! The person I am talking to is **the woman that works** on the pineapple farm. (Story 2; 16).

Kwezo ntombi zakhe zintathu ezimbini kuzo, uThembisa noLungiswa, zifunde zabaziititshalakazi, kanti yona eyesithathu, uDideka, ibisebenza kwi-ofisi yakwaMantyi kwidolophu yaseDikeni. (Ibali 3; 26).

Two of his three daughters, Thembisa and Lungiswa, studied and became teachers. In contrast, the third one, **Dideka, is working** in the magistrate office in Alice. (Story 3; 26).

Ngolo Lwesithathu yemka ngalo le nkewu, uNompumelelo wazithela chu ukuya esikolweni sasePewuleni apho wayehlola khona. (Ibali 4; 46).

On that Wednesday of this man leaving, **Nompumelelo walked peacefully to Pewuleni's school where she was teaching.** (Story 4; 46).

Kungekudala emva komtshato uNtombentle ufumene isithuba somsebenzi kwisibhedlele saseFrere, eMonti. (Ibali 4; 51).

Shortly after the wedding, **Ntombentle got a job opportunity** in Frere Hospital in East London. (Story 4; 51).

Akuthathanga thuba lide uSonele evelile uMaKhiwa wafumana isithuba ekudala wasivuzela izinkcwe kwisibhedlele saseMthatha. (Ibali 8; 102).

Shortly after Sonele was born, **MaKhiwa got a job which she has to be longing for in a hospital in Umtata.** (Story 8; 102).

Imida by Buzani N.

Bhelekazi: Ndingugqirhakazi ngoku, kulo nyaka uzayo ngoJanuwari ndiza kwenza i-Internship yam eMakhiwane. Inkxaso endiyifumeneyo kuwe nosisi wam kule minyaka mibini soze ndiyilibale, ndibe ngabiza le ndiyayifumana. Ndaye... (Aphazanyiswe kwincoko) (Indima 4, Umboniso 2; 49).

Bhelekazi: I am a doctor now, and next year **in January, I will be doing my internship** in Makhiwane. I will never forget the support I received from you and my sister in these past two years, giving me the thing I want. I... (Gets interrupted) (Act 4, Scene 2; 49).

Even though "the government nevertheless made a change in 1994 towards extensive appointment of skilled labourers and managers, preferably African women" (Leus, 2005: 104), in the four selected books, women are holding higher positions in their jobs. These changes emerged after 1995 when several women participated in the labour force (Flood et al., 1997). Department of Public Service and Administration (2004) in Leus (2005) points out that South Africa is one of the countries with a higher percentage of women in parliament.

The directive speech used in the following quotations shows those as mentioned above. The highlighted words directly communicate the careers and places of work of some women in the selected books. From this utterance, one can understand the employment of these women.

Kuphek'amadoda kupheth'abafazi We-ena! By Ngewu L. L.

Ifundile le ntokazi yada yaphumelela iMasters in Education. Kungekudala iphumelele ezi zifundo, iye yawongwa ngokuthweswa uxanduva lokuba ngumcebisi kwisifundo sezinto Zendalo. (Ibali 4; 47).

This woman studied until she obtained her Masters in Education. Shortly after obtaining the degree, **she was honoured to be granted the role of being an advisor for Natural studies.** (Story 4; 47).

Ufike kweso sikolo kukho iititshalakazi ezimbini, uNomathemba waseLujizweni eNgqeleni nenqununu uNondiliseko wakuNomhala kuTsolo. (Ibali 6; 72).

When she started at the school, **there were two female teachers**, Nomathemba from Lujizweni in Ngqeleni and the principal who is Nondiliseko from Nomhala in Tsolo. (Story 6; 72).

Ukumiliselwa kwakhe njengomfundisi, uNokhweshini uthunyelwe eTsojana kwisithili saseTsomo. (Ibali 6; 78).

When Nokhweshini was inducted as a reverend, she was sent to Tsojana in the Tsomo district. (Story 6; 78).

Mna ndisebenza **kwiotele ephethwe ngumfazi** phaya eKomani. (Ibali 6; 81).

*I am working in a **hotel that is managed by a woman** there in Queenstown. (Story 6; 81).*

Imida by Buzani N.

*Phumeza: Uze uxelele laa mama wayengumfazi wakho ke ukuba ayeke ukundidelela. Makayeke ukuthi, girlie, xa endibiza. Uze umxelele ukuba nokuba ndiyintanga yomntwana wenu wesithathu, **ndiligqwetha njengawe**, ngokulinganayo futhi. Ubekhe waphinda wandinyelisa ndakumcutha ahlale ecaleni kozero. Andixoki xa nditshoyo. (Indima 1, Umboniso 4:18).*

Phumeza: Tell you that mother who is your ex-wife to stop disrespecting me. She should stop calling me girlie. Tell her that even if I am the same age as your third born, **I am a lawyer just**

like you, at the same level too. If she disrespects me again, I will make her stay next to zero. I am not lying. (Act 1, Scene 4: 18).

5.2.7 Women embarked on the business

Through the hard work of being educated and employed, women now have their businesses. It is evident that women do not want just to be employed but rather employ themselves. This mentality is a significant change with black African women due to the humble beginnings they endured pre-1990's. The majority of the businesses owned by women were small businesses such as selling fruit and vegetable. Currently, women are embarking on big businesses.

The following highlighted utterances make a statement that some of the women have their businesses. As much as reading these utterances, one receives a picture of what the women do. However, it communicates the message that they are business owners. This kind of communication is called an illocutionary act. In an utterance, one can find a statement or an explanation (Yule, 1998).

Yeha Mfazi Obulala Indoda by Ngewu L. L.

Nozinto: (Ebhantsa uPhalisa) Ndiza kukubalisela ngawo!. (Esukuma) Ndifuna kuqala ubone ilokhwe yomngcwabo endiyithungelwe ngusis'Nongxamile. (Indima 1, Umboniso 4; 20).

Nozinto: (Patting Phalisa's bum) I will tell you about them!. (Standing) Firstly I want you to see **the dress Nongxamile sewed for me for the funeral**. (Act 1, Scene 4; 20).

Kuphek'amadoda kupheth'abafazi We-ena! By Ngewu L. L.

*Bekukho mfazi uthile obelichule ekudidiyeleni esi sidodobalisi-ngqondo. **Lo mfazi ebebuthengisa obu tywala ngeerandi ezimbini ibhotile.** (Ibali 2; 18-19).*

There was a woman who was very good at brewing this alcohol. **This woman sold this alcohol with two rands per bottle**. (Story 2; 18-19).

*Butywala bantoni kubhujiwe? Sikhona nje isirhoxo phaya elalini xa kunyanzelekile ukuba nithenge utywala. **Kutheni ningabuthengi phaya elalini kwaMaNgobese nje?** (Ibali 3; 28).*

What is the need for alcohol while you guys are grieving? There is a shop in the village if it is a must for you to buy alcohol. **Why don't you buy it there in the village at MaNgobese's?** (Story 3; 28).

Imida by Buzani N.

Phumeza: Hayi, Jimmy, akuzokuqhuba ngolo hlobo, **uza kuqhwaletisa ishishini lam**, tyhini! Undiqeshile lo mntu, yaye ke ubungamelanga kwaukuba ungene ndixakekile. (Indima 2, Umboniso 2; 27).

