



Patriarchy and its resistance in three Sesotho dramatic texts

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DECLARATION

I declare that: **Patriarchy and its resistance in three Sesotho dramatic texts** is my own work, all the sources used or quoted have been recognised in the references, and this exposition has not been submitted by me for a degree at another institution or university.

Signature: Moatlhudi HM

Date: 30 November 2022

DEDICATION

Special dedication to my late grandmother Nana Winnie Ntsibanyoni and my late loving mother Thokozile Gertrude Moatlhudi.

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I exalt God Almighty for giving me life, health and the strength to accomplish this difficult task. He is great and good at all times.

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ABSTRACT

This research project is entitled **Patriarchy and its resistance in three Sesotho dramatic texts**. The women characters in most Sesotho dramatic texts have been portrayed as voiceless, as they are marginalised in every aspect of life. This study will discuss and describe how women characters resist patriarchy.

Chapter one is the introductory chapter and it presents the contextualisation, problem statement, aims of the study, methodology, literature review as well as the contribution and challenges of the study.

The second chapter provides the study with the theoretical framework. This study is guided by feminism. Feminists oppose the abuse and oppression of female characters in the three selected dramatic texts.

The third chapter gives a clear picture of Khaketla (1983), demonstrating how 'Mateboho resists patriarchy by not allowing her husband Papiso to fall in love with her elder sister Khopotso.

The fourth chapter discusses how Rankakata in Mosuhli (1989) forces his wife, Kesentseng, to accept patriarchy; but she resists by fighting with Rankakata's concubine, Mmasebueng.

The fifth chapter discusses how Tlharantlhope resists patriarchy in Mokhele (2015) as demonstrated by the male police in the workplace.

The sixth chapter is the concluding chapter and makes suggestions and recommendations regarding patriarchy.

TABLE OF CONTENTS

DECLARATION	I
DEDICATION.....	II
ACKNOWLEDGEMENTS	III
CHAPTER 1: INTRODUCTORY CHAPTER.....	1
1.1 CONTEXTUALISATION.....	1
1.2 KEY WORDS	5
1.3 PROBLEM STATEMENT	5
1.4 AIMS OF THE STUDY	6
1.5 METHODOLOGY	7
1.6 LITERATURE REVIEW	8
1.7 ETHICAL MATTERS.....	17
1.8 CHAPTER DIVISION.....	17
1.9 POSSIBLE CONTRIBUTION OF THE STUDY	18
1.10 CONCLUSION	18
CHAPTER 2: THEORETICAL FRAMEWORK	19
2.1 INTRODUCTION	19
2.2 FEMINISM.....	20
2.3 FEMINIST AND GENDER	22
2.4 PATRIARCHY.....	24

2.5	FEMINIST AND CULTURE	25
2.5.1	FEMINISM AND MARRIAGE	27
2.6	THE PORTRAYAL OF FEMALE CHARACTERS IN TEXTS WRITTEN BY MALE AUTHORS.....	29
2.7	CONCLUSION	30
CHAPTER 3: PAPISO'S PATRIARCHAL SYSTEM OF ABUSE AND 'MATEBOHO'S RESISTANCE TO IT		31
3.1	INTRODUCTION	31
3.2	'MATEBOHO'S BRAVENESS AND RESISTANCE TO PATRIARCHY	32
3.3	PAPISO PROMOTING PATRIARCHY	41
3.4	NTSOAKI AS A FEMINIST	45
3.5	MEN RESISTING PATRIARCHY	48
3.6	CONCLUSION	52
CHAPTER 4: RANKAKATA'S PATRIARCHAL CULTURAL SYSTEM OF ABUSE AND ITS RESISTANCE BY KESENTSENG AND BAFEDILE.....		54
4.1	INTRODUCTION	54
4.2	PATRIARCHY CHANGES RANKAKATA'S FAMILY'S LIVES.....	54
4.3	KESENTSENG'S RESISTANCE AGAINST RANKAKATA'S PATRIARCHAL CULTURE.....	57
4.4	MMASEBUENG AGAINST KESENTSENG'S RESISTANCE TO PATRIARCHY.....	62

4.5	BAFEDILE RESISTING RANKAKATA'S PATRIARCHAL CULTURE	63
4.6	RANKAKATA'S PATRIARCHAL CULTURE ON BAFEDILE'S EDUCATION	64
4.7	BAFEDILE'S RESISTANCE TOWARDS RANKAKATA'S MARRIAGE TO MMASEBUENG	69
4.8	MEN RESISTING PATRIARCHAL IDEOLOGIES	73
4.9	CONCLUSION	77
CHAPTER 5: THE MALE POLICE CHARACTERS' SYSTEM OF ABUSE AND FEMALE CHARACTERS' RESISTANCE TO IT.....		78
5.1	INTRODUCTION	78
5.2	POLICEMEN ARE THREATENED BY POLICEWOMEN.....	79
5.2.1	THE POLICE ADMINISTRATION DURING THE APARTHEID ERA	79
5.3	TLHARANTLHOPE RESISTING PATRIARCHY.....	89
5.4	THE FEMALE CHARACTER MMATSHOTLEHO SUPPORTS PATRIARCHY	92
5.5	CHANGES CAN MAKE POLICEMEN FEEL HUMILIATED	95
5.6	PATRIARCHY HAS EFFECT ON MEN'S BEHAVIOUR	97
5.7	CONCLUSION	99
CHAPTER 6: CONCLUDING CHAPTER		101
6.1.	INTRODUCTION	101
6.2.	SUGGESTION FOR FUTURE RESEARCH	106

6.3.	CONCLUDING REMARK.....	107
	BIBLIOGRAPHY.....	109

CHAPTER 1: INTRODUCTORY CHAPTER

1.1 CONTEXTUALISATION

This study investigates the presentation of patriarchy in dramatic literature as a social system controlled by men and exercised to subordinate and suppress women in various domains, such as culture, politics, religion, social and family. This study also focuses on the presentation of women as resisting patriarchy as they demonstrate their belief in the social, cultural and economic equality of all sexes in the dramatic texts of Khaketla's (1983) *Pelo ya Monna*, Mosuhli's (1989) *Le ka nketsang?* and Mokhele's (2015) *Diphetoho*.

The researcher focuses on this topic because patriarchy is prevalent in Sesotho dramatic texts, with women characters fighting against it. Dramatic writings about the Basotho culture are considered to be literature for males, as patriarchy pervades these writings by focusing on male protagonists. According to *The American Heritage College Dictionary* (2000:418), drama is "a prose or verse composition, especially telling a serious story, that is intended for representation by actors impersonating the characters and performing the dialogue and action". However, the playwright uses words in his/her composition and the product is a form of words. For the purpose of this study, the three selected texts will be analysed as written literature. The researcher intends to close the knowledge gap regarding patriarchy and resistance to it in Sesotho dramatic texts, as there are very few authors who have researched and written about it.

According to Grieve and Van Deventer (2005:150), patriarchy is a social system in which the men are sovereign, possess power and exercise control. *Patriarchy* is the term used to describe the system of society which is governed or controlled by men, characterised by current and historic unequal power relations between women and men, in which women are systematically disadvantaged and oppressed. It is particularly noticeable in women's under-representation in key state institutions, in decision-making positions and in employment and industry. The first Sesotho dramatic text, *Sekhona sa Jwala* (The beer mug), was published in 1939 by T.M. Mofokeng, (1939), and it clearly demonstrates how the notion of patriarchy plays out in this type of literature. For instance, Seobi, the

protagonist, is a married man but has an extramarital affair with Morongoe, his concubine, who is portrayed as a villain in this literary drama. She is depicted as a woman of low morals and as responsible for causing trouble and great harm to families. She hands over a poisoned mug of beer to Seobi as a central theme of female dishonesty in this play.

Another play that is used as an example to illustrate patriarchy in this research is *Bulane* in Khaketla (1985), which is a dramatic text that demonstrates a conflict between two brothers over the right of succession in the traditional chiefdom. Pulane, the wife of the late chief, Matete, (the father of Bulane and Mohapi), is desired by both brothers. In the Basotho tradition, if the chief passes away, the eldest son can take the chief's wife as his wife. To show that dramatic literature promotes patriarchy, Pulane is portrayed as inferior in this play.

In 1952, S.M. Mofokeng published *Senkatana* (1952). Mofokeng also promotes patriarchy by portraying Senkatana as a chief with no women in his cabinet. Men are portrayed as good decision makers, while women are portrayed as dishonest and as people who cannot enable the kingdom to progress.

Another case in point is a play titled *Ba ntena ba nteka* by Maile (1991). Tshokela is a protagonist in this play and six young ladies in this play are presented as inferior and incapable of positive characteristics. Tshokela is in love with six girlfriends: Hakekgathale, Melita, Mosela, Papadi, Ditshwene and Dithole. Not one of the girls resists the abuse that Tshokela inflicts on them. They are all scared of him and are portrayed as incapable of standing up against men.

These dramatic texts are cited to highlight the fact that the patriarchal theme has been dominant in Sesotho dramatic texts. All the writers of the above texts portray males as protagonists and women as inferior. It is evident that Basotho sociological and cultural norms allow patriarchal domination.

The major purpose of feminism is to reconstitute female literature so that it helps to do justice to females concerning their views, concerns, and values.

Judith Fetterley (cited by Abrams, 1988) in *The Resisting Reader* (1978) emphasises the fact that women should alter the way they read literature written by males. They should resist the intention of the author and come up with a “revisionary re reading”, to bring to light the covert sexual biases which are found in literary works.

One of the proponents of feminism, Mariama Ba (1981) cited in Singh (2008:105) says the following about feminist writings:

The woman writer in Africa has a special task...As women, we must work for our own future, we must overthrow the status quo which harms us and we must no longer submit to it. Like men, we must use literature as a non-violent but effective weapon.

The writers’ perspectives in the three selected texts differ from the perspective in the above quotation because feminists can also be males. According to The American Heritage College Dictionary (2000:502), “the term feminist may be applied to a person of either sex. A person who supports the belief that women should have the same rights and opportunities as men.”

In 1983, Khaketla, a female feminist, produced the play *Pelo ya Monna*. This was a significant development which was influenced by the feminist movement. As a woman, Khaketla dramatises the miseries of a loving wife in an unhappy marriage. Pateman (1988) viewed marriage from social contract perspective as an institution where men feel dominant over women and also enjoy equal sexual access to women. In a patriarchal society marriage and female fidelity are the requirements for a heterosexual relationship (Stelboun, cited by Finlay and Clarke, 2003). In the dramatic text *Papiso*, the protagonist acts in a way that is contrary to the Basotho culture. He falls in love with the character Khopotso, who is his wife’s widowed elder sister. As Pateman (1988) claims, Papiso feels dominant over women and he wants to have a sexual relationship with his wife, 'Mateboho, as well as with 'Mateboho’s elder sister, Khopotso. The protagonist’s wife is not passive. She demonstrates resistance against patriarchy by confronting her husband about his immoral acts. The character 'Mateboho believes that Papiso should be faithful to her by not having a sexual relationship with Khopotso.

Finlay and Clarke (2003) advances the idea that feminists are sceptic about marriage and believes that marriages are preparing women to accept a subordinate role, and that women are complicit in their own oppression. In *Le ka Nketsang?*, Mosuhli (1989), the male feminist, reveals how Rankakata ill-treats his wife, Kesentseng. Kesentseng is sceptic about her marriage to Rankakata. She resists patriarchy because she does not want to be oppressed and be in a subordinate position. Kesentseng ends up beating her husband's concubine.

Atkinson further maintains that feminists believe that love becomes a political institution that is part of male domination, and that women are instinctively trying to recoup their political losses by fusing with males. Rankakata plays a dominating role in the household and wants Kesentseng to accept his relationship with Mmasebueng, his concubine. His daughter also tries to resist patriarchy but, because she respects the "father" who is seen as the head of the family, she eventually commits suicide.

According to Ningthojam (2006), "there is an advocacy for women's welfare; and its importance is linked to the notion of natural human worth, individual value, equality, equal rights, reason, education, free opportunity, privilege, wealth and power." The feminist has a clear sense of a woman's role and responsibilities and argues that because a man and a woman complement each other, women's thoughts are needed in national affairs for safe and stable government.

Diphetoho by Mokhele (2015) dramatises how female characters suffered during the apartheid era. During that time male characters were occupying high positions in the police force. The female character Naledi, a policewoman, suffered injustice as male characters (her male colleagues) raped her and her voice was not heard even though she lodged a complaint. During the democratic era the changes were made to the police force. The station commissioner now is a female character, Tlharantlhope. There are signs of patriarchy but the protagonist, Tlharantlhope, and other female characters who are policewomen, such as Moratuwa, strongly resist patriarchy. Tlharantlhope has a sense of the role and responsibility of women characters in the police force. Tlharantlhope demonstrates to everyone that the thoughts of women characters are important to ensure the stability of the police force. Tlharantlhope makes the point that males and females

complement one another, and that males and females are equal before the law. In this text, female characters suffer the oppression of sexism simply because they are females. As female characters are subjected to sexist oppression, they resist patriarchy and make efforts to end this form of oppression.

1.2 KEY WORDS

Patriarchy, feminism, feminist, protagonist, antagonist, womanhood, tradition, culture, abuse (sexually and emotionally), villain, oppression, concubine, Khaketla, *Pelo ya Monna*, social equality, Mosuhli, *Le ka Nketsang*, economic equality, Mokhele, *Diphetoho*, political equality.

1.3 PROBLEM STATEMENT

It is noticeable in the selected texts that female characters are oppressed in many different ways, for example through sexism, classism, and culturalism – thus, they suffer the same injustice as women in the real world. On the other hand, male characters, through their dominance, are in an advantaged position. Female characters are disadvantaged in terms of respect compared to male characters.

The central thesis of this study is to demonstrate through the selected texts how patriarchy poses problems in Basotho society, and how it is being resisted by feminists. Feminist characters resist dominance by male characters, and feminists claim that female characters should be viewed and treated as human beings and not as sub-human beings. Feminists in the selected texts fight against patriarchy to end the oppression of female characters. The goal of the feminist writers in the selected dramatic texts is to end the oppression that affects women.

The main research question that is posed by this study is: *How is patriarchy in Sesotho dramatic texts counteracted by feminist characters and authors?*

The following sub-questions will be used to address the above-mentioned main research question:

- How are sociological and cultural matters involving Papiso's patriarchal system of abuse of his wife, 'Mateboho, by having an extramarital affair with Khopotso, and 'Mateboho's resistance to it presented?
- How are sociological and cultural matters involving Rankakata's patriarchal system of abuse of his wife, Kesentseng, and daughter, Bafedile, and their resistance to it presented?
- How are sociological and political matters involving patriarchal male police characters oppressing female police characters, and resistance to it by female police characters, Tlharantlhope and Moratuwa presented?

1.4 AIMS OF THE STUDY

The main aim of the study is to demonstrate through the selected texts how patriarchy poses problems in Basotho society, and how it is being resisted. The main aim of the study will be addressed through the following sub-aims:

- To discuss how sociological and cultural matters, involving Papiso's patriarchal system of abuse of his wife's character, 'Mateboho (through having an extramarital affair with Khopotso) and 'Mateboho's resistance to it, are presented in Khaketla's *Pelo ya Monna*.
- To discuss how sociological and cultural matters, involving Rankakata's patriarchal system of abuse of the characters of his wife, Kesentseng, and daughter, Bafedile, and their resistance to it, are presented in Mosuhli's dramatic text *Le ka Nketsang*?
- To discuss how sociological and political matters, involving patriarchal male police characters oppressing female police characters, and resistance to it by the female police officers Tlharantlhope and Moratuwa, are presented in Mokhele's *Diphetoho*.

1.5 METHODOLOGY

McMillan and Schumacher (2002:63) describe a research method as a method which is relevant, reliable and valid for collection and analysis of data. The researcher needs to carefully consider what type of information is needed to answer the research question. The problem that is investigated in this research study requires a qualitative research method. In order to answer the research question and achieve the aims of the study, the guiding approach of this research study is textual within the framework of feminism. Data were collected from the Internet, journals, and books from the library. A literature review would also provide information. The three Sesotho dramatic texts were used as reference sources for data collection.

The study is informed by feminism as a literary theory. Feminism can be traced from its political basis in the United States and Europe. Critics and other writers describe feminism as being based on the belief that there are injustices against women that are caused by patriarchy. James (1998:576) observes that:

Feminism is grounded on the belief that women are oppressed or disadvantaged by comparison with men, and that their oppression is in some way illegitimate or unjustified.

James therefore focuses on the notion of the illegitimate and unjustified oppression of women, and how this disadvantages them in the world.

In *Mapping the Margins: Intersectionality, Identity Politics and Violence Against Women of Color*, Crenshaw (1991) maintains that women as a group suffer and experience different forms of oppression, which also interact in many complex ways.

Hooks (1989) states that feminists must work together to end all forms of oppression because oppression is unjust, and feminists have an obligation to fight injustice. Hooks further emphasises the fact that readers should know that patriarchal domination includes racism and other forms of group oppression. To eradicate it, patriarchal systems should be changed or removed.

Young (1990) describes five elements of women oppression, namely exploitation, marginalisation, powerlessness, cultural imperialism, and systematic violence.

Even though the history of feminism is written in English, my goal as a researcher is not to do a survey of the history of feminism but to employ feminism as a literary theory in analysing the selected three Sesotho texts. Feminism is relevant for this study because there is a link between feminism and the selected texts, especially the problem posed by the study. In the three selected texts under study, civilisation is patriarchal, and the interest of feminists in those texts is to reconstitute their dealings with literature as the female character's resist patriarchy, meaning that they do justice to females concerning their views and values. Female characters want to be respected and have the same rights and opportunities as male characters. This is not to ignore sociobiological and psychoanalytical theories, however, as there is an overlap between the theories.

1.6 LITERATURE REVIEW

Sesotho literature associated with patriarchy and feminism has received very little scholarly attention, especially in comparison to literature associated with other themes, such as marriage, conflict, and history. One reason for this neglect is that many Sesