



UNIVERSITY *of the*  
WESTERN CAPE

**A critical analysis of the influence of culture and gender on isiXhosa literature**

BY

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A thesis submitted in partial fulfilment of the requirements for the degree:

MASTER OF ARTS IN ISIXHOSA LITERATURE

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Studies in the Faculty of Arts and Humanities at the University of the Western Cape

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## Declaration

I hereby declare that this research project is titled: A critical analysis of the influence of culture and gender on isiXhosa literature. This research project is the presentation, production, and significance of my work. This research project has not been approved for any qualification or examination in any other university, and all the sources, examples, and references I have used and quoted have been highlighted and acknowledged by the written bibliography.

**Full name:** Nomvuyiso Fanishe

**Date:**

**Signed:**



## Abstract

The study aims to acquire additional information or earn an improved thoughtful of the prominence of evaluating the influence of culture and gender on isiXhosa literature. The intention is to scrutinize the impression of culture and gender demonstration in literature. Furthermore, to have a detailed indulgence of elements of literature on how the study is constructed. this study anticipates evaluating the supremacy of Xhosa culture and gender in literature. The study is accompanied by the aim and vision of learning and acquiring an understanding of the inspiration of literature in culture by seeing a few mentioned literary texts. Readers need to read literary texts with full appreciation and study such texts to replicate society and human relationships in general. This study will disapprovingly consider the encouragement of culture and gender in isiXhosa literature, by having an exhaustive reflection of the succeeding theories: feminist theory, Marxist theory, and literary and cultural theory.



## Keywords

- Analyze
- Authority
- Culture
- Criticism
- Critical
- Gender
- Language
- Literature
- Intuition
- Society



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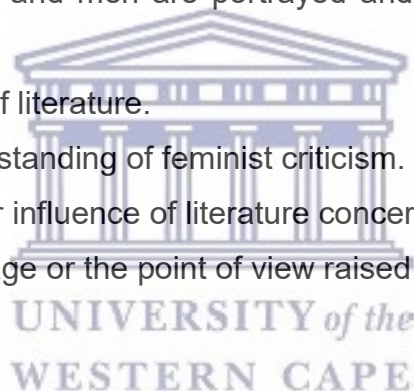
## Chapter 1

The aim of this chapter seeks to achieve the task of introducing the study, testifying the intentions and objectives of the study, and enlightening the purpose for doing this study.

### 1.1 Aims and objectives of the study

The main aim of this study is to learn more or have a better understanding of the importance of analyzing the influence of culture and gender on isiXhosa literature. The study intends to examine the impact of culture and gender representation in literature. Moreover, to have an in-depth understanding of characters and their portrayal, this study anticipates to:

- Analyze the power of Xhosa culture in literature.
- Analyze isiXhosa literary text.
- Address how women and men are portrayed and their influence in selected Xhosa literature texts.
- Discourse elements of literature.
- Provide a clear understanding of feminist criticism.
- Address the impact or influence of literature concerning real life.
- Appreciate the message or the point of view raised by the authors.



## 1.2 Background of the study

The study is conducted with the aim and vision of learning and gaining an understanding of the influence of literature in society by considering a few mentioned literary texts. However, the significance of analyzing the portrayal of characters, more especially female characters. Similarly, considering how society responds and reacts to situations provides us with opportunities to learn about power dynamics. The study seeks to show that feminism existed in the history of Africans focusing on Xhosa-speaking people and that-through education, feminism changes the mindset of some educated women. Additionally, some Africans especially Xhosa people tended to criticize women when it comes to their capabilities as if women are the ones that are supposed to look after the family by cooking and doing all the house chores. New Criticism is the act of disapproving expression and opinion about the faults or bad qualities as well as the work or activity of making fair, careful judgments about the good and bad qualities. On the one hand, New Criticism looks at literary works in regards to what is written and not at the goals of the author or biographical issues. On the other hand, New Historicism examines the work through its historical context and seeks to understand the culture and intellectual history through literature.

Deconstructing how one's gender influences how one reads and interprets a text, and which characters and how the reader identifies depending on the reader's gender, helps readers and researchers to read with a grain of salt. The researcher will be analyzing multiple works of fiction and thereby offering an overview of the feminist approach, in particular, science fiction and detective fiction. The student seeks to examine how relationships between men and women and those assuming male and female roles are portrayed in the selected text, including power relations. Feminist literary critic resists traditional assumptions while reading a text, to challenge assumptions, which were thought to be universal. The feminist perspectives on literary criticism actively support women's knowledge in literature by also valuing women's experiences. The feminist literary approach assumes that literature both reflects and shapes stereotypes and other cultural assumptions.



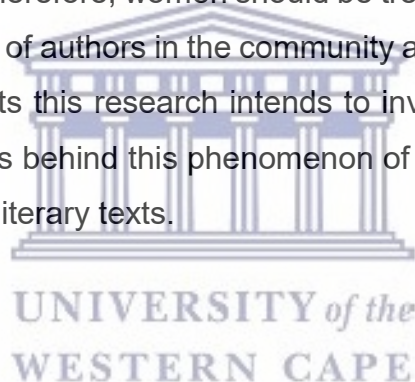
This study will be focusing on analyzing critically the inspirations, effects, and power of Xhosa culture in literature. The researcher believes that literature, in its broadest sense, is any single body of written works, it is writing considered as an art form or any single writing deemed to have artistic or intellectual value. However, it is more often due to deploying language in ways that differ from ordinary usage. It is defined by everything from language, religion, music, food, beliefs, and roles. This research project aims to deliberate more on the point of view raised by authors and the influence of literature in society and vice versa.



### 1.3 Research Problem

Readers need to read literary texts with full understanding and analyze such texts to reflect on society and human relationships in general. However, it is clearly stated in the Constitution of the Republic of South Africa of 1996 Chapter 2 The Bill of Rights, that everyone has a right to religion and beliefs, and the responsibility is to respect others' religions and belief systems. The Constitution emphasizes freedom of speech. Xhosa natives have different cultures, beliefs, and religions. They all perform their rituals differently, but somewhere there is a convergence of these cultures as they are similar. Some Xhosa speakers need to be eager to learn and know more about the influence of culture and the influence of gender in Xhosa literature.

Furthermore, some South Africans tend to forget that we are living in a country that promotes equal rights and, therefore, women should be treated the same as men. The negative and positive impact of authors in the community and the emotions behind the truth are some of the aspects this research intends to investigate to get an in-depth understanding of the reasons behind this phenomenon of undermining or demeaning female characters in Xhosa literary texts.



#### 1.4 Theoretical / Conceptual Framework

This study will critically analyze the influence of culture and gender on isiXhosa literature, by having a thorough consideration of the following theories: feminist theory, Marxist theory, and literary and cultural theory. The above-mentioned theories and concepts will deliver a thorough understanding of the main problem, the objectives of the study, and the significance of the study.

The results and findings of this study will assist the researcher in having a full understanding of the critical analysis of the influence of culture and gender on isiXhosa literature. This will help isiXhosa researchers and isiXhosa authors to learn and understand the impression of culture and gender in literature. This study anticipates having a clear understanding of isiXhosa literature related to isiXhosa culture and gender, and therefore, to understand human relations better to transform society. The researcher will be able to outline statements connected with elements of literature by providing solidarity to feminism and women, in particular, while addressing the impact and influence of literature in the real life.

Literary theory is the process of underlying and analyzing literary work or the nature of literature. It is the interpretation of literary work and literature analysis that provides readers a chance to critique ideas and analyze elements of literature. This also helps to gain more understanding while reading by drawing on a critical theory to gain further insight into a literary text.

Brewton (2022: 1) defines “Literary theory” as the body of ideas and methods we use in the practical reading of literature. By literary theory, we refer not to the meaning of a work of literature but to the theories that reveal what literature can mean. Literary theory is a description of the underlying principles, one might say the tools, by which we attempt to understand literature. All literary interpretation draws on a basis in theory but can serve as a justification for very different kinds of critical activity. It is a literary theory that formulates the relationship between author and works; literary theory develops the significance of race, class, and gender for literary study, both from the

standpoint of the biography of the author and an analysis of their thematic presence within texts.

Literary theory offers varying approaches for understanding the role of historical context in interpretation as well as the relevance of linguistic and unconscious elements of the text. Literary theorists trace the history and evolution of the different genres of narrative, dramatic, and lyric in addition to the more recent emergence of the novel and the short story, while also investigating the importance of formal elements of literary structure. Lastly, literary theory in recent years has sought to explain the degree to which the text is more the product of a culture than an individual author and in turn how those texts help to create the culture.

Criticism is a tool that helps a lot in analyzing stories and interpreting, this focuses on evaluating the study and interpreting literature. These are the types of criticism:

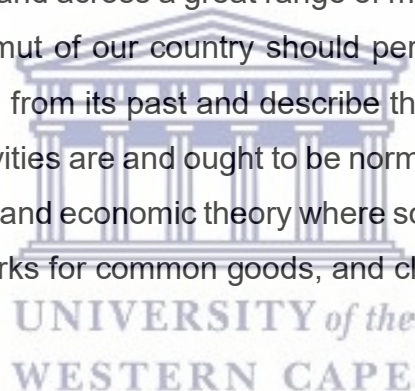
- 1.4.1 Traditional or cultural criticism
- 1.4.2 Sociological criticism
- 1.4.3 Feminist criticism
- 1.4.4 Marxist criticism
- 1.4.5 Ethical criticism
- 1.4.6 Comparative criticism



Brewton (2022: 3) explains that the “New Criticism,” so designated as to indicate a break with traditional methods, was a product of the American university in the 1930s and 40s. “New Criticism” stressed close reading of the text itself, much like the French pedagogical precept “explication du text.” As a strategy of reading, “New Criticism” viewed the work of literature as an aesthetic object independent of historical context and as a unified whole that reflected the unified sensibility of the artist. T.S. Eliot, though not explicitly associated with the movement, expressed a similar critical-aesthetic philosophy in his essays on John Donne and the metaphysical poets, writers whom Eliot believed experienced a complete integration of thought and feeling. New Critics like Cleanth Brooks, John Crowe Ransom, Robert Penn Warren, and W.K. Wimsatt placed a similar focus on the metaphysical poets and poetry in general, a genre well suited to New Critical practice.

“New Criticism” aimed at bringing a greater intellectual rigor to literary studies, confining itself to the scrutiny of the text alone and the formal structures of paradox, ambiguity, irony, and metaphor, among others. “New Criticism” was fired by the conviction that their readings of poetry would yield a humanizing influence on readers and thus counter the alienating tendencies of modern, industrial life. “New Criticism” in this regard bears an affinity to the Southern Agrarian movement whose manifesto, *I’ll Take My Stand*, contained essays by two New Critics, Ransom, and Warren. Perhaps the enduring legacy of “New Criticism” can be found in the college classroom, in which the verbal texture of the poem on the page remains a primary object of literary study.

Barthes (2004: 1) explains what is called “new criticism” has existed for some time. Since the liberation (as was to be expected), a certain reappraisal of our classical literature has been undertaken under the influence of new philosophies, by critics of widely differing persuasions and across a great range of monographs which in the end have covered the whole gamut of our country should periodically review in this way the things which come down from its past and describe them anew to find out *what it can make of them*; such activities are and ought to be normal assessment procedures. Marxism is a political, social, and economic theory where society has no classes, every person within the society works for common goods, and class struggle is theoretically gone.



Brewton (2022: 3) explicates that Marxist literary theories tend to focus on the representation of class conflict as well as the reinforcement of class distinctions through the medium of literature. Marxist theorists use traditional techniques of literary analysis but subordinate aesthetic concerns to the final social and political meanings of literature. Marxist theorists often champion authors sympathetic to the working classes and authors whose work challenges economic equality found in capitalist societies. In keeping with the totalizing spirit of Marxism, literary theories arising from the Marxist paradigm have not only sought new ways of understanding the relationship between economic production and literature but all cultural production as well. Marxist analyses of society and history have had a profound effect on literary theory and practical criticism, most notably in the development of “New Historicism” and “Cultural Materialism.”

Class (2021: 1) Marxist theory: Socialist thinker Karl Marx established this branch of literary theory alongside Marxism, his political and sociological ideology. The Marxist theory examines literature along the lines of class relations and socialist ideals.

Clarke (2021: 1) makes clear that the Marxist theory of crisis is distinguished from bourgeois theories in the resistance in being concerned with the necessity of crisis, to establish the permanent stabilization of capitalism and amelioration of the class struggle, on which reformism pins its hopes, is impossible. To show that crises are possible, and can result from a whole range of causes, is a relatively trivial exercise. To show that they are necessary is a much harder task. The 1970s saw the development of a range of Marxist crisis theories. On the one hand, some theories explained crisis in terms of the impact of the class struggle on the rate of profit, 'neo-Ricardians' focussing on the wages struggle (Glyn and Sutcliffe, 1972; Boddy and Crotty, 1975), labor process' theorists focussing on the struggle overproduction (Bell, 1977).

Edgar (1999: 148) claims that Marxism refers to those schools of social, economic, political, and philosophical inquiry that derive their approach from the work of Karl Marx and Friedrich Engels. The interpretations and developments of Marx's work are extremely diverse. They share an approach to the analysis of society that gives primacy to economic activity, although key debates within Marxism center on the degree to which the economic base determines the nature and structure of the rest of society. Societies are understood as being structured according to the exploitation of subordinate classes by a dominant class. Historical change is therefore typically analyzed in terms of developments within the economic base, that are manifest as class conflict and revolution.

As a political philosophy, Marxism remains committed to the realization of a non-exploitative society (communism), typically through the liberation of the proletariat, the subordinate class within capitalism. Again, a central debate, especially in the earlier periods of Marxism, concerned the degree to which the proletariat revolution was an inevitable event, brought about by the forces of historical change, or whether Marxist political parties were obliged to actively bring about revolution. As Marx wrote little

directly on culture, there is great scope for diverse applications of his work to cultural studies. What is perhaps common to most Marxist approaches to culture is a recognition that culture is entwined with class struggle through ideology. That is to suggest that culture is produced within a class-divided society, and will participate either in the maintenance and legitimation of existing power relations or in resisting that power. Three broad approaches to Marxism, and thus to the Marxist theorization of culture, can be identified.

The cultural theory defines or analyzes human activities performed and promotes civilization, it is a human adaptive strategy. Culture becomes human part of human existence based on historical events through communication. Class (2021: 1) Cultural studies: In direct opposition to practical criticism, cultural theory examines a text within the context of its socio-cultural environment. Cultural critics believe a text should be read entirely through the lens of the text's cultural context.

The feminist theory focused on analyzing gender inequality, this also includes discrimination, objectification especially sex objectification, oppression, patriarchy, stereotyping, art history, and contemporary art. The feminist theory does not focus on gender and power or oppression under how women experience men. This also deals with the system of power and seeks to address equal social political and economic rights for women. Class (2021: 1) Feminist criticism: As the feminist movement gained steam in the mid-twentieth century, literary critics began looking to gender studies for new modes of literary criticism. One of the earliest proponents of feminist criticism was Virginia Woolf in her seminal essay "A Room of One's Own." Other notable feminist critics include Elaine Showalter and Hélène Cixous.

Edgar (1999: 97) underlines Whereas early feminism emphasized political and economic equality with men, the feminism that had its beginnings in the decades after the Second World War aimed for a fuller and more sophisticated understanding of the cultural nature of oppression. To this end, second-wave feminists look at how cultural institutions themselves underpin and perpetuate women's subordination. In particular, feminists reject the assumed universality of male values. Instead, they argue, to fully emancipate themselves from patriarchy, women must look to their own experiences

to create their values and their own identities. As feminism has developed, different areas of theory have concentrated on different aspects of oppression.

Marxist Feminism claims all oppression to be a product of social and economic structures; Radical Feminism locates sexual oppression in the male manipulation of women's sexuality; Psychoanalytic Feminism looks at the construction of women's subjectivity in a sexist culture; Socialist Feminism combines many of these insights in a theory of the systematic oppression and exploitation of women in a patriarchal society, where women's procreative role is co-opted in the service of capitalism. Moreover, theorists argue that women's oppression is deeply rooted in the very structures of our cultural norms. A particular feature is the existence of binary oppositions predicated on the assumed polarity of the sexes which work to undermine the feminine in a variety of instances.

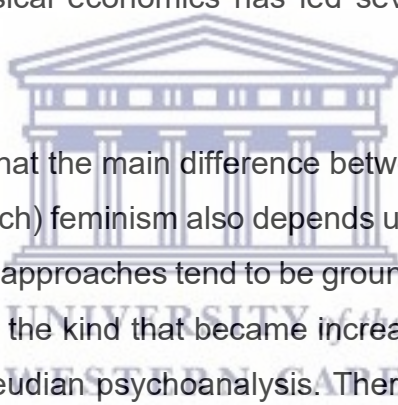
Moi (2008: 266) confirms that for writers who are women, it can be incredibly frustrating to be told that they have to write as a woman or like a woman. What is this supposed to mean? That she has to conform to some stereotypical norm for feminine writing? This is surely what Sarraute thinks, and why she gets rather aggressive at the very thought of *écriture féminine*. On the other hand, it can be just as frustrating for a woman writer to feel that she has to write as a generic human being since this opens up an alienating split between her gender and her humanity. This, I should point out, is the side of the dilemma that Sarraute never mentions. But even if a writer like Sarraute thrives on impersonality, it doesn't follow that every other woman writer feels the same way. There is no correct solution to this dilemma. All we can do is to hope that we have the presence of mind to look for the provocation, to show others that there was a provocation, which means pointing out that we have just been placed in a quintessentially sexist dilemma, and then – as far as possible – refuse to choose between two equally hopeless options, which is precisely what Drew Faust did.

Social theory refers to ideas, arguments, hypotheses, thought experiments, explanations, and speculation about how and why human societies. The social theory addresses the social context of human actions towards a particular circumstance. Coleman (1990: 301) states that it also derives in part from the fact that social changes have moved modern society toward a structure in which individuals act more



independently than they did in the past, in which individuals' goals are more independently arrived at than they were in the past, and in which individuals' interests are more self-directed than they were in the past.

Hobbes and his followers, political philosophers of the seventeenth and eighteenth centuries, extolled the virtues of self-interest as an antidote to the passions generated by religious and ethnic identity, as Hirschman (1977) describes self-interest was not only seen as a beneficial force that moderated fierce group loyalties; it was justified by a philosophy that natural rights were inherent in each person. That philosophical position continues to the present. The philosophical and economic arguments of the seventeenth and eighteenth centuries were followed by extensive social changes in the direction of individualism, and these changes have not abated. Despite these changes, the fiction is just that-for individuals do not act independently, goals are not independently arrived at, and interests are not wholly selfish. Recognition of this individualist bias in neoclassical economics has led several economists to attempt some modifications.



Madsen (2000: 11) clarifies that the main difference between American feminism and Continental (specifically French) feminism also depends upon this debate over gender 'essence.' American feminist approaches tend to be grounded in cultural and historical analysis; French feminism of the kind that became increasingly influential throughout the 1980s is grounded in Freudian psychoanalysis. There are enormous differences between these kinds of feminism but an American 'compromise,' a psychoanalytically informed feminism, did emerge in the work of Nancy Chodorow. Crudely, where American feminism is concerned with feminine history, French feminism is concerned with the 'feminine' as a category of discourse, a definition constructed in language, philosophy, psychoanalysis, and elsewhere.

Psychoanalysis helps in the effort to understand how it is that a woman can be taught to think and read like a man, with a man's view of the world, and why it is that this male view is so powerful. Psychoanalysis attempts to discover in the subconscious, and the linguistic determinants of consciousness, the reasons for female oppression. Theorists ask how specific cultural values are tied to male interests: such as the oppositions between rational (male) and emotional (female), nature (female), and civilization

(male) which position woman as the defining opposite or 'Other' of man. Women are defined as 'other' or they are ignored, rendered invisible, and silent if they do not fit the patriarchal scheme. Outside the dominant definitions of the male-dominated culture, women exist only as insane, inarticulate, or irrelevant.

Plain (2007: 6) understands that the history of feminist literary criticism properly begins some forty or fifty years ago with the emergence of what is commonly termed second-wave feminism. The history of this critical movement and its impact on culture and society will be charted in the second and third parts of this volume, but it is important to recognize that this story has a prequel. To write of pioneers and protofeminism is to explore the diverse texts, voices, and lives that articulated feminist ideas and feminist critical positions before such categories existed. Medieval women were not 'feminists' and they had few opportunities to be critics, but as Carolyn Dinshaw observes in the opening essay, 'texts affect lived lives, and if women had relatively little opportunity to author texts, they nonetheless felt their effects' (Dinshaw, 15). The history of women's engagement with texts and textuality far exceeds the parameters of second-wave feminism, and this history is integral to contemporary understandings of feminist practice. Yet the history of the representation of women, their writing, their reading, and their literary critical acts would in total need not a single volume but a library of texts, and in consequence Part 1 of this book sets out a combination of overview and example that indicates the complexity of feminism's origins without attempting an exhaustive survey.

Sardar (2004: 4) defined the ambiguity of the concept of culture as notorious. Some anthropologists consider culture to be a social behavior. For those, it is not behavior at all, but an abstraction from behavior. To some, stone axes and pottery, dance, music, fashion, and style constitute culture; while no material object can be culture to others. Sardar (2004: 138) emphasizes that "Gender" has two meanings. The first is a contrasting word to "sex" which depicts social construction. The other meaning is any social construction involving the male/female distinction. This second definition came into use when feminists realized that society not only influences personality and behavior but also how the body appears.

Venturino (2013:29) explains that the New Critics sincerely hoped that your experience of literature would *not* be ruined. They wanted their methods to help heighten your experience of literature and even life. New Criticism argues that your experience of literature depends on several levels of experience happening at once. These levels are the basis of appreciation of any book, poem, or movie, but because many of these levels are very subtle, you generally ignore them consciously speaking. New Criticism urges you to study levels (or layers) separately and very carefully and even New Critics themselves admitted that is an artificial thing to do. But the goal is to point. The goal is to have you return to the literary work and re-experience it more fully.



## 1.5 Methodology

The study will be conducted by accumulating data through written and digital resources to have more information relating to the study title. The study will be more based on desk research and data will be collected and analyzed from all the literature perspectives. This research study will look at various classical isiXhosa literary texts written by male writers where women play a prominent role in the storyline. The following isiXhosa literary texts will form the basis of the study:

- *Inqumbo yeminyanya* ibhalwe nguA.C. Jordan
- *Nyana wam nyana wam* ibhale nguW.K. Tamsanqa
- *Ukuba ndandazile* ibhalwe nguW.K. Tamsanqa
- *Unyana Womntu* ibhalwe nguNcedile Saule
- *Kazi Ndenzeni na?* ibhalwe nguR.F.Mcimeli
- *Buzani kubawo* ibhalwe nguW.K. Tamsanqa
- *Bhuti Lizo ndixolele* ibhalwe nguN. Mbekeni no P.M. Ntloko

The general belief is that what is written down cannot be changed or the rule that is written down cannot be broken. African people tend to preach respect from a very young age and it has come to my attention that it has been like that since the ancient times when men were expected to regain respect more than women did and those men's rights were prioritized more than women. Many people are being oppressed by a patriarchal society, which leads them to not taking decisions for themselves. This makes most women live a life that relies on men in terms of accountability, responsibilities, loyalties, and leadership to a point of safeguarding the interests of men. Some people have confidence in believing in what is written down especially when they have faith in the writer. Recently there has been an outcry in the (social) media that Xhosa culture must be revised and this is due to the issues of gender-based violence, high rate of crime, poverty, and unemployment. The cultural changes that have been taking place disappoint Xhosa experts and Xhosa instructors and make authors write impartially and thereby opening a platform where everyone can have a

voice in responding to the issues raised. The researcher will ensure that all selected texts are analyzed considering the study objectives and relating to other resources as the study is based on literature analysis.



## 1.6 Chapter Outline

This study consists of five chapters.

**Chapter one** is introductory, stating the aims and objectives of the study and explaining the reason for doing this study.

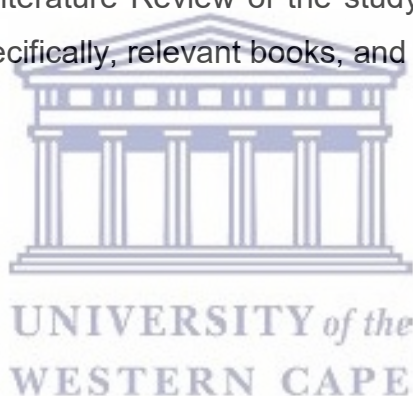
**Chapter two** provides a literature review, providing opinions and views of other authors about the title of this study.

**Chapter three** includes a data analysis which is based on research method and design, the collection of information through books, journals & internet.

**Chapter four** deals with research results, and research findings, and critiques the books.

**Chapter five** presents recommendations on the critical analysis of the influence of culture and gender on isiXhosa literature. This chapter also offers a conclusion and bibliography.

The next chapter consists Literature Review of the study and the opinions of other authors will be reviewed; specifically, relevant books, and journal articles.



## Chapter 2

The purpose of this chapter provides a literature review, providing thoughts and interpretations of other writers about the title of this study.

### 2.1 Literature Review

Countless researchers have put forward many clarifications on a critical analysis of the influence of culture and gender on isiXhosa literature. Literature can be defined as a body of writing that aims to be creative and it includes forms of writing which deliberately and creatively experiment with language to suggest images and ideas, which engage the reader's imagination. Gender refers to a socially constructed category of differentiating between males and females. By contrast, 'sex' is a biological category: female and male.

According to Ogude (2007: 3) one must concede that experience of colonialism attempted to repress Africa's popular culture, which in many ways provided potent sites of nationalist resistance against colonial rule. But colonialism as Amilcar Cabral (2009:203) wants to remind us, did not annihilate African cultures and quite often popular cultural expression existed as living and dynamic entities alongside or /and in dialogue with external cultures of the West. This dialogue has been so central to the making of the East African culture that the development of popular culture, as with other cultural facets in East Africa, cannot be understood outside the wider, tension and fusion between outside influence and local appropriations. This is the point that Barber (1997:2) makes when she writes that 'There is a vast domain of cultural production which cannot be classified as either "traditional" or "elite", as "oral" or "literate", as "indigenous" or western" in inspiration, because it straddles and dissolves these distinctions.

Morton (2003: 92) claims that subsequently, Marxist critics have emphasized that Marx's model ideology is too reductive because it expresses all social relations in terms of economics. This problem is often referred to as economic determinism or reductionism.

Sarte (1948: 22) claims that thus, this is 'true', "pure' literature, a subjective thing which reveals itself under the aspect of the objectives, a discourse so curiously contrived

that it is equivalent to silence, a thought which debates with itself, a reason which is only the mask of madness, and internal which lets it be understood that it is only a moment of History, a historical moment which, by the hidden side which it reveals, suddenly sends back a perpetual lesson to the eternal man, but which is produced against the express wishes of those who do the teaching.

Thipha (1996: 16) emphasizes that the interpretation of a literary text takes place when the reader has all the elements of a piece of work the intellectual grasp. Elements of pieces of work refer here to elements such as characterization, theme, setting, plot, language, and style. Readers enjoy the stories they read in narratives because of their knowledge of the elements mentioned above. However, to know the deeper meaning of a literary work influences outside the text must be considered. There is one important element that must not be ignored whenever a literary text is interpreted and this is culture. It is not easy to interpret the meaning of a literary text without considering the culture of the society for which it has been written because it affects the other elements of a literary text. For readers to understand the deeper meaning of literary work, knowledge of culture is essential. As indicated above, culture is not the only factor, which determines the meaning of a text. However, it plays a major role in interpreting the meaning. Culture varies from society to society. In different societies, culture determines whether certain things generally happen or not; it tells that certain acts have certain causes or motives in various contexts. Culture also determines that certain sets have certain meanings, significance, and values. This means that every culture contains norms. Among Vhavenda for example, there are norms governing marriage, chieftainship, etc.

Stratton (1994: 158) claims that some men writers, 'men of goodwill as Mariama Ba would call them, have also attempted to transcend the sexual allegory and hence to resolve the problems of gender in ways that run counter to the biases embedded in the contemporary African male literary tradition. In my first two chapters, I sought to uncover some of those biases, to probe from the perspective of gender the 'consciousness' of the male tradition to reveal what that tradition, as it embodied in both literature and criticism, has tried to conceal: its social determination in patriarchy.



According to Sell (1991: 127), there can be little doubt that the definition of literature belongs to the most intricate epistemological problems of literary studies. Many scholars in the field seem to be content to bypass the issue as one not to be solved, or-as in the case of Eagleton (1993:10) to accept a verdict of aporia; anything can be literature, even if such a statement leads to self-inflicted destruction: The final logical move in a process which began by recognizing that literature is an illusion is to recognize that literary theory is an illusion too' (Eagleton 1983: 204).

It is inevitable, perhaps, if not desirable, that Westerners became involved very early on in the criticism of this new body of literature. The western critic was also filling a vacuum of sorts, a cultural lag growing in the wake of the literature due to the lack of a written critical tradition. Oral criticism is no doubt as old as oral literature, though we know little about it and eagerly await a definitive study of it. Bishop (1988: 59) explains that certainly the paucity of a literate and literature-reading audience and a lack of publishers in Africa also contributed to this state of affairs.

Bishop (1988: 1) recommends that it makes considerable sense to assert, as Sartre suggests, that literature exists when the unique perceptions and experiences of a people begin to take literary shape, to demand their modifications of form, to assert themselves in their metaphor, regardless of what language they may or may not share in common.

When we write and read, we do so as gendered individuals, not just as women and men, but as people who have been taught that there are values assigned to sex, though we may no longer believe that male power, authority, and female passivity, compromise. As the Women's Liberation Movement has helped us all to 'raise consciousness about the limitations of such ways of seeing gender, so too has the growth of feminist literary criticism helped us to study gender as it is represented in literature and other art forms. Literature is one of the many forms of cultural representation (like the visual arts, photography, television, film, and advertising) in which gender relations are routinely depicted. Literary texts can both reinforce gender stereotypes and create newer, more liberating representations of gender. Goodman (1996:2) positions that gender can be seen as a pattern constructed in society, which in turn influences our views of ourselves.

The use of picture books that portray non-traditional gender roles, including boys and men in nurturing or care-giving roles, as well as girls and women in active, leadership roles, provides an important construct to the commonly popular cultural messages often seen and heard by ever-young children's literature must be well timed as children construct their views of human diversity. Tsao (2008:113) states that the growing literature on anti-bias in curricular and culturally inclusive pedagogy in the early years of education provides many examples of the ways that programs can provide powerful messages about gender roles (Dellmann-Jenkins et al., 1993).

Morton (2003: 111) describes literature or the teaching literature, as having been instrumental in the construction and dissemination of colonialism as a ruling idea. In *Mask of Conquest: Literary Study and British Rule in India*, Gauri Viswanathan colonialism' and that 'no serious account of its growth and development can afford to ignore the imperial mission of educating and civilizing colonial subjects in the literature and thought of England' (Viswanathan 1987:2).

Walder (1990: 304) specifies that Cora Kaplan's account of 'Language and Gender' is deeply influenced by the philosophically inclined tradition founded by de Beauvoir, although she goes on to draw from the French psychoanalyst Jacques Lacan's ways of thinking about how gender affects our relations with language. As the most prestigious form of language, poetry became a genre whose difficulties for women could only be explained by going beyond literary history, towards the question of sex and gender as distinct concepts.

According to Meyer (1997: 1) most definitions of literature have been criteria definitions based on a list of criteria, that all literary works must meet, such as the view that definitions are based on prototypes. Prototypical characteristics include careful use of language, being written in a literary genre (poetry, prose fiction, or drama), being read aesthetically, and containing many weak implications.

Duff (1990: 5) explains literature aims to provide a source of ready-to-use classroom material for teachers working with young adult learners at several levels, including the Cambridge FCE and CPE examinations.

Wellek (2019:8) defines the term “literature” as best if we limit it to the art of literature, that is, to imaginative literature. There are certain difficulties with so employing the term; but in English, the possible alternatives, such as “fiction” or “poetry” are either already pre-empted by narrower meanings or, like “imaginative literature” or bells letters are clumsy and misleading. One of the objections to “literature; is its suggestion (in its etymology from Utera) of limitation to written or printed literature; for clearly, any coherent conception must include “oral literature.”

Olaniyan (2007:80) suggests that a variant of the opposition between orality and literacy is the distinction that has been proposed between text and utterance, a distinction that further affects the view of conditions under which instances of language are produced. In this view, an utterance connotes anonymity, a collective voice, whereas a text implies individual authorship, a singular consciousness. A little reflection should make clear however that this implication involves a restriction that is peculiar to literate culture and that the distinction it rests upon is ultimately untenable. At best, it is merely a formal one that bears upon the modality of expression rather than on substance. It is enough to consider the role of the register in all forms of linguistic usage to understand that what is at issue here is the degree of elaboration in speech, which brings into view the character, level, and context of the speech act itself, whether it is oral or written.

Despite this, orality continues to be marginalized in literary histories and curricula. We, therefore, need to set aside our new romantic obsession with the printed word as the nuclear of literature, explore the oral narratives, poems, and performances that may help us to a greater understanding of our history, and more importantly, reincorporate orality into the corpus of African and post-colonial literature. The challenge to both African and Indian literature is towards greater attention to oral studies and to the matter of how we record and interpret oral intervention in the context of the society of the new millennium. The issues integral to orality that this research will address are

speech rhythms, language, postcolonial context, and memory. Viljoen (1999:217) believes that South African oral tradition represents a unique and important contribution to world literature.

Swanepoel (1990: 26) illustrates the relationship between linguistics and literature is clear, both deal with language and language usage. Whereas linguistics deals with language in an exact sense, literature deals with language in an applied sense. It is therefore not surprising that scholars of literature during this century increasingly enriched their thinking by taking notes of the insight of leading linguists.

Williams (1977: 1) explains that its subject, Marxism and Literature is part of this change. Even twenty years ago, especially in English-speaking countries. It would have been possible to assume, on one hand, that Marxism is a settled body of theory or doctrine and on the other hand, that literature is a settled body of work or kind of work with known general qualities and properties.

It is common to see literature defined as full, central, immediate human experience, usually with an associated reference to minute particulars. Williams (1977:45) defines literature as indeed the special property of "literature" as a concept that claims this kind of importance and priority, in the concrete achievement of many particular great works, as against the abstraction and generality of other concepts and of the kinds of practice, which they, by contrast, define.

Leonard (1988: 170) clarifies that English South African culture is a composite culture; based originally on the British model and mediated to the indigenous population through mission education, it now is the mother tongue and literacy medium of a heterogeneous population, its vocabulary sufficiently different from that of British English to have occasioned a *Dictionary of South African English* (1978) its literature is at present in a state of flux; works are being rediscovered< writers reassessed; critics are beginning to attend properly to a problem of canon and periodization, and to discuss the relation of South African literature in English in Afrikaans and the vernaculars and thus to South African literature as a whole. Moreover, the increasing viability of local publishing during the last decade has given many writers a sense of a real audience at home; South African literature is no longer only literature for export. Yet the social divisions created by apartheid still inform the literature and its criticism;

the censors' recent decision to condone literature of "merit" addressed to a banned, while most writing by whites is accessible.

Nnaemeka (1997: 195) emphasizes that when francophone women writers began to publish novels in the 1970s women were no longer reduced to body parts, but were represented as the whole person who played several roles in the home and wider community. Women writers also offered a more realistic and variant perspective on motherhood (and mothering), showing that it is not limited to caring for a child, but is a lifetime commitment that involves many stages from pregnancy to old age. Several essays in Susheila Nasta's *Motherlands; Black Women Writing from Africa, the Caribbean and South Asia* (1991) explores women's attempts to demythologize the link between "motherland, mother culture, and mother tongue" (xix). According to Patricia Hill Collins, African American feminists question the contradiction between the stereotyped image of the black mammy, matriarch, and welfare mother and the experience of mothers and "other mothers."

Moser (1993: 28) argues that the concept of the triple role is not an arbitrary categorization. It derives from the predominantly feminist debates in the extensive literature on gender relations from both the First and Third World, as well as from the research on women in the Third World. This provides the knowledge-based for the new tradition of gender planning. This literature is complex and contradictory. Nevertheless, it is universally agreed that the central problem remains the concept of power and its opposite, oppression, articulated in gender relations in terms of the subordination of women to men. Furthermore, it is the gender division of labor that is identified, above all, as embodying and perpetuating female subordination

(Barrett 1980; Mackintosh 1981). This phenomenon, more commonly, if inaccurately, is termed the sexual division of labor. The fact that some tasks are allocated predominantly or exclusively to women and others to men is persistent in human society. Until recently, such divisions were perceived to be rigid and universal. The fact that this is not true is now clearly accepted. Division of tasks at any point in time varies from one country to another. As countries undergo economic change and the nature of work changes, so does its distribution between men and women. It is the recognition that has caused feminists to challenge two basic premises of the gender division of labor; first, that it is 'natural' and second, that the division between

breadwinner and female home-maker is based on a perceived complementarity of role for men and women, who are 'different but equal. Feminists argue that there is no reason why gender should be an organizing principle of the social division of labor, except for the physical process of childbearing.

Van der Vlies (2012: 308) illustrates that Xhosa literature in a serial publication in South Africa originated in 1837 with a publication set up by the Methodist missionaries, *umshumayeli wendaba*. This, as Jeff Op; and (1983;195;1998,225) argues, is earlier than any other vernacular language in South Africa, preceding the first Afrikaans periodicals by forty years. In 1862 Tiyo Soga, the first ordained Xhosa minister welcomed the appearance of *Lovedale's Indaba*, the fifth isiXhosa periodical to appear in notes that are an important function of the paper should be as a repository for orature, "a beautiful vessel for persevering the stories, fables, legends, customs, print not only to collect but also to circulate and regenerate indigenous orature " let us resurrect our ancestral forbear who bequeathed to us a rich heritage. All anecdotes connected with the life of the nation should be brought to this big corn pit, our national paper."

Opland (1998: 238) *Indaba* was published in English and Xhosa languages and eventually reached a circulation of 500-600, but never became a vehicle for Xhosa genres of literature (Opland 1983:202) As Opland 1998,238. Opland's history of literature in Xhosa publication is one in which the concern is to encourage regular contribution in editorial rein on content. Like other isiXhosa publications, *Indaba* encouraged submissions from its readers, but while it published prose, other forms, especially poetry, were notably absent (Opland 1998, 238). Commentary on political issues was proscribed and, because orature was associated with what were seen as backward customs that Christian literary education was designed to eradicate, missionary presses were less than willing to encourage any accommodation between Xhosa poetic traditions and print technology.

Van der Vlies (2012: 408) further says the rise of the "history of the book" could be seen as part of a very broad set of shifts coming at the close of a particular era in literacy criticism, one deeply shaped by symptomatic readings, Cold War Cultural politics (in which Jameson's "political unconscious" has been signaling) and anti-apartheid politics. As literary studies cast an eye towards the changing parameters of

the discipline, the vectors, and rubrics of what we take to the act of reading bend and swerve under emerging pressure and in sway to new orders of twenty-first-century thinking. The in-depth reading, the preoccupation with symptoms that have structured 30 years of literary work, seems incontrovertible to be shifting into a critical landscape that opens onto questions of a literal, the surface and a conceptual language that tries to move beyond the shape image/text distinction we have relied on for so long. And while Northern American inflections of such a set of issues might take one form, their ramifications for a form of thinking from the global South might, as I will suggest, offer different sorts of potency. It seems useful, then, to look forward from the vantage point of the history of the book into an even wider set of questions for a global and South African-inflected literary debate.

Barthes (2004: 32) expresses that criticism is not science. Science deals with meaning, criticism produces them. It occupies, as has been said, an intermediate position between science and reading; it gives a language to the particular discourse [*pure parole*] which reads literature and gives one voice [*une parole*] (among others) to the mythical language [*langue*] of which the work is made and with which science is concerned. The relationship of criticism to the work is that of meaning to a form. The critic cannot claim to “translate” the work, and particularly not to make it clearer, for nothing is clearer than the work. What the critic can do is to ‘engender’ a certain meaning by deriving it from the form which is the work.

Chapman (1996: 147) illustrates that a problem of methodology and taxonomy in the literature of the independent state in Africa was summarised by Manuel Ferreira when, in the context of Portugues-African practice, he asked how we distinguish works belonging to ‘African’ or ‘colonial’ literature. African literary historians, he suggests, will want to forget those Europeans who abandoned Africa, and integrate only those who opted for an African nationality. In examining the work produced by nationals, he continues, the tendency will be to take cognizance of all expressions regardless of literary characteristics, or the nature of the content since the content is not in itself at variance with national consciousness. Admitting to the complexity of the issue Ferreira at this stage refuses, however, to adopt a rigid stance, and some of his difficulties are picked up by Janet carter who, in Angolan literature of the colonial period. Identifies a lack of homogeneity, which she believes renders the term ‘colonial’ inadequate for anything but historical reference. She lists the traits of colonial literature: the conviction

that home and civilization are located in Europe, that in the colonies is a temporary exile in an outpost surrounded by savagery, and that the landscape and the indigenous inhabitants are both exotic and exploitable.

Jahn (1996: 55) emphasizes that African oral literature has been collected for over a century, but research on it is still at a very early stage. Consequently, every new publication of proverbs, fairy tales, songs, short stories, or novels from Africa is treated as something very novel and surprising. Such publications are usually greeted by the critics' publications are usually greeted by critics as taking the reader into a 'completely unknown world', although there is disagreement over whether that world is 'utterly strange' or 'strangely familiar.

Jahn (1996: 89) enlightens that anyone who writes begins as an apprentice. His school supplies him with the tools: literacy and a model for him to follow. Many writers remain, imitators, all their lives, while others sooner or later achieve an individual style. Since the African civilizations had no written alphabet of their own until they came into contact with Islamic and Western civilizations, an African 'apprentice', learning to write, is also an apprentice to foreign cultural influences. The term 'apprentice literature' may therefore serve as a convenient way to distinguish literary works produced according to the instructors' pattern and the standards of the script-bearing civilization but of course, the script is not shed again afterward, and the apprentice may even adopt the foreign language as his means of written expression.

Ratele (2007: 65) highlights that no child is born with culture and that what culture entails is internally as well as extremely contested along gender, age, rank, and other lines appear to be self-evident facts. Yet, in a world where the discourse of the 'clash of cultures, for instance, has received such favorable reception, it seems worth reiterating: cultural knowledge and affiliation are significant for how people organize their lives, but culture is a non-genetic, changeable and permanently incomplete system of lessons and acts we get to learn over time and use to navigate our world.

Since religious affiliation is not God-given and gender is not something a newborn child comes into the world possessing, culture is a symbolic and material habit-dependent system. That is to say, similar to religion, gender, language, and class, culture is a web of representational and concrete tools children gradually come to



tabulate, learn to use to identify themselves and employ to make their lives more fulfilling. Resembling a woman much more often than a man who marries a person belonging to another tribe, clan, or social unit, a newborn is an outsider to the environment she or he comes into, which makes culture a project of shaping strangers so that they become familiar (Shepperson and Tomaselli, 2001).

The point, that cultures are contested networks of encodings and objects which people inhabit or learn of, is one to which attention was drawn in a previous article (Retale, 2005). The article sought to show that, if it is accepted that all individuals learn about what their cultures are by being addressed by others, it is comprehensible why there are individuals who get to see themselves as belonging to a Western culture even though they may live in the East or South. Or it should be understandable why others see themselves as not belonging to the queer women of the Bataung community even though they may be females who prefer to have sex with other women and live among Bataung.

Scanlon (2007: 226) subscribes that this chapter seeks to draw out some of the recurrent themes in women's narratives, based on the six women already analyzed and those detailed in the Appendix to examine what their lives can add to our understanding of politicization and mobilization. Through women's responses, it is possible to see some of how the 'derived' ideologies of popular organizations overlapped with the 'inherent' idea of the women themselves. Although I have told the selected life stories chronologically, the personal Narrative Group has pointed out: 'The life course itself may be experienced however around other organizing principles, from major events to important self-discoveries, none of which necessarily corresponds to linear time. This chapter probes the importance of family influence and early experiences of religion, youth movements, and issues of solidarity to place the politics of these influential women and others in a more personal context.

As the Personal Narrative Group has also noted, the dynamics of gender emerge more clearly in the narratives of women than in men. Men are of course affected by the social construction of gender, but for them, it remains largely an 'unmarked category. However, women's narratives are, among other things, 'stories of how women negotiate their "exceptional" gender status both in their daily lives and throughout a lifetime. All the women examined here juxtapose their aim for a more democratic

system with their insight into the private domain, despite their personal and collective identities, and often contending ideologies. Ultimately, however, the rationale for looking at individuals' lives in detail is that, as Geiger has remarked in her study of several Tanzanian women involved in the nationalist movement there: 'the reconstructed experience of the few helps to strip away the anonymity of the many'.

Oyewumi, (2003: 1) states that currently, feminism as an ideology if not as a social movement is subject to many qualifications. Thus, scholars differentiate between white feminism, black feminism, Western feminism, Third world Feminism, and African feminism. These distinctions reflect the contestations that have become very much a part of the history and worldwide development of feminist ideas. This book focuses on the contentious relationship between feminism and African women. As its title indicates, African women and feminism are at odds because, despite the adjectives used to qualify feminism, it is Western feminism that inevitably dominates even when it is not explicitly the subject under consideration. This feminism usually travels without any qualifications but with a lot of baggage. The volume engages with Western feminism as it has been articulated in Europe and America and subsequently carried forward in an imperial march across the globe. A distinction must be made between the noun *feminism* and the adjective *feminist*. The term *feminism* usually refers to a historically recent Europe and American social movement founded to struggle for female equality. *Feminism* by this designation has become a global political project. But the adjective *feminist* has a broader reach in that it need not be confined by history; it describes a range of behavior indicating female agency and self-determination. In many traditional African societies, a certain measure of self-determination was a value and practiced as a matter of course and as a way of life for all adults, male and female.

Venturino (2013: 167) illustrates that gender critics, also following feminist theory, investigate reading habits as well. Feminist critics emphasized that there is no "universal reader" out there. Responsible for a literary work's interpretation. What often passes for a universal reader is the white, male, English, or American reader. Gender critics similarly question the way the reader-response approaches (see Chapter 5)

may hide their heteronormativity (another useful term, popularized by Lauren Berlant and Michael Warner) behind a so-called universal mask.

Butler (2002: 44) insists that asserting that many feminist theorists have mistakenly assumed the existence of 'the subject' by talking uncritically in terms of the 'woman' question. Rather than starting from the premise that the subject is a pre-existing metaphysical journeyer, Butler describes it as a subject in a process that is constructed in discourse by the acts it performs. *Gender Trouble* makes trouble by:

- Calling the category of the subject into question by arguing that it is a performative construct; and

Asserting that there are ways of 'doing' one's identity which will cause even further trouble for those who have a vested interest in preserving existing oppositions such as male/female, masculine/feminine, gay/straight, and so on.

Oyewumi, (2003:68) designates that the term female genital surgeries are also preferable because, if the intent is to eliminate these practices, serious scholars must move away from sensationalism and headlining-grabbing and endeavor to make thoughtful inquiries into why they persist.

Doing so would facilitate the engineering of an appropriate, relevant, and lasting solution. In this regard, Easter Hicks' study of infibulation in Islamic Northeastern Africa exemplifies a sensible, even-handed scholarly approach. This work recognizes that for some societies, the practice is the norm and subjects the reason why it is normative to serious scholars' inquiry. According to Hicks, female genital surgeries are but one of the ties that bind the community, one of the mechanisms through which the communities have chosen to define roles and identities (Hicks 1993). To the extent that this is true, it is essential to undertake clear-headed gender analyses that explicate the nature and form of patriarchy and other forms of hierarchical relationships in these societies. When such analysis is done, it is possible to identify and understand structural institutions within communities more concretely. The kinds of power and agency that women have within such societies seem clear and the choice that women make on how to treat their bodies are revealed, albeit within the constraints of institutions that exist in their societies. It is this power and agency that must be deployed in culturally specific ways to assert new understandings of identity and their

deployment in social relations. Thus, women's power and agency can be turned towards the end of transforming their condition in society.

Stichter (1984: 54) further enlightens African wives in varying degrees of passivity and dependence, and they define a married woman's place in her family in terms of her relationship with her husband. In the quotations above, there is no hint that a woman's relationship to her natal kin, her children, her co-wives, or to the crops she cultivates, might order and govern her days: the authors share a very Western notion that families can and indeed should be studied through marriage. Perhaps the most important thing we can learn from this quotation is the common point of mystification they share: that the organization of African family life depends not on economics or ecology, or indeed anything outside the homestead, but on the capabilities and qualities of individual men and women. In this essay, I hope to show that women's role in the family has changed not according to the personal traits of individuals, but as a result of the family's changing relation to natural resources, the state, and society.

Little (1980: 1) clarifies that African literature is now a thriving industry. In addition to works of literary criticism, there are now several hundred titles. Besides the growing market overseas, particularly in Northern America, African writers have a steadily increasing audience in Africa itself. Nor is it only the literati who buy the works of, say, Chinua Achebe. One may find copies of such novels as *A Man of the people* among the wares displayed by market traders.

As implied, most of the authors concerned are novelists and a good proportion of them are Ibos. This is the most interesting because one of the first Africans to write in English probably had Ibo as his native language. He was Olanudah Equiano, and before his death in 1797, he made journeys to the Mediterranean, the Arctic, and the Mosquito Coast of Central America. He wrote an account of these travels, which was published in 1780 and like the books of some present-day Ibo authors-proved something of a best-seller. (A modern edition, *Equiano's Travels*, edited by Paul Edwards, was published by Heinerman in 1969.) Equiano, incidentally, was preceded by an African woman, Phyllis Wheatly. Her verse was published as early as 1773.

This facts-especially the growing importance of African literature in everyday African life-largely prompted this book. Having written sociologically about the contemporary position of African women, I become interested in the treatment of this subject in fiction. However, in addition to women's image in literature felt that more attention should be given to novels and other writings as a potential source of sociological information. The anthropologist often needs to supplement his case studies and African authors undoubtedly provide many descriptive passages relevant to his interests. Naturally, the researcher must have first-hand knowledge of the social situation dealt with.

Moi (2008: 268) confirms that literature is the archive of a culture. We turn to literature to discover what makes other human beings suffer and laugh, hate and love, how people in other countries live, and how men and women experienced life in other historical periods. To turn women into second-rate citizens in the realm of literature is to say that women's experiences of existence and the world are less important than man. A novel or a poem or a play, or a theoretical essay for that matter, is an attempt to make others see something that matters to the writer.

Priestly (1960: 82) proves that now our difficulties begin. First, in response to increasing demand, sheer production grows and the names multiply. This means that, while we must sketch the development of the form, we must not imitate the literary historian, crowding these pages with names only remembered in literary histories, but must ruthlessly apply the test hinted at in the Introduction, asking ourselves which writers of prose fiction made a definite contribution, both directly and through their influence, to the literature not of this country or that but of Western Man. Secondly, we must avoid the mistake, common among literary historians, of taking too narrow and too personal a view of the novel. Indeed, the very breath of the form, offering a wide welcome to all comers, often encourages an intolerant narrowness in its historians and critics. If they are extraverted themselves, then they demand that fiction should be paramedic, offering us as many characters and backgrounds as possible. If they are introverts, they tell us that this breath of scene is of no significance and that all that matters is that the novelist should reveal with increasing subtlety human motives and states of mind. But if possible, it is better here, as in life, to keep a balance and not be one-sided.

Thipha (1996: 16) highlights that a reader must therefore know the belief, art, morals, law, and custom of the society for which the text has been written to have a fair understanding of the meaning. For the reader to have a clear understanding of the behavior of characters and their setting, he/she must know their cultural background and share experiences and values in life with them because the meaning of the literary text depends on the movement of characters and their settings. Characters are the primary vehicles for meaning in a narrative. Without characters, there can be no action. The author and readers should share the same world in this regard.

Priestley (1960: 222) mentions that the general gift of this age, from about 1840 onwards, was away from literary culture. More and more people, a large proportion of them middle-class women, wanted something to read but did not see themselves as patrons, connoisseurs, or students of literature. Now it might be said that a poem is literature until we are convinced it is not, whereas a novel is not literature until we are convinced that it is. The novelist does not begin by contributing to literature but if he is considered good enough, ends by making one.

Morton (2003:8) confirms that another crucial contribution to feminist thought that Spivak has made is a critique of western feminism, especially its universalizing claim to speak to all women, regardless of differences in class, religion, culture, language, and nationality. As a young Indian woman starting a career in the US academy in the late 1960s, Spivak describes how feminism was 'the best of a collection of accessible scenarios' (Spivak 1987:134). Yet despite this general leaning towards western feminism, Spivak has questioned the 'lie' of a global sisterhood between 'First World' and 'Third World' women, pointing instead to the complicity of western feminism and imperialism. By doing so, Spivak expands and complicates the critical terms and political objectives of feminism in a way that is more sensitive to questions of difference.

Morton (2003: 72) underscores that during the later half of the twentieth century, early feminist social and political struggles had certainly advanced the democratic rights and freedoms of women in Europe and North America, but they had done so in the western philosophical tradition of liberal humanism. Humanism refers to the idea that all human

beings are the same; that they share the same values; and should, in theory, have the same basic human rights.

The next chapter outlines the content and elements of literature as discussed in the reference books, and also defines keywords that are relevant to the title of the study.



## Chapter 3

The academic has mentioned and outlined the aim and objectives in the introduction and literature review, both chapters provide an unblemished and comprehensible analysis of the study; where all the selected text is summarized to provide a sequential understanding of the study. This chapter intends to analyze the referenced text and contains a data analysis which is based on research method and design, the collection of information through books, journals & internet. In this chapter, the selected text will be analyzed, quoted, summarized, and referenced.

### 3.1 *Ingqumbo yeminyanya/ The wrath of the ancestors: A.C. Jordan*

The below information will be elaborating more on referencing the text which is the heading *Ingqumbo yeminyanya*, the in-text referencing will be done in both Xhosa and English to accommodate other readers who are more interested in understating the study.

Ingqumbo yeminyanya ihlangabezana neenkolelo kunye nezithethe zabantu beqela lamaMpondomise. UZanemvula, inkosi yeli qela, wacela abantu ukuba bathathe unyana wakhe ominyaka mine ubudala, uZwelinzima, bayokumfihla ukuze umntakwabo uDingindawo angabinako ukumfumana ambulale ngokuthakatha. Ngaxeshanye uyamkhusela ukuze akwazi ukuthatha itroni xa ixesha lifikile. UZanemvula wenza isibhengezo okanye umnqweno wakhe ngonyana wake wakhe ngomhla wokubhubha kwakhe, uZwelinzima kufuneka atshate ikumkanikazi yakwaBhaca. Ngethuba uZwelinzima wayengekho wafunda lukhulu malunga nenkcubeko yaseNtshona. Ngethuba esesikolweni, waxelelwa ukub akufuneka abuyele esikolweni kwaye athathe itroni. Uyoyika kwaye uneentloni ukwenza njalo kuba uyayazi into yokuba umalume wakhe uDingindawo, owayeyinkosi ngelo xesha, akasoze amvumele ukuba athathe itroni.

**ISIXHOSA:** Jordan (2008: 131) said the declaration of the former chief. “Ndithe uyise walo mntwana wacinywa ndim amehlo. Wathi mhla wafa, unyana wakhe uZwelinzima maze azekelwe inkosazana yakwaBhaca”



Then some royal family members showed their true colors and they were against the choice of the chief, some of them witnessed when the former chief who was Zwelinzima's father declared that his son Zwelinzima must marry a princess of Bhaca.

**ISIXHOSA:** Jordan (2008: 131) wathi isibhengezi senkosi yangaphambili. "I said I closed the eyes of this child's father. When he passed away, his son Zwelinzima must marry te Bhaca princess" Ngoko ke amanye amalungu wasebukhosini azibonakalisa ngokuphandle ukuba bacinga ntoni kwaye babechasene nesigqibo esizikhethele sona inkosi, abanye bengqina ukuba mhla kwabhubha inkosi utata kaZwelinzima yenza isibhengezo sokuba unyana wakhe onguZwelinzima kufuneka atshate inkosazana yakwaBhaca

**ISIXHOSA:** Jordan (2008: 130) stated this "Wakhwela ke waya eMatyeba kwesikaJongilanga! Wamngxala loo Jongilanga! Wema esikweni uDingindawo, ethwesa uJongilanga izinto amaze azithethe komkhulu, abonise ibandla ukuba ayinakuhla into yokuba inkosi izeke umntu omnyama: ukuba inkosi iyayizeka loo ntombi kaKhalipha makwaziwe mhlophe ukuba loo mfazi akanguye mfazi uza kuzala inkosi; inkosikazi iza kuzekwa sisizwe ngokwesiko elidala."

**ENGLISH:** Jordan (2008: 130) said "then he left and went to Matyeba to the Jongilangas! Jongilanga said to him! You need help in terms of your tradition, equipping Jongilanga with what he must say at the house of elders, to show the congregation that no one can oppose the statement made by the chief that the chief must marry a black person; if the chief is going to marry the young lady Khalipha it must be known and clear to everybody that she is white and if she becomes a wife then she will give birth to a chief; a wife will be taken and we will be officially notified according to our culture as the olden day." These are the results of the meeting which was convened by elders to summon Zwelinzima and inform him about the arranged marriage knowing very well that he already chose the love of his life but the elders forced him to abide by the custom.

**ISIXHOSA:** Jordan (2008: 131) wenza isiqinisekiso sale ntetho ilapha ngentala ngokuthi Bawokazi, ndothuke kakhulu ukuva ukuba ubawo wenza umyolelo onje, ndaye ndilusizi kakhulu kuba ndiziva ndingenakho konke ukuwamkela. Nceda, Jolinkomo, uxelele ibandla ukuba ndazana nentombi kaKhalipha ndiseseLovedale, ndazimisela ukuyizeka. Ndiyawabongoza ke amawethu ukuba angazikhathazi, nam

angandikhathazi, ngale nto, kuba isekho into kaKhalipha andisayi kuze ndibizwe ngantombi yimbi, nokuba seyiyekabani na.

Owakho unyana,

Mna Zwelinzima.

**ENGLISH:** I was very shocked to hear that my father made such a will, I was very sad because I felt that I cannot accept this will. Please, Jolinkomo, tell the congregation that I tried my best with Khalipha's daughter when I was in Lovedale, and I was planning to marry her to be my wife. I would like to ask my ancestors to please not be angry, and also not to make me miserable, because of this, because Khalipha's daughter is still alive and no other woman can substitute for her no matter which family is coming from.

Your son

Zwelinzima

**ENGLISH:** Sijadu (2020: 186) further argues that the novel *Ingqumbo yeminyanya* is embedded in the culture, traditions, and governance of the Mpondomise Kingdom. The amaMpondomise is one of the main isiXhosa-speaking tribes and lives mainly in the south-eastern part of South Africa in the Eastern Cape province. The main theme of the novel revolves around a cultural conflict in the Mpondomise Kingdom influenced by Western standards. The novel was written in 1930 (published in 1940) during a time when westernization was gaining ground among the amaXhosa through education and religion (Jordan 1940). There was strong resistance at the time from the uneducated who had not been influenced by Western education and the Christian religion.

**ISIXHOSA:** Sijadu (2020: 186) waphinda wathetha malunga nenoveli ethi Ingqumbo yeminyanya efakwe kwinkcubeko, amasiko nakulawulo lobuKumkani bamaMpondomise. AmaMpondomise ngabanye bezizwe ezithetha isiXhosa kwaye bahlala kakhulu kwinxalenye yendawo esempuma eMzantsi Afrika kwiphondo laseMpuma Koloni. Owona mxholo uphambili wale noveli umalunga nokruthakruthwano olumalunga nenkcubeko kubuKumkani bamaMpondomise nokwaphenjelelwa yimigangatho yaseNtshona. Le noveli yabhalwa ngo 1930 (yapapashwa ngo 1940) ngexesha inkcubeko yasentshona yayiqukuqela kumaXhosa

ngenxa yemfundo kunye nenkolo (Jordan 1940). Kwakukho ukuchasana okungamandla ngelo xesha olusuka kubantu abafundileyo abangazange baphenjelelwe yiNkolo yamaKrestu neMfundo yaseNtshona.

Their resolution to resist Western influence is supported by Du Plessis (1999), who argues that traditional governance has the authority to resolve conflict effectively without reference to Western styles. Traditional institutions have established norms and standards shaped by cultural norms and values which can be sustained by continuously upholding traditional values that are passed from one generation to the next.

**ISIXHOSA:** linjongo zabo ezintle zafezekiswa ngokwahlukileyo sisizukulwana sakudala esisakolelwa kumasiko nezithethe sayo. Abadala banoloyiko lokuba ukuba bathe bavumela iinkqubo zenkolelo yaseNtshona ukuba zithathe indawo yamasiko wabo bayakuphulukana nobubona. Abo bakholelwa kumasiko wabo bakhusela iinkqubo zamaziko wabo ngakumbi ngokusebenzisa izixhobo zemiboniso bhanya-bhanya. Isisombululo sabo sokunyhasha impempelelo yaseNtshona sixhaswa nguDu Plessis (1999), nothi xa ethetha athi ulawulo ngokusesikweni lungegunya ekusombululeni ukwithakwrihwano ngendlela efanelekileyo ngaphandle kokubenelelwa kwiindlela ezisetyenziswayo zaseNtshona. Amaziko asesikweni amisele izithethe nemigqaliselo ehambelana namasiko enkubeko nanokugcinwa ngokugcina iinkqubo zamasiko wethu asuka kwisizukulwana ngasinye ukuya kwesinye.

The next selected text to be introduced below is titled *Nyana Wam! Nyana Wam!*

### **3.2 Nyana wam! Nyana Wam/ My son! My son: W.K Tamsanqa**

*Nyana Wam! Nyana Wam!* text will be in-text referenced below in both English and Xhosa to accommodate other readers who are more interested in understating the study.

Isihloko secwadi sachazwa xa uFikizolo esamkelwa uTholelegqwirha xa wayebuya evela kugqibezela izifundo zakhe zobuFundisi eNgilani. Umbhali wayibhala kakuhle wachaza nokuba uFikizolo wangengotata kaMangaliso ngokokuzalwa.

**ISIXHOSA:** Tamsanqa (1985: 6) Yaba seso ke ebantwini nangayo le mini. Kodwa abafika badumanisa ukuba namhla akunjalo, ezi iinyembezi zezovuyo. Wonke umntu

ofikayo wafika weva eso simbonono sinye sikaFikizolo ekhwaza esithi. “Nyana wam! Nyana wam!”

**ENGLISH:** Tamsanqa: (1985: 6) That is what happened to the people even during this day. But they gathered but did not make it clear to each other that today is a different day, these were tears of joy. When everybody arrived, they heard the same problem about Fikizolo shouting aloud saying “My son! My son! Historically, the day of reunion is a form of thanksgiving and joy for the entire family. In the above quote, it is narrated that Thole was one special son.

**ISIXHOSA:** Tamsanqa (1985: 83) “Tyhini bawo! Ngenene uyamazi!” watsho uThozama ethwala izandla entloko efuna ukulila. “Bawo!” wasabela okwesithathu uMangaliso sezisihla iinyembezi behlangabezana kancinci noyise. “Thixo wamaZulu Nguye. Ngumntwan’am!” latsho liziphosa kuye lonke ixhego waye noMangaliso ephoseka kulo. Suka bawolana, likhala lisithi, “Nyana wam! Nyana wam! Zanenkanyamba!”

**ENGLISH:** Tamsanqa: (1985: 83) “Oh my lord! Do you know him,” said Thozama putting her hands on her head wanting to cry. “My Lord” Mangaliso responded for the third time and tears ran down his face and hugged his father. “God of Heavens It’s him. It’s my Child” said the old man hugging him and Mangaliso also threw himself at the old man. All of a sudden they hugged each other saying, “My son! Zanenkanyamba!” This was the most heart-touching part as the son and father met after such a long time.

**ISIXHOSA:** Thamsanqa (1985: 64) “Thozama ndibuyile emfundweni owawundicebise ngayo. Ke, andiz’ukutsho kuwe ukuba umbulelo wam ungakanani na. ungasowuzicingela. Nguwe owaziyo njengoko nam ndisazi ukuba ndinjenje nje namhlanje kungenxa yakho. Njengokuba undibona nje ngoku ndijongwe ngumsebenzi onzima wokondla izimvu zikaThixo. Umsebenzi wokuphilisa umphefumlo. Ke kulo msebenzi andinaye umncedi, ubungebi nguyena umncedisi wam Bhelekazi? linzima zam ibe zezakho? Ube yintonga yam yasekhosi? Kuba ngaphandle kwakho ndifumana obu bomi bungendiyoleli.”

**ENGLISH:** Thamsanqa (1985: 64) “Thozama I am back from what you advised me. So, I will not say how much I thank you, you can think for yourself. You are the one who knows as I also do know that I am like this today because of you. As you see me

now I have hard work to do by taking care of God's children. A job to heal spiritually. In this job I don't have an assistant, can you be my assistant Bhelekazi? My problem to be yours? To be my right hand? Because without you I am having a difficult life."

**ISIXHOSA:** Tamsanqa (1985: 19) kwiimpahla ezazikuye uThole yayizezo wayezinxibile kuphela nalo ngxowa wayengahlukani nayo efake iincwadi ezintathu, iBhayibhile neencwadi ezimbini awazinikwa nguThozama, okuyingubo kwakuthe geqe phaya ethe ngokwethuka ekufikeni kweengonyama wayishiya engenako nokuba angaya kuyithatha ngenxa yaloo ngonyama yayingqengqe phantsi komthi.

**ENGLISH:** Tamsanqa: (1985: 19) The only clothes that Thole had were those he was wearing and a bag that he always carried with him with three books, a Bible, and two books that he was given by Thozama, blankets were lying all over and when the lions arrived he could not go fetch it because of a lion that was lying down under the tree.

**ISIXHOSA:** Tamsanqa (1985: 20) Xa engcanjasiswa ebuzwa imvela-phi waba ngumntu osuka emaXhoseni oye kwelo Lizwe ngokukhunjwa ngamathongo amayeza athile nje ngoko engumntu oligqirha, ngoku ke ucela indawo okwezontsukwana aza kube esemba amayeza. Xa bembuza ngobugqirha bakhe waba ligqirha elivayo, elathwasa emlanjeni nelembayo lisinyange isifo lakusibona.

**ENGLISH:** Tamsanqa: (1985: 20) When he was asked his origin of where he came from he was from the Eastern Cape and he went there because of being guided by his dreams for certain herbal medicinal plants as he is a traditional healer, now he is asking for a place to stay for few days while working with his traditional medicines. When they ask him about being a traditional healer when traditional healing rituals took place in the river and who also digs herbs and heals our diseases when he sees us.

**ISIXHOSA:** Tamsanqa (1985: 32) Simbalule uMangaliso ngakwicala lenkonzo, kodwa ndicinga ukuba singaba senza impazamo enkulu xa singathi sishiye enye yezinto awayezithanda kakhului esikolweni, ingxoxo, abesakuzibalula kakhulu ke kuyo kumbutho wengxoxo, Debating Society nowe-S.C.A ebesakuba ngusihlalo wawo. Engxoxweni ebethanda ukuba kwicala elichasayo, nabafundi bethanda njalo kuba ebethi ukuba ukwicala elixhasayo awubeke umcimbi ngendlela apha ibisitsho ochasayo angabanayo imihlathi yokuchasa.

**ENGLISH:** Tamsanqa (1985: 32) We trust Mangaliso regarding the church, but I think we will be doing a big mistake if we forget one of the things that he liked to do most while he was still at school, a debate, that he used to mention that he was excelling in doing it and that was the debate with the organization. The Debating Society and S.C. Where he was a chairperson. During the debate, he liked to be on the supporting side and then explain the matter in such a way that the person who opposes stands no grounds to oppose.

**ISIXHOSA:** Tamsanqa (1985: 43) zizo ezi hambo ezenza ukuba umqulu wakhe wencwadi (thesis) othi Religion Throughout the World awawubhalayo ukuze aphumelele ibanga lakhe le M.D. ube ngolula kakhulu. Iintlobo ngeentlobo zonqulo awayefudula efunda ngazo ezincwadini wayezibone ngamehlo ngoku. Akazange aphelele kule ncwadi, eselapho eNgilane wabhala enye incwadi ethi, The Supreme Being, esingathi xa siyitolika ngolwimi lwakokwabo isiXhosa ithi Ophezukonke kodwa ke wayibhala ngesiLungu. Nale incwadi yabetha zee nkamalala inkcuba-buchopho zasemaNgesini zabona ukuba makathiwe jize ngomnye umsila emfundweni yakhe kuthiwe nguGqirha-Lwazi (Doctor of Philosophy), oko kukuthi wathu ebuyela kwelakubo kwaye kungasatshiwo ukuthiwa Mnumzana kuye kusithiwa Gqirha Mangaliso Bhungalipheli M.D. Ph.D.

**ENGLISH:** Tamsanqa (1985: 43) these are the events that make his book (thesis) that says, Religion Throughout the World that he is writing to be successful and passed his M.D. it was very easy. Different religions that he used to read about for a long time from books now he saw them with his own eyes. He did not only write this book while he was in England he also wrote another book with the title "The supreme Being" that we can interpret as.

Tamsanqa (1985: 73) licawe ezi zinto ezithanda ukuba neziphithiphithi nje kuvukelwa abefundisi, wawungeze wayibona loo nto eSpes Bona kuMangaliso kanti naphi na apho wathi wanyathela khona emva koko. Wawungabulawa ngabantu baseGeorge Gosh ukuba ukhe wathetha kakubi ngoMangaliso. Wayengumxolelanisi apho ahamba khona, nakwelo laseRhawutini kwakuthi kwakuvuka iziphithiphithi kwiindawo ngeendawo abantu bevukela umfundisi, kubhenelwe kuye; afike umfo wasemaKwayini awubulale loo moya ngokupholileyo engabonikalisanga bungqwangqwili kubavukeli nakumvukelwa.

**ENGLISH:** Tamsanqa (1985: 73) At churches there are sometimes lots of trouble and then rebel against the events, you will never see that at Spes Bona from Mangaliso and anywhere else where you have been after that. The people from George would kill you if you talk bad about Mangaliso. He was a peacemaker wherever he was, even in Johannesburg when times of trouble starts at different places the people used to go to the reverend when they woke up in the morning, and turn to him, then the gentleman for the Makwayini holistically rebukes that evil spirit without showing any anger towards the those who are fighting against the other group or those who are being attacked.

The following heading will outline in-text referencing from *Ukuba Ndandazile* text.

### **3.3 Ukuba ndandazile/ If I had known: W.K. Tamsanqa**

This selected text will be analyzed through in-text referencing available below in both Xhosa and English to accommodate all interested scholars.

Umbali waqalisa umbhalo ngephupha ephelileyo yabe lo mbono imalunga nomtshato wesithembu yesinyanzeliso nanjengokuba kwakukholelwa ekubeni ngowesithethe nokwafuneka ukuba uhlolwe kwezinye iimeko, ngokuchaza entlanganisweni eyayibizelwe indabanob bonke abemi be basebukhosini ukuxaxoxa nokuchaza ngomngeni ofunyanwa nguNobandle buqu. Kuba engazange abenomntwana ongowakhe kwimbali nto leyo ethetha ukuthi wayengenako ukufumana abantwana abangabakhe kuba wayelidlolo. IBhunga lobukhosi ngentsebenziswano namalungu asekuhlaleni bafumana isisombululo ngokuthethathethana neenyangi zesintu ukulamla ingxaki yobudlolo yenkosikazi yeNtloko, bavumelana ngoko ngaphandle kokuthetha nexhoba elinguNobandla kule ngxubakaxaka.

**ISIXHOSA:** Tamsanqa (1967: 23) Kungekudala ubonakele umfana ebaphuthuma abahambi ebakhokelela kwindlu esisebenzela kuyo, bafika sezandlelwe iimfele zeenyamakazi bahlaliswa kuzo. Kungekudala bengenile lwangena olu gxibha lomfo luphethe ugqajolo lwemvubu netshoba lenkomo, umzimba uzele iimfele zeenyamakazi neenyoka. Kwangena into eentsinga zingwanzilili ngathi zezesilo, into yona ebingombelelwa xa iza kuvumisa ebisuka ihlasimle ingene emxholweni. Nanamhla yenjenjalo. Yanele nje kukuwagqiba ngamehlo la madoda, ishwacele ebusweni, yahlasimla kwakabini yadanduluka.

**ENGLISH:** Tamsanqa (1967: 23) Not even long the gentleman took the visitors and led them to the house where he operates when they arrive the animal skin mats were already on the floor and they got settled. Not long after they walked in this tall and huge gentleman walked in carrying a jambok and the tail of a cow, his whole body full of animals and snake skins. There comes a huge and strong man like a huge animal, someone who must be sung for and clap the hands for when before starting to tell him stories. Even today it is done in that way, just after looking at all these Men, his face crowned and he cheer up twice and then left.

**ISIXHOSA:** Tamsanqa (1967: 34) urhole isandla uNomazizi baxhawulana esithi “Siyabonga Tolo, siyabona Ngwenyankomo.” Lilonke ke eli xesha incumile intomb’enkulu, kucacile mhlophe ukuba ayibethelwa nangu “one.” Oku kukhululeka kukaNomazizi kwenza ukuba zihle izibilini kuSipho noxa engazanga akuthande kwaphela kuba kwakuntama ukuba le nto eza kuyithetha akayinanzanga.

**ENGLISH:** Tamsanqa: (1967: 34) Nomazizi rolled her and they shook hands says “We thank you Tolo we can see Ngwenyankomo.” All this time the big girl is smiling, it is clear that she does not worry about a “thing”. The way Nomazizi was so free made Sipho calm down and not worry too much though he did not like it all and the fact that it was portraying what he was going to say is not taken into consideration.

**ISIXHOSA:** Tamsanqa (1967: 88) Yayintle intombi yomfo ngathi ngumamlambo, ifanelwe ziinwele zayo ezithe ukuphothwa oku zabethwa iqhina ngemva, ngabala zimnyama khaca ngathi ngumebhoni zathanda ukumenyezela zakuhlalywa lilanga; ngaphambili zithe ukumka zavula intlontlo zishiya usiba lwempunzi ebunzi, ezozidlele zinezinxonxo, zobomvu ngathi ukhe wazichukumisa zitsaze igazi, loo mazinyo atsho ngomhlantla emhlophe ngathi likhephu iintsini zimnyama okwenkabi yehashe. Inesithomo intokazi yomfo isukile egadeni. Ngesinxibo igwangqa yonke ukusuka esihlangwini kuyokuphosa emnqwazini ilande ibala layo. Wawuba ngavela ngemva ilitsale iliso, ibe ngeza ngomphambili ithi ndijonge. Ingenamva ingenamphambili intombi yasemzini. Igazi lomntwana liwile.

**ENGLISH:** Tamsanqa (1967: 88) This man’s daughter was beautiful like a mermaid, she is supposed to have her natural hair that is platted and tied at the back, with a pitch black color like blond and shiny like struck by sunlight; in front a bit backward and living a line on the forehead, cheeks with red dimples as if you can touch them



they will split blood, those pure white teeth like snow with an open gap in between and black gums like a male horse. The woman is very tall. The best and most excellent dress code from head to toe suits her complexion. Wherever you go all eyes are on her, even when she turns in front everyone's eye is on her. She had a beautiful shape all angles both back and front. The child's blood has fallen.

**ISIXHOSA:** Tamsanqa (1967: 139) Le ngqeqesho ke yangena yaqheleka kuNomazizi suka yafana nento le isemithanjeni kuye. Elalini apha eWeza ubusel'efana nomgqala ekiviwa ngayo ukuba kusile kuba abantu bebesothuswa sisitgonga sentsimbi yesingqusho isombelelwa yingonyana ekuseni, yonke into eyenza ngokukhawuleza nolonwabo olukhulu eziqhuba engaqhutywa mntu ngasemva. Le nto yatsho loo mntwana waba yimbunguzulu kwaneqhayiya kuloo mzi wasemaZizini wayehlala kuwo, ethatyathwa njongomntwana wasekhaya apha kuba ngaphandle kokukhuthala nokukhululeka oku ebengenakumbi namntu eyindlezana ngobubele engakwazi ukudlula emntwini engakhange abulise enze nentethwana eya kuthi imhlelise lowo adlula kuye. Lo nto ingakhethanga bala lamntu, omdla nomncinci, osityebi nolihlwempu, ofundileyo nongafundanga beyinto enye kuye. Ubungeze wambona enomsindo, ukuba ebekhe abe nawo umsindo uzazi ngokwakhe.

**ENGLISH:** Tamsanqa (1967: 139) This principle became a usual thing to Nomazizi and it seemed like it was in her veins. At the village in Weza she was like a bell that tells everyone it is now morning time because people used to be woken up by the sound of iron. Accompanied by a short song early in the morning, doing everything quickly and very happily with no one pushing her to do anything instead she was self-reliant. This made this child alone and have pride in the house of Amazizi where she was staying. Taken like a child of this home here because without hard work and being free then she would not have anything or anyone on her side she was so good and friendly to everyone and never walked past a person without greeting and having a short conversation to make that person laugh. Without choosing, the elders, young, rich, poor, educated, or uneducated it meant the same to her. You would never see her angry if she sometimes gets upset it is only herself who knows that no one else.

**ISIXHOSA:** Tamsanqa (1967: 107) Uthe akugqiba ukuthandaza wakha amanzi wagoduka eziva ephilile akhekile ngokwakheka emphefumleni, likhula ngokukhula ithemba. Yaqhubeka loo veki yada yaya kuphela ekuloo ntlungu kodwa ngoku izinto

zingasemntw'kaNgqika; emva kwentshamuyelo nemothandazo yaloo veki kwasoloko kukho intlantsana yokuba wobuya amfumane umntwana. Ukuphela kwale veki ngeCawa uye ecaweni. Wafika inkonzo seyiphakathi umshumayeli inguTshonaphi wezolo, xa kanye indonda enkulu isemoyeni.

**ENGLISH:** Tamsanqa (1967: 107) When she finished praying she drank water and felt very well and spiritually well, and her hope started growing more and more. The week continued until its end still in this pain but now on Ngqika's child's side after the summon and prayer that week there was always a hint that she will be able to get a child. At the end of this week on Sunday she went to church. When she arrived, the church was already continuing and the preacher was Tshonaphi of yesterday while the big man was heavy in spirituality.

The above phrase defined the character which described how Xhosa women are illustrated in the text as hard workers and very committed individuals.

**ISIXHOSA:** Le ntetho ilapha ngentla ichaza uhlobo lomntu ocacisa indlela amabhinqa wamaXhosa athathwa ngayo ngokohlobo lwabantu abakhutheleyo nabasenza ngokuzinikezela. Njengoko uNobandla wayechazwa njengomnye wamabhinqa athanda inkcubeko nathi aqwalasele kwaye avumele ukuzinza kulo mtshato ngenxa yokuba wayekhohlelwa kuThixo kwaye ethembele kuye.

**ISIXHOSA:** Tamsanqa (1967: 49) "Madoda ubusuku buhambile. Ukuba kukho indoda enenkcaso kweli lizwi lithethwa ngumQwambi mayivele nesihlabo sayo sibonisane ngaso kwangoku. Mna ngokwam andiboni nyala kwintetho kamQwambi ndimxhasa ngentliziyo yam iphelele. Akukho ndlelambi, inkosi mayisizekele umfazi oza kusizalela. Asincedi nathi sibangwa ziimeko."

**ENGLISH:** Tamsanqa (1967: 49) "Guys it's now late at night. If there is a man who opposes Mqwambi's statement, he must come out now and tell us his reason to do so that we can discuss the matter as soon as we can. I do not see any disgrace in Mqwambi's statement I support him with all my heart. There is no other way, the lord must help us to get a wife who will bear children for us. We cannot help it, it's the situation.

**ISIXHOSA:** Tamsanqa (1967: 115) “uxolo maGcaleka amahle, uxolo nto zakuthi ningakhubeki. Ewe yona yinene into yokuba akuqhelekanga ukuthi xa amadoda esompa inyewe kufneke izimvo zomfazi kulo mzi kaPhalo, kodwa ke nto zakuthi ndiyanicela Xolani niyinyathele ngonyawo le ndawo abizwe lo mfazi wesibini iinjongo zethu asikukho ukuba sinomdla wokubalela inkosi abafazi, sinesizathu esibalulekileyo sokungazali komfazi oselekho.

**ENGLISH:** Tamsanqa (1967: 115) “I’m sorry the great Gcaleka’s, an apology my people. Yes, it is indeed unusual that when men discuss a matter they need women’s opinions in this house of Phalo, but my people I beg you please Forgive and not mention such things at all and call the second wife and our aim is not about counting how many wives the chief has, we have an important reason and it’s because the wife is already here cannot bear children.

**ISIXHOSA:** Tamsanqa (1967: 119) “Xa ungazi ke tshawe buza, umbuzo awoni nto. Kuhle ukubuza kwabaziyo, ithi intetho yesiXhosa inyathi ibuzwa kwabaphambili. Isiko lethu ke thina apha kwaPhalo jikelele ukususela kokhokho kude kube ngoku inkosi iyabonelwa umfazi ayiziboneli. Elo lisiko ke lidala linenkqayi, liyazibula ukwaphuka ngawe apha kule ndlu kaMtoto ukuba uzimisele ukulaphula. Mhlawumbi uphazanyizwa yinto yokuba sakuyeka kulo mfazi wokuqala, kanti ke senza impazamo enkulu ngaloo nto sizama ukukholisa wena, mhlawumbi yiyo nale nto kukho la magingxigingxi okungazali, salahla isiko. Asazi ke linokulahlwa nguwe isiko bothini na abalandeli.” Ngokwenkcubeko, inkosi yayingenako ukutshata umfazi ezikhethela yena wathetha watsho uTamsanqa

**ENGLISH:** Tamsanqa (1967: 119). “Tshawe if there is something that you don’t know, please ask, what question. It is good to ask from those who know, there is a Xhosa phrase stating that “ask from those who have been there and they will know” Our tradition at Phalo clan generally is from our ancestors until up to date a chief’s wife is chosen by the people, not himself. This is an old tradition from many years ago; you are the first person to discard it in this Mtoto’s house if you want to discard it. Maybe what makes you mistaken is that we kept quiet when you took your first wife, and we made a big mistake by trying to make you happy, maybe that’s why there are so many problems of being infertile, we turned our back on our tradition. We don’t know what will happen to your followers when you discard a tradition in this way.” Culturally, the

chief was not supposed to marry a woman of his choice referencing the above paragraphs.

**ISIXHOSA:** Tamsanqa (1967: 79) “Phof Ngqosini niyaqonda ukuba nditshatile ekhaya apha? Ndatyiswa amasi ndaduda. Mhlawumbi niphazanyiswa yinto yokuba ndingazanga ndaya caweni ndabhala phambi komfundisi: nicinga ukuba ningenza nayiphi na into ndingayithandi. Andimi ngaphambili kwinto eniyicingayo. Ningayisekela inkosi leyo yenu nokuba balishumi abafazi, kodwa nazi ukuba lo kaNgcuchuka umntwana akabalwa apho, uza kubashenxela abo bafazi okanye lo mfazi wenu webhongo akasoze angene kula masango ndisadla ubomi. Ndifung’abaThembu niya kuthi ‘akwaba’.” Ukongeza, ukubanembali yekamva lezinto ezinxulumene noncwadi, lo mbhalo ubonakalisa indlela enika ubungqina bokuba ibhalwe kwayo kwiindawo zaseMpuma Koloni.

**ENGLISH:** Tamsanqa (1967: 79) “Anyway Ngqosini, do you understand that I am married in this home? I went through all the traditional rituals and I did perform all. Maybe you are mistaken because I did not go to church and write down my signature on paper in front of the reverend: you think you can do anything even if I am unhappy about it. I am not stopping you from your plans. You can second your chief even if he can have ten wives, but you must all know that Ngcuchuka’s child is not part of that, she will live and give those wives their space, or else your favorite wife that you love so much will not be able to enter these premises while I am still alive. I swear the Thembu clan you will all be “sorry”. In addition, having a thorough background of The Elements of Literature which are the following components: characters in the story, plot, setting where the story is taking place, point of view raised by the author, and conflict. This text is demonstrated in a form that proves that its setting is in rural areas of the Eastern Cape.

**ISIXHOSA:** Tamsanqa (1967: 169) Mna ndiyabona ukuba yoba kwanini abangancedayo ngempendulo, kulo mbuzo. Inkohla ke yile: amaZizi ke athanda ukuqonda ukuba nithi ukuze niwele imifula enamagama nidlula iilali ezikwanamagama nizokutsho eZazulwana, nithi ngoku senifikile nidlule imizi engaka ukuba mininzi nawazi ngani lo mzi? Watsho wafaka inqawa yakhe uDiliza watshaya elindele impendulo kuba wayengumntu ukuba yingedle, inqawa yayingaphumi kuye emlonyeni.

**ENGLISH:** Tamsanqa (1967: 169) I think you are the people who will help regarding an answer to this question. The problem is this: The amaZizi would like to know when you cross streams and villages with names to get to eZazulwana, and then when you arrive after going past so many houses how did you know this home? Diliza then took his pipe and smoked while waiting for an answer because he was a very heavy tobacco smoker.

**ISIXHOSA:** Tamsanqa (1967: 189) Kwalile xa libantu bahle zaphuma ezithile kwezindala zabonakala zicanda ibala zinqumla zisiya kutshona phantsi kobuhlanti ziphethe ukhuko. Kuthe kusajongwe leyo kwabonakala enye yamakhosikazi angodade boyise bosingaye icanda inkundla nosingaye belandela abafazi ukuya kutshona phantsi kobuhlanti. Indlela abanxibe ngayo aba bantu yayigxininisa indlela elibhalwe ngayo ibali.

**ENGLISH:** Tamsanqa: (1967: 189) When it was sunset some walked out and walked through the field going under the kraal carrying a straw mat. While looking at that, one of the women who was his aunt was seen crossing the kraal with him following the women going down the kraal. The dress code of the characters also emphasized the setting of the story.

**ISIXHOSA:** Tamsanqa (1967: 205) Kwangoko yalandela into kaMtoto ifake ezobukhosi, ugaga lofele lwengwe nogijo lwayo, kwavela into eseyincume kade ngaloo mlomo ungqebesha ngathi nguyise-mkhulu uHintsisa. Umbali wayekhohlelwe ekubeni abacebisi ingakumbi abemi abasele bekhulile ngabo ababenamava wayo yonke into kwanemiyalelo efanelekileyo kwisihlo okanye kwisiko ngalinye. Nangona kunjalo, uNobanda wapakamisa umba wokuchaswa kwabo bakhohlelwa kwizinyanya zokubanabafazi abangaphezulu komnye.

**ENGLISH:** Tamsanqa (1967: 205) Mtoto quickly followed wearing his royal attire, tiger skin, he was already smiling with that thick mouth just like his father Hintsisa. The author believed in council advisers especially senior citizens as they were the ones who have got experience in everything and were good instructors in every event or ritual. However, Nobanda raised sharply the objection of the ancestor's believers of polygamy.

Umbali wayekhohlelwe ekubeni abacebisi ingakumbi abemi abasele bekhulile ngabo ababenamava wayo yonke into kwanemiyalelo efanelekileyo kwisihlo okanye kwisiko

ngalinye. Nangona kunjalo, uNobanda wapakamisa umba wokuchaswa kwabo bakholelwa kwizinyanya zokubanabafazi abangaphezulu komnye.

**ISIXHOSA:** Tamsanqa (1967: 195) Emile njalo yavela intokazi kaNgubengcuka, kuba yiyo leya yayifika ngemoto. Ivakele ngelizwi elibukhali isithi, “Mfundisi ndim onesizathu, ndithi aba babini abafanelwe kumanywa ngeqhina lomtshato ongcwele. Lo mfana utshata apha namhlanje unomfazi wakhe womtshato, andiqondi ke ukuba unokutshata kabini. Mhlawumbi ndiyalahleka ungandicacisela ukuba yakha yakho into elolo hlobo ezimbalini.” Waphoxakala kakhulu uNomazizi ngala mini yomtshato wakhe kwaye washiywa ngumama wakhe ngenxa yokuhlaselwa yintliziyo emva kwenkcaso eyenziwa nguNabandla

**ENGLISH:** Tamsanqa: (1967: 195) While he was standing a woman from Ngubengcuka arrived because she is the one who arrived by care. She said loudly, “Reverend I’m the one who has a reason, I say these two should not be allowed to get married. This man who is here now getting married has his wife that he married already, I don’t think he can get married again for the second time. Maybe I am mistaken you can explain to me if there is such a thing in history. Nomazizi was very disappointed on the day of her wedding and she lost her mother due to heart attack complications after the objection made by Nabandla.

**ISIXHOSA:** Tamsanqa (1967: 199) Wema ewufumbathe umhlaba umzuzu ethe ntso ngamehlo kwibhokisi leyo isezantsi engcwabeni. Emzuzwini wasolula isandla wagalela umhlaba wathi, “*UKUBA NDANDAZILE!*” Uthe ukuba awathethe la mazwi wabonakala ujsihla kancinci umzimba. Bakhwaza ababebukele besithi, “Mbambeni! Mbambeni uyawa.”

**ENGLISH:** Tamsanqa (1967:199) He stood holding the sand in his hand for just a minute looking at the coffin down the grave. In a few minutes, he raised his hand and threw the sand then said, “*IF I HAD KNOWN*” Just when he spoke these words then the body went down slowly. Those who were watching shouted and said, Hold him! Hold him he is collapsing.” In the above text, the main point of view of the author has prevailed with very sharp or emphasizing scenarios.

### 3.4 *Unyana Womntu / Someone's son: Ncedile Saule*

This text will be translated from Xhosa to English to accommodate all interested parties in the study. This text is about discovering the main role of different genders when reacting to different life-lesson situations.

**ISIXHOSA:** Saule (1989: 7) UBantu Zathu wayeyinzalelwane yeliya laseCacadu. Wayengumfo ozolileyo onesidima naxa seleda wakunikela umva. Umjongile, amehlonakhe ayexela ingqondo ezinzileyo nesimo esinqwanqwadwa yiminyaka yokusebenza neendidi zabantu. Ukwakheka komzimba kwakudiza ingqeqesho engqongqo nokuziphatha kakuhle, zinto wathi wabambelela kuzo akuba eshiywe ngabazali eseyimveku. Wayebonakala ukuba ngumfo owasebenza kusakhanya engazange wadlala ngexesha. Ubudala bakhe babukwisithuba seminyaka engamashumi amathathu. Emva kokuphumelela imfundo enomsila kwezoqoqosho wasebenza iminyaka eliqela kumzi oshishina ngedayimani. Elapho kuloo mzi waziqhubela phambili izifundo zakhe wade waphumelela imfundo yeM.A kwakwisebe lezoqoqosho. Ngemali awathi wayiqokelela wazivulela ishishini lokugcinwa kweencwadi zoonovenkile kunye noosomashishini abakhulu. Wayeyingqonyela yequmrhu elo ke yena. UBantu Zathu wayeyindoda ephumeleleyo ngaphandle kwamathandabuzo.

**ENGLISH:** Saule (1989: 7) Bantu was originally from Cacadu, he was very calm with dignity even though he was very scarce. Looking at him you would notice that he is an intellectual with working with people, his body structure represented respect and self-care those are the things he obtained as his parents left him at a younger age. He was almost 30 years as he was focused after obtaining his Degree in Economics course, he worked few years in a diamond company. While he was working he pursued his studies and obtained M.A. in Economics. He saved a lot of money to establish his own business where he kept business books, Bantu was a successful businessman.

**ISIXHOSA:** Saule (1989: 22) “Ungandixelela ukuba imini yakho yayizolo uyichithe usenza ntoni na Mnumzana Zathu? “Hayi ilula loo nto. Ndithe ndakugqiba ukusebenza apha eofisini, kwathi kuba kungekho nto indixinileyo, ndaya kubukela umdlalo weqakamba lo ungunabamlonyeni eNqaba. Ndimke apho amathunzi selenabe kakhulu ndagoduka. Kchange ndiphinde ndiye ndawo ukusuka apho.”

“Enkosi ndiyabulela Mhlekazi. Phof umdlalo uwushiye ngaliphi ixesha?”

“Ndingathi ndiwushiye ngecala emva kwentsimbi yesithathu.”

“Kanti ubufike nini emdlalweni?”

“Ngesithuba secala emva kwentsimbi yokuqala.”

“Mnumzana Zathu, izolo ngentsimbi yesihlanu, inkosikazi yakho ifunyenwe kwindlu ehlala kuyo lihlanzile iselwa.”

Waphantsa ukujuba kukothuka uBantu. Wafumana wajongisa ubuso entungo amehlo ewathe mba, ethe ntshi amazinyo, izibilini ziphezulu. Ukusweleka kukaBandlakazi asinto wakha wayicinga. Kwakhona wayesele eyibona ingozi azifake kuyo ngelakhe esithi ukhusela igama lakhe lingatshiswa lilanga.

**ENGLISH:** Saule (1989: 22) “What were you doing with Mr. Zathu? That is very easy. After I have finished at the office, I went to watch a cricket match at Nqaba. I left there very late and I went straight home.”

“Thank you, mister, what did you leave?”

“I left around half past six pm.”

“When did you arrive for the match?”

“ Around half past one pm.”



Mr. Zathu, yesterday at five o'clock, your wife was found in her house dead.”

Bantu was very shocked and shattered, he looked outside holding tears. Bandlakazi's death was not soothing as he ever thought about, he saw the danger of trying to protect his name.

**ISIXHOSA:** Saule (1989: 23) Yehl'intlekele! UMngombeni wayeseletyhile iphepha. Wathi njengokuba ebemnyama engumtsunyela kakade wasuka wajika wafuna ukuba mthuzuba. UBantu wathi akumjonga, wafana nerhamncwa eliqwenga litshabalalise ubomi. Umlingane wakhe yena wafana nesithunzi sikamtyholi. Aphela amathemba, wanga angathi vuleka mhlaba ndingene. Wena wakha wayibona imbiba ilichama lekati engenalusini.

Umfanekiso wokubanjwa ngokugwinta wathi thaa engqondweni kaBantu. Wayedla ngokubabona abantu ekuthiwa ngamabanjwa kodwa wayengazange ayicinge into



yokuba angase abe ngomnye wabo. Ubomi bamabanjwa apho kulawula umazixhwithele wayekhe abubaliselwe.

**ENGLISH:** Saule (1989: 23) there comes a problem! Mngombeni turned the paper already, as he was very dark in complexion he became worse. Bantu looked at him as someone who wanted to get rid of him once. His wife was like a bad shadow. He ran out of suggestions and pans and he regretted everything.

The picture of being arrested for murder was haunting him as he used to see people prosecuted for murder and the prison life was not in the picture of his dreams.

**ISIXHOSA:** Saule (1989: 26) Abafazazana bona babesitsho esimantshiyane bezililela, 'safa ngala Madoda, sakuhlalasi phi ukugwintwa emini bantu. Ukholisile abanjwe, nala ethu asithembisa ngokusikrwitsha nasoloko engumnqay'ulambile yonke le mihla, aya kutsho arhwaqele.' Babekho ababemsizela besithi, 'kowu umntwanabantu, yinto aya kusuka ayithini le? Hay ukuba nelishwa kwelunga lomfo ke khona, ukusuka lizithi nka ngesimanga somfazi, unxanwayo yena. Hayi! Izinto ezibuhlungu azipheli emhlabeni!'

Ezi ngcinga nezi ntetha zatsho zayingqina intetho ethi iinimba ezi azifani. Wayesithi xa ecingayo uNoziqhamo xa ahlalutya izinto amana ukuziva athi kaloku kufanelekile ukuba umntu athethe into ayithandayo ngomlomo wakhe ungebihlungwanga nje. Ukuba unokuze uzame ukunqanda okuphuma emilonyeni yabantu ingaba uzithwalisa icangci kukho umoya, ibe yenye into ukubutha iswekile echithakele entlabathini. Wayenako okukokwakhe awayekucinga naye ngoBantu engenakuze aphikisane namntu kunjalo nje ngako.

**ENGLISH:** Saule (1989: 26) Women were making the noise outside, blaming men for failing them and always killing women. Arresting Bantu will be an example to make men out there, even though there were women who were sympathizing with Bantu.

These were the thoughts that prove that women are not thinking alike and they do not support each other all the time.

**ISIXHOSA:** Saule (1989: 58) Ebomini bakhe uNoziqhamo akazange abe ngumntu onemingqweno emininzi. Wayekuthanda ukuzimela, imeko yoxhomekeko eyicaphukela. Wayedla ngokubathela nqa aba bantu bangakwaziyo ukuzenzela izinto ngokwabo, ebagxeka kakhulu ngokungakwazi ukusebenzisa iitalente zabo. Esafunda

kwakungekho ntwana igezela kuye. Wayebathanda abantu jikelele, kodwa enesimilo esingqongqo, into ebheke ecaleni engayifuni kakubi.

**ENGLISH:** (1989: 58) In Noziqhamo's life, she does not have many dreams, she was independent. She used to complain about people who can't even apply their talents for a living. During her school days no there were no boys that insulted her as she was a caring woman and she respected people. That is how the author portrays Noziqhamo in this text.

**ISIXHOSA:** Saule (1989: 71) umntu ongazange onwabe yayinguNoziqhamo. Kuye yonke into yayivakala ingamayeyeye. Umphefumlo wakhe wawukrazukile. Ngemini yokugwetywa kukaBantu zazingathi azibambi. Wasuka waba nokugodola kwabumini, amayeza wawasela ewaselile, wada wanqandwa kuloo nto ngumnakwabo uNtozintle ngelithi, kanti neyeza liyabulala. Waba nguloo mkhuhlane ungacacanga okwentsukwana, kodwa wabuya waziphuthuma kwanjengayizolo. Waqonda mhlophe ukuba ukungomba isifuba athwale izandla akusayi kusiza mntu.

Wazimisela ke ngoku ukuba angalali, azame konke okusemandleni akhe asindise uBantu. Wayengeneliseki konke konke sisigwebo sejaji, enento emkhuthazayo apha kuye engqondweni yokungathi kukho izinto eziphosakaleyo kodwa engakwazi nje ukubeka umnwe kuzo. Amagqwetha kaBantu wayewathembe kangangako. Waba yiloo ndindi ke ixakekileyo engqondweni engade afikelele esigqibeni malunga namakakwenze. Ixesha elininzi wayehlala ethe ndwanya ejikajika engqondweni yakhe izinto engenampendulo yazo. Wayesithi ekuBantu abe ekuBandlakazi, iphale ingqondo ithi isekuthethweni kwetyala ibe isemsebenzini kaBantu awayengafuni ukushenxa kubo. Wayefika axakwe nje yindawo yokuba ukuba uBantu wayemsulwa, ngubani lo wabulala uBandlakazi. Wayeqonda mhlophe kananjalo ukuba ukusinda kukaBantu kuxhomekeke ekufunyanweni koyena mbulali. Wayeza kumfumana njani, phi, nini, kuba neentsuku zazingamanga.

**ENGLISH:** Saule (1989: 71) Noziqhamo was very upset and shattered. On the day of the case, she was devastated, panicking, and getting cold while having medication Ntozintle stopped her. After some days Noziqhamo realized that she needed to be strong and tried her best to be supportive. She wanted to do more to assist Bantu as she believed that Bantu is innocent. Most of the time she was in deep thought with no

answers, she knew that Bantu was innocent but trying to figure out the whole situation. She knew from the start that Bantu will be saved by her.

During the hearing of the court case, all protocols were observed by the authorities and the audience. Society was a bit shaken and shocked by the incident and not everyone believed that Bantu killed Bandlakazi. However, in the whole process, the dairy worker Qondile was the one who was always delivering milk every morning; even neighbors were willing to testify in court providing oral evidence and the court judge ruled. Ntozintle supported his only sister in ensuring that they provide evidence to the court that Bantu was at the stadium. They safeguarded that media coverage provides photos or clips attesting that Bantu is innocent. The above evidence was needed before the court judgment and the hanging session. In the end, Noziqhama found the illustration and it was produced to the authority as concrete evidence. Noziqhama endangered and risked her life by saving Bantu from being imprisoned again after he escaped from prison, Noziqhama as an intellectual covered every move to ensure the safety of Bantu. Noziqhama advised Bantu to be more cautious and extra-careful when she recommended a temporarily safer place for Bantu to hide until they make alternative arrangements. However, Noziqhama and Bantu were connecting very well, they enjoyed each other's company. Even Langeni tried supporting Bantu to hide and escape from the law.

**ISIXHOSA:** Saule (1989: 47) Ngalo eli thuba ilanga lalithande ugqatsa ubhobhoyi. Amathintsi okubila ayeselezibonakalisa ebusweni babaninzi. Amalatshana okupholisa ayesenza umsebenzi wawo. Emva kokuba ugqirha ehlele emkhumbini, uSaqhwithi wabiza elinye ingqina. Kwathi nje ukuba kuthiwe Nkosikazi Xeliwe Nkungu, batsala amehlo abantu, bambi baba busukuma ezihlalweni befuna ukubonisisa lo Xeliwe.

Kwangena intokazi eseliqinile, ikho ngomzimba, isukile egadeni. Wawungathi uyijongile le ntokazi, ucinge ukuba nguNomarike ukuba uyamazi uNomarike. Wayengazange ambone umntu onjengaye uBantu, engakhumbuli nofana naye awayenokumeyelelisa mhlawumbi. Emva kokufunga, uXeliwe walaqaza ada amehlo akhe awayephantsi kwendodo aya kubetheka kuBantu. Bajongana okwexeshana, uBantu ezama ukumqwalaselisisa, haybo, akamazi. Wazibuzisa ngaphakathi ukuba ingaba ngumntu owayevelaphi na kodwa, kodwa akuzange kubekho mpendulo.

“Xeliwe NKungu, uyamazi ummangalelwa?” Wabuza uSaqhwithi.

“Ewe, ndiyamazi.”

“Uthetha ukuthini ukuthi uyamazi?”

“Ngolu hlobo lokuba ndikhe ndimbone.”

“Phi?”

“Phaya emzini womfi.”

“Esenza ntoni?”

“Esuka phaya okanye engena.”

“Ugqibele nini ukumbona ummangalelwa lo?”

“Ndagqibela ngalaa mini wasweleka ngayo uNkosikazi Zathu.”

“Wayesenza ntoni?”

“Wayehamba emgaqweni kubonakala ukuba usuka kwaNkosikazi Zathu.”

“Kwakuxesha nini lemini, usakhumbula?”

“Ndambona kusasa emva kwentlazane ndaphinda ndambona emva kwemini. Ixesha elichanekileyo andinakulazi kuba ndandinganxibanga wotshi.”

“Enkosi Nkosikazi.” Watsho umtshutshisi enolugoso lona uncumo kucaca ukuba wayenelisiwe zizibatha zakhe. Kwangoko yanqwala ngentloko ijaji ivumela igqwetha ukuba libuze, nalo alalibazisa.

**ENGLISH:** Saule (1989: 47) it was a sunny day, and everyone was sweating. After the doctor testified, Saqhwithi called another witness, when they call Ms. Xeliwe NKungu everybody became curious and wanted to see Xeliwe. A grown-up woman entered, very tall, you would assume that she is Nomarike if you knew Nomarike. Bantu never saw her before, Xeliwe was nervous and looking all around wearing sunglasses. She was steering looking at Bantu and realized that she does not even know Bantu. She silently asked whether she know Bantu but there was no answer.

“Xeliwe Nkungu, do you know the perpetrator?” asked Saqhwithi.

“Yes, I know him.”

“What do you mean by saying you know him?”

“I once saw him.”

“Where?”

“At the house of the deceased.”

“Doing What?”

“Leaving or entering.”

“When last did you see him?”

“I saw him on the day of the tragedy or death of Mrs. Zathu.”

“Doing what.”

“Walking on the street coming from Mrs. Zathu’s house.”

“What was the time, if you still remember?”

“I saw him in the morning and the afternoon. I cannot recall the correct time as I was not wearing the watch.”

“Thank you.” Said the prosecutor with a smile on his face, the judge nodded allowing the lawyer to question the witness.



**ISIXHOSA:** Saule (1989: 56) “Hayi mfondini, ndimthembile laa mfo. Ukuba kuthethwa ngomntu omsulwa kuthethwa yena kanye. Uza kuvela wena umntu, yindoda eyaziwayo wena leya. Nomnt’akaLubaso uwukhwaze ndaxola umyalezo wethu kunomathotholo apha ezintsukwini. Namaphephandaba kwelawo icala ayasancedisa,” waqinisekisa ngolo hlobo umfo kaNgalo, udizadala kade bekhwahlaza, ingqadada yegqwetha, umakad’enetha engenadyasi.

“Ucinga ukuba ungabathemba abantu. Kule mihla mfo kabawo abantu abafuni ukuzifaka kwizinto zabanye. Nabanye abebekhe banditsalela umnxeba basabela ikhwelo lethu, akukho nto bavela nayo. Bonke bathi babeyile emdlalweni, kodwa abakhumbuli bembona uBantu, abakhumbuli bebona kwamoto leyo yakhe. Into abayenzayo kuphela kukusikhuthaza ukuba singatyhafi. Yintoni ke leyo?” watsho uJojela ebufutheka.

**ENGLISH:** Saule (1989: 56) “No man, I trust that man. He is innocent and definitely. The person who did this will be arrested, Lubaso’s daughter emphasized our support this week through the radio channel, and newspapers are assisting.” Ngalo’s son explained. “Do you think you can trust people these days, people were calling me and most of them confirmed that they were at the stadium but they do not recall seeing Bantu, even the car he was driving. Think about that” said Jojela.

**ISIXHOSA:** Saule (198: 69) “UMnumzana Zathu uchazwa apha ngendlela ebonisa ukuba umilile kwaye emisile engqondweni. Yiyo le nto kunzima ukungazamkeli ezi ndawo azikhusela ngazo yena. Njengomntu onegazi nenyama njengathi siyavelana nawe Mnumzana Zathu kwaye siyiqonda imeko okuyo. Igalelo lakho entlalweni jikelele nomzekelo omhle obunguwo uya kuhlala uthe thaa ezingqindweni zethu. Umthetho ugweba okuvileyo ungqine okubonileyo. Ngaloo Ndlela inkundla ikufumana unetyala lokubulala inkosikazi yakho ngendlela ekhohlakeleyo. Ngeso sizathu ke uya kijinga entanjeni ude ufe ngosuku oluya kuthi lumiselwe oko. Yanga iNkosi ingawamkelela ezandleni zayo umphefumlo wakho.”

**ENGLISH:** Saule (198: 69) “Mr. Zathu is portrayed in a manner that shows that he is an academic, that is why he was trying to protect himself. As human beings, we sympathize with him and understand the situation. We always remember his role in the community at large, the law must play its role. You are found guilty of killing your spouse brutally. Due to those court findings, you will be hanged until you die and that day will be announced. May the Lord welcome your spirit.” Said the judge.

The story setting is based mostly in rural areas and in the township where Bantu is residing and all other landmarks and surroundings were giving a clear picture of the setting of the story.

**ISIXHOSA:** Saule (1989: 128) Kwadlula imizuzu ebalekayo phambi kokuba kubonakale enye intshukumo. Kwakhala intsimbi kwaza emva koko wavakala ukhaxa khaxa wokuvuleka kweengcango zamagumbi ngamagumbi amanye amabanjwa. Yayilisiko lalapha ukuba xa kukho omnye obheka entanjeni ikhutshwe yonke impi, ngaphandle kwabathile abambalwa, imbukele ecanda inkundla esiya kuloo ndawo yayisoyikwa ngumntu wonke. Le ndawo yayide yanikwa igama lokuba kusemthini. UBantu wayelazi naye eli gama lale ndawo, naxa engazanga asondele kuyo. Indawo

yasemthini yayinamabali ayo, ebaliswa kunjalo nje ngabantu abangazange basondele nokusondela kuyo. Engaziwayo nje eyokuba aba babebalisa babewathatha phi na amabali lawo xa bengazanga babona kwandawo leyo.

**ENGLISH:** Saule (1989: 128) after a few minutes before any other movement. The bell rang then afterward there was a sound of the opening doors of other prisoners. It was a norm that was followed here, especially when someone is going for the death sentence and all other prisoners must be out and present, except a few of them, watching him crossing the floor of the court and going towards the scary place that everyone was afraid of. This place was given a name and called it is at the tree. Bantu also knew the name of this place, even though he never came across or was close to it. A place that was at the tree also had its own stories, these stories were also told by people who never even came across this place at the tree. It was not known how these people knew these stories of this place but they never saw or came across it all.

**ISIXHOSA:** Kwakuthe cwaka ngalo lonke elo xesha, kuvakala kuphela ushixi shixi esamenteni nelizwi elikhwaza wonke umntu ukuba aphumele phandle ebaleni. Yabuya yaphela nayo loo ngxolo, kwaphinda kwathi cwaka, walinda uBantu. Emzuzwini weva izingqi zisiza ngasesiseleni sakhe kanti kuloko kuza kuthi gqi isixhaphothi somfo esafika samfaka iintsimbi singancumeli nanye kwezincumisayo.

**ENGLISH:** It was always quiet at that time; there was only the sound of feet moving on the cement floor and a voice shouting loud so that everyone can go out to the field. Then the noise stopped, and then it was quiet again, Bantu waited. In a few minutes, he heard the sound of feet moving and walking on the cement floor towards his cell and only to find out a huge man is coming in and putting handcuffs on him without saying a word, serious on his face and not smiling at all.

**ISIXHOSA:** Lo mfo wayephethe into emnyama esabunkwane. Esamangaliswe sisankwane eso uBantu, waxelelwa ngulo mfo ukuba kukuye ukukhetha ukugungxa isinkwane xa anqumla ibala ukuze angaboni nto namntu oza kumphazamisa endleleni yakhe. UBantu wanikina intloko ebonisa ukuba akafuni kuzigquma buso ngasankwane yena. Indoda yasemzini yakaphamisa amagxa ibonisa nayo ukuba loo nto uBantu azikhethelayo ilungile. Yajonga ngasemnyango, yahlaba indlela ingathethanga nelimdaka.

**ENGLISH:** This man was carrying a black woolen hat. While Bantu was still shocked about this woolen hat, this man told him that it is up to him if he wants to wear the woolen hat when crossing the field so that he cannot see something or anything that might disturb him when crossing the field. This man shooked his shoulder upwards indicating that whatever choice Bantu can make is ok for him. He looked at the door and just left without saying anything.

Walandela uBantu. Xa engesamnyango wakha waguquka wajonga igumbi lakhe okokugqibela. lintwanantwana zakhe zazisongwe kakuhle zabekwa ngokweendawo zazo. Imixokelelwana kwakunye nebhola yentsimbi yayibekwe phaya entla egumbini kwicala elikude kumandlalo. Entla komnyango waqaphela umbhalo obomvu ongunombolo 330. Yayilinani lesisele sakhe eli nawayedla ngokukhwazwa ngalo. Wayesishiya namhlanje eso sisele kuba engasayi kube abuyele kuso.

**ENGLISH:** Bantu followed. When he was close to the door he bent down on his knees and looked at his room for the last time. Some of his clothes were folded and put aside nicely where they should be. His iron ball and packages were situated in his room far from his bed. Above his door, he took note that there was red writing with the number 330. It was the number of his cell that he used to talk loud about it. He was living in his cell that day and he knew that would never come back to it.

**ISIXHOSA:** Wathi cakatha ebaleni. lintolo zelanga zamtsho wee shwaca. Umoyana ophephezelayo wawucaca ukuba liya kuthi lijika ube sowululophu. Amehlo wawajikelezisa ngokukhawuleza macalana onke. Ababini balo mzi bonke nabo bethe thande jikelele, amehlo ethe ntso kuye. Ukunqumla ibala kwakuvakala kuphela izingqi zezihlangu zakhe kunye nomkhaphi lo wakhe. Loo mgama angangayimitsi engamashumi amahlanu, uBantu wawuqala enamandlana, kodwa kwathi kusiya ekupheleni kwebala, abe amadolo sele engevezela ngendlela ebonakalayo.

**ENGLISH:** He stood aside and the sun rays made him calm and quiet. It became clear that the bit of little air that was blowing would turn to warm air during the sunset. His eyes were rolling very fast looking all over him. Two of the relatives from this home were sitting down, all eyes on him. Ran as fast as he could crossing the field in such a manner that the soles of the shoes of his accompany will come off. That distance can be about walking it can be about fifty meters. When Bantu started he was very



energetic and when getting to the end of the field he was already tired and giving up and it was clear that he could not continue.

**ISIXHOSA:** Akukubona oku umkhaphi wakhe wasondela, wathi ukuxhasa bumtsala. Abaninzi ababedla ngokuya emthini babeye boyike, bale ukuphuma eziseleni. Yayiba ngumsebenzi walo mfo ukubarhuqa bexhathisa benjalo, bebhomboloza, kungekho nto bangecengi bethembisa ngayo. Le mini yayihlukile kuba uBantu wasuka wazihambela. Nanjengokuba emncedisa ekukhawulezeni nje, wayesenziwa kukuthanda amehlo. Ngenxa yokuqweqwediswa sesi sixhomfula somfo, uBantu waggidiza ukuhamba, wakhubeka futhi, athi akuba ngathi uyaxhathalisa kube mnandi kulo mfo, amxhuzule ngamandla

**ENGLISH:** When the person who accompanied him saw this he came closer and kind of supported. Most of those who used to go to the tree sometimes do not go and get afraid and stand back and refuse to get out of the cells. It was this man's responsibility to force them to go though they did not want to, and kept on mourning with nothing to promise. This was a different day because Bantu just left. While he was helping him to do things, quicker e just wanted attention from people. Because of chasing after this big man, Bantu started to walk faster, he then got trapped while starting to balance this man was happy to see what was happening to him and he then pulled him very hard trying to grab him.

**ISIXHOSA:** Saule (1989: 131) Ecaleni kwaso kwakume umdakasholo womfo awayezigqume ubuso ngeqhiya emnyama, waza wavelisa amehlo amhlophe kwimingxunyana ayenzelwe oko kuloo qhiya. Wayewunduzelisa ngomthika omnyama ogqolileyo. Apha ngasemnyango uBantu wabona ifoni kwaba kuphela kwezinto ezilapho ezo. Abafo ababembambile barholela kwesiya situlo. Waxhathisa uBantu. Aba bafo basuka bamthi hlasi ngathi lilaphu baya kumthi ntimfa esitulweni. Esaxhathalaza enjalo, umfo owayemi ngasesitulweni ukungena kwakhe, wamthi gqume amehlo ngeqhiya emnyama, wayiqhina wayiqinisisa apha ngasemva. Weva ebotshwa imilenze, isinqe neengalo, yonke le nto isenzeka ngokukhawuleza okumangalisayo. Wabeva abafo ababemkhaphile besiya kuphuma ngomnyango, lwavaleka ucango, washiyeka yedwa nomxhomi.

**ENGLISH:** Saule (1989: 131) Next to it there was a huge man who was covering his face with a black cloth, and showing his white eyes through the small holes that were made for that reason on that cloth. Next to the door, Bantu saw a phone and that was the end of everything that was there. The men who held him stood towards that chair. Bantu stood firm. These men just grabbed him just like a piece of cloth and threw him on the chair. While trying to balance and remain firm, a man who was standing next to the chair when he entered, covered his eyes with a black cloth and tied it very tight at the back. He then felt his feet being tied, his waist and arms, all this happening very fast and unbelievably. He heard the men who accompanied him going out the door, the door closed and he was left alone with the man who does life sentences.

**ISIXHOSA:** Waqonda uBantu ukuba kufikile xa umxhomi wayemana ukumlungalingisa eqinisa ndawana zithile apha esitulweni, eqhagamshela ezinye. Kucaca ukuba lo mfo wachukumisa ndawo ithile, kuba uBantu weva isitulo esi singcangcazela ekubeni yena kwakukudala eduda okwegusha enombathalala. Kwalandela ukuduma okutsholo ezantsi oku kwevili lomoya. Oku kuduma ndaweninye nokungcangcazela kwesitulo, kwaya kusanda ngokwanda. Kwakuse kungenelele nengxolwana engathi ngamanzi agxwabhazayo. Umfo ongumxhomi wayegungquza apha egumbini esenza ingxolo ngathi yeyomntu okhwelisa iinkuni enqweeleni. Kwakuba nje, waqonda uBantu umashini wokubulala ufumana amandla, inye indlela kukuzibika.

**ENGLISH:** Bantu knew that it was now time to die when the man who does life sentences was preparing him and tightening some parts of the chair, tying other parts as well. It was clear that this man touched a certain part because Bantu felt that the chair was shaking while he has been nervous and shaking all the time like a sheep that has a disability. Next, there was a sound that was very low like a wind wheel. This sound as well as being nervous and shaking off this chair became worse and louder. There was also a bit of noise like boiling water. The man who does life sentences was walking around the room making a noise like a person loading wood on a wagon. Bantu knew that this is what will happen, and knew that the machine that is used for the death sentence is now getting power to do its work, there is only one and it is to speak to God.

**ISIXHOSA:** “Bawo uyandazi wena...” akazange aligqibe, yahlahlamba ifoni phaya ngasemnyango. Umxhomi waba ngathi uyadukisa, yaphinda yatsho ngamandla ifoni. Washixiza waya kuphakamisa, wamamela, wathi engathethanga, wabuya wayibeka phantsi. Emva kokuyibeka phantsi, wathuka ngesithukokazi esikhulu, waya esitulweni esinoBantu, wachukumisa okuthile, sayeka ukungcangcazela, kwaphela ukuduma, kwathi cwaka. UBantu wayemangalisiwe ukuba kwenzeka ntoni na. Umxhomi wamkhulula iinyawo nezandla, wasusa iqhiya emehlweni. Phambi kweenyawo zakhe kwakungqengqe ibhokisi emnyama ikhamisile.

**ENGLISH:** “My God you are the one who knows me...” he did not finish his word, then the phone rang just next to the door. The man who is doing life sentences acted like he could not take note of anything, then the phone rang again louder. He then walked slowly and answered the phone, and listened, just before speaking he then put the phone down. After putting it down, he shouted a bad word, then went to the chair where Bantu was sitting, touched something and it stopped shaking, then the sound stopped, and it became quiet. Bantu was shocked and not knowing what is going on, the man who does life sentences then loosened his feet and hands and removed the cloth from his eyes. Next to his feet, there was a black coffin. That was opened.

**ISIXHOSA:** Umfo ongumxhomi owayesanxibe ngokoluya hlobo lokuqala, wayisunduza ngonyawo, waxelela uBantu ukuba asukume, wathi akusukuma, wamalathisa umnyango. Wakrwaqula ixesha uBantu, wafika kanye iyintsimbi yeshumi, lixa lokuxhonywa kwakhe. Waphuma ngomnyango esamangalisiwe ukuba kuqhubeka ntoni na.

**ENGLISH:** A man who was doing life sentence work also wearing the same clothes as before, tapped on his foot, and then told Bantu to stand up, when he stood up he then said he must get out the door. Bantu checked at the time quickly and arrived exactly at ten o'clock, which was the time of getting his life sentence. He walked out the door still very shocked about what is going on.

The significance of having concrete evidence to save Bantu was a mandate and a mission to be accomplished by Noziqhamo and Ntozintle. They were the ones who believed that Bantu is innocent and guiltless assurance.

**ISIXHOSA:** Ukubaluleka kokufumana ubungqina obupheleleyo bokuhlangula uBantu yabasisigunyaziso kunye nomgqaliselo okwakufuneka ufezekiswe nguNoziqhamo

kunye no Ntozintle. Ngabo bobabini abaqinisekisa kwaye bekholelwa ekubeni uBantu umsulwa kwaye akanatyala.

**ISIXHOSA:** Saule (1989: 133) “Khangela neminye le kaloku,” wathi cwaka cwaka uNoziqhamo ephendla ngeglasi, wavakala emzuzwini esithi,

**ENGLISH:** (1989: 133) “Check others as well, then Noziqhamo kept quiet while checking with the magnifying glass??, then after few minutes she said,

“Ntozintle!”

**ENGLISH:** “Nozintle!”

Yintoni?”

**ENGLISH:** “What is happening?”

“Ntozintle!”

**ENGLISH:** “Nozintle!”

“Uyambona?”

**ENGLISH:** “Can you see him?” “Nanku!”

**ENGLISH:** “Here he is”

“Uyambona?”

**ENGLISH:** “Can you see him?”

“Nanku uBantu! Andisoze ndiphazame!”

**ENGLISH:** This is Bantu! I won’t make a mistake!”

“Uqinisekile?”

**ENGLISH:** “Are you sure?”

“Nguye lo!”

**ENGLISH:** “Is this him”

UNtozintle walithi hlasi ifoto kunye neglasi yokujonga, wakhangela.

**ENGLISH:** Nozintle grabbed the photo and the magnifying glass and checked

“Baninzi aba bantu, ngowuphi yena?”

**ENGLISH:** There are too many people here. Which one is he?

“Khangela apha ngezantsi phantsi kweziya pali zimbini,” wakhangela uNtozintle.

**ENGLISH:** “Check below under the two poles,” Nozintle checked.

**ISIXHOSA:** UBantu wayemi phantsi kweepali ezithwele ibhodi yokubhala amanqaku eqondele phantsi. Esandleni wayephethe incwadana yamanqaku angabadlali. Esinye isandla sasikhuse intloko ingabethwa lilanga kuba indawo awayemi kuyo yayinganamthunzi. Intatheli yayiseyivukile nayo ngoku buphelile ubuthongo, ixhinele ukubona lo mhlola. Yayikhuza ukuthi kanti ihleli nje, ifumbe nobungqina obungaka. Icala lentsimbi yesithathu, ixesha lokuthathwa komfanekiso lowo lalibhalwe kancinci apha ecaleni komfanekiso.

**ENGLISH:** Bantu was standing under the poles that were holding a writing board that was used to write points and looking down. In his hand carrying a booklet of points for the players. Another hand was protecting his head from the sun because where he was standing there was no shade. The news reporter was now already awake, eager to see this disgrace. He was shocked that all this time he was having so much evidence. Half past three was the time the picture was taken and was a small spring written on the side of the picture.



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Ilanga lalise lithe chapha ukuya kungena kwabo emotweni. Wathi akuhlala phantsi uNoziqhamo, zehla ngezidlele iinyembezi. UNtozintle wayemana ukuhlala umzuzwana adanduluke okomntu onesiphoso, esithi ayikholeleki le nto!! Wayesithi akudinwa lolo hlobo atshintshe ngelokuthi, “ndimdala ndingaka nje!” Aphinde kwayena atshintshe ngelithi, sozuve! Wayenza loo nto bada baya kugaleleka kwaNgalo. Intatheli yayingashiyekanga, isisicokovana esihleli ngasemva apha emotweni, imana ishwantshwatha into engawiwa mntu, emzuzwini ithi gqokro ibuyise inkoduso.

**ENGLISH:** The sun was just starting to rise when they got into the car. When Noziqhamo got settled, she cried. Ntozintle kept on sitting down for a few minutes and then screams like a person who has a mistake, saying, this is unbelievable. When she got tired of saying that she then changes and says “I am an elder person!” They

change again and say, you will never see this! She kept on saying that till they arrived at Ngalo's place. A news reporter was not left behind, dressing up smart and sitting in the back seat of the car, kept on mumbling and saying something that does not make sense to anyone, in a few minutes then brings back the topic.

**ISIXHOSA:** Saule (1989: 117) UBantu emva kokukhothama phantsi kwetyholo awayeshiywe kulo nguNoziqhamo wabonakala esithi nyubelele, naanko esihla ngendlelana yeenyamakazi, ebhekisa ngasemlanjeni omkhulu. Kwakusekufanele into yokuba ilanga laphumayo, kodwa ngenxa yenkungu lalingabonakali. Wathi chu kuhle enngangxamanga, ehamba ephepha izindlu zezigcawu phakathi kwamatyholo. Wahamba waya kuwela kumfulana ekwakucaca ukuba ungomnye yethuthela kumlambo omkhulu iNceba, ingcinga eyayigquba engqondweni yakhe yeyokuwelela ngaphaya komlambo, abe ulishiyile elesaCacadu neento zalo.

Wayehamba kwindawo ebushinyana, nekwathi ngenxa yokuba kufuneka athubeleze ematyholweni, abe manzi umqolo lo, kanti nelimilenze ngokunjalo. Kaloku imithi notyani oluphantsi yayisathwele ubumanzi bemvula yasentseni yaloo ntsasa. Wathwabaza wehla intlambo, kumana kuvuka imivundlana endleleni, eyibukele isithi qakatha qakatha phambi kwakhe, ithi xhungu xhwenene itsho ngezo ndlebe zitsolo. Zazivumbuluka iimpunzi namatshabanqa zithi xhip-xhip-ngxiphu ukusaba, zidlisela ngenkululeko kwilizwe lazo endle.

Wathi akuba sezantsi emfuleni, wahlangana nendlelana yezithuthi ezikwaziyo ukuhamba emagedukeni. Watsho waqonda ukuba indawo awayehamba kuyo makube ngumhlaba onomntu wawo. Wayehamba ahambe ame, abeke indlebe kuba wayengayazi awayenokudibana nayo. Kwakusuke kuthi cwaka, kuvakale kuphela intsholo yasezindle, amagaga agwedl'ingwebedla phaya ezikhondweni zemithi, iimpangele zikreluza ezantsi phaya, zimana zivakala iintsikizi zizingela impi.

**ISIXHOSA:** Saule (1989: 95) Kwaba nzima ukwahlukana kwabo, isenziwa loo nto yindlela awathi uBantu wambulela ngayo uNoziqhamo kuba kwathi kanti uchukumise eyona ndawo ithambileyo entliziyweni yakhe, uthando. UBantu yena wayengaqondi ukuba uyazibika kule nzwakazi, emva kwezidididi zaloo mini, xa wayebulele esithi, "Nozi mntwan'asekhaya, andazi ngobuyilo bam ukuba ndingakubulele ndithini. Iiyure ndinawe okoko iqalile le zidlule kwiminwe elingene esi sandla sam. Ngalo lonke elo xesha bendisemngciphekweni, anditsho ukuba sendiphumile kuwo, kodwa indlela

osuke wayivula ngayo intliziyo yakho kum, ibonisa uthando olumangalisayo. Andazi nokuba ndakuze ndikwazi na ukusibuyisa isenzo esihle kangaka. Uthando lubuyiswa ngolunye uthando kodwa mna andazi nokuba ndisakwazi, ndinalo kusini na ilungelo lokuthanda omnye umntu. Ndivuyela into yokuba wenza wonke uze kunyathela kulo mzana undim uthi kanti ngaloo ndlela undibonisa ukuba sekumnyama kangakanani na phambi kwakho, kwangelo xesha likho icala elikhanya kulo ilanga. Ndiqinisekile undikhokelela kwelo cala ke ngoku. Ixesha lokuthetha likho, mhlawumbi ngeny'imini.”

**ISIXHOSA:** Saule (1989: 120) “Kanti ndim mfo kabawo, wayesamana ekhuza engayeki uLangeni ngeli xa uBantu wayesazama ukucinga indlela angayingena ngayo into embeka apho. Wayesonqena nokumndwebisa lo mfo. Wazama ke ngoko ukubeka igazi angangxami. Waqala ekuqaleni ukuchaza mini washiywa ngulo mfo emva kokumtyelela etrongweni, waza kuthi ga ngeziganeko zaloo ntsasa ukude abe uvunjululwa yinja etyholweni nje. Ngalo lonke ixesha awayechaza ngalo, uLangeni wayemana ukuhlahlamba, ekhuza isimanga awayengesakusilibala. Weva weva lo mfo wagqibela ngelithi “Mfana wasekhaya, ndiyayiqonda imeko okuyo kwaye ndiyavelana nawe. Inye qha into endingayifuniyo, kukudyobheka kule mhemhe yakho. Xa sowulapha, akukho nto ndinokuyenza ngaphandle kokuzama indlela yokuba usinde ngolu hlobo ufuna ngalo.”

“Ungaba undenzela into enkulu.”

“Lo mlambo uneziziba ezinzulu ongoyela lula kuzo. Ubuchule ke kukuba ndikukhapse ndikuweze kwindawo endiyaziyo ukuba akuyi kwenzakala kuyo. Sowufikile enkululwekweni!”

“Yitsho undikhapha mfo kabawo, okukhawulezileyo kukona kungcono.”

“Hayi mfo sukungxama kangaka. Masiqale endlwini ufumane nje oku kwento eshushu. Le ndawo wena ayinazinkathazo. Baninzi abantu besiza apha ndibanceda, ngoko ke andizokuba ndenza into endingayiqhelanga. Ndizinzile kule fama, ndizimele, nditshotsha entla.” Wathi akuva oku kuthetha uBantu, lwehla uvalo. Naabo ke besiya ekhaya kwaLangeni, uLangeni ethethela phezulu echazela uBantu indlela wayelibona ngayo ityala lakhe nokugwetywa kwakhe. Wayengabulibali ubutyhakala bamapolisa ukungakwazi ukuwenza kakuhle umsebenzi wawo.

Kungolo hlobo Kanye abahamba bada baya kugaxeleka kumapolisa amabini abafika emi phambi kwendlu kaLangeni eze ngezawo wona, kodwa athi alumbona uBantu. Abona ixhoba. Wathi esithi makathini wabe selephexu kwawo enganakube athini.

**ISIXHOSA:** Saule (1989: 123) Into angazange abe nokuyithetha uBantu kumalume wakhe yeyokuba wayenqwenela ukuba uNdodiphela ajongwe nguNoziqhamo lo ukwenzela ukuba azokulifumana kakuhle ifuthe lemfundo njengoko yena malume wayengemfo umde kuyaphi kwelo cala. Into awayenokusuka ayenze ngenkwenkwe leyo, kuyikhokelisa iinkabi phaya emasimini ithi nokuba ide yaya esikolweni, ingayi ngethuba. Wayecinga ngabaninzi abaziyo abath ngenxa yeengxaki zasemakhaya balibaziseka esikolweni, umntu athi ngeli xa kufuneka ukuba kudala wagqibayo ukufunda kube kungona asaqalayo. Ngaloo Ndlela uye axakeke ide loo nto izibonakalise naselusatshane lwakhe. Ukufunda sowumdala ngenxa yokunyanzelwa ziimeko ingekokwenjongo ezithile, ngamava ashiya ichaphazana elingelihle ncam ebomini bomntu. Yinto leyo awayedla ngokuyithetha ngokwakhe uBantu, edla ngokulucebisa ulutsha ukuba lufunde ithuba lisavuma oko ikukuzikhusela kwiingxaki ezinganyanzeliswanga. Wafana wafa nomthanyana ke kuba engafuni ukuba umalume wakhe lowo akhathazeke. Walishiya lona elithi inkwenkwe maze ifunde. Umalume wabonakalisa ukuyithakazelela yonke into awayeyithetha uBantu. Wayesith akufika kule ndawo umalume athandaze ngamadla ayikhwaze iNkosi ikwelesithathu iZulu ukuba ihle ngokwayo siqu ukuza kunqanda usathana ogqubayo.

UBantu wothuswa kukubona ukuba uninzi lwabantu lwalunako ukukhathala ngaye. Wayibona loo nto kwiqela labantu elalisuka kwintlambo ngeentlambo lize kumvelela. Abafundisi babethe gqolo ukumvelela, oonontalolontle, amalungu emibutho ebhola namanye athile. Kwade kwaze nabasesibhedlele abathi xa behamba bamcela ukuba aphise ngentliziyo nangezintso zakhe kubo. Wothukela ngaphakathi umfo omkhulu, kodwa wathembisa ukuba, ukuba ude wabulawa bangazifumana ezo zinto bazingqwenelayo. Wayezenza ezi zithembiso kuba wayefuna ukubasusa phambi kwakhe. Yena ngokunokwakhe wayesenethemba lukuba akazi kuxhinywa. Yayilithemba lasemoyeni nje phof, kuba kwakungekho nto wayelakhele kuyo. Yahamba imizuzu, ihamba ngokwesiqhelo ingenakunqandwa mntu endleleni yayo.



**ISIXHOSA:** Saule (1989: 125) Bawa emnxebeni ngoko nangoko bebuzisa ngenqwelomoya leyo. Baxelelwa ukuba ilibazisekile ngenxa yezinto ezithile, iya kufika emva kweeyure ezimbini kwixesha ebilibekelwe. UNoziqhamo wavela nelithi mabaye kulinda esikhululweni apho ukwenzela ukuba angabi saya kugqitha kwezinye iindawo ukufika kwakhe. Okunene ke benjenjeya bafika balinda. Yada yafika inqwelo leyo sebefuna ukuncama ngenxa yokuba ixesha lokufika kwayo lalimana libhekeliswa.

Bamhlangabeza umfo wethelevizhini sele bemaphikana. Akazange abe saya kugqitha endlwini yakhe, koko baya ngqo apho asebenzela khona. Bafika apho xa Kanye kubetha intsimbi yeshumi ngokuhlwa. Wakuqaphela oku uNoziqhamo.

“Ngeli xesha kusasa ngomso lo usayo uza kube exhonywa uBantu Zathu ukuba akukho nto sivela nayo,” akuzange kubekho mntu umphendulayo.

Wabaqhala oomatshini bakowabo umfo wethelevijini, baphendla. Kwezinye iindawo wawusithi sowudlulile, bawubuyisele umva, bajongise, haybo, kungabikho nto itsitsayo. Bada bazigqiba zonke ifilimu ezazikho bengabuboni ubuso bukaBantu kwezo zihlwele zazimana ukuvela. Emva kokuziphinda kathathu ukuzijonga iifilimu ezo, wavuthulula izandla umfo wasemzini wathi, “Ukuba akekho apha, akasoze abekho naphina, into ethetha ukuba wayengekho ebaleni ngalaa mini.” Kulapho Noziqhamo wayencedisa ukukhangela ubungqina obuzokukhulula uBantu.

The following text which is *Kazi Ndenzeni na?* will be discussed and referenced in Xhosa and English.

### **3.5 *Kazi Ndenzeni na? / I wonder what I have done?* R.F. Mcimeli**

*Kazi Ndenzeni na?* text will be inter-referenced below in both English and Xhosa to accommodate other readers who are more interested in understating the study.

Umbhali waqalisa ukubhala incwadi yenguqulelo epheleleyo ngamabhinqa kunye neendima ezidlalwa ngamabhinqa kwanoxanduva lwawo. Okokuqala umbhali wagxininisa ekuthiyeni igama lomntwana oyintombazana nalapho injongo yeli gama yayikukugxininisa oonobumba ababini bokuqala abasetyenziswa xa kuthiywa igama lomntwana oyintombazana (uNodita igama lakhe). Kumbhalo obhalwe phantsi amabhinqa abonakaliswa njengabantu abanoxanduva lokukhathalela ikhaya

ngokupheleleyo, ukuqinisekisa ukuba yonke into ekufuneka yenziwe endlini yenziwe kwanokukhathalela abantwana nomyeni wakhe kwaye ajonge yonke yonke into endlini ukuba ihamba kakuhle kodwa akabandakanyeki kwaphela ekuthatheni izigqibo. Kukho inenekazi egama lalo linguWeziwe nelathi lazala umntwana ogama lingu Nodita lisakhula, ngokwenkcubeko yayilhlazo kwaye ikukwehlisa isidima sosapho lwakho xa uthe wakhulelwa ungatshatanga. Emveni koko kwathathwa isigqibo sokuba uWeziwe kufuneka atshate, ngelishwa umyeni wakhe ogama lakhe yayinguMzoli, UMzoli wasweleka ngethuba bezama ukulungelelanisa izinto bevana njengabazali. UWeziwe wayesaziwa njengebhinqa elingamamelekiyo xa lithetha kwezinye iimeko. Umbhali waluchaza uhlobo lomntu anguye uWeziwe emveni kokuba edibene noSpido. Le ndoda yafika ebomini buka Weziwe njengendoda eluncedo, enenkathalo nenothando.

**ISIXHOSA:** Mcimeli (1995: 6) uxolo wethu bhuti Spido, sithandwa sam, andisobe ndiphinde ndimthethelele lo mntwana. Wena unguyena ndimthandayo ebomini bam. Ngaphandle kwakho andinto yanto kobu bomi. Wandichola ndisitya iinkowane, ndilidlakadlaka, wandihlamba wandenza inenekazi. Nguwe ohlawula irenti kulo mzi, nguwe othenga ukutya, sinxityiswa nguwe, nguwe nondinika imali ndize ndikwazi ukuhlawulela lo mntwana esikolweni. Ungutata weli khaya nje ngokupheleleyo. Ngaphandle kwakho kweli khaya ikamva lam nelikaNodita limfiliba.

**ENGLISH:** According to Mcimeli (1995: 6) sorry Spido, my loving, I will never again protect this child. You are the best love of my life. Without you, I am nothing in life. When you met me, I was living a very difficult life struggling to get food and wearing rags, you made me a woman and a better person. You pay the rent in this house, you buy the food, you buy clothes for all of us, and you also give me money so that I can pay school fees for this child. You are the father in this house. Without you in this home, Nodita has no future in this house.

Spido physically and emotionally abused Weziwe. Mcimeli (1995:142) kakade bendingafuni mna ukuba buye kule mpela-veki kuba uyihlo usenomsindo ngenxa yale nto uyenzileyo yokuhlaba umntu. Ndifuna ukuba ubuyele kwaKhwalo kwanamhlanjekuba mhlawumbi usenokwahlaya xa enofika uselapha. Usenomsindo kakhulu.

**ISIXHOSA:** USpido wayexhaphaza uWeziwe ngokwasemzimbeni nasemphefumleni.

**ENGLISH:** Mcimeli (1995: 142) anyway I did not want your father to come back this weekend because he is still angry because of what he has done by stabbing a person. I want you to go back to Khwalo's place today because maybe he can punish you if he finds you here when he arrives. He is still very angry.

**ISIXHOSA:** Mcimeli (1995: 72) ucacisa athi "Ndithini ngantoni na ngoku tata? Nguwe kaloku utata wekhaya."

This statement authorizes men to be more powerful than women in marriage, even Mandlamini is expected to do all house chores.

**ENGLISH:** (1995: 72) UMcimeli wenza intetho yakhe ngokuthi "What must I do now daddy? It's you who is the father of the house."

**XHOSA:** Le ntetho igunyazisa indoda ukuba ibenemandla kakhulu ngaphezulu kunamabhinqa emtshatweni, noMadlamini kulindeleke ukuba enze yonke imisebenzi yekhaya.

**ISIXHOSA:** Mcimele (1995: 78) Ngenxa yokuba uSpido wayefuna ukuba uWeziwe makaziqonde ukuba ungumfazi kwaye indoda le yeyakhe zonke izinto, nezingenamsebenzi, wayefuna ukuba zenziwe nguye hay nguNodita. Ukupheka, umphungo, ukuphaka, uku-ayina nazo zonke nje ezinye izinto kwakufuneka zenziwe nguWeziwe. Into yokuphekelwa okanye ukwenzelwa umphungo nguNodita uSpido wayethatha ngokuba yindelelo okanye ungabonwa nguWeziwe.

**ENGLISH:** Mcimele (1995: 78) Because Spido wanted Weziwe to understand that she is a woman as her husband he wanted everything even the simple and unnecessary things to be done by her not Nodita. Weziwe must do cooking, making tea, dishing up, ironing, and all other house chores. When Nodita cooks or makes tea, Spido took it like it's disrespectful, or Weziwe does not give him the respect he deserves

**ISIXHOSA:** Mcimeli (1995: 151) "Malunga nokuya kwakho ecaweni ngomso ndiyavuma mntwan'am. Ukuhamba komntwana icawa kuyinto elungileyo kuba umntwana ohamba icawa ukhula enesimilo nentlonipho, ekoyika ukwenza izinto ezimbi. Kodwa ke ndisaza kuthetha notate wakho ndive olwakhe uluvo".

The above statement illustrates how submissive and dependent Weziwe is, they are both Weziwe and Nodita are easily manipulated by Spido who claimed to be the head of the house.

**ENGLISH:** Mcimeli (1995: 151) “Regarding you going to church tomorrow, I agree my child. It is good for a child to go to church because a child who attends church grows up with respect, and avoids doing bad things. But I will speak to your father and hear his view.” The author emphasized the point.

**ISIXHOSA:** Le ntetho ilapha ngentla ngokwenyani ibonakalisa indlela athobeke ngayo nokuzimela ngokwakhe kuka Weziwe, bobabini uWeziwe noNodita uyabaphuhluzelisauSpido nothi yena uyintloko yekhaya.

This text also illustrates and emphasizes the Xhosa culture of marriage before dating, Mr. Maso tried to propose Zuleka by expressing his feelings.

**ISIXHOSA:** Mcimele (1995: 199) “Emtshatweni Tolokazi uza konwaba njengaphaya ekuhlaleni. Umahluko mnye ngowokuba kweli lomtshato inqanaba siza kube sisakha ikamva sobabini, elowo engundofa womnye. Zonke izinto siza kube sizenza ngesidima nangentlonipho. Into enesidima nento engasokuze iphele de kuthiwe umhlaba emhlabeni kuthi sobabini. Ndiyakuthanda Zuleka andizenzisi.” The author is trying to demonstrate perfect marriage.

**ISIXHOSA:** Lo mbhalo ubonakalisa kwaye ugxininisa inkcubeko yomtshato wesiXhosa ngaphambi kokuthandana, uMnu Maso wazama ukwenza isicelo kuZuleka ezichaza ukuba uvakalelwa njani.

**ENGLISH:** Mcimele (1995: 199) “Tolokazi you will be happy in marriage just like when you were playing. There is only one difference with marriage and it is building our future together until death us apart. We will do everything with respect and dignity. Something with dignity and infinity until death us apart. I love you Zuleka and I mean it.” However, during the olden days, it was a disgrace for neighbors to be positioned outside and do business as usual while there is a funeral in the neighborhood irrespective of the behavior. The writer exposed this sort of tendency when Spido died.

**ISIXHOSA:** Kananjalo, ngemihla yamandulo yayilihlazo into yokuba abamelwane bame ngaphandle endlini benze ezinye izinto zabo ngethuba kuko umngcwabo

ebumelwaneni akukhathaseleki nokuba ebeziphethe njani na? Le yindlela yokuziphatha eyachazwa ngumbali ukubhubha kukaSpido.

**ISIXHOSA:** Mcimeli (1995: 229) Abantu abaye bekho kuloo mngcwabo yayingabo babeye kunika ubungqina enkundleni mhla ngetyala likaNodita.

**ISIXHOSA:** Kubamelwane bakaWeziwe akuzange kubekho namnye oyayo kweso sifihlo, endaweni yoko bathi chasi phambi kwezindlu zabo babukela xa kwakuphunywa neebhokisi. Abanye basuka bahleka baza emva koko bangena ezindlwini zabo benza imisebenzi yabo. Kuba abafi babengayihambi icawe isifihlo sabo sakhokhelwa saza saqhutywa nguMaso nangona wayengenguye nomshumayeli nje.

**ENGLISH:** Not a single person from Weziwe's neighbors attended that funeral, instead of that they stood aside as an audience. Next to the house and watched when the coffins were taken out. Some just laughed and then afterward they went back inside their houses and did their normal activities. Since the deceased were not attending church, their funeral was continued and conducted by Maso though he was not a reverend.

### **3.6 *Buzani kubawo / Ask my father:* W.K Tamsanqa**

The below data will be enlarging more on referencing the text which is the heading *Buzani kubawo*, the inter-referencing will be done in both Xhosa and English to accommodate other readers who are more interested in understating the study. In this text Magaba is portrayed as a caring and loving mother whose family is orientated and at some stage; Zwi lakhe who happened to be her husband overpowered her. They were both blessed with two children, Gugulethu and Nozipho. Magaba is very protective when it comes to their children even though both of them were grown-ups who are willing to make their own life decisions. Magaba believed that it was high time for Gugulethu to get married for the following reasons.

Isiloko sebali ngumbuzo olula, Ask my Father ngokwesiseko sifuna ukuba utata okanye umalume aphenidule lo mbuzo ubuzwa kuye ingakumbi ngexesha elithile. Kulo mbhalo, kuchazwe ngokucacileyo ukuba amabhinqa ngawo ekufuneka enze yonke imisebenzi yasendlini, kuba okulindelekileyo kuMagaba kukuba intombi yakhe imenzele iti aphunge xa efika endlini. Indlela umbhalo olungiselelwe ngayo oku kwenzeka kwiindawo ezisemaphandleni nasezidolophini.

**ISIXHOSA:** Tamsanqa (1991:22) KwaZwilakhe intombi enguNozipho ihleli yodwa kwindlu enomsi, abantu abakho basemtshatweni kwaNgoqo kwilali engaphesheya kwale yaseZazulwana apho ibali lethu lisusela khona. Le ntombi iyazivumela iingoma zayo. Uyafika unina uMagaba igama.

**ENGLISH:** Tamsanqa (1991:22) At Zwilakhe's place there was a lady called Nozipho sitting alone in a house full of smoke, there was no one there because all of them went to a wedding at Ngoqo's village on the other side of Sazulwana where our story is originated from. This lady was singing her favorite songs. Her mother Magaba arrived.

**ISIXHOSA:** Tamsanqa (1991:24) UMagaba: Kaloku uyazi ntombam ukuba nokuba seledle kuphungwe kangakanani na komnye umzi, kum akuthi ngco ndingakhange ndikhe ndifumane eyendlu yam, nandlu yam eyenziwe nguwe Phokazu gqibelwana kum. Kum ikofu yomnye umzi ayihli kamnandi. UMagaba waziwa njengomama onenkathalo nothanda usapho lwake ngelinye ixesha, Umyeni wakhe ogama linguZwilakhe wamgubungela ngokwasemandleni. Bobabini basikelelwa ngabantwana ababini, uGugulethu kunye noNozipho. UMagaba wayengumntu othanda ukubakhusela abantwana bakhe nangona ekukhuleni kwabo babanako ukuthatha izigqibo zabo zoko bazikhethela kona ebomini babo. UMagaba wayekholelwa ekubeni ixesha lokuba uGugulethu atshate lifikile.

**ENGLISH:** Tamsanqa (1991: 24) Magaba: My daughter you know that even if we can have tea as much as we can at another house, I don't feel good and satisfied if I don't have tea at my place, and you built my house my little last born Phokazu, to me drinking coffee at another house it is not a good feeling to me.

**ISIXHOSA:** Tamsanqa (1991: 45) UMagaba: Ndithethela kwisithuba sokuba ndimdala, waye noNozipho ingulo sijionge into yokuba aye esikolweni kulo nyaka uzayo ekubeni ephumelele ibanga lesithandathu.

**ENGLISH:** Tamsanqa (1991: 45) Magaba: I mean that I am a grown-up, and we would like Nozipho to go to school next year after passing Grade eight.

**ISIXHOSA:** UZwilakhe: Ke uGugulethu ungena phi yena ebudaleni bakho nasekuyeni kukaNozipho esikolweni?

**ENGLISH:** Zwilakhe: Gugulethu, tell me where does he come in in all this at his age regarding Nozipho going to school?

**ISIXHOSA:** UMagaba: Kutheni na wethu usuke wazimisela kangaka ekugwexeni? Uyazi ukuba imbi le nto yakho yokusuka kucace ukuba akuzimisele konke ukundibeka endleleni xa nditheth'into kuwe. Wasoloko uzimesele ukukhe undintlake kuqala.

**ENGLISH:** Magaba, why are you so critical these days? You know that this is bad that you are always not willing to guide me when I say something to you. You always try your best to criticize me first.

UZwilakhe: Andikuntlaki kwinto yokuba uGugulethu mdala ngoku, zonke iintanga zakhe nabantwana abangemva lee kuye zinabafazi.

**ENGLISH:** Zwilakhe: I'm not being a critic to you when I say Gugulethu is now a grown-up and he must get married, all people his age are already married and have children.

**ENGLISH:** Culturally it was a norm for elders to choose a dignified and well-raised woman for their son.

**ISIXHOSA:** Ngokwenckubeko sisithethe sabadala ukukhetha umfazi okhuliswe kakuhle nonesidima xa uzekela unyana wakho.

**ISIXHOSA:** UZwilakhe: Hay sendithethela kwisithuba sokuba kunokuthi kanti kukho ntombi enokuthi kanti uyithandela uGugulethu, nanjengomntu onokuba nolwazi oluphangaleleyo ngeentombi zalapha eZazulwana, kuba andithandi ukuba awele imilambo xa afuna umfazi aye kusithathela into esingaziyo nokuba isimilo sayo sinjani na, okanye abazali bayo ngabantu abaluhlobo luni na. UMagaba: Eneneni ngelingabambezeliyo ikho intombi ebendiyithandela uGugulethu.

**ENGLISH:** Zwilakhe: I mean in case there is a lady that you like for Gugulethu, as a person who has vast knowledge about the ladies in this area of Zazulwana, because I don't like that he must travel far to look for a wife and get a woman that we don't even know how much respect does she have, or what kind of parents does she have.

**ENGLISH:** Gugulethu: Truthfully speaking, without wasting time there is a young lady that I already saw and she is suitable for Gugulethu.

**ISIXHOSA:** UZwilakhe: Yiyiphi loo ntombi?

**ENGLISH:** Zwilakhe: Who is that young lady?

**ISIXHOSA:** UMagaba: Ukuba Rhadebe bekunokuthiwa mandibonele uGugulethu umfazi, bendingeze ndakhomba ntombi yimbi ngaphandle kwentombi kaMcothana, uThobeka. Loo mntwana uwufanele umzi wendoda eneenjongo; unazo zonke iimpawu ezifanele ubufazi. Ukhuthele, uthobile-uthetha kamnandi nabantu. Lihomba, unesidima, laye negazi lakhe linzima. Yintoni ke enye efuneka emfazini ngaphandle kwezi zinto ndizibalayo? Umntwana onconywa yiyo yonke le lali yaseZazulwana ngesimilo. Ndilusisi ke kuba kusuka kuthi kanti ngamanye amaxesha umntwana ubona eyakhe, akakho kule nto icingwa ngabazali, afune ukwenza le nto iphambi kweengqondo zakhe. Kodwa ke mna andiboni ntombi yimbi ngaphandle kwentombi kaMcothana. Mhlawumbi ke wena unolunye uluvo.

**ENGLISH:** Magaba: Rhadebe if I was told that I must find a wife for Gugulethu, I would not choose any other young lady either than Mcothana's daughter, Thobeka. That child is suitable for a home that has a man who has aims and objectives; she has all the qualities of being a wife. She is very vibrant and also likes to work, is very humbled, and speaks very nicely with people. She is very neat and also with dignity, and has heavy blood. What more is needed from a wife accept all the things that I have mentioned? Everyone talks good about this child all over the village of Zazulwana saying she has lots of respect. I feel sorry that it happens in certain situations whereby a child makes his/her own choices and not what the parents want. But I don't see any other young lady besides Mcothana's daughter. Maybe you have another opinion.

**ISIXHOSA:** UZwilakhe: Kowu, uyazi ukuba unyanisile. Yintombi loo nto, iyahlokoma yonke le lali ngesimilo sayo esisulungekileyo. Nam ndiyakungqinela mfazi. Kodwa ke ukumxelela kwethu masikhe siyiyeke leyo yentombi, yofanela mhla amawethu ahlngana. Okwangoku masikhe simele nje ukuba kufuneka efune umfazi, kuba hleze kuthi kanti amawethu aza kuyichasa le ntombi. Yena ngokwakhe uGugulethu andiqondi ukuba angachasa, noko ngumntwana osivayo, ongagqithiyo kwilizwi lethu.

**ENGLISH:** Zwilakhe: Oh, you speaking the truth. She is a young lady, and everyone in this village is talking about her and the respect that she has. I can also agree with that as well. But when we talk to him let us not mention anything about the young lady, that will be suitable when our elders meet. At this present moment, we must also insist that it's time to get married because it can happen that our elders will not accept this



young lady, at least she is a disciplined child and listens to us and is never against our word.

**ISIXHOSA:** UGugulethu waba ngumdlali oyintloko, ngethuba umbhalo wawubandakanya indlela ayiyo nayo yonke into eyayisenezeka kuye. UGugulethu wayevana kakhulu noMzamo kwaye kwakungekho nto ayifihlayo kuye ethetha ngokukhululekileyo ngendlela aziva ngayo malunga nokutshatiswa ngenkani. UMzamo wayengumntu ohlala emcebisa uGugulethu kwaye wayeyivuyela kakhulu into yokuba wayemazi kwaye emqonda ukuba ungumntu onjani na kwaye aze nesizombululo esinoxolo kuyo yonke imiqobo esendleleni.

**ISIXHOSA:** Tamsanqa (1991: 55) UMzamo: Ieyo into ke mfo kaZilindile ayingeze yaphuma kowam umlomo ndisithi ndiyakucebisa, ngaphandle kokuba ndiyakulahlekisa. Into yokuthatha usana lungazi nto ngobomi, mna ndiyibalela ebudengeni kuba ukukwazi okusaza kuqhambuka kolo sana. Kungcono ukuthatha intombi seyinamava ngobomi. Phof ke andikumeli ngaphimbili, mhlawumbi uThixo wakokwenu ukubonise ngolo hlobo, ndingazi.

**ENGLISH:** Tamsanqa (1991: 55) Mzamo: I never mentioned anything like that from the word of my mouth Mr. Zilindile I cannot say such a thing as saying I am advising you, accept I am just making you laugh. Taking a child who knows nothing about life, I take it like being stupid to do because what will that child know? It is better to marry a young lady that has experience in life. But I am not stopping you, maybe that is how your God is guiding you, I don't know.

**ENGLISH:** Ok my brother, men see things and situations differently as the elders are saying men are not doing things the same way, the only thing that is common with men is that they all have beards. I advise that you marry a mature young lady and please live the young kids alone.

**ISIXHOSA:** UGugulethu: Ndiyakuva mfo kuwo wonke amacebiso akho, kunjalo nje aphilile andiwagxeki. Eneneni noxa ndikujikelezisa nje, xa ndithetha inyani epheleleyo, kuthe kusasa ukufika kwale ncwadi, ingqondo yam yee qatha kule ntombi kaLangeni, ndaziva ndingaboni ntombi yimbi ngaphandle kweMpondomisekazi. Ndizihambile iindawo kumazwe ngamazwe, ndazibona zonke iimbelukazana. Ewe, zimbi kuzo ziyayibetha intombi kaLangeni ngobuhle nomfaneleko, kodwa zizonke ayikho ethe yadlwengula umxhelo wam ngaphandle kwentombi kaLangeni. Ubuhle bebuyintoni

kakade? Ubuyintoni na wona umfaneleko? Zizinto ezifana nentyantyambo entwasahlobo ekuthi liyaqina uhlobo seyibunile, buthi obo buhle bebubalasele abusento yanto, sebuvothulukile okwamagqabi omthi ebusika. Asilothando na imbalasane yezinto? Okanye ke ntangam amadoda abona ngokubona njengoko watshoyo umntu omdala wathi le nto ingamadoda ayifani, ifana ngeendevu kuphela. Mna ngokwam ndithi mfondini yeka iintsana uthathe intombi eseyivuthiwe, iphume izandla.

**ENGLISH:** Gugulethu: I hear you my brother for all your advice, they are all great and I agree with all of them. To be honest, too you, even though I am beating about the bush, the truth is that, when this letter arrived in the morning, I had Langeni's daughter in my mind, I felt that there is no other young lady that I can choose accept the one who is Mpondomisekazi. I have been to lots of places and different countries, I have seen all the beauties there. Yes, some of them are more beautiful than Langeni's daughter in terms of looks and structure, but in all of them, there is not a single one that has been attractive to me except Langeni's daughter. What is the importance of beauty? What is a beautiful structure? It's like things the flowers that blossom in spring and then fade as time goes by during the hot summer season, even if that beauty was extraordinary it's then gone and faded away, that beauty is not there anymore like a tree that sheds, it is leaves in winter. Is love not the best of all? That is what Gugulethu raised.

**ISIXHOSA:** Tamsanqa (1991: 41) UMzamo: Jolinkomo, ndiyaqonda ukuthi mhlawumbi xa ubona ubalekwa sisibhongobhiyane esinjengam lo ongazange wasibona nasemaphupheni uyamangaliswa. Kodwa ke ndiqinisekile ukuba uthe wakubona ndimi noGugulethu lo wanawo amarhansi onawo. Mna Jola ndiyaqala ukukubona namhlanje, kodwa ke andizutsho ukuthi andikwazi, ndiyakwazi kuba kudala ndeva ngawe ngalo mfana kaZilindile. Xa usaziswa nguye ke waziwa ndim. Lo mfana NomaMpondomise, Jola, ngayo yonke imihla ethetha ngentombi esenyongweni yakhe akazange akushiye. Okokuba ngabakwakha kwakho ntombi okanye kukho intombi esentliziyweni yekhe andikholwa ukuba ikho edlula wena. Kungangohlobo osoloko usenceleni yolwimi lwakhe ndiyacinga ukuba nawe uziluma yonke le mihla. Usibona silapha nje asizanga kuba singomtshatweni, siziswe bubukho bakho. Sithe sakuba sivile ukuba ukho apha lo mfana wandiqhuba ukuba size

ngeenjogno zokubona wena. Lo mfana undichazele ngebali lakhe kangangoko ebemelwe kukulichaza.

**ENGLISH:** Tamsanqa (1991: 41) Mzamo: Jolinkomo, I think you are so shocked when a person like me just of all sudden runs away from you and you have not seen me before even in your dreams. But I think when you saw that it was myself and Gugulethu you became aware of what is happening. Jola, it's my first time seeing you today, but I won't say I don't know you, I know you because Zilindile's son used to tell me a lot about you. If he knows you then I also know you. Jola, always when NomaMpondimise's son talks about the young lady that he loves most and is dear to his heart he never forgot to mention your name. In terms of that, there is a young lady or the one dear to his heart I don't believe there is anyone beyond you. In such a manner he always talks about you and I think you sometimes pinch your tongue every day. Their reason why we are here is not that we came to a wedding, we are here because of your presence. When we heard that this young man is here this gentleman took me with him so that we can come and see you. This gentleman told me about his story as much as he could.

**ISIXHOSA:** Kholelwa Jola, xa ndithi kuwe lo mfana uyakuthanda, kunjalo xa ndiphawula iintetho zakhe ebengakuthandi kuba ebekubona imihla nezolo esikolweni, ukuthanda nokuba akukho phambi kwakhe. Loo nto ndiyacinga ukuba iyangqinwa yintaphane yeencwadi athe wakubhalela zona ekubeni seniphumile esikolweni. Ngoko ke Jola, ubukho bethu apha bungawe, silapha nje silaphele wena; ungacingi ukuba le nto siyithethayo siyithetha kuba sikibona apha emtshatweni,

**ENGLISH:** Believe me Jola, when I say to you this young man loves you, that is what I pick up when he is talking and he did not love you because of seeing you at school every day, he loves you even if you are not next to him. That is also proven by lots of letters that he wrote to you when you both finish your schooling. So Jola, we are here because of you, we are here to see you; don't think we are saying this because we see you at this wedding.

**ISIXHOSA:** Esi sicutshulwa silapha ngentla sibhekisela kuNomaMpondimise, wayezithembe ngokwenene, engumntu ozimela ngokwakhe kwaye elibhinqa elikhethekileyo. Ngethuba kusenjalo, uThobeka wayechazwa njengebhinqa

elihloniphekileyo kwaye elibhinqa elinobulumko kwaye eluthanda kakhulu usapho lwakhe.

**ENGLISH:** The above extract referred to NomaMpondomise, she was a phenomenal, independent, and extraordinary woman. Meanwhile, Thobeka was revealed as a respectful woman and very family-orientated young intellectual woman.

**ISIXHOSA:** Inkolelo yabadla yakukubona uGuguletu etshata baza bathatha isigqibo ssokumbiza ngeenjongo zokumcebisa ukuba makatshate nokuchaza umba obaxhalabisayo ngokufanayo, nowoba bubudala beminyaka yakhe.

**ENGLISH:** The belief of elders was to see Gugulethu getting married and they decide to summon him to convince him and express their common concern, which was the age at the time.

**ISIXHOSA:** Tamsanqa (1991: 58) Kusasa kuthi wayi-wayi amaHlubi kwaZwilakhe kusabela ubizo. Kwangoko uyawuqala umcimbi umninimzi, noGugulethu ukhona.

**ENGLISH:** Tamsanqa (1991:58) In the morning the amaHlubi arrived at Zwilakhe's place because they were called. At that time the owner of the house started the traditional occasion, and Gugulethu was also present.

**ISIXHOSA:** UZwilakhe: Mawethu ndiyathemba ukuba nimangele ukuthi ndinibizelani na ngale mini. Ke, phambi kokuba ndingene enkomeni ndingathanda ukuba ndithi khululekani mawethu, iintliziyo zenu zibangabi semveni, akukho nto imbi ihlileyo kokwenu apha. Nto nje ndingathi kuni niyabona umfana lo phakathi kwenu. Ukuba ke beningamboni ndingathanda ukuba amehlo enu ndiwatsalele kuye. Sidibene ngaye ke apha MaHlubi, phofu akenzanga nyala, engabulalanga mntu, kuba ukuba bekunjalo ngenibabona oonongqayi apha. Mawethu ndiyacinga ukuba nani sole niwabazile amehlo kwaneendlebe ngomfana lo, ukuba kude kubekho intshukumo ngaye njengoko ekwelo xabiso; intanga yokuba abe nomncedisi ke ngokutsho oko. Ke nto zakuthi emva kwethuba ndimana ukuthalalisa ndide ndafika kwisigqibo sokuba lo mfana makabe nesandla sokhohlo. Ndiyatshonela ke mawethu. Ndothanda ukuva ezenu iingcamango.

**ENGLISH:** Zwilakhe: My fellow brothers I hope that you are surprised about why did I ask you to come here today. Before I start with the cow I would like to ask all of you to feel free, your hearts to be free, there is nothing bad that has happened here at your home. The only thing that I can say is that this young man sitting amongst all of you, if you have not seen him I would like to ask everyone here to look at him. We are here in this Mahlubi gathering because of him, anyway, he has not done anything bad or disgraceful so far, he has not killed anyone, because if there was anything like that happened you could all see the cops here. My fellow brothers, I think that you have looked and listened to this young man until something is done accordingly as we can see that the time has now come, his age now tells that he should have a right hand by now that is what I am saying. After a long time thinking about this, I have now come to the decision that he now needs a hand. I have concluded now my fellow brothers. I would like to hear your views and opinions.

**ISIXHOSA:** UNyaniso: Hayi mntakwethu andikholwa ukuba ekutheni thantalala kwethu apha kungakho ndoda inekncaso kuloo nto, ingase ivele ke kuba ikho; kuba yinene engenakuphikiswa eyokuba kudala sizibazile iindlebe, siphatha kubuzana ukuba koda kube nini na. Yhini na ukuba kungade kubekho ntshukumo, kuba sibona iintanga zomfana ziphelele zifuna abafazi, waye naye ixabiso akulo limvumela.

**ENGLISH:** Nyaniso: No my brother I don't believe that there can be a man who opposes this while we are sitting here in this gathering, I wish he can come out if anyone is opposing this because this is the truth that cannot be opposed and we have all been listening intently, we keep on asking each other about how long will this remain like this. Why is there any movement done, because we can see that all the young guys his age are already married, also his age allows him to get married too.

**ENGLISH:** Zwilakhe seemed to be an elder of the family, culturally oriented, and committed loyal leader of the family with the objectives of grooming young men and ensuring that they follow their footsteps having concluded look or understanding around customs and beliefs. Zwilakhe is the one who insisted that Gugulethu would not marry a woman of his choice even if they dated for years and promised each other. This whole saga came as astonishment and an affliction to Gugulethu, as a result, he was irritated and annoyed by the whole process as he was already promised NomaMpondomise but his proposal to marry her was rejected by his father.

**ISIXHOSA:** UZwilakhe yayingoyena uyinkonde kolu sapho, engumntu othanda inkcubeko kwanenkokheli esebenza ngokuzinikezela netembekileyo yosapho ngeenjongo zokulungelelanisa nokwakha ikamva labafana abasakhulayo kunye nokuqinisekisa ukuba balandela ekhondweni labo ekugqibeleni nasekuqondeni izithethe kunye neenkolelo zakwaNtu. UZwilakhe wagxininisa wathi, uGugulethu akanako ukutshata umfazi othandwa nguye nokuba bebehlobene bethandana ngaphambili iminyaka emininzi kwaye benza izithembiso omnye komnye. Yonke le meko yamothusa kwaye yamphazamisa uGugulethu, kwaye wayengonwabanga, kwaye nganxa yoku wadikwa kwaye ecaphuka yiyo yonke le nto yenzekayo njengoko wayesele enikwe isithembiso nguNomaMpondomise kodwa isicelo sakhe sakhatywa ngutata wakhe.

**ISIXHOSA:** Tamsanqa (1991: 65) UZwilakhe: Mawethu sobambezela ngengetho kangangokuba sobona elaa langa litshona singafikelelanga ntweni iphathekayo, ibe ke akukuphela kwento siza kulala sitye yona le. Niyabona nto zakuthi, ngunyana wam lo. Lo mntwana wathi mhla wavela ndamthiya igama ndathi nguGugulethu, igugu lethu thina MaHlubi. Niyabona ndilapha nje ndiyinkulu yamaHlubi. Njengenkulu ke mdimele kukuba ngumzekelo kuni ekugcineni isiko laseMaHlubini, lingathi laphulwe ndim ncakasana; kuba ndakwenjenjalo akuyi kulunga. Xa laphulwe ndim ngubani na ongabuya alibambe? Aningetsho na nina ukuthi le nto yonakele entloko, umsila ulandela intloko? Xa nditshoyo ke mawethu ndiyanicela ndithi xolani lusapho lukaBhungane, lalani ngenxeba Ma-Hlub'amahle; kule ndiyithethayo andiphinde ndiliginye ndithi bendixoka. Nditshilo nje nditshilo. Nantsiya intombi kaMcothama, yizekeleni umfana lo wenu.

**ENGLISH:** Tamsanqa (1991: 65) Zwilakhe: My fellow brothers we will waste each other's time talking in such a manner we can talk until sunset and not come to a concrete agreement, this is not only a matter we will discuss today there are other things that we also need to do. My fellow brothers, this is my son. When this child was born I gave him a name and said he is Gugulethu, he is our pride as the Hlubi. As you can see me being here I am the elder of the Hlubi. As an elder, I must be an example to you all by keeping the tradition of the Hlubi, so that it is not broken by me directly, because if I can do so nothing will come right at all. If I break this tradition who will then hold on to it and follow it? Won't you all say that there there is something wrong from the start and everything is done wrong? When I say this fellow brothers I am

asking you all to please have Peace with the Bhungane family, and accept Mahlubi the way it is I will not turn against my word and say I did not mean it. I mean what I said. There is a young lady from Mcothama, take her to be your son's wife.

**ENGLISH:** Zwilakhe was a very stubborn man even Mzamo as a caring friendly friend tried to persuade Zwilakhe to start bearing in mind that Gugulethu must marry the wife of his choice, the woman she dated. Although, Zweni the younger brother of Zwilakhe consulted Zwilakhe several times trying to engage him around the issue of forcing Gugulethu to marry Thobeka. Zweni was supportive of Gugulethu during the negotiations.

**ISIXHOSA:** UZwilakhe wayeyindoda eneenkani kwaye noMzamo njengokuba engumhlobo wakhe onenkathalo wacebisa uZwilake ukuba aqalise ukuzikisa ukucinga malunga nokuba uGugulethu kufuneka atshate umfazi amthandayo nazikhethela yena ngokwake, igqiyazana ewayefudula ethandana nalo. Nangona kunjalo, uZweni umninawe kaZwilakhe wathetha no Zwilakhe izihlandlo ezininzi malunga nombala wokunyanzelisa uGugulethu ukuba makatshate noThobeka. UZweni wayemxhasa uGugulethu ngeli xesha lolu thethathethwano.

**ISIXHOSA:** Tamsanqa (1991: 71) UMzamo: hayi ke ndiyivile le nto ngoku. Kodwa ke ngathi bawo ngenimyeke umfana athathe intombi akholwa yiyo khona ukuze athi naxa axakene nayo angakhali ngani athi bandenza abazali.

**ENGLISH:** Tamsanqa (1991: 71) Mzamo: I hear you now. But it seems like you should let this young man marry a young lady of his choice so that when problems arise he will not blame his parents.

UZwilakhe: kanene ububuzani kuqala?

**ENGLISH:** Can you remind me, of your first question?

UMzamo: Bendibuza unobangela wokuthi khunubembe komfana.

**ENGLISH:** Mzamo: I was asking the reason for this man looks so miserable.

UZwilakhe: Ngoku wenzani?

**ENGLISH:** Zwilakhe: What are you doing now?

UMzamo: Sisathetha lonto bawo.

**ENGLISH:** Mzamo: We are still discussing that matter.

UZwilakhe: Ngoku uze kundixelela into emandiyenze? Mntwanam, jonga indawo yakho, musa ukuthi ndakukwenzela imbeko uyone. Okunye ukuba imbeko endikunika yona iyakwala mfo wam ndakuyihlutha; ukuyihlutha kwam ke wena uya kuphuma ngomva kule ndlu. Ikude lee nawe le nto uyithethayo ngoku. Ibe ke mfo wam, nokuba sele esithini na yena uGugulethu akasoze ayifumane le ayithethayo. Ayisoze ihle into yokuba ndithi ndakugqiba umzala ajike yena azale mna, afune ukuba ndenze into ethandwa nguye kulo mzi kabawo. Makazakhele owakhe umzi apho aya kwenza intando yakhe khona.

**ENGLISH:** Zwilakhe: Are you now telling me what to do? My child, please watch your step, when I give you respect don't spoil it. If the respect that I am giving to you is not suitable for you my son I will take it back from you; if I take my respect back from you you will get out here in no time. This is very far from you and you enter nowhere in this matter. Also, my son, it does not matter what Gugulethu is saying because things will not go his way. It cannot happen that I brought him into this world as his father and now acts like he is my father and I must do what he wants me to do in this house. He must go and build his own house and do whatever he likes.

UMagaba: Kutheni na Mzamo mfo wam wayingqinela intangakho, bekukho ntombi asel'eyithembisile na?

**ENGLISH:** Magaba: Mzamo why do you agree and support your friend in this, is there any young lady that he has already promised?

UMzamo: Ewe mama ikho intombi asel'eyixokisele.

**ENGLISH:** Yes mother there is a young lady that he already lied to.

UZwilakhe: Unyanisile mfo wam ukuthi uyixokisele. Uyixokisele ngenene, naye wazixokisa ngaphezulu. Ungxame wenza kanti akavumisanga, kwangenxa yale ndiyithethayo ndisithi sinizala sinizale nifune ukwenza ngokubona kwenu.

Zwilake: That's true my brother that he lied to her. He lied to her, he even lied to himself as well more than anything. He rushed doing things but not realizing the consequences, as I say we give you birth as parents and then you turn around and do as you, please.



**ISIXHOSA:** Tamsanqa (1991: 76) UZweni: Ke ngoku xa ungafuni kuboniswa bube ubukho bethu buyintoni apha? Usibizela ukuza kusenxa izithunzi apha? Kodwa mfo kabawo unamava onawo ngeli siko uthetha ngalo uthi lelaMaHlubi? Ukhe waya apha ezantsi kwendlela kwGcaleka apho lo mkhwa wokudibanisa intombi nomfana bengafunani uvame ukwenziwa khona, wazibona iziqhamo zawo ukuba ziba yini? Undimamele kakuhle, anditsho mna ukuthi lisiko ndithi “ngumkhwa” uyandiva? Kanti nelo igama ndilifumanisa lingasifanele esi senzo ufuna ukusenxa, ndivumele ndithethe phandle ndithi “ngumkhuba”. Ndithi ngumkhuba ngenxa yokubona iziqhamo zimasikizi.

**ENGLISH:** Tamsanqa (1991: 76) Zweni: Now then if don't want any advice from anyone, what is the use of us being here? You just called us to be just shadows here? But my brother you have experience with this aMahlubi tradition that you are talking about? Have you been to kwaGcaleka where they normally tend to force a young man to marry a young lady that is not of his choice, have you seen the results of doing that? Listen to me carefully, I don't say it is a tradition “it is a habit” do you hear me? Even that word I am saying I find unsuitable for this thing that you want to do, allow me to talk freely and say this is a “bad habit”. I say it is a bad habit because I have seen its unfavorable results

**ISIXHOSA:** Asisiko eli. Ngumkhuba oziqhamo zihambisa umzimba. Ndikhe ndayibona futhi mawethu into enje ngale isenzeka, intombi irhintyelwa irhuqwe ngentambo okwenja, isiswa kumfana ingamfuni, ibethwe, enye ide ifele kuloo nto; ingafanga ibe ngumlwelwe naphakade. Enye ngenxa yokuthobela abazali, okanye ngenxa yokoyika ukubethwa, izinyanzele iye kuloo mfana ingamfuni. Zibe yintoni ke iziqhamo? Suke ubone umzi uzele ngabantwana abangafaniyo noyise. Suka ufuke lo mfana nale ntombi bexabana mihla le okwezinja. Suka uyeva, uyeva umfana kaZibaningeshe uwuqhawule umtshato. Kuthi ukuba akubanga njalo kuphume izidumbu ngeendlela ngeendlela. Yintoni imbangi? Kukunyanzelwa kwentombi emfaneni ngabazali; kukunyanzelwa komfana entombini ngabazali.

**ENGLISH:** This is not a tradition. It is a bad habit with very bad results. I have seen this in my brother's happening, a young lady tied up with ropes and pulled like a dog taken to a man that is not of her choice. Beating her up and sometimes some of these

young ladies end up dying because of this; if she does not end up dying she becomes crippled forever. Some because of complying with the rules of the parents, or because she is afraid of being beaten up, she then forces herself to go and be with that young man even if she likes it or not. What are the results then? You will just see a home with lots of children who do not even look like their fathers. You will see this young lady and this man fighting every day like dogs. Then you hear that Mr. so and so divorced his wife. If that does not happen then one will end up losing his or her life in different ways. What is the course? It is because parents force a young lady to be with a man that she does not want to be with; it forces matters that the man and a woman must be together without making a choice.

**ISIXHOSA:** He-e-e-e, xa nditshoyo ke mfo kabawo ndithi, ubolumka kule nto uyenzayo. Uzuthi utyhudisa nje kule nto ube kanti uhlaba ukhangeke. Ndiza kumana ndisithi kancinci kuwe ndisithi, mfo kabawo, ubogawul'ubheka.

**ENGLISH:** He-e-e-e, by saying this my brother, I mean that you must be careful. While you are forcing matters doing this then you must be vigilant. I will always say to you watch your step.

**ENGLISH:** Xhosa culture allows the groom's family to go and approach the bride's family and negotiate lobola. This is the primary purpose to connect relations between the two respective families, as marriage is seen to be more than just a union between two individuals. Lobola is a form of appreciating and raising the value of the work of the bride's family in raising her. The lobola price used to be set according to what the bride has achieved considering the following: education, children, and age. Lobola is a custom it makes women feel valued and respected even the bride's family; this is a component of unity in marriage. Mcunukelwa already paid lobola for NomaMpondomise even though they never dated before. NomaMpondomise fell in love with Gugulethu and they loved each other unconditionally. Meanwhile, NomaMpondomise decided to release the cattle from Mcunukelwa's family with the hope that Gugulethu will come and make lobola as a replacement and that her parents will not be embarrassed.

**ISIXHOSA:** Kwisiko lesiXhosa kuvunyelwa usapho lomyeni luyokucela intombi baze baxoxe ngelobola. Le yeyona njongo iphambili yokudibanisa unxulumano lobudlelwane phakathi kwezi ntsapho zimbini, kuba umtshato ubonwa njengesenzo

esingesokudibanisa abantu ababini kuphela. Ilobola yindlela yokubanombulelo kubazali bomtshakazi ngokumkhulisa kwabo. Ixabiso lelobola lalilungelelaniswa ngokusekelwe phezu kokuba umtshakazi uthe wafezekisa okuphi na kwezi zinto zilandelayo: imfundo, abantwana anabo neminyaka yobudala babo. Ilobola lisiko kuba ibenza abantu abangamabhinqa bazive bexabisekile kwaye behlonitshiwe kunye nosapho lomyeni; le yindlela yokubadibanisa emtshatweni. UMchunikelwa sele wayihlawula ilobola kaNomaMpondomise nangona bengazange bathandana ngaphambili. UNomaMpondomise wathandana noGugulethu kwaye uthando lwabo lwalungenasiphelo ilokwenyani. Ngethuba, uNomaMpondomise ethatha isigqibo sokukhupha iinkomo ezisuka kusapho lwaMncunukelwa ngethemba lokuba uGugulethu uza kukhupha ilobola ukuze abazali bakhe bangabikho hlazweni.

**ISIXHOSA:** Tamsanqa (1991: 98) ULangeni: Kulungile ke ntombam, yenza ngokubona kwakho. Nazo iinkomo ebuhlanti, thatha intonga uzikhuphele ngaphandle, wakugqiba uhlawule iindleko zemali esezenziwe, kubuyiswe imali yabantu. Bantu bakwaNozulu Xolani zinkosi, hambani neenkomo zenu ngoxolo. Imbi into eyenziwe ngumntwana wam. Lo mntwana ngowam ndimzele, ndamondla wakhula, ndamfundisa ngaphezulu. Kodwa namhlanje akoyiki akanazo neentloni ukwenza into ayithandayo emzini wam. Kuzezi mini nje umntu ondim uyazisola ngokufundisa intombazana namhlanje ndiyayingqina into eyayithethwa ngabantu besithi bubudenge obuphinda-phindeneyo ukufundisa umntwana oyintombazana. Nazo ntombi yam zikhuphe, kodwa-kodwa ntombi yam, uya kundikhumbula. Ndinguyihlo ndisitsho nje.

**ENGLISH:** Tamsanqa (1991: 98) Langeni: It's ok my daughter, do as you wish. There are cows inside the cattle ranch. Take a stick and take them out.

Thobeka was not even proposed by Gugulethu, she was surprised to be asked as if she knew something about the visit from the Rhadebe family on that particular day.

**ISIXHOSA:** Tamsanqa (1991: 84) UMadongwe: Kanti uzihlupha nje ntombi yam, uyaya kwaZwilakhe. Kaloku khumbula le nto, uzelwe, uyalawulwa awuzilawuli. Musa ukufuna ukuphatha uphethwe. Musa ukufuna ukuzenza abantwana beli xesha abafuna ukwenza intando yabo.

UThobeka: Kanti mama zilumkeleni iznto xa nizenzayo. Qalani nijonge. Limelwe ukuba izwi lethu lisatyelwe kuqala xa kwenziwa into ngathi, nokuba singabantwana, nokuba niyasizala. Ukuba lisiko eli lokugqiba izinto kwabazali ngabantwana

ngaphandle kwabo, liphuthile, leyo into mandiyithethe phandle, laye elo siko kula ethu amaxesha alakhi; ngaphaya koko liyachitha. Ngoko ke nceda ubaxelele ootata ukuba le nto andiyingene konke, ndiyayala.

**ISIXHOSA:** Tamsanqa (1991: 100) UMfundisi: Gugulethu uyayithatha le nkazana ibe ngumfazi wakho otshatileyo, ukuze nihlale ndawo nye ngokommiselo kaThixo entalweni engcwele yomtshato? Uya kuyithanda na, uyonwabise uyibeke uyigcine emikhuhlaneni nasekuphileni uwancame onke amanye, unamathele kule yodwa, lonke ixesha eniya kudla ubomi ngalo nobabini?

UGugulethu: Andingetsho.

UMfundisi: Awu! Uthetha ukuthini na xa utshoyo mfana?

UGugulethu: Buza kubawo.

**ISIXHOSA:** Tamsanqa (1991: 110) UGugulethu: Awu yini na le ngoku ihlayo? Liqalisile! Liyaduduma! Liyaduduma! Yahamb'intangam yandulela abaninzi. Hamba ntangam ulungise indawo siyeza. Bantu baseZazulwana musan'ukulila, zisuleni iinyembezi kuba akuhlanga bekungalundelekanga. Ezi ziintlola nezandulela, kusekude phambili. Alikadluli lisaduduma, lisaduduma. Ziyintoni na ezi zinto zenzeka namhla? Kungani na kusihla ezi zinto nje? Nali igazi lentangam litsawula! Bekutheni na kuqala? Yintoni unobangela? Buzani kubawo! Buzani kubawo! Liyaduduma! Liyadu-du-du-u-uma!

**ISIXHOSA:** Tamsanqa (1991: 118) UNomaMpondomise: Ndize kumangalela uGugulethu Zilindile othe wandithembisa ngokunditshata, waza wasaphula eso sithembiso. Ngenxa yeso Sithembiso ndale omnye umfana selendilobole. (*Kungena uLangeni noManyawuza*) ndazikhupha ezo nkomo zakhe. Ekuzikhupheni kwam ezo nkomo abazali bam bandithethela amazwi abuhlungu kodwa ndawanyamezela ngenxa yesithembiso sikaGugulethu, ndisazi ukuba ndiza kubuya ndibaxolise ngokuthi ndifake iinkomo zikaGugulethu endaweni yezo zalo mfana ndimalileyo. Kodwa namhlanje! Namhlanje! Ndiva yena owayethetha amazwi abuhlungu ebonisa uhlobo andithanda ngalo kusithiwa utshata nantombi yimbi, mna undishiya ezinkathazweni. Awu-u-u-u! Awu-u-u-u! Isiqalekiso masibe phezu kwaso sonke isidalwa esiyindoda. Gugulethu! Gugulethu ukho na apha?

UGugulethu: Ndikhona Jola! Ndikhona Ngwanya! (*Esukuma*) Bawo! Bawo! Ayaweve na la mazwi? Uyayibona na le nto?

**ISIXHOSA:** Tamsanqa (1991: 121) IPolisa: Nkqo! Nkqo! (*Liyangena*) Nanku uNomaMpondomise kusithiwa uzeyelisele emlanjeni eMthatha, kuthiwa selefile.

UMphathi-Mapolisa: Sukenani mapolisa.

UManyawuza: Yho-o-o! Umntwanam! Umntanam! Kazi ndingumntu oyintoni na bantu bakwaNyawuza! Ndincedeni ngomntanam! Yho-o-o! (*Uyagibiseleka uyafa*).

**ISIXHOSA:** Tamsanqa (1991: 123) UMthetho: Mfana wam Gugulethu ndiyakucela mfo wam uze uncede undiphulaphule Rhadebe phantsi kwayo nayiphi na imeko ekukuyo. Mfana wam, kwanele konke okwenzekeliyo ngenxa kayihlo. Uyandiva? Ndithi ngenxa kayihlo, kuba konke okwenzekileyo kwiminyaka edlulileyo kungenxa yeenkani zakhe. Ngenxa yeenkani zakhe kulahleke imiphefumlo emininziengenatyala. Kodwa ke! Kodwa ke Hlubi nook ngoku ngathi kwanele. Makungaphindi kwenzeke limbi isikizi. lintliziyo zethu ziligazi nguwe Gugulethu mntanam, ngoko zama ukuba sixole, nguwe wedwa onokusixolisa, nguwe wedwa onokuwanqanda la masikizi, akakho omnye. Ngoko ke ndithi nqanda Hlubi makungaphindi sikizi. Masimdanise uSathana mfana wam, udlalisile ngathi ngokwaneleyo, masingabuyi simvumele aphinde, kwanele konke akwenzileyo, vuma sibuyele ekhaya siye kuthetha.

UGugulethu: Uthina nabawokazi? Uthi makungaphindi kwenzeke isikizi? Uthi kulahleke imiphefumlo emininzi engenatyala?

UMthetho: Nditsho nyana, nditsho Rhadebe.

UGugulethu: Uthini ukuthi makungaphindi kuhle sikizi ibe wena usitsho usithi kulahleke imiphefumlo emininzi engenatyala? Ucinga ntoni ngale ihleliyo inetyala? Kutheni ngathi akuqondi nje bawokazi? Lisaduduma alikadluli isesiqabu nje esi usibonayo, ukubuya kwalo ngoku liza kwenza izaqunge ndifung'amaHlubi.

UNyaniso: ukuba kuya kude kuthini ke?

UGugulethu: ukuba kuya kude kwenzeke le nto kufuneka yenzekile.

UNyaniso: Yiyiphi lento kufuneka yenzekile?

UGugulethu: Buzani kubawo.

UNyaniso: Gugulethu yini na mfana wam sewufuna ukuya ngokucima amehlo kuyihlo?

UGugulethu: Nguye oza kucima amehlo kum.

**ISIXHOSA:** Tamsanqa (1991: 128) UMthetho: Uyaqonda na ukuba aba bantwana asingabo abakaGugulethu?

UZwilakhe: Ewe ndiyaqonda.

UMthetho: Ke uthi uGugulethu makondle abantwana benye indoda?

UZwilakhe: Ewe kuba ityala likuye, lo mntwana wasemzini akanalo nelincinane ityala, nguGugulethu obalekileyo. Ukuba uGugulethu ebengabalekanga waya kuhlala eMthatha ngeyingekho yonke le nto.

**ISIXHOSA:** Tamsanqa (1991: 137) UGugulethu: Ndibulale umfazi nabantwana.

UBaleni: Gugugulethu! *What is wrong with you? Come on, man, collect your senses. Are you mad?*

UGugulethu: Mfondini andiphambanaga, ndiqhube ndibulele umfazi nabantwana, ukuba akukholwa yiza ubone. (*Uyamrhuqa*).

UBaleni: Haa! Haa! Haa! (*Uqhweba izandla ebamba umlomo kukothuka*) Thixo wamazulu nomhlaba Gugulethu! Yintoni le ndiyibonayo? Ngumbono? Liphupha? Ndalama ntoni nto zininzi?

UGugulethu: Akuphuphi mfo kaMqabuli, ophuphayo ngosebuthingweni. Asimbono waye ungalami nokwalama. Zizidumbu zabantu ezi ziqungquluze apha. Ligazi labantu eli limpompoza liphuma emanxebeni. Bona! Bona nalo lingumqukuqela ukya kuphuma emnyango. Mfondini yini na ukuba ume ulibazise? Akundiqhubi ngani na? Ndiqhube! Ndiqhube undise kwabomthetho, ngoku ndijonge kwinkalo yokugqibela, angxamele ukufezwa amadinga, ndanele ziinto zomhlaba, kungcono ndishenxe kuwo ndiwushiye. Nokokuba ndiya phi na ke kwazi ophezulu. Nokuba ndiya kwesibomvu nguye owaziyo, nguye oya kwahlula. Mfondini ndiqhube! Ndiqhube! (*Uyaphuma uBaleni*) Liyaduduma! Liyaduduma! Uphi na bawo ngezi mini ache abone imisebenzi yezandla zakhe. NomaMpondomise! NomaMpondomise! Ndiyeza sithandwa! Ndiyeza! Akwaba bendothi ndihlale ekunene kwakho kwelo Lizwe lizayo. (*kufika amapolisa*).

**ISIXHOSA:** Tamsanqa (1991: 141) UGugulethu: Mhlekezi okokoko ndathi ndatshatiswa nentombi kaMcothama ndingayifuni andizange ndikubone ukonwaba emhlabeni. Yasoloko indidla le nto ngalo lonke ixesha. Zaqeqeleka iintsuku zazal'iiveki, iiveki zazal'iinyanga, iinyanga zazal'iiminyaka. Ndithe ndikuyo le ntlungu, sendabaleka ekhaya ndaya kuba seMthatha, ndabona kugaleleka uThobeka apho eMthatha, into leyo eyatsho ndakhohlwa nayeyona nto mandiyenze, kwathi mandizubulale. Ndiphumile ngalo olo rhatya lokifika kukaThobeka ngeenjongo zokuba ndiye kuzeyelisela eMthatha emlanjeni litshabalale igama lam emhlabeni kunganuye kuphinde kubekho nto ithetheka ngam. Ndifike ndahlala eludongweni lomlambo uMthatha ndisezingcingeni. Ndifikelele kwingcinga yokuba ukuzeyelisela akuyi kucima igama lam uThobeka esaphila, ngoko manditshabalalise yena nosapho lwakhe kuqala. Ndizibuze le mibuzo ndidedwa. Kungaba ukuzeyelisela kwam kuya kwenza ukuba igama lam litshabalale kusini na? Yathi impendulo, hayi, ubukho bukaThobeka emhlabeni buya kwenza ukuba igama lam lisoloko lingundaba-mlonyeni ebantwini, ngoko ke manditshabalalise yena nako konke okokukokwakhe kuqala. Kwangoko ndijikile ndasinga endlwini ndafika xa kulalwayo andalala. Ndihleli bada balala bonke endlwini, abehla kum ubuthongo ndicinga endikucingayo.

IJaji: Iinjongo zokungalali kwakho ibiyintoni? Ibikukuba uze kugebenga lomfazi nabantwana bakhe belele?

UGugulethu: Ibizizo nezo. Kanti ke ubukhulu becala ndicinga eyona nto iza kuthi indihambise lula kulo msebenzi ngaphandle komzabalazo, kuba umzabalazo wobanga ukuba ndingafikeleli kwizigqibo zam. Ukuba undlela-lula ndandithe ndamfumana ngokukhawuleza ngendingazange ndilibazise ekufikeni kwam. Ndithe ndingqengqile njalo emandlalweni, uThobeka nosapho lwakhe belele phansti ekhukhweni kwakho nto ithi mandizula-zule apha endlwini ndikhangele ukuba andingefumani sikhali na. Ndadibana nezembe. Ndithe ndakulijonga eli zembe ndafumanisa libuthuntu kuba ndisebenza ngalo imihla nezolo. Ndithe ndisalibheka-bheka njalo kwee qatha into yokuba kanene phaya etyesini likho izembe endinalo elingazanga lasetyenziswa, lanele kuthengwa nje labekwa. Ndithe mandiphuthume lona. Ndilikhuphulule ndeza nalo.

**ISIXHOSA:** Tamsanqa (1991: 144) IJaji: Bantu baNtsundu yifundeni ukususela namhlanje into yokuba xa sizama ukuphelisa la masiko enu asinto yokuba sinicaphukela, koko sizama ukunqanda amasikizi athi abe ziziqhamo zamasiko enu aphuthileyo athi akhokhelele entshabalalweni. Amasiko enu bantu baNtsundu ahamba ahambe afune ukuthintela nezinto ezisekelwyo ezingenakho ukuthinteleka. Kwiminyaka emithathu edlulileyo ndikhe ndathetha elinye ityala elimasikizi kwakuyo le nkundla yaseGcuwa, ityala lentombazana eyafa zizivubeko zokubethwa nokuhintyelwa ngentambo isisiwa kumfana ingamfuni. Le ntombazana yayingamthandi lo mfana kodwa kwafuneka imthandile kuba kuthandane abazalai.

Qondani mhlophe boonozala ukuba uthando apho lungekhoyo alunakho ukunyanzelwa lubekho. Uthando yenye yezinto ezisekwe nguSomandla kwamhla kwadalwa umntu. Umphefumlo ngamnye wadalwa wanewele lawo, oku zeke usiva sikhala ngobambo lomntu. Akukhathaleki ke nokuba sewudlokova ukhaba ngawo omane amanqina, akunakho ukuyimela into edalwe nguThixo. Lo mfo kaZilindile nobona kusenzeka ezi zihelegu nje namhlanje ebezama ukuthintela indalo okanye into eyasekwa yagqitywa ngoseNyangweni. Ngoko ke ndiyaniyala ndinicebisa nonke nina nikhoyo apha ningoonozala ndithi wakhangeleni amaxesha, ayaguqu guquka, izinto zonke zinamaxesha azo, *“Lest one good custom should corrupt the world”*. Akwaba ukususela namhlanje beniya kuyiyeka into yokubopha oonyana benu neentombi bengazifuni, neentombi zenu nabafana bengazifuni. Ngoko ke ndiza kugweba, kodwa ke phambi kokuba ndenjenjalo ndothanda ukukhe ndibuze kuwe Gugulethu ukuba ungaba unento obofuna ukuyithetha na?

UGugulethu: Bendocela mhlekazi ukuba ndithethe emva kwesigwebo.

IJaji: Gugulethu ngenxa yesenzo esibi othe wasenza, le nkundla ikufumana unetyala elikhulu elingaxolelekiyo. Ngoko ke uya kuthatyathwa kuloo ndawo umi kuyo, uye kuxhonywa, ujinga ngentambo ude u-u-ufe. Yanga inkosi ingawusikelela umphefumlo wakho.

The protagonist's last words were very clear and sensitive to some audiences.

**ISIXHOSA:** Tamsanqa (1991: 146) UGugulethu: Mhlekezi mna ndiyabulela, ndithi ugwebe kakuhle kakhulu, uhambe nawo wonke ubani ebejonge ukuba uhambe khona. Kodwa ke enye into endiza kuyicela kuwe mhlekazi yile. Nokuba ngaba kwenzeka



ntoni na, nokuba ndiza kuxhonywa ePitoli, nokuba ndiza kuxhonywa phi na, maze undincede ngale nto mhlekazi; ukwahlukana komphefumlo nenyama yam niwuthabathe umzimba wam, niwusonge niwuthumele eMthatha uye kungcwatywa khona ekunene kwengcwaba lentombi kaLangeni. Nina nonke nikhoyo apha yini na ukuba nithi khunubembe? Ndiyanicela khululekani. (*Utsho encumile*) lintliziyo zenu mazingabi semeveni. Zisuleni iinyembezi nina banamehlo alilayo. Asixesha lanyembezi eli. Lidlule ixesha leenyembezi. Olu luhlobo olwasekwayo ukuba ndomka ngalo emhlabeni. Kaloku qondani kukho ikomkhulu lamakomkhulu, kwelo komkhulu kuhlel'ingwangqaza uMakhanda mathathu. Nguye olawula zonke izinto zehlabathi. Thina sonke singabakhe umelwe kukumbiza athanda ukumbiza lakufika ixesha. Sonke ngabanye siziindwendwe kulo mhlaba simelwe kukuhlala sihlale sigoduke.

Kukho isiquququ sendoda ethunyiweyo, isikhuthali esingalaliyo imini nobusuku. Igama lale ndoda ngukuFa. Yint'eza ngeendlela ngeendlela ukuphuthuma amadoda. Ifika kwabanye iyintloko kwabanye ilihlaba. Kwabanye isisisu, kwabanye indlebe. Kwabanye ingena kunyana icele uyise, kwabanye ingena kuyise icele unyana njengoko yenzile apha kum ngale mini. Ngoko ke masingakhalazelani. Bawo khululeka, andikubeki tyala. Khululeka, le nto ayenziwanga nguwe, yasekwa kwamhla mnene ukuba inqwelo yam yoba yile. UkuFa umelwe kukufika xa athe wafika nokuba kukunyana kaSombuntsuntsu, nokuba kukunyana kaSihlongonya. Yiyo loo nto atshoyo umfo wasemzini athi "*The glories of our blood and sate are shadows, not substantial things; thee is no armour against fate; death lays his icy hand on kings sceptre and crown, must tumble down and in the dust be equal made with the poor crooked scythe and spade*". Nisale kakuhle bantu bakowethu, ngaloo mazwi ndiyanibulisa. (*Amapolisa ayamqhuba*).

The next text to be referenced is titled *Bhut'Lizo Ndixolele*.

### **3.7 *Bhut'Lizo Ndixolele / Brother Lizo forgive me: N. Mbekeni and P. M. Ntloko***

This writing *Bhut'Lizo Ndixolele* will be interpreted from Xhosa to English to put up for all attentive researchers and students in the study. This text is about discovering the main role of different genders when reacting to different life-lesson situations.

Ngokwesiko lesiXhosa okanye ukunika abadala igunya ukuba banike isikhokelo kwabo basakhulayo sokuba balandele imithetho kwaye babambebele kumasiko wabo. ULizo ngoyena umdala uyindodana kumantombazana amabini ahlakaniphileyo, omabini la mantombazan kwakulindeleka ukuba aqalise isikolo samabanga aphezulu kodwa uLizo wayekhohlelwa emthandazwenim echaza kwaye enika amazwi wobulumko ngapambi kokuba bahlole iindawo ezintsha.

**ISIXHOSA:** Mbekeni (1979: 3) Lizo: Yanga ingamila ezingqondweni zenu into yokuba niya kuzichola-cholela okukhulilisa kuhluthise iingqondo zenu ukuze niphile kakuhle kwixa elizayo. Anikwazi ke ukuphumelela xa niya kuthi niyele imfundo phaya esikolweni kanti niya kuphapha neziyolo. Amabhongo ezihombo nobunewunewu zeniwabeke phantsi njengezinto eziza mva. Nibanxweme abafanana abaza kuwexula iingqondo zenu benilahlekisa ngokuthi bayanithanda. Silindele ukuva iingxelo ezintle ngani, nibe ngumzekelo omhle nakwabanye abantwana. Kuthi mandithi ze ningabuyeli kweli khaya xa nithe noyiswa zizimilo zenu (wafixiza).

**ENGLISH:** Mbekeni (1973: 3) Lizo: I wish that you will collect and keep what will benefit you for wisdom so that you can live a better life in the future. You will never be successful if you go back to school only to find out you going to school for a nice time. Put aside nice clothes and jewelry as the last things in life. Stay away for the young men who will make you confused and not focus and mislead you by saying they are in love with you. We are waiting to hear a good report about you and be an example to other children. I would like to say if you cannot keep your respect then please don't come back to this home (crying).

**ISIXHOSA:** Mbekeni (1979: 7) Nonzwakazi: Hayi wethu masahlukane andifuni ukubonwa ndithiwe nca ecaleni kwam ngumfana. Ikhaya lam belindiyale kanobom ngabafana abahamba bebuza impilo bengazukukunyanga nokuba uthi uyagula.

**ISIXHOSA:** Mbekweni (1979: 7) Nonzwakazi: No we need to break up because I don't want people to see me with a man next to me. My family warned me about men who always greet me and as how am I doing while they will not even heal or help me even if I say you not feeling well.

**ENGLISH:** Nonzwakazi is revealed as a loving and caring girl at a very young age.

**ISIXHOSA:** UNonzwakazi wayechazwa njengentombazana enenkathalo nenothando esemncinci ngeminyaka.

**ISIXHOSA:** Mbekweni (1979: 17) Nonzwakazi: Ha! Suka wethu mna andikho *tshiphu* ngolo hlobo ndasazingcinile iimfundiso zikama ekusikhuliseni kwakhe.

**ENGLISH:** Mbekeni (1979: 17) Nonzwakazi: Hey! Go away I am not that *cheap* I am still abiding by my mother's teachings and how she grew us up

**ISIXHOSA:** Monde: Nzwaki mntakwethu ndiyakuthanda.

**ENGLISH:** Monde: Nzwaki I love you.

**ISIXHOSA:** Nonzwakazi: Andikholwa ukuba uyafana nam bhuti Monde. Ngoku intliziyo ibuhlungu ndakucinga ukuba kanene siza kwahlukana.

**ENGLISH:** Nonzwakazi: I don't think we are the same Monde. My heart is broken when thinking about us breaking up.

**ISIXHOSA:** Mbekeni (1979: 45) Oh! isithandwa sam yini uThixo angabi sadambisa ezi ntlungu enze siye kufika koogqirha? Ithemba lethu likuYehova uMdali wethu sonke. Nguye umngcini wethu lonke ixesha. Yena akozeli akalali. Wosiva xa simcela sinyanisekile ezintliziyweni zethu.

**ENGLISH:** Mbekweni (1979: 45) Oh! my love, I wish God can ease these pains till we get to the doctor. We put our trust in God the Creator of us all. The worship to all of us always. He never sleeps and feels drowsy. He will listen to us when we ask for help sincerely from our hearts.

**ISIXHOSA:** Lo mfundi wenza eliphepha ufumanise ukuba umbhali ukhuthaza ukubalasele kwemfundo ephakamileyo kumbhalo obonakalisa umbono ngokucacileyo wokulungelelaniswa kwendawo apho eli bali lalisuka khona nalapho zinto ezininzi zazisenzeka khona kumasango wesikolo. UNonzwakazi wadibana noMonde kwisikolo samabanga aphezulu. UMonde wayesetyenziswa ngokulula ziiitshomi de kwafikelela ekubeni ajoyin iqela lamakhwenkwe kwithaveni waza waphela engalawuleki.

**ISIXHOSA:** Mbekeni (1979: 21) Mandisa: Nina bantu abangamadoda anithembeke kuba umntu angathi uyakuthanda kanti ugqithisa nje umkhondo ukho yena owaziwa nguye yedwa oyena abambelele kuye ngengqondo nangomphemfulo wakhe.

**ENGLISH:** Mbekweni (1979: 21) Mandisa: All men are untrustworthy because a man can say I love you only to find out he does not mean it at all and only to find out he knows that he has his best woman that he loves most who is always in his mind and soul.

**ISIXHOSA:** Monde: Kanti nguwe wedwa sana. Akusayi kuva wumbi apha kwaNokholeji, naphi na. UMonde wayefuna ukutshata ngokukhawuleza, nangona uNonzwakazi wayesoyika engakhululekanga ukuba adibane nomntakwabo uLizo nanjengokuba wayemthembisile umntakwabo ukuba makaziphathe kakuhle esikolweni kwaye afunde ngokuzimisela afumane neziphumo zemfundo ephakamileyo ezincumisayo.

**ENGLISH:** Wow! You are the only one. You will not get anyone here from kwaNokholeji, even anywhere else. Monde wanted marriage so desperately, although Nonzwakazi was afraid and not comfortable consulting her brother Lizo as she promised her brother to behave at school and produce the best academic results.

**ISIXHOSA:** Mbekeni (1979: 24) Monde: Linye elam sana lelokuba masitshate sobabini. Sinakho ukuziphilela ngemfundo esinayo. Sobabini siyakwazi ukusithetha isiNgesi olona lwimi kuphilwa phantsi kwalo kweli Lizwe. Akungeziqiniseko zamfundo zodwa umntu anokuphila entlalweni yobu bomi.

**ENGLISH:** Mbekweni (1979: 24) Monde: There is only one thing that I am saying and it's that we must get married. We can live our life freely with the education that we have. Both of us can speak English very well and it is the language that people survive with it in this Country. Not only educational qualifications help a person to live a better life in the community.

Nangona kunjalo, uNonzwakazi wathandana noMonde kwaye wambongoza udade wabo omncinci ukuba ethethe nomntakwabo. UNonzwakazi walumkiswa ngesi sigqibo sokutshata esemncinci, ngobo busuku uNzwaki wabaleka ngethuba kulele wonke umntu.

**ISIXHOSA:** Mbekwini (1976: 35) Nonzwakazi: UMonde akacingi ukundilahla sisi. Akakho umntu ondithanda njengaye way eke yena uyakwazi ukundigcina andiphathe kakuhle kuba yena uyayigqiba eyakhe imfundo ephakamileyo. Andithandabuzi ukuba ndiya kuba yinkosikazi ebalelwa kwawezigwili.

**ENGLISH:** Mbekwini (1976: 35) Nonzwakazi: Monde will never live me, my sister. No one loves me as he does and he always thinks of me and treats me well because he is completing his academic education. I don't doubt that I will be married to that wealthy family.

Mandisa met Monde in high school and they were dating Mandisa applied a love potion to maintain this relationship but Monde felt ill and died. Nonzwakazi was left devastated and vulnerable as the mother-in-law was oppressing her. Maxwell wanted to occupy the space and proposed to be the husband to the widow but she refused as she believed that was unethical and disrespectful.

**ISIXHOSA:** Umandisa wadibana noMonde kwisikolo samabanga aphezulu kwaye babethandana kwaye uMandisa wabonakalisa uthando analo ukugcina obu budlelwane kodwa uMonde wagula waza wabhubha. UNonzwakazi washiyeka ekhathazekile kwaye engenabani kuba umamazala wake wayemcinezela engamfuni. UMakswell wacela ukuba athathe indawo waza wacela ukubangumyeni walo mhlokokazi kodwa zange avume kuba wayekhohlelwa ekubeni into enjalo ayenziwa kwaye ayivumelekanga ngokusesikweni.

**ISIXHOSA:** Mbekeni (1976: 58) Maxwell: Kanti ndikuxelele akungelazi ithamsanqa lakho apho likhona. Ngokupheleleyo kuye kwacaca mhlophe ukuba uziphosile izingqi ngokutshata noMfi uMonde. Ke ndithi mna akunakuziphosa kabina. Ilishwa alidli ngokulandelwa lelinye ngaphandle kokuba sekufike isibetho. Xa nditshoyo Nonzwakazi andizincomi ndingazigwagwisi kanaanjalo.

**ENGLISH:** Mbekwini (1976: 58) Maxwell: I told you that you will never know where your luck is. It was very clear that Monde made a big mistake by getting married to Monde. I say once beaten twice shy, there is a way that bad luck can happen after another always unless it is a punishment. Nonzwakazi when I talk like this I am not trying to compliment or boast about myself.

**ISIXHOSA:** Nonzwakazi: ubonanje nesela liye lithi ngoku libileyo abantu bathi libile. Elokugqibela ke ndithi kuwe kwanele phuma uhambe ngoku yena umamazala uza kuthi kutheni na ndihanjelwa yindoda nje. Ucinga ukuba iyabukeka loo nto wena?

**ENGLISH:** Nonzwakazi: You know what, even a thief when steals the people say he stole. Lastly, I say to you it is enough to get out and go and your mother-in-law will ask why my man is left just all of a sudden. Do you think that looks good?

**ISIXHOSA:** Isihloko sencwadi sipapashiwe kwaye sachazwa ngendlela eyenza ukuba uNonzwakazi abe yena ukhethekile njengentombi yolahleko kwaye uyazisola ngesizathu ngasinye asithathileyo ngaphambili. Wathatha isigqibo sokuba agoduke abuyela kokwabo uyakucela uxolo.

**ISIXHOSA:** Mbekeni (1976: 64) Lizo: Mandiyokhangela itakane senzele udade wethu igazi. Kuluvuyo kuthi ukufika kwakhe.

**ENGLISH:** Mbekweni (19976:64) Lizo: I must go and look for the lamb to slaughter for our sister. We are very happy that she arrived.

Nosindiso: Uchan'ucwethe Bhele. Ngokwenene lo mntwana uyafana nentombi yolahleko. Ke simele ukuba nemihlali sigcobe akuba ebuye wafunyanwa. (waphuma uLizo) ibe lolovuyo lungathethekiyo ke pho amaBheleni. Kwaziswe nezihlobo nezalamane ezizithwele ngeenyawo, ngamahashe nangeemoto zizokubona uNonzwakazi wamzuzu.

**ENGLISH:** You are quite right Bhele. This child is indeed like a prodigal daughter. We should be happy and celebrating that she is back (Lizo walked out) the Bhele family was rejoicing. Family and friends were notified and they came with cars and riding horses and some walking to come and see the recent Nonzwakazi.

The following chapter deals with research results, research findings, and the critique of the seven selected books that are part of the study and analyzed properly by the researcher.

## Chapter 4

The following chapter will discuss research results, research effects, and the critique of the 7 books.

### 4.1 Research Results and Findings

The study fabricated and constructed around a critical analysis of the influence of culture and gender on IsiXhosa Literature referencing the following isiXhosa literary texts which procedures the study at large:

- *Ingqumbo yeminyanya ibhalwe nguA.C. Jordan*
- *Nyana wam nyana wam ibhale nguW.K. Tamsanqa*
- *Ukuba ndandazile ibhalwe nguW.K. Tamsanqa*
- *Unyana Womntu ibhalwe nguNcedile Saule*
- *Kazi Ndenzeni na? ibhalwe nguR.F.Mcimeli*
- *Buzani kubawo ibhalwe nguW.K. Tamsanqa*
- *Bhuti Lizo ndixolele ibhalwe nguN. Mbekeni no P.M. Ntloko*

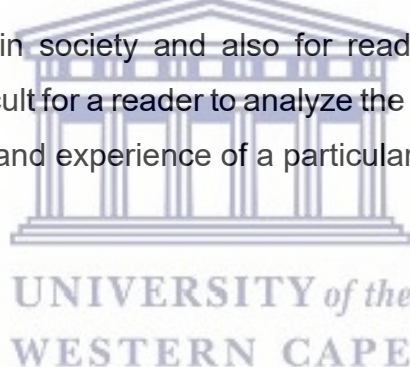
The researcher finds it very significant for everyone to study and have an understanding of analyzing the reference text in a manner, which seeks to address the following patriarchal tendencies in society, Feminist criticism, Xhosa literature analysis focusing on how women are portrayed in the text, and profound discussion of gender specifically female and languages focusing in Xhosa as an official language in South Africa.

The researcher has found that in the referenced texts all authors tried to transcribe so many life-related matters and how society responds to those stereotype matters. Every Xhosa woman in this generation is fully aware of how society expects us to behave and also how society portrays us as women, not even considering the impacts or consequences. The predicament and perpetuation of being treated fairly everywhere, meaning at school, at church, at home, etc. Nonetheless, it is high time for all African women to be more vocal and stand together in changing that image. The researcher has originated that in these books analyzed, many authors transcribed many difficulties that are relevant to the issues tackled by the current cohort. For instance,

subjects like embracing western cultures, not having confidence in the ancestors, and not obeying seniors. The above-mentioned text authors tried, by all means, to educate Xhosa speakers about the different cultures, the importance of embracing and respecting each other's beliefs and religion, and embracing its chieftaincy.

The typecast that men are leading and women are submissive, that perspective is very wrong because in most cases women were sidelined in discussions concerning them. Accurately, the researcher believes that the study unpacks the disadvantages and advantages created by Western modernity through modern feminism to the indigenous African cultural approach. The researcher has revealed that by being stubborn to listen to people who advised you, and then you might not see the unfortunate part of the journey and regret it at the end. The appointment of being a front-runner or a dominant does not necessarily mean that you rule, as you know everything that is why in most scenarios you would find characters called advisers.

It is worthwhile that fictitious work must be informative since literature also concerns people and their problems in society and also for readers to understand the real society. It would be very difficult for a reader to analyze the text reasonably if the reader has not been part of the life and experience of a particular society.



#### **4.2 Critique of the books**

Comparable, literature is a way to communicate, teach and learn. It is a word used to describe written and sometimes spoken material, writing in which expression and form, in connection with ideas of permanent and universal interest, are characteristics or essential features, poetry, novels, history, biography, and essay. Literature commonly refers to works of creative imagination, including poetry, drama, fiction, non-fiction, and in some instances, song. Literature, in its broadest sense, is any single body of written works. More restrictively, it is writing considered as an art form or any single writing deemed to have artistic or intellectual value, often due to deploying language in ways that differ from ordinary usage. This study will identify how women and men are portrayed in literature and the ethical behavior of some married women through feminist criticism.



The researcher will focus more on learning and understating the background of the link between culture and gender. Analyzing these books will make readers realize the significance of cultures. Additionally, Leonard (1988: 182) further said Xhosa literature came into its own between the two world wars. Mqhayi's less gifted followers produced moralizing popular novelettes such as *U-Nomalizo* (1928) by Enoch S. Guma (1896-1918), but Guybon B. Sinxo (1902-1962) wrote several realistic novels describing the misery and moral degradation of native slum life in the emergent industrial cities; his *Imefe kaDebeza* (1925; Debeza's baboon) was the first play in Xhosa. But the serious drama did not appear until James J. R. Jolobe (1902-1976) published *Amathunzi obomi* (1958; *The shadow of life*) which focuses on the trauma of the urban experience. Jolobe, a Protestant minister is better known, however, as a lyric poet. His famed *Umyezo* (1936; *Poems of an African*, 1946) a collective of deeply Christian poems, introduced descriptive motifs unknown to the oral tradition of praise poetry; while some of the poems focus on important events in the past of the Xhosa, others contain oblique criticism of white racism.

The best Xhosa novel is *Ingqumbo yeminyanya* (1940; *The Wrath of the Ancestors*, 1980), the only imaginative work of Archibald C. Jordan (1960-1968). A breathtaking story of social and cultural upheaval in a Xhosa chiefdom, it is a perspective and genuinely tragic treatment of two major themes in modern African literature; the conflict between tradition and the need for modernization; and the rejection of clan authority by the literate young in favor of individual choice in the matter of love and marriage.

The Bantu Education Act of 1953 had highly ambiguous consequences for Xhosa as for other vernacular literature of South Africa. On the other hand, the enforced development of vernacular education suddenly created a vast potential audience of younger readers and thus an unexpected market for writers. On the other hand, because of the predominance of an immature readership and the hardening of censorship, there was no corresponding improvement in literacy quality. The new market made it possible for older writers to reach print: R. M. Tshaka (b. 1904) had his first collection of poetry published in 1953. The only novel of Godfrey Malunga Mzamane (1909-1977) *Izinto zodidi* (1959; things of value) is just a sample of edifying prose fiction that followed in the wake of Sinxo's prewar stories. This trite vein was also exploited by Witness K. Tamsanqa (b. 1928), one of the most prolific and popular Xhosa writers, who is notable for his contribution to the growth of drama, especially

radio plays. The most promising writer who emerged in the 1970s was Zitobile Sunshine Qangule (1934-1982); the intellectual content of his collection of poetry *Intshuntshe* (1970: a spear) and the sense of personal tragedy in his novel *Izagweba* (1972; fighting sticks) held out a promise of renewal that was unfortunately thwarted by his untimely death.

The researcher also single-mindedness around feminist criticism based on writing; Nnaemeka (1997: 33) states that from Kumari Jayawardena's historical survey of *Feminism and Nationalism in the Third World* (1986) to more specific articles like Anne Mc Clintock's "Women and nationalism in South Africa" (1991), nationalism and nation liberation movements continues to be criticized for their failure to serve women's needs. In his contribution to the recent collection *Nationalism and Sexualities* (1992), R. Radakrishnam puts a series of theoretical questions that flow from his failure.

Why is it that the advent of politics of nationalism signals the subordination if not the demise of women's politics? Why would not the two be coordinated in an equal and dialogic relationship of mutual accountability? What factors constitute the normative criteria by which a question or issue is deemed "political." Is it inevitable that one of these politics must form the horizon for the other, or is it possible that the very notion of a containing horizon is quite beside the point?

In light of Radhakrishnan's questions, Tsitsi Dangarembga's 1988 novel, *Nervous Conditions*, constitutes an interesting and successful effort to redefine the "political" and rearticulate the relationship between feminism and anti-colonial nationalism. While other Zimbabwean novels published by male authors in the late 1980s, such as Shimmer Chinoyda's *Harvest of Thorns* and Chenjerai Hove's *Bones*, foreground the chimurenga struggle for national liberation, *Nervous Conditions* barely mention it, foregrounding instead the struggles of two young women against the simultaneous double oppression of sexism and colonialism. The book is a first-person account of a young Shona woman named Thambudzi coming of age 1960s and 1970s, as she moves from her father, Jeremiah's improvised farm to the mission school where her uncle Babamukuru is headmaster, and on to the exclusive Sacred Heart convent school, where, most of the students are white.

Mtuzze (1990: 1) defines that Xhosa literature, being the first local vernacular literature to be written, has grown by leaps and bounds since the appearance of the first sizeable novel, in 1909. It, therefore, offers students and critics ample scope for analysing<sup>1</sup> the dynamics that accompany its evolution. Feminist criticism, with its focus on the relationship between men and women, and the role of societal norms, values, and stereotypes in this relationship, can profitably be employed to throw fresh light on how women have been characterized in Xhosa literature. The Xhosa nation has a paradoxical history of the deep-rooted patriarchal tradition, several devastating frontier wars of colonization, the 'inadvertent' onslaught of missionary influence on Xhosa cultural life, <sup>2</sup> the ravages of education and Westernization on the traditional social fabric, and, more recently, the impact of economic deprivation on the entire Xhosa nation. The latter has long been part of an equally unsympathetic capitalist system. The abovementioned forces combined to make severe inroads into how the Xhosas perceived themselves and how they viewed, among other things, the role of women in this rapidly changing environment.

Moser (1993: 15) emphasizes that the development of gender planning as a planning tradition in its own right is the consequence of the inappropriateness of current planning stereotypes. These relate to the structure of low-income households, divisions of labor within them, and power and control over resource allocations between different members in such households. Despite the common rhetoric of "planning for people" in much of current policy and practice, based on Western planning theory, there is an almost universal tendency to make three broad generalized assumptions, despite the empirical reality of the particular planning context:

- That the household consists of the nuclear family of husband, wife, and two or three children.
- That the household functions as a socio-economic unit within which there is equal control over resources and power of decision-making between all adult members in matters influencing the household's livelihood.
- Within the household, there is a clear division of labor based on gender. The man of the family, as the 'breadwinner' is primarily involved in productive work outside the home, while the woman as the housewife and 'homemaker' takes

overall responsibility for the reproductive and domestic work involved in the organization of the household.

In many societies, these Western planning stereotypes of household structure and the gender division of labor within it are seen to reflect the 'natural' order. Consequently, the state and family ideologically reinforce them through the legal and educational system, the media, and family planning programs, without recognition that within the family the woman's position is subordinate to that of the man. Moreover, such an abstract stereotype model of society has severe initiations when applied to most Third World contexts.

Stichter (1984: 102) contributes by stating that recently some attention has been given to the place of women as writers and as subjects in African literature. Commentaries stimulated by the new feminist wave have sought to answer such questions as What image of women is projected in traditional literature? 'In what measure has this image been altered or maintained in the writing of the colonial period and after independence?' 'Can women writers be said to offer insight into the feminine condition that male writers have overlooked?' Literature reflects society, and the question implies that women's experience of society is different from man. Indeed. But the woman's voice has not lain dormant to be suddenly unleashed by the world print. It has spoken for centuries in an unbroken chain of verbal creation, some of which were gradually transmuted into the written word.

Oyserman (2008: 311) further illustrates that in answer to the questions of what is meant by *culture* and *how* culture matter, cultural psychologists have argued that culture matters to the extent that individuals living in different societies are likely to have different experiences and, more ambitiously, that culture matters to the extent that a cultural perspective provides new insights into psychological processes (e.g., Bond & Leung, in press; Triandis, 1996). In the current article, we focus on one prominent path for operationalizing culture: individualism and collectivism (e.g., Hofstede, 1980, 2001; Kagıtcıbası, 1997; Kashima, Kashima, & Aldridge, 2001; Oyserman, Coon, & Kemmelmeier, 2002; Triandis, 1995, 2007). We examine the extent to which studies that shift the salience or accessibility of aspects of individualism or collectivism provide further insight into how culture matters, using meta-analysis as our summative technique. We ask first if these studies demonstrate

theoretically relevant links between individualism or collectivism and core psychological constructs (values, self-concept, relationality, and cognitive processes) and second, what these studies can tell us about how individualism and collectivism may operate within a society.

We conclude by also noting what these studies cannot yet tell us and what further research needs to be done. From a cultural psychological perspective, individualism and collectivism are constructs that summarize fundamental differences in how the relationship between individuals and societies is construed and whether individuals or groups are seen as the basic unit of analyses (for a review, see Oyserman, Coon, & Kemmelmeier, 2002). Within individualism, the core unit is the individual; societies exist to promote the well-being of individuals. Individuals are seen as separate from one another and as the basic unit of analysis. Within collectivism, the core unit is the group; societies exist, and individuals must fit into them. Individuals are seen as fundamentally connected and related through relationships and group memberships.

These differences between individualism and collectivism have been associated with different experiences and, arguably, have highlighted within- as well as between-society heterogeneity in the propensity to use some cognitive processes (e.g., assimilation or inclusion) more than others (e.g., contrast or exclusion; for broad theoretical process models see, e.g., Oyserman, Kemmelmeier, & Coon, 2002; Oyserman & Lee, 2007, in press). We focus on individualism and collectivism because the literature focused on these constructs has produced important insights into psychological processes (for a review, see Oyserman, Coon, & Kemmelmeier, 2002) and because many other identified cultural factors can be conceptually and empirically linked to these constructs (e.g., power, femininity; for a review, see Blondel & Inoguchi, 2006). As outlined below, the extant cross-national literature demonstrates an association between individualism and collectivism and psychological outcomes of interest (values, self-concept, relationality, cognitive processes) and suggests that culture influences both contents (e.g., how one thinks about oneself) and process (e.g., whether the focus of perception is a salient figure or the relationship among figures). Evidence for the impact of individualism and collectivism comes from two sources: multinational studies and cross-national comparisons. Multinational studies together provide converging support for the notion that countries differ to the extent that

samples drawn from their citizenry endorse values relevant to individualism and collectivism, particularly because each multinational study involves independently developed samples and measures (Hofstede, 1980; Inglehart, 1990, 1997, 2000; Inglehart & Baker, 2000; Schwartz, 1990; Schwartz & Bilsky, 1987; Triandis, 1988, 1989, 1995). As an alternative to large-scale multinational studies, cross-national researchers often compare two countries on particular aspects of individualism and collectivism or variables assumed associated with these constructs.

Palomares (2003: 211) concurs that furthermore, gender differences in language use have evaluative consequences. For example, there is evidence to suggest that females use tentative language<sup>1</sup> (hedges, disclaimers, and tag questions) to gain influence with men (Carli, 1989, 1990; Carli, LaFleur, & Loeber, 1995; see also Henley & Kramarae, 1991; Lakoff, 1975, 1990). It is thought that tentative language is influential because it prevents women from being perceived as dominant and hence threatens the male social position. However, it might be countered that the perception of threat does not adequately explain this phenomenon. Although the threat to male dominance might explain why males are resistant to female influence, it does not explain why males would be receptive to female tentativeness. Thus, the second aim of this article is to explore the effect of tentative language on the social influence of its users as well as the social evaluations such speakers might receive. In this article, we will first consider the most commonly cited theory and research that address gender differences in language use and then go on to introduce self-categorization theory as a framework to reconcile both empirical and theoretical difficulties associated with these approaches. Research and theory that address gender differences in language use have burgeoned since the publication of Lakoff's (1973, 1975) *Language and Woman's Place*.

Lakoff (1973:48) explained that It will be found that the overall effect of 'women's language' - meaning both languages restricted in use to women and language descriptive of women alone - is this: it submerges a woman's personal identity, by denying her the means of expressing herself strongly, on the one hand, and encouraging expressions that suggest triviality in subject-matter and uncertainty about it; and, when a woman is being discussed, by treating her as an object - sexual or otherwise - but never a serious person with individual views. Of course, other forms of

behavior in this society have the same purpose; but the phenomena seem especially clear linguistically. The ultimate effect of these discrepancies is that women are systematically denied access to power, on the grounds that they are not capable of holding it as demonstrated by their linguistic behavior along with other aspects of their behavior; and the irony here is that women are made to feel that they deserve such treatment, because of inadequacies in their own intelligence and/or education. But in fact it is precisely because women have learned their lessons so well that they later suffer such discrimination. (This situation is of course true to some extent for all disadvantaged groups: white males of Anglo-Saxon descent set the standards and seem to expect other groups to be respectful of them but not to adopt them - they are to 'keep in their place'.). The researcher emphasized that women's language is expressed through words related to feminine interests, women can choose a more direct, male language, but then they risk being demeaned and ostracized for being unfeminine.

#### **4.2.1 *Ingqumbo yeminyanya*: A.C. Jordan**

*Ingqumbo yeminyanya* deals with the beliefs and customs of the people who belong to the amaMpondomise clan. Zanemvula, the chief of the clan, asks his people to take his four-year-old son, Zwelinzima, and hide him so that he wouldn't be killed by his brother Dingindawo's witchcraft. At the same time, he is protecting him so that he can take over the throne when the time comes. Zanemvula leaves a declaration or dying wish that his son, Zwelinzima, should marry a Bhaca queen. While Zwelinzima was away he learned more about Western culture. While at school, he is told he is supposed to go back home to take over the throne. He is shy and afraid to do so because he knows that his uncle Dindindawo, who was chief at that time, won't allow him to take over. Zwelinzima succeeds in arriving safely and taking over the throne even though his uncle Dingindawo wanted to kill him before he takes the throne. The author considered the wish of the chief through his son Zwelinzima.

Jordan also focused on the understanding of several conflicts happening in the story, which are driven by the beliefs of the family and the community as they are ethical to others but at the same time are unethical to others. This whole thing started when Mphuthumi and Amafela-ndawonye fetched Zwelinzima to take on the throne while Dingindawo wanted his son to be the next chief. An interdiction was reached when

Zanemvula instructed Ngxabane to tell his son to marry a Bhaca queen. Zwelinzima refused to marry a Bhaca queen, the fact Zwelinzima was educated he refused to follow the instruction. Zwelinzima did not care about the wrath of the ancestors and the revenge of the ancestors as he opposed the declaration of his father. Zwelinzima decided to marry Thembeke who was also educated and she was a fugitive from Mpondomise culture, she refused to be identified as an educated person.

She killed a sacred snake of the Mpondomise despite being told to respect it if it should come to visit Zululiyazongoma her son. After she killed the snake there was anger among the Mpondomise and Nobantu was asked to go back to her place of birth for some time. After her return, she shows signs of depression. She lost her mind and ends up killing the little child and committing suicide. Her suicide was believed to have been caused by the wrath of the ancestors because she killed the sacred snake of the amaMpondomise.

This huge gap was revealed when the chief Zwelinzima wanted to marry a woman she used to be with, it was a force as a chief to get married because it was an embarrassment to have a single who never got married. Chief Zwelinzima was in love with a young, beautiful, and intelligent woman named Thembeke Khalipha. Zwelinzima started to know this woman when they were in school and they attended the same high school. Even though elders wanted to subject the declaration that was made by the former chief that the incoming chief who is his son will marry a Bhaca princess, others were that the Bhaca princess was not educated she did not even pass grade two.

The conflict started when the chief was seeing things from the other perspective, and the community was excluded from the decisions that were taken at the royal house. Ngxabane believed that chief Zwelinzima was totally against the will of his father Zanamvula. The royalty family wanted to stick to the will (ilifa) but they did not win, and there were factions within the family. Uneducated royal members wanted to stick to the will of the former chief but Zwelinzima refused to monitor the declaration that the former chief has made. At last Chief, Zwelinzima sent leaders to go and ask for a relationship with the Khaliphas, by doing so he was asking permission to marry their daughter with all the respect of following the procedures of getting married with the chief. Strangely some leaders went to Bhaca family and observe because they were



in a process of choosing a decent wife for the chief. Chief Zwelinzima made it clear to everyone that he will marry Khalipha's daughter. Jordan (2008:131) verified the above statement by saying Bawokazi.

#### **4.2.2 *Nyana wam nyana wam: W.K. Tamsanqa***

The title of the book is revealed when Fikizolo was welcoming Tholelegqwirha when he returned come completed his Theology Studies in England. The author made it vibrant that he was also relieved that Fikizolo was not the biological father of Mangaliso.

Tamsanqa (1985: 6) Yaba seso ke ebantwininangayo le mini. Kodwa abafika badumanisa ukuba namhla akunjali, ezi iinyembezi zezovuyo. Wonke umntu ofikayo wafika weva eso simbonono sinye sikaFikizolo ekhwaza esithi. "Nyana wam! Nyana wam!"

Nomsa is portrayed as a young beautiful woman who is a very good advisor and she was once in love or a relationship with Mangaliso. Thozama is also another phenomenal woman, a very loving and caring woman who was a nurse by profession. Thozama encouraged Thole to persuade his studies. Tholelegqwirha Nkanyamba Mangaliso is an intelligent man whose childhood was very difficult and he was committed to completing his studies as he has a vision and aim of settling a living lifestyle of being a responsible individual. Mangaliso was a believer and a Christian, when he was in a scene of being brutally killed by the lions by God's grace he survived. He was stranded and he then used the story he heard from the boys to store confidence in the vulnerable family by pretending to be a traditional healer.

In conclusion, Thole's first platform of addressing students he delivered a precise inspiring speech which was emphasizing hope to the students around the issue of being ambitious. Mangaliso and Thozama were happily married and blessed with a baby boy named Thembelani. It was a master how Thole met his biological father after being the old man urged by the two young men to visit the church and see his duplicate copy.

#### **4.2.3 *Ukuba Ndandazile : W.K Tamsanqa***

The author started the text with a full vision of expressing his idea on forced polygamy marriage as believed as a custom which needed to be revived in some instances, by illustrating the meeting which was called to summoned all royal citizens to discuss and address the personal challenge of Nobandle as she never had a child of her own in the history meaning not being able to produce biological children as she is infertile. Royal Council in collaboration with the community members resolved to approach traditional healers for intervention around the infertility issue of the Chief's wife, they agreed on that without even consulting the victim whose Nobandla is in this saga.

When the author was compiling this book, he raised sharply the point of portraying women in this book as caring and respecting human beings. This is noticed especially if the women are more academic and have the skill of serving the community with love and dignity. Nobandla is portrayed as a culturally-orientated woman who observes and is willing to be stable in this marriage as a result she believed in God and she has faith in him. The above phrase defined the character which described how Xhosa women are illustrated in the text as hard workers and very committed individuals.

After the Royal Council and community members were summoned they ensured that no women's perspective or idea was involved in the whole process, they accordingly discussed the challenge of Nobandla not being able to give birth for the chieftaincy and clan name to be carried. Moreover, it was a show of respect calling each other by clan names, it is also allowed and a norm for women to get married, and the married ritual (*utsiki*) must be performed or practiced for ancestors to acknowledge and recognized the bride

#### **4.2.4 *Unyana womntu : Ncedile Saule***

The author first introduced Bantu as a thirty-year-old who is a very brilliant, educated young man with the vision and mission of assisting and advocating the interest of society at large. Bantu was blessed enough to have a friend like Noziqhamo who is always looking after Bantu as they grew up together. Bandlakazi is revealed as a loving person who was married to Bantu but they were in a divorce process and she was found in a cold blood Bantu was the first suspect as the ex-husband. The researcher is aware of the point raised by the author in the entire text, this is about micro-

inspection and associating yourself with the people that are influential in a manner that produces stability and growth. Some women are very supportive as we have seen in Noziqhamo when she believed in Bantu while many believed in the law findings.

#### **4.2.5 *Kazi ndenzeni na? R. F Mcimeli***

The author started the book with a full version of women and women's roles and responsibilities. The author first emphasizes the naming of a girl child which is the name aimed to accentuate the first two letter that is used when naming a girl child (Nodita was the name). In the text women are portrayed as the ones who are fully responsible for taking care of the home, ensuring that house chores are done, and also taking care of the children and the spouse and overseeing everything in the house but not involved in decision making. There is a lady whose name is Weziwe who gave birth to a girl child Nodita at a very young age, culturally it was a disgrace and humiliation to the family to be pregnant while you are not married. It was then decided that Weziwe must get married, unfortunately, her husband whose name was Mzoli. Mzoli passed away when they were both trying to figure things out and get along as parents. Weziwe is characterized as a subjected woman whose voice cannot be heard in some instances. The author exposed the character of Weziwe after she met with Spido, this man came to Weziwe's life as a rescuer, a caring and loving man. Yet, in support of the above summary, kindly relate to the below inter-reference:

**ISIXHOSA:** Mcimele (1995: 78) Ngenxa yokuba uSpido wayefuna ukuba uWeziwe makaziqonde ukuba ungumfazi kwaye indoda le yeyakhe zonke izinto, nezingenamsebenzi, wayefuna ukuba zenziwe nguye hay nguNodita. Ukupheka, umphungo, ukuphaka, uku-ayina nazo zonke nje ezinye izinto kwakufuneka zenziwe nguWeziwe. Into yokuphekelwa okanye ukwenzelwa umphungo nguNodita uSpido wayethatha ngokuba yindelelo okanye ungabonwa nguWeziwe.

**ENGLISH:** Mcimele (1995: 78) Because Spido wanted Weziwe to understand that she is a woman as her husband he wanted everything even the simple and unnecessary things to be done by her not Nodita. Weziwe must do cooking, making tea, dishing up, ironing, and all other house chores. When Nodita cooks or makes tea, Spido took it like it's disrespectful, or Weziwe does not give him the respect he deserves.

Additionally, so many remarks were made by Weziwe when Spido was trying to blackmail them and questioning Weziwe's capacity as a woman of the house. Since Spido is the one providing the house, Weziwe has to obey and not challenge anything proposed or said by Spido as the breadwinner or head of the house, Weziwe, and Nodita are now subjected to physical and emotional abuse which also resulted in child negligence. Nodita was rightfully forced to drop out of school at an early age and work for the family. Traditionally, the significance of education was prioritized by many Xhosa families and young intellectuals were starting to dream of becoming well-educated to eliminate poverty as they believed in education as the key. However, Nodita's father believed that his daughter must start working from the earliest ages of her life to provide for the family. At the end of the text, the significance of education still rises. Nodita persuade and completed her Social Science studies under the guidance and supervision of Mr. Maso and she became a well-recognized and committed Social Worker and Businesswomen with the vision of not destroying the future of young people.

#### **4.2.6 *Buzani kubawo*: W.K Tamsanqa**

The story title itself is a simple question, *Buzani Kubawo* requires the father or uncle to respond to the question posed at a particular time. In this text, it is stated clearly that women are the ones that must do house chores, as Magaba is expecting her daughter to do tea for her when she is back at home. The setting of the text is happening in both rural areas and urban areas.

Gugulethu seemed to be the protagonist as the text started by involving his character and everything that happening is surrounding him. Gugulethu was very close to Mzamo in a manner that Gugulethu was very open and free to express his feeling to Mzamo regarding the forced marriage. Mzamo was an advisor to Gugulethu and he ensured that they had an in-depth understanding and come up with an amicable solution to every obstacle.

In addition, both families agreed on lobola negotiations and the wedding preparations recommenced immediately, even though Gugulethu was disturbed by these decisions taken on his behalf. He locked himself in his room speaking to himself and when someone tried to speak some sense to him he said *Buzani Kubawo*. The conflict

started to rise after Mzamo and Zweni tried to convince ZwiLakhe not to force Gugulethu to marry Thobeka, but it was too late. On the wedding day, it was an embarrassment and awkward for the groom not to reply when vows as announced by the poster. On the very same day, a lot happened. Nimro was stabbed right after the wedding Mzamo to dead. Gugulethu believed that it was a sign of bad luck as Mzamo did not agree with forced marriage. NomaMpondomise only found out through reading a local newspaper that Gugulethu recently got married. NomaMpondomise was heart broken and she decided to approach the jurisdiction by consulting the justice authority and stated clearly that Gugulethu once promised her, as a result, she ended up releasing Mcunukelwa's cows with the hope that a proper replacement will be done shortly.

Xhosa culture allows the groom's family to go and approach the bride's family and negotiate lobola. This is the primary purpose to connect relations between the two respective families, as marriage is seen to be more than just a union between two individuals. The researcher believes that lobola is a form of appreciating and raising the value of the work of the bride's family in raising her. The lobola price used to be set according to what the bride has achieved considering the following: education, children, and age. Lobola is custom it makes women feel valued and respected even by the bride's family; this is a component of unity in marriage. Mcunukelwa already paid lobola for NomaMpondomise even though they never dated before. NomaMpondomise fell in love with Gugulethu and they loved each other unconditionally. Meanwhile, NomaMpondomise decided to release the cattle from Mcunukelwa's family with the hope that Gugulethu will come and make lobola as a replacement and that her parents will not be embarrassed.

In most cases, it was very important for a married couple to normally visit each other during holidays especially if the husband was permanently residing in another town or province. At this stage, Thobeka was blessed with three children while Gugulethu never visited his family after the wedding day ZwiLakhe had to take care of Thobeka and the children all these years. It was revealed that Thobeka cheated on Gugulethu and got pregnant as a wife is expected to give birth in a marriage. Imagine, after twelve years of forced marriage Mthetho and Nyaniso we asked by ZwiLakhe to visit Gugulethu since he left home for greener pastures. It came as a surprise to Nyaniso and Mthetho when Gugulethu reminded them that spiritually he was lawfully married

to NomaMpondomise. Thobeka arrived in Mthatha as instructed by Zwilakhe, on the very same night Gugulethu brutally killed them with an axe and handed himself to the law. He was then given a platform to testify in court and he was found guilty of the murder and sentenced death penalty. It is very important to provide the above summary to inform the readers of the study about the disadvantages and advantages of forced or arranged marriage.

#### **4.2.7 *Bhut'Lizo Ndixolele*: N. Mbekeni and P.M Ntloko**

Xhosa culture allows or gives the authority to the elders to provide guidance and young ones must obey and abide. Lizo is the eldest brother of 2 young intellectual girls, both girls were expected to start attending high school but Lizo believed in prayer, addressing, and providing words of wisdom before they explore a new world. The author promotes academic excellence in this text and illustrated a clear vision of the setting where the story in most cases happens on the premises of the school. Nonzwakazi met Monde in high school. Monde was easily manipulated by friends to such an extent that he joined a group of boys in a tavern and ended up being impulsive. Nonetheless, Nonzwakazi fell in love with Monde and she urged her younger sister to convince and confront her brother. Nonzwakazi was warned about this decision of getting married at a younger age, on the night that Nzwaki decided to escape while everyone was sleeping. The title of the book is publicized and revealed in a way that Nonzwakazi is asserted as a prodigal daughter and she regrets every decision she took prior. She decided to go back home and appeal for forgiveness. The following chapter discusses the conclusion and recommendations suggested by the researcher.

## Chapter 5

This chapter aims to conclude the study and table necessary recommendations that must be noted for future purposes and encourages the readers to think outside of the book and provide platforms where this document will be discussed thoroughly.

### 1.1 Conclusion and Recommendation

The study focused on analysing the influence of culture and gender on IsiXhosa literature. The following texts were the part of this research study:

- *Ingqumbo yeminyanya* ibhalwe nguA.C. Jordan
- *Nyana wam nyana wam* ibhale nguW.K. Tamsanqa
- *Ukuba ndandazile* ibhalwe nguW.K. Tamsanqa
- *Unyana Womntu* ibhalwe nguNcedile Saule
- *Kazi Ndenzeni na?* ibhalwe nguR.F.Mcimeli
- *Buzani kubawo* ibhalwe nguW.K. Tamsanqa
- *Bhuti Lizo ndixolele* ibhalwe nguN. Mbekeni no P.M. Ntloko

In addition, it is now confirmed that all the data analyzed in this research study and from other authors who wrote in a similar context and perspective. The researcher intended to gain historical knowledge and have an exhaustive indulgence around the titles, book plots, and the main point which is the influence of culture and gender on the above-mentioned texts through reading with understanding and thoroughly analyzing the text to achieve the study aims and objectives.

This study successfully embarked on gathering information through the alignment of the following aims and objectives:

- Analyze the power of Xhosa culture in literature.
- Analyze isiXhosa literary text.
- Address how women and men are portrayed and their influence in literature.
- Discourse elements of literature.
- Provide a clear understanding of feminist criticism.

- Address the impact or influence of literature concerning real life.
- Appreciate the message or the point of view raised by the authors.

The study observed that all the Xhosa texts that are quoted and analyzed in this research study were once presented and taught in all forms of communication and even in a classroom where the Department Basic Education system assessed and evaluated school learners around the Xhosa texts. The aim is to bring back social and cultural cohesion where everyone is allowed to explore through cultural practice and reading. The researcher would like to urge the Department of Basic Education to continue implementing the program, which will only focus on revising and encouraging learners to read these texts and assess them. This activity can be done through classroom reading-aloud sessions or visual sessions where the text will be displayed and projected on international communication platforms such as televisions and radios.

The researchers have discussed the above chapters which consist of the following: Chapter one is introductory, stating the aims and objectives of the study and explaining the reason for doing this study. Chapter two provides a literature review, providing opinions and views of other authors about the title of this study. Chapter three includes all the data analysis of the carefully chosen texts and their quotes under sub-headings. This chapter is based on research method and design, the collection of information through books, journals & internet. Chapter four deals with research results, research findings, and critique of the books analyzed. Chapter five offerings recommendations on the critical analysis of the influence of culture and gender on isiXhosa literature. This chapter also offers a conclusion and bibliography.

The study offers an opportunity for other authors and those who still want to pursue their studies around Literature and African Languages to discuss or research the importance of literature and its impact on real society. The issue of how women are portrayed must be considered and discussed as now we are living in a democratic society. Women are still subjected to a patriarchal society and that must be transformed through study dialogues and discussions. The next page entails the Bibliography which outlines all the resources used in the study including journals, books, and articles.



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