*Phumeza: No, Jimmy, you will not do things in this way; **you will ruin my business**, wow! This person hired me, and you were not supposed to enter while I am busy. (Act 2, Scene 2; 27).*

5.2.8 Women helping others

One would assume that the notion of women being mothers influenced the way they treat people. As much as they criticize each other, however, women pull through for other people. We have seen women in black African society come together to help people with ceremonies and those who need assistance.

The utterances in the following quotations directly specify the good deeds done by the women. These utterances mention their good deeds, which implies the assistance they give to others. According to discourse, this is called description, whereby the speaker paints a verbal picture through utterances. The use of the highlighted utterances and the context imply that the women are helping other people.

Iinkunzi ezimbini by Mothlabane H.

Nolasti: Besekukade. He wethu Siggibo! Yintoni lento uthi uzazi ukuba utsala nzima ube uzenza ingathi unekratshi? Uyazi ukuba kule mbalela asisavuni nto iyiyo, siyalamba. Ukuba ibingeyiyo le mali ndiza nayo kwaba beLungu ngesekukudala abantwana bethu bengasahlawuli esikolweni. Ngesingakwazi nokumondla uMama wakho, andisathethi ke ngemali yoogqirha bakhe. Kutheni le nto usuka undenze umoni ngokuza nemali yokukuncedisa ekwenzeni ukuba intlalo yekhaya ibelula? (Indima 2, Umboniso 2; 18).

Nolasti: I knew you would say that. Siggibo! Why do you have pride but you know you are struggling? You know we have not harvested much; we are struggling. If it were not for this money that I bring from my employers, our children would not have been able to pay school fees. **We would not even be able to feed your mother**, let alone pay for her doctor's visits. Why are you making it as if I am doing something wrong by bringing money that helps make the home's situation bearable? (Act 2, Scene 2; 18).

Nksk. White: Uthi ngoku uhlaza unje umzimba akanabulala wena? Uyafuna siye kugqirha ufumane iipilisi kuphele ubuhlungu? (Indima 3, Umboniso 3; 39).

Nksk. White: You say, even if your body is green like this, he will never kill you? **Do you want us to go to the doctor so that you can get pills to ease the pain?** (Act 3, Scene 3; 39).

Kuphek'amadoda kupheth'abafazi We-ena! By Ngewu L. L.

UNomazizi uphindele eQotirha edane eyinto. Endaweni yokuhlala nje esongwe izandla, uye wazinikezela kwiphulo lokulumkisa ulutsha ngesifo sikaGawulayo. (Ibali 1; 8).

Nomazizi went back to Qotirha disappointed. Instead of just sitting there folding arms, **she dedicated herself to a program of making youth aware of HIV and AIDS.** (Story 1; 8).

UNomabhaso wayebhungce ngezikaSibi kwizifundo zakhe eFort Hare. Ukuze aphumelele wancedwa nguNomazizi owamntantamisa okomntwana ofunda ukuhamba. (Ibali 1; 8).

Nomabhaso was struggling with her studies at Fort Hare. **She passed because of the help from Nomazizi, who assisted her like a baby who was learning to walk.** (Story 1; 8).

Loo mongikazi wamana ukumfunela izithuba zomsebenzi wexeshana kwabanye abongikazi. (Ibali 7; 92).

That nurse kept on seeking piece jobs for him to other nurses. (Story 7; 92).

Imida by Buzani N.

Nosizwe: Mamela mntwan'am, khawuncede sisi ukhangele kaloku intwana-ntwana unike uNomntu, ziza kusele zihamba noNokwakha. (Indima 4, Umboniso 6; 80).

Nosizwe: Listen here, my child, **please look out a few things for Nomntu;** Nokwakha will leave with them. (Act 4, Scene 6; 80).

Phumeza: Ndiza kukukhupha ngokwam. Ndim oza kuzimisa ndifunge ukuba ndiyakumela. Akukho zindleko zankundla ziza kubhatalwa. Andinaku phinda ndahlukaniswe nawe mna. Ndiza kufaka isicelo seProdio Council enkundleni. Ndilinde ndiye ndiyakucela. (Indima 7, Umboniso 3; 130-131).

Phumeza: I will take you out myself. **I will dedicate and declare myself to stand for you.** There are no legal fees that will be paid. I will never be separated from you again. I will submit a Prodio Council application in court. Wait for me, I am begging you. (Act 7, Scene 3; 130-131).

5.2.9 Women with standards

When women began to have access to everything, just like men, things changed. Some women used access to education and employment; hence they have standards in living their lives. One would argue that when women gained access, they started to live life the way they wanted. The

freedom to access everything influenced women to choose what they want to be associated with and how. It went to the point of women choosing the type of men they want in their lives and the life they want to live. These standards that women have are not only for dating men but on everything, even the type of jobs and education level.

In the below quotations, there are no utterances that directly suggest that women have standards. However, there is a hidden meaning behind the utterance. This hidden meaning is one of the functions of pragmatics in which "how more gets communicated than is said" (Yule, 1998: p. 3). Here, the speakers communicate their feelings. However, behind their utterances, there is a hidden meaning that suggests that they have standards on whom they want to allow in their lives or how they want to live their lives.

Iinkunzi ezimbini by Mothlabane H

*Nolasti: (Eginya iinyembezi.) Tata nceda sukundicengela ukuthandwa nguSigqibo. Xa efikelele esiphelweni sendlela yakhe yothando ufikelele, akukho sizathu sakumcenga ngaloo nto. **Nam ndinekratshi lam laseTyhini, andinakuhlala apha ndibe ndimamele okanye ndibukele ukuphakama kukaJwarha ngathi ndiphelelwe yinto yokwenza.** Ndilusizi ukuba ndithethe ngolo hlobo kuwe, kodwa imeko ithi andinakuhlala apha nalo mfo engandifuni okanye singafunani sinje. Enye into endiyicelayo kukuba kungasetyenziswa usana lwam uLuvuyo ukuhlanganisa imihlambi eyalanayo. Enkosi ngamalinge akho Baw'uMfundisi, ndicela ukukhululeka, kudala ecengwa uSigqibo kwanele ngoku. (Aphakame uNolasti, athi evula umlomo uMfundisi abe esiya kuphuma.) (Indima 4, Umboniso 5; 56-57).*

Nolasti: (Swallowing tears.) Dad, please do not beg Sigqibo to love me. If he has reached the end for the love he did, there is no point begging him for that. **I also have my woman bitterness; I will never sit here listening or watching Jwarha thinking he is better than anyone as if I ran out of something to do.** I am sorry to be speaking like this to you, but the situation is that I cannot sit here with this guy who does not want me or whom we do not want each other like this. I am also asking that we should not use my child, Luvuyo, to reconcile people who do not want each other. Thank you for trying Reverend, I would love to go, it has been too long begging Sigqibo, and it is enough now. (Nolasti stood up when the Reverend was about to open his mouth, she was already going out.) (Act 4, Scene 5; 56-57).

Yeha Mfazi Obulala Indoda by Ngewu L. L.

*Nozinto: (Efaka itsheki emabeleni) Ndisiso kungoku! Le ye-insurance yakwagroup sele ndiyitshintshile yangamaphepha. Ndilindele nje laa ntsangwini afike ndimnike imali yakhe khon'ukuze ndahlukane naye kuba andifuni kuba nanto yakwenza naye. (Efinge impumlo) **Kodwa ubatshabhisile abantu basetyhini lo mongikazi ukuhlala ahlale aqwabulule iqiqisholo leqaba elinoseven emva kwendlebe alibeke esifubeni sakhe ngabula kuthiwa anqabile amadoda angoochwephetshe!** Ngoku urheme urhorhozela apha emva kwam ezama ukundirhwebesha ecinga ukuba ndingarhorhonyeka emva kwakhe aze azirhwaphilizele mna lo. (Eziphekuza ngesandla) Yhu! Ndingayini, Nkosi yam, ukurhaxwa livumba lamakhwapha anuk'isirhogo. (Indima 3, Umboniso 1; 43).*

Nozinto: (tucking the check on her breast) I am now! The insurance group one I have already changed to cash. I am waiting for that drug addict to arrive to give him his money to leave me alone as there will be nothing that will make me deal with him again. **However, this nurse weakened women by being involved with an uneducated man with standard seven as if smart men are scarce!** Now this ugly man is on my case, trying to capture me so that he can use me. (Swinging hands) What will I be, my God, being suffocated by the bad odour of armpits? (Act 3, Scene 1; 43).

Kuphek'amadoda kupheth'abafazi We-ena! by Ngewu L. L.

“Heyi, wena rhoqololondini, yahlukana nam,” utshilo uNomkhitha. “Sel’utywala obu and stop harassing me! Mna ndize emlindweni apha! Andizanga simetshweni! Njengomntu obhujelweyo ubufanel’ukuba usazizilile izinto ezinokwenzela ubuzaza kwinxeba lokufelwa kwakho.” (Ibali 3; 33).

“Hey you dirty thing, leave me alone,” said Nomkhitha. “Drink the alcohol and stop harassing me! I came here for the service! I am not here for dating! As a person who is affected by death you should mourn things that will remind you about this death pain.” (Story 3, 33).

“Yhu! Bantu basemaWusheni, yinto ubuyicinge njani leyo? Wena ngekhe ufaneleke uyindoda yam.” (Ibali 6; 75).

“(Sigh) People of Wushe, how did you think about this? **You will never be suited to be my man.**”(Story 6; 75).

*UNomalungelo uzixelele ezinye iititshalakazi ukuba uVevile ufun'umfazi. Wanele nje ukuba atsho wahlasimla ephendula uNomathemba esithi, “Akwaba ebebize mna lo! Bendiza kumgqogqa iindlebe ndiqale ndimncome ngokuyokozela ingathi ziintyantyambo entwasa-hlobo. **Emva koko ndithi makeze nesiqinisekiso sebanga eliphezulu aliphumeleleyo.**” (Ibali 6; 75).*

Nomalungelo told the other teachers that Velile wants a wife. As she just finished saying that, Nomathemba eagerly answered, saying, "I wish this one called me! I was going to lecture him by starting to compliment him of being colourful as if he is a flowers during spring. **After that I will tell him to bring a proof of his highest qualification.**”(Story 6; 75).

“Ndingaxolela ukududelwa nguJambase kunokuzixhoma kwelinjeya iqaba,” utshilo uNomathemba ethimla kubonakala ukuba akafuni nokuva ngeqaba elisukela intak'endala licinga ukuba lithole. (Ibali 6; 76).

"I would rather not get married than marrying an uneducated man like that one," said Nomathemba, sneezing. Simultaneously, she looked like she does not like how this uneducated man does not know his types. (Story 6; 76).

Imida by Buzani N.

Hlobo: He! Bethuna, yintoni na le ndizifaka kuyo? Lixoki eli. Lo mntu ebethe kum uyaphangela, akukho mntu uphangelayo unje. Indlu enje khona ukuba mdaka. Kwenzeka ntoni, bethuna? Ayidibani le nto. UMonde endandimbonile mna wandithanda, nam ndamthanda, zange abe nje.

Ingaba yintoni bethuna? Ndiyibhuda phi, mhlawumbi, le nto? Ayisemdaka nale bhedi. Nolu thandondini, tsi! (Indima 2, Umboniso 1; 26).

Hlobo: (Sigh) People, why did I get myself into this trouble? This guy is a liar. This person said to me he is working and **there is no working person who is like this. This house is dirty.** What is happening, people? This thing does not add up. The Monde I saw loved me, I loved him too, and he was not like this. What might be the issue? Where did I miss it, maybe? **This bed is dirty.** This love, eish! (Act 1, Scene 1; 26).

5.2.10 Women not tolerating ill-treatment

In the olden days, the parents encouraged women to endure the ill-treatment from both society and men due to cultural ideas or the fact that the regulations did not consider women at that time. Leus (2005) mentioned that the regulation considered men than women primarily. Women endured any ill-treatment they received both in society and from men because the laws did not support them. However, after the 1990s, the regulations that included and supported women were put into action. Women now choose the kind of treatment they think they should receive or remove themselves from people who are ill-treating them, and if one does not like something, they can speak out about that.

The highlighted words in the below quotations have a different meaning when interpreted directly. However, suppose one looks at the context. In that case, they will find that all the highlighted utterances mean the same thing: not tolerating ill-treatment. Yule (1998) explains this as a notion whereby a speaker communicates more than what the words mean, called implicature.

Iinkunzi ezimbini by Mothlabane H.

*Nolasti: Kanti utsho nje wena mntwan'asemzini, akundiva ukuba ndivutha njani ngumsindo apha ngaphakathi. Uyavuya wena usathi uBhuti kaLwazi xa uthetha ngowakwakho, abe yena phofu ekukhanqula ngeli gama ezi mini. Loo nto uske umbone umntu ngathi uyaqhayisa wethu enenkomo ayithiye igama ekugugeni, ndisuka ndifun'ukufa ngala magama basithiye wona, amagama obukhoboka, yiyo le nto mna ndimbiza ngeleenkobe, xa efuna ndimbize kamnandi unokukhe aqalise naye. Owu! **ndiza kumfumana kanene engenangqondo kangaka nje uSigqibo lo.***

*Ngubani lo ahamba ephoxisa ngaye, ucinga ukuba mna ndifana nezaa zibhanxa zibini wazizeka phambi kokuba ndifike kulaa mzi. **Ndizakumxelela iindaba zakhe nants'imini.** Ade athi sithi ababulala amadoda nje sefile yena? Ndim owayethe unina makangafundi kakade? Ingani zisakhala nangoku nje iintsimbi unani engathumeli xa esithanda kangaka isikolo? (Indima 1, Umboniso 2; 4).*

Nolasti: You are just saying you do not know how angry I am inside. You are happy you still say Lwazi's brother when you speak about your husband while he calls you by this name every day. You would swear that someone is bragging about a cow they named at an older age; I want to die with these names they gave us, slavery names; this is why I call him by his name, if he wants me to call him nicely, then he should start. (Sigh) **I will get that stupid Siggibo.** Whom is he trying to humiliate? He thinks I am like those two fools he married before me. **I will tell him about his business today.** He says we are killing men; is he dead? Was I the one who said his mother must be uneducated? There are still opportunities to go to school; why is she not going? (Act 1, Scene 2; 4).

Yeha Mfazi Obulala Indoda by Ngewu L. L.

*Phalisa: (Unyola uNconyiwe) Uthetha nje wena Nconyiwe kuba ungabazi ubuhlungu bokumetshelwa yindoda. Ungayithwala kodwa into yokusoloko ungqendevisele uquve endlwini ulinde indoda eya kubuya ngoNozinto? Oku kumetsha nokusela kukaNozinto kuzalwa yintlungu. Kudala laa mfazi ezama ukuyiloba ayihlangule indoda yakhe kwesi siziba yoyele kuso. **Masahlukane nento yokucinga ukuba indoda inelungelo lokwenza nokuba yintoni na kuba nje iyindoda.** Obu bushushu nobu mnandi uZamile abufumana phaya kude, nomfazi wakhe uyabufuna. Kutheni ingathi ucinga ukuba uNozinto kufuneka eyi-incubator nje yokuqanduselela uZamile? UNozinto ngumntu naye bafazi! (Indima 1, Umboniso 1; 5).*

Phalisa: (Pointing Nconyiwe) You are just talking Nconyiwe because you do not know the pain of being cheated. Would you bear with just sitting at home waiting for a man that will come back when he wants? Nozinto is cheating and drinking because of the pain. She has been trying to bring her man back from this. **We must stop thinking that a man can do anything because they are a man.** This nice time and warmth that Zamile is getting from outside even his wife wanted them.

Why does it seem like you want Nozinto to be Zamile's incubator only? Nozinto is also a person! (Act 1, Scene 1; 5).

Kuphek'amadoda kupheth'abafazi We-ena! by Ngewu L. L.

Izizathu ezenza ndifune uqhawulwe lo mtshato zithathu. Esokuqala, kukuba uSigqibo ungumqobo oxabileyo kwinkqubela yam. Esesibini, kukuba akananxaxheba ayidlalayo ekwakheni ikhaya nasekukhuliseni abantwana. Ubukho bakhe phakathi kwamasango omzi wam kunika umzekelo ombi kubantwana endibakhulisayo. Esesithathu, kukuba sizintlaba-zahlukane noSigqibo. (Ibali 4; 53).

There are three reasons why I want a divorce. Firstly, Sigqibo is blocking my progress. Secondly, he is not playing any role in building the home and raising the children. His presence in my home give the children I am raising a lousy example. Thirdly, Sigqibo and I are different. (Story 4; 54).

Imida by Buzani N.

Phumeza: Uze uxelele laa mama wayengumfazi wakho ke ukuba ayeke ukundidelela. Makayeke ukuthi, girlie, xa endibiza. Uze umxelele ukuba nokuba ndiyintanga yomntwana wenu wesithathu, ndiligqwetha njengawe, ngokulinganayo futhi. Ubekhe waphinda wandinyelisa ndakumcutha ahlale ecaleni kozero. Andixoki xa nditshoyo. (Indima 1, Umboniso 4; 18).

Phumeza: **Tell that woman who was your wife to stop disrespecting me.** She should stop calling me girlie. Tell her that even if I am the same age as your third born, I am a lawyer just like you, on the same level too. **If she disrespects me again, I will teach her a lesson.** I am not lying. (Indima 1, Umboniso 4; 18).

Nosizwe: Ngathi kum akukazi kuba nalo. Yabona ke ndiza kukhe ndikushiye okwexeshana, khe ndigoduke ndiye kubantakwethu, ndiyokupholisa ingqondo yam. Ndiva shu, noko ngoku. (Indima 7, Umboniso 5; 136).

Nosizwe: It seems you will never have it. You see, **I will leave you for a short time. I will go home to my siblings** to relax my mind. I am feeling the pain now. (Act 7, Scene 5; 136).

5.2.11 Women defending themselves

As above-mentioned, it was after post-1990's were the regulation supporting women came into effect. As much as these regulation defended women in many ways, they also have influenced women to stand up for themselves. Women now are not afraid to defend themselves in all spheres.

The below quotations are being read and not seen. One can have an image of action in mind through the highlighted utterances. Siddiqui (2018) argues that when one engages in a speech, they carry three types of acts which are locutionary, illocutionary and perlocutionary acts. In the highlighted utterances below, speakers engage in a locutionary act whereby their utterances express how they defend themselves. From their choice of words, one can determine the action.

Iinkunzi ezimbini by Mothlabane H.

Nolimithi: Uthi ngamadoda ke phofu, izinto ezoyiswa kukumelana nokuguquka nje kwamaxesha? Ingxaki yabo kukuvuma nje ukuba abafazi aba banentsebezo kunabo. Ndiza kufika endixelesa loo nto oku kwam uBhuti kaLwazi phaya ekhaya. Qha ke mna andimniki nentwana yethuba lokuba andiqhele ngobo bubhanxa, ndimphoxa zibekwa nje, abe monyonywana kwangoko. (Indima 1, Umboniso 2; 3).

Nolimithi: You are saying they are men, people who cannot stand the changes that are happening? **Their problem is to agree that women work harder than them.** Lwazi's brother will tell me the same thing when I arrive home. However, **I do not allow him to disrespect me about that; I shut him as he begins to speak.** (Act 1; Scene 2; 3).

Nolasti: Ndimyeke mna xa endibetha hi? Angalal'evuya. Ikhona kanti nenkundla xa enokundongamela, angahlazeka athi shu kuba uyixabise ngolona hlobo le nto yobubonda. Kaloku kuphela kwento anokuze abaluleke ngayo (Ahleke kancinci). Owu! kunzima ke torhwana ukungafundi, umntu ubambelela kwiqhuzwana elingephi, oku kokuba abizwe ngento naye.

Uyandibona mna tshomi, andicengi mendo undibonanje, kwaye andinaxesha lakuthantamisa ndoda inomphefumlo owozelayo apha. Ukuba umntu uyazoyikisela apha kum makarhoxe kaloku. Akukho nto ndiyinyanya njengoku kusoloko ethetha ngam ebantwini endikwekwa. (Indima 1: Umboniso 1: 4).

Nolasti: **I will just stand while he is beating me?** He would be happy. **There is a court if he overpowers me;** he will be embarrassed because this sub-headman position is significant to him. It is the only thing that makes him essential (giggles) (Sigh). It is challenging to be uneducated; a person is just holding on to a short position to be something. You see me, friend, I do not care about marriage as you see me, and I do not have time to baby an older man. If someone cannot stand me, then they should leave me. There is nothing I hate more than when he is talking about me to people indirectly. (Act 1: Scene 2: 4).

Yeha Mfazi Obulala Indoda by Ngewu L. L.

Nozinto: Bendiba senditshilo nje. Zeziphi ezi mfuneko ezigqitha ukuba umfazi aziwe yindoda yakhe? UZamile bendingasamazi ukuba yindoda. Ubudoda bakhe bendibubona kwigquba labantwana anabo apha elokishini yaseNgangelizwe, eMthatha kanti naseGcuwa ngokunjalo. Ngowuphi umfazi onganyamezela ukuhlala nendoda angenayo yonke le minyaka ndiyihleliyo? (Gquzu inkundla) (Indima 4, Umboniso 1; 72).

Nozinto: I thought I have already mentioned. What are other needs important more than for a wife to have intimacy with her husband? I did not longer know whether Zamile was still a man. I saw his manhood from a group of children he has in this Ngangelizwe location, Umtata and Butterworth. **Which wife would tolerate living with a man she does not have all these years I stayed?** (Court laughs) (Act 4, Scene 1; 72).

Kuphek'amadoda kupheth'abafazi We-ena! by Ngewu L. L.

“Heyi, wena rhoqololondini, yahlukana nam,” utshilo uNomkhitha. “Sel’utywala obu and stop harassing me! Mna ndize emlindweni apha! Andizanga simetshweni! Njengomntu obhujelweyo

ubufanel'ukuba usazizilile izinto ezinokwenzela ubuzaza kwinxeba lokufelwa kwakho.” (Ibali 3; 33).

“Hey you dirty thing, **leave me alone**,” said Nomkhitha. “Drink the alcohol and **stop harassing me!** I came here for the service! I am not here for dating! As a person who is affected by death you should mourn things that will remind you about this death pain.” (Story 3, 33).

*Mama, ingaba ikhona into ehlazisayo kolu hlobo ndinxibe ngalo? **Kutheni kwahlazeka wena ngento enxitywe ndim?** (Ibali 8; 95).*

Mom, is there something embarrassing with the way I am dressing? **Why are you embarrassed by what I am wearing?** (Story 8; 95).

Imida by Buzani N.

Phumeza: Umfazi wakho yena? Kutheni le nto ingathi ingam nje le nto? **Sukundigezela, tatandini!** (Indima 1, Umboniso 4; 18).

*Phumeza: What about your wife? Why is this thing about me? **Do not play with me, old man!** (Act 1, Scene 4; 18).*

*Phumeza: Uze uxelele laa mama wayengumfazi wakho ke ukuba ayeke ukundidelela. **Makayeke ukuthi, girlie, xa endibiza. Uze umxelele ukuba nokuba ndiyintanga yomntwana wenu wesithathu, ndiligqwetha njengawe, ngokulinganayo futhi. Ubekhe waphinda wandinyelisa ndakumcutha ahlale ecaleni kozero. Andixoki xa nditshoyo.** (Indima 1, Umboniso 4; 18).*

Phumeza: Tell that mother, who was your wife, to stop disrespecting me. **She should stop saying girlie when she calls me. Tell her that even if I am the same age as your third born, I am a lawyer just like you, on the same level too.** If she disrespects me again, I will make her stay next to zero. I am not lying. (Act 1, Scene 4: 18).

5.2.12 Women defending other women

It is not only women defending themselves in the selected books; however, they even defend other women. Since they have been through a lot before the 1990s, they would not want any other women to experience the same treatment still. Also, it is possible that the idea of women being caregivers naturally makes it easier for them to be there for other people.

Here the speakers used a perlocutionary act to communicate the meaning of the utterances to the hearer. A perlocutionary act is when an "act deals with the effect of an action that is from linguistic point of view" (Siddiqui, 2018: p. 79). The speakers are motivating for the treatment women want and how they are hard workers.

Iinkunzi ezimbini by Mothlabane H.

*Nolimithi: Uthi ngamadoda ke phofu, izinto ezoyiswa kukumelana nokuguquka nje kwamaxesha? Ingxaki yabo kukuvuma nje ukuba **abafazi aba banentsebezo kunabo**. Ndiza kufika endixelela loo nto oku kwam uBhuti kaLwazi phaya ekhaya. Qha ke mna andimniki nentwana yethuba lokuba andiqhele ngobo bubhanxa, ndimphoxa zibekwa nje, abe monyonywana kwangoko. (Indima 1, Umboniso 2; 3).*

Nolimithi: You are saying they are men, people who cannot stand the changes that are happening? Their problem is to agree that **women work harder than them**. Lwazi's brother will tell me the same thing when I arrive home. However, I do not allow him to disrespect me about that; I shut him as he begins to speak. (Act 1; Scene 2; 3).

Yeha Mfazi Obulala Indoda by Ngewu L. L.

*Phalisa: (Eqhwaba izandla) Yho! Yho! Yho! Ndaza ndakuva zwindini! **Utheth'ukuba uNozinto makanyamezele ukutshuntuza kukaZamile ozenza utshubunguwatshulwa kuba wamtshata emazi? Ukuba kuphelele apho bangaphela abafazi!** Ingxaki yakho, Zodidi, kukuba akuyazi intlungu kaNozinto. Ubuhlungu bemeko kaNozinto abunakuqondakala umele kude kubo. UNozinto ufana nje nefenishala yokuhombisa umzi kaZamile. UZamile akanalo tu ixesha likaNozinto. Into*

yokusela kukaNozinto intsha kakhulu yaye inesizathu sayo. Eyona nto emenze wasela laa mfazi ziingxaki zomtshato ongekho. Akaseli kuba ebuthanda utywala, koko ubuthanda kuba ebusela. (Indima 1, Umboniso 1; 4-5).

Phalisa: (clapping hands) (Sigh) I do not believe what I am hearing. **You are saying that Nozinto must tolerate Zamile being busy because she knew that before marrying him? If that is the case, then women will suffer!** Your problem, Zodidi, is that you do not know Nozinto's pain. You will never understand Nozinto's pain if you are standing far from it. Nozinto is like furniture that is decorating Zamile's house. Zamile does not have time for Nozinto. This thing about Nozinto drinking is new, and it has a reason. One thing that made that wife drink is the problems of the marriage that is not surviving. She is not drinking because she like alcohol but likes alcohol because she drinks it. (Act 1, Scene 1; 4-5).

Nconyiwe: (Encwina amehlo) Andifuni kodwa isisithela into yokuba uNozinto ade angcole ngolu hlobo nje wenziwe nguZamile lo. Ubenyanisile uPhalisa laa nto ebeyithetha kodwa khange ndifune ukubonakalisa ukuba ndiyahambisana nezimvo zakhe kuba loo nto ingamenza amkhuthaze kakhulu uNozinto ekugileni imikhuba. (Indima 1, Umboniso 3; 13).

Nconyiwe: (Squinting) **I do not want us to forget that Nozinto is evil like this because of Zamile.** Phalisa was speaking the truth, but I did not want to show her that I agree with her because that might encourage Nozinto to do bad things. (Act 1, Scene 3; 13).

Zodidi: (*Enyakamile*) Suk'apha mfazindini! **Yintoni le imbi kangaka uyithethayo ngabafazi?** Kungokuba amadoda wona anelungelo lokumetsha? (Indima 1, Umboniso 3; 14).

Zodidi: (*irritated*) **What is this bad thing you are saying about women? Is it because men have a right to cheat?** (Act 1, Scene 3; 14).

Igqwetha: (Limi ngenyawo lijonge kwijaji) Mhlekazi Ohloniphekileyo, ndicela ukuba phambi kokuba ndiqoshelise eyam indima kwesi sizema-zema setyala le nkundla ikhe ibaze iindlebe, iphulaphule ukunkenteza kwabantu abangasiwe-so, abafazi ke oko kutsho. (Lijonga uNozinto) Lo

mmangalelwa uphambi kwale nkundla ungomnye wamawaka-waka abafazi abenziwa izigculelo ngamadoda abo. (Liguqukela kwijaji) Omnye umbhali wasemaNgesini wakha wathi, "In times of strains and stresses there is a limit to what a person can endure". Lo mmangalelwa uzenzile iinzame zokuthimba umyeni wakhe, kodwa zonke ezo nquleqhu zakhe ziwe phantsi. Mhlekezi Ohloniphekileyo, isizwe sifanele ukucela uxolo kubafazi abaninzi abafana nommangalelwa lo. Uthando olungenamkhala luyakwazi ukumqweqwedisa lowo ukhwele kulo luye kumkhahlela emqwebedini wenkqantosi eluqayi lokwenene. Indoda yommangalelwa ayikwazanga ukuzizalisekisa iimfuno ezilindelwe ngumfazi endodeni yakhe. Umyeni wommangalelwa wadutyulwa ngomhla weshumi elinesihlanu kodwa inyaniso yona yeyokuba le ndoda yafa kwiminyaka emihlanu eyadlulayo. (Amadoda ayadumzela enkundleni) (Indima 4, Umboniso 3; 84).

Lawyer: (Standing and looking at the judge) Your honour, I am asking the court to listen to me before I conclude my part in this case, it must listen to the voices of people who are not as important, those are women. (Looks at Nozinto) **In front of this court, this suspect is one of the thousands of women whom their men abuse.** (Turn to the judge) One of the English authors once said, "In times of strains and stresses there is a limit to what a person can endure". This suspect tried everything to gain his husband's interest back, but all those efforts meant nothing. You honour, **the nation is supposed to apologize to most of the women like this suspect.** Real love can make one do stupid things. The suspect's husband could not fulfil the needs that a wife expects from her husband. The suspect's husband was shot on the fifteenth, but this man died five years ago, in honesty. (Men grumble) (Act 4, Scene 3; 84).

Kuphek'amadoda kupheth'abafazi We-ena! by Ngewu L. L.

"Hlamba kutheni boonyana bakabawo ninesgqezu kangaka nje? Sekucacile kungekangcwatywa nokungcwatywa ukuba sakuhlala ubomi bentshontsho apha ekhaya. Akunakuhlala uzole, uyeke ukusoloko unambuzelela uNomkhitha? Khawuyeke uNomkhitha ozokusizilisa," utshilo uLungiswa." (Ibali 3; 39).

"Hlamba, my father's sons, why are you embarrassing like this? It is clear before we even bury that we will not enjoy life here at home. **Can't you sit quietly and stop bothering Nomkhitha? Leave Nomkhitha alone; she is here to mourn with us,**" said Lungiswa." (Story 3; 39).

Apha kule nkonzo kaThixo kufuneka siyamkele into yokuba akukho mntu uze emadodeni okanye ebafazini. Isitshixo sokuvula iingcango zezulu asibobudoda kwaye ingasibobufazi, koko kukwenza intando kaThixo. Ukuba kukho abantu abacing'ukuba ubufazi sisono, nakuba nje mna ndisazi ukuba abusosono, abo bantu kufuneka ibacacele into yokuba uYesu weza konyula abo bantyumpa-ntyumpeka emgxobhozweni wesono. (Ibali 6; 80).

Here in this God's church, we must accept that no one came to men or women. The key to heaven does not lie in being a male or female but rather doing the Lord's work. **If there are people who think that being a woman is a sin, even though I know it is not a sin, it must be apparent to those people that God came to remove those deep in the sin.** (Story 6; 80).

Imida by Buzani N.

Nomntu: Ngumntu omkhulu lowa ndim intanga yakho ndaye andikoyiki, ukuba uyayazi into ekufaneleyo nekulungeleyo wena yenza njengoko ndikuyalela. Phuma! Phuma!! (Indima 10, Umboniso 3; 203).

Nomntu: **That is an older person; I am the same age as you, and I am not afraid of you.** If you know what is suitable for you, then do as I say. Get out! Get out! (Act 10, Scene 3; 203).

5.2.13 Women to be part of the decision-making

The above two themes, which are women defending themselves and other women, reflect that women are bold. Women are not afraid to take risks as long as they know that there will be a positive outcome in the end. The reason is that they want to be part of decision making. Most importantly, marriage is a union which means that both parties need to work together. Men cannot

decide without their women; however, there are still men who believe that they should be the only ones making decisions.

In the following quotations, women express their feelings towards not being included in their husbands' decision-making. The highlighted utterances provide the readers or hearers with an image of the attitude these women have. The women are making statements about this issue, and from a pragmatic perspective, this is called the illocutionary act. When an utterance's work is to "make a statement, an offer, an explanation, or for some other communicative purpose" (Yule, 2018: p. 48).

Linkunzi ezimbini by Mothlabane H.

Nolasti: Sezininzi ngoku izinto ezisoloko zisilwisa, kodwa undoqo ligunya. Umnyeni wam ngumntu othanda ukwenzela wonke umntu izigqibo. Le nto ke uyenza ngesinyalumane naxa selengasafuni lowo uthathelwa isigqibo eso. Bayamyeka ke aba bafazi bokuqala ukuze ndithi mna xa ndisala ibe yingxabanokazi leyo. Eyona ingaphezulu ngoku yeyokuba aba bafazi bathi mna ndiduba-duba uxolo obelufudula lukho emzini wabo, kuba ithi yakucatshukiswa ndim le ndoda itshutshise bona. (Indima 2, Umboniso 4; 22-23).

Nolasti: Many things make us fight, but the main thing is power. **My husband is someone who likes deciding for everyone. He does this with force even if the person who is deciding does not want that. The first two wives let him do that, and when I refused, it becomes a huge argument.** The major thing is that the other wives say I am ruining the peace they were having in their home because when this man is angry because of me, he also includes them. (Act 2, Scene 4; 22-23).

Nolimithi: Enkosi kakhulu Mama. Ndilusizi ukuthi kuni Makhosikazi thina siphethwe njengemfuyo kule mizi yethu. Sinikwa ngamadoda ukutya emakuphekwe ngexesha elithile, sinikwa ngamadoda impahla emasiyinxibe, sixelelwa ngamadoda apho mabakhulele khona abantwana esibazele ngokwethu, sixelelwa yonke, ndithi yonke nje into ngala madoda. Mhla umfazi akhe wathi uyathetha kumhla wafumanana nokubethwa. Mna ke ndicebisa ukuba siwashumayeze la

madoda, sibeka iLizwi leNkosi phambili, siwachazele ukuba sisono le nto ayenzayo. (Indima 2, Umboniso 5; 26).

Nolimithi: Thank you very much, mother. I am worried to be saying to you women that we are treated just like livestock in our homes. **Men give us food to cook at a certain time; men give us the clothes we should wear; men tell us where our children we gave birth to should grow up; they tell us everything, everything by these men.** When the wife decides to speak, it is when they get beaten up. **I am suggesting that we should preach to these men, we should put God's words first, tell them that what they are doing is a sin.** (Act 2, Scene 5; 26).

Enye inkosikazi: Ndiyabulela Mam'uNkosikazi. Elam icebo likwayelele kweli ligqiba kubekwa apha sesi sithethi sokugqibela. Masinganeli nje kukuwashumayeza, masicacise ngezenzo zethu ukuba asisazimisele ukuyinyamezela into yokuphathwa okwabantwana emizini yethu. Le nto sakuyenza ngokuthi siqine ekuthabatheni izigqibo emizini yethu. Ukuba inkosikazi inqwenela ukuba kwenzeke into emzini wayo, mayenzeke loo nto. (Indima 2, Umboniso 5; 26).

Another woman: Thank you, Lady Reverend. My plan is similar to the one that was just mentioned here by the last speaker. **We should not just preach to them; we should be clear with the actions that we cannot endure this treatment of being children in our houses. We will do this by ensuring that we make decisions in our houses. If a woman wishes that something happens in their house, it should happen.** (Act 2, Scene 5; 26).

Kuphek'amadoda kupheth'abafazi We-ena! by Ngewu L. L.

Apha kule nkonzo kaThixo kufuneka siyamkele into yokuba akukho mntu uze emadodeni okanye ebafazini. Isitshixo sokuvula iingcango zezulu asibobudoda kwaye ingasibobufazi, koko kukwenza intando kaThixo. Ukuba kukho abantu abacing'ukuba ubufazi sisono, nakuba nje mna ndisazi ukuba abusosono, abo bantu kufuneka ibacacele into yokuba uYesu weza konyula abo bantuyumpa-ntyumpeka emgxobhozweni wesono. (Ibali 6; 80).

Here in this God's church, we must accept that no one came to men or women. The key to heaven does not lie in being a male or female but rather doing the Lord's work. If there are people who think that being a woman is a sin, even though I know it is not a sin, it must be apparent to those people that God came to remove those deep in the sin. (Story 6; 80).

Imida by Buzani N.

*Nosizwe: **Khange uthethe nto nam, Michael.** Ndifunde ileta, ndathi ndisothuswe yile iseleteni into kwabhubha umnyeni kaPhumeza. Izolo oku bendinawe emfihlweni. Uthethe ntoni nam? Ucinga ukuba ndingubani kanye? (Indima 7, Umboniso 5; 135).*

Nosizwe: **You did not say anything to me, Michael.** I read the letter, and while I was shocked by what written, Phumeza's husband died. Yesterday I was with you at the funeral. What did you speak with me? Who do you think I am? (Act 7, Scene 5; 135).

5.2.14 Women demanding affection

The post-1990's regulation did not have only adverse outcomes when it came to women's actions. There are positive outcomes that occurred, such as women communicating with their men on how they feel and their needs. Having men being important than women made it seem that men are the primary communicator in everything, including the bedroom chats.

The below-highlighted utterances are showing the intentions the women have about their communication. The women in the below quotations want the hearers to understand how they want to be loved using utterances that express their unhappiness. This concept Yule (1998) explains it in the pragmatics of discourse way and asserts that "we have to go beyond the primarily social concerns of interaction and conversational analysis, look behind the forms and structures present in the text, and pay much more attention to psychological concepts such as background knowledge, beliefs, and expectations" (p. 84). All in all, women here used utterances of unhappiness to show the treatment they want.

Linkunzi ezimbini by Mothlabane H.

Nolasti: Isenokundifanela neyokulibala ukuba ndingumfazi kuba sekuziinyanga ndingasakuboni apha ngeli xesha. Nangoku andazi nokuba uziswe liphango okanye uze kundilinga na. (Indima 3, Umboniso 1; 38).

Nolasti: It will suit me to forget that I am a wife because it has been months not seeing you here at this time. Even now, I do not know if you came by mistake or you just want to lure me. (Act 3, Scene 1; 38).

Yeha Mfazi Obulala Indoda by Ngewu L. L.

Nozinto: Bendiba senditshilo nje. Zeziphi ezi mfuneko ezigqitha ukuba umfazi aziwe yindoda yakhe? UZamile bendingasamazi ukuba yindoda. Ubudoda bakhe bendibubona kwigquba labantwana anabo apha elokishini yaseNgangelizwe, eMthatha kanti naseGcuwa ngokunjalo. Ngowuphi umfazi onganyamezela ukuhlala nendoda angenayo yonke le minyaka ndiyihleliyo? (Gquzu inkundla) (Indima 4, Umboniso 1; 72).

Nozinto: I thought I have already mentioned. What are other needs more important than for a wife to have intimacy with her man? I did not longer know whether Zamile was still a man. I saw his manhood from a group of children he has in this Ngangelizwe location, Umtata and Butterworth. Which wife would tolerate living with a man she does not have all these years I stayed? (Court laughs) (Act 4, Scene 1; 72).

Kuphek'amadoda kupheth'abafazi We-ena! by Ngewu L. L.

Mama, ukuba belukho uncuthu kumtshato wethu ubungenakutsho ukuba kufuneka ndimnyamezele uSigqibo. Mama, kutheni ingathi akuqondi nje ukuba kudala ndimnyamezele yonke le minyaka loo nyana wakho ongena endlwini njengenyoka aphinde athi nyubelele okwenyushu. (Ibali 4; 53).

Mom, if there were enjoyment in our marriage, you would not have said I must bear with Sigqibo. Mom, why does it seem you do not understand that I have been bearing with your son, who comes and leave home whenever he wants all these years. (Story 4; 53).

Imida by Buzani N.

Nosizwe: (Ekhwaza) Wethu! Ngena endlwini. Tyhini! Kutheni ume apho nje? (Ezithethela) Andazi, Nkosi yam, esi silingo ndazifaka kuso. Lo mntu uphuma nini kwezi zinto? Ndakuze ndibe ngumka-mntu nini? Uthi usajonge le kube kusithi gqi enye. Nangoku sekusithiwa siyifumene inkululeko, kuloko lo mntu esagqushalaza, ezabalaza yena yedwa. Abanye abafazi bahleli bonwabile namadoda abo, mna ndihleli nendoda yelizwe. (Indima 1, Umboniso 1; 8).

Nosizwe: (Shouting) Wethu! Get inside the house. (Sigh) Why are you standing there? (Speaking to herself) I do not know, my God, why I get myself into this trouble. When is this person stopping these things? **When will I be someone's wife?** You will be looking at one thing, and another thing comes. Even now, we have received freedom; this person is still fighting, fighting alone. **Other wives are having nice times with their men while I am with a busy husband.** (Act 1, Scene 1; 8).

Phumeza: Ndinayo ingxaki, Jimmy. Phambi kokuba sitshate akukho nemini enye owakha wandenza ukuba ndibe nemibuzo okanye ndiluthandabuze uthando lwakho. Andikhumbuli nakanye umbandakanya umfazi wakho. (Indima 1, Umboniso 4; 18).

Phumeza: I have a problem, Jimmy. **Before we got married, there is not even a day where you made me have questions or doubts about your love.** I do not remember not even once you mention your wife. (Act 1, Scene 4; 18).

Hlobo: Andithethi ngobuyela mva mna Monde. Into endiyithethayo yeyokuba ungekho ecaleni kwam xa ndikufuna. Undishiya kubantu endingabaziyo ulahleke ubusuku bonke. Ndhleli nje ndiyabhantswa, ibe ngathi xa ndikhalima mna ndisisikapi. (Indima 7, Umboniso 6; 138).

Hlobo: I am not talking about going back, Monde. **What I am talking about is you not being around when I want you.** You leave me with strangers for the whole night. My buttock is always spanked, and when I complain, it looks like I am uptight. (Act 7, Scene 6; 138).

5.2.15 Women comfortable calling their men with their names or pet name

Culturally or traditionally, in most black African societies, married women should not call their men by their name. Calling husband by name is disrespectful. However, some women call their men by their names. As much as this will be perceived as disrespectful by other people. Also, it indicates the kind of bond the men and wife have, especially if the pet names are also involved. It means that men and women are comfortable with each other. Also, this indicates the kind of relationship the couple has. Sometimes women call their men by name because their men call them by their names too.

From the highlighted words in the below quotations, one can note that women speakers call their husbands with name or pet names. As mentioned above that this can imply different meaning depending on the context. To some extent, it can indicate comfortability, or women want to emphasize what they are communicating. In pragmatics, this is the implicature whereby the use of an utterance can have different meanings.

Iinkunzi ezimbini by Mothlabane H.

*Nolasti: Hina wethu Nolimithi, umvile na **uSiggibo** endikwekwa kulaa mngcwabo? Uyiqondile ukuba yonke laa mbudede ebeyidwaba phaya yile aqhele ukudwekesha ngayo ekhaya? Nithi atheni ke ngokwenene la madoda sendele kuwo? (Indima 1, Umboniso 2; 3).*

Nolasti: Nolimithi, did you hear **Siggibo** subbing me in that funeral? Did you notice that all that nonsense he was speaking about is the one he usually speaks about at home? What is happening with our husbands? (Act 1, Scene 2; 3).

*Nksk White: Ewe sakuambisa ngemoto Nolasti. Enkosi ke ndizamxelela **uJan** ukuba uyavuma. Yhu! Sakudanisa ke wethu emva kohlanganiso. (Indima 2, Umboniso 1; 16).*

Nksk White: Yes, we will drive you home, Nolasti. Thank you. I will tell **Jan** that you are agreeing. We will dance after the meeting. (Act 2, Scene 1; 16).

Nosizwe: (*Kugoqoza izitya ekhitshini*) **Wethu** Yima, ndiyeza! (Indima 1, Umboniso 2; 7).

Nosizwe: (*Sounds of the dishes in the kitchen*) **Wethu** wait, I am coming! (Act 1, Scene 1; 7).

Yeha Mfazi Obulala Indoda by Ngewu L. L.

Nozinto: (*Ebonakalisa ukungothuki*) **UZamile** kudala wafa nakuba ke ebesisithunzela nje ebesikhe sibekho apha ekhaya. Kodwa ngoku ufe fi. (Indima 1, Umboniso 2; 6).

Nozinto: (Unmoved) **Zamile** was long dead even though he was just a ghost that appeared there and then here in this home. However, now he is dead. (Act 1, Scene 2; 6).

Kuphek'amadoda kupheth'abafazi We-ena! by Ngewu L. L.

USigqibo ugqiba iminyaka engamashumi amane kulo nyaka kwaye ndibona nje akanamva namphambili. Ufane wayiloo nto ingaxeli nokuba kuyasa. Yindoda enjani le engenazo nentloni ezi kukusetyenzelwa ngumfazi? (Ibali 4; 45).

Sigqibo is turning forty years this year, and by the look of things, he does not have any direction in life. He is clueless. What kind of a man is he to be comfortable when it is only his wife working? (Story 4; 45).

“Wabelwe, ndifuna ungayicingi nokuyicinga into yobusela. Ndingaphi ukushiyekeka ndodwa apha wakubanjwa? Ndixolele ukuba siqokelele ukutya emigqomeni kunokuba undishiye apha uyokondliwa nguRhulumente esiseleni.” (Ibali 7; 88).

“**Wabelwe**, I do not want you to even think about stealing. How will I cope alone when you have been arrested? We would rather look for food in rubbish bins than you leaving me here to be fed by the government in jail.” (Story 7; 88).

Imida by Buzani N.

*Nosizwe: Phumeza, ilizwe likhululekile ngoku. Abanye abantu bamunca iintupha bencinda inkululeko. Mna ndisenesizungu, apha kule mishini....Yima ndimbize. (Abeke phantsi umnxeba akhwaze umnyeni wakhe) **Mike! Michael!** Hayi maan! Yiza, tyhini! (Indima 1, Umboniso 1; 9).*

Nosizwe: Phumeza, the world is free now. Some people are enjoying the freedom. I am bored in this mission house....Wait, I will call him. (Hangs up the phone and calls her husband) **Mike! Michael!** No man! Come! (Act 1, Scene 1; 9).

Phumeza: **Jimmy!** (Indima 1, Umboniso 4; 16).

*Phumeza: **Jimmy!** (Act 1, Scene 4; 16).*

5.3 The overall representation of women in the selected books

In these four selected books, women are working, and this was difficult to find pre-1990 is as women had to look after the households. The reason is that women were always secondary to men, which resulted in them brought up to be housewives and mothers (Leus, 2005).

Some hold higher positions in their jobs. It was sporadic to find these in the olden days because women were housewives or domestic labour. It was men who were in higher positions in work, and as a result, even today, some men do not want to be managed by women. Women now even employ men.

It is important to note that they are not just employed but hard workers too. In *Kuphek'amadoda kupheth'abafazi* book, some women were teaching in the deep villages. They had to walk a long

distance to find a train to town. Women are determined even though they know that life is not glorious. Hence, in the book where women did not give up on any battle.

Secondly, most women in these four selected books embarked on education. Unfortunately, in pre-1990, most women could not get the opportunity to go to school. Various reasons prevented them from this, such as getting married at an early age and looking after the children. Some reasons include them being domestic labours. However, in these selected books, women studied to be doctors, lawyers, and teachers. Some women even studied while they were too old for school; this shows that women are eager to learn.

Thirdly, in these selected books, women are eager to help others. They are sacrificing their time for the families and communities. Women have groups teaching youth about health, while some are part of youth groups that assist young people in reading and writing. Some women even have to send their siblings to school because their parents could not afford it. Women are always willing to help.

Lastly, one can see that women are out of the shells they were in pre-1990. Women in these selected books consume alcohol and drugs publicly. It is evident that they have a sense of freedom and do not have to live in a shell just because of 'morals'. Some of the women demand affection and call their husbands by name. It is not disrespectful; however, it is evident that women express their love languages freely.

On the contrary, women are represented as cheaters and cashing out their husbands. If one takes a more in-depth look at these representations on the books, one would note that the decision-making is by their husbands who are not treating them well. It is safe to say that women in these books are retaliating against the behaviours they are receiving from the male characters.

5.4 Summary

This chapter has analyzed the extracted quotations and explains more about women in the four books. The next chapter will give a conclusion to the study.

CHAPTER SIX

CONCLUSION

6.1 Conclusion

This study looked at the representation of women in the selected isiXhosa drama books. It has concluded that women's portrayal in these four selected isiXhosa drama books is positively and negatively. Women were represented positively as being educated, employed, in leadership positions, business owners, defending themselves, intolerant of ill-treatment, supporting others and liberated. Whereas, negatively, they were distinguished as drunkards, making money out of life insurance policies, cheating, supporting their men or husband's bad behaviour, bashing and policing other women.

Chapter one discusses a brief introduction, formulation and a summary of the research. It includes the aims, method and design, structure and expectations of the study.

Chapter two, the literature review of the study, work from different scholars are discussed and presented. The chapter entails three sections. The first section begins with an overview of drama that includes the definition and importance of drama. It includes the reasons for choosing drama books. It finishes off by discussing women in drama from preceding research studies.

The second section of this chapter dealt with an overview of pragmatics. It entails the summary of the conceptualisation of pragmatics, for example, the original definition and history. Also, it includes the discussion of the scope of pragmatics.

The last section focused on the correlation between pragmatics, drama and discourse analysis. It began by discussing the relationship between pragmatics and drama. The relationship between pragmatics and discourse analysis was discussed too in the last part of this section.

Chapter three entails the discussion of the research methodology. A discussion of the summary of the research concept and the research type chosen for this study. Also, this chapter outlines the processing of the selected books looking closely at the themes and quotations identified from the books.

Chapter four provides the analysis of the selected books. It entails the analysis of the plot of each book.

Chapter five discusses the extracted quotations in line with the identified themes in the selected books. Also, it entails the general discussion of women in the selected books.

Chapter six is the conclusion of the study. It includes providing a conclusion for each chapter and recommendations for future studies.

6.2 Recommendation

The study has identified that the selected drama books do not represent many women who chose not to get married and have children. Therefore, a recommendation is that future studies should explore drama books that are inclusive of women that are not married and have no desire to have children.

Another recommendation is that future studies should look into drama books that explore same-sex relationships or marriages, considering that they exist in today's age. However, it is still not standard in some areas.

The current study focused only on women characters in the selected drama books. A recommendation is that future studies also look into male characters representation in comparison to women character representation. This recommendation will explore if whether the representation of both genders is in an equal manner.

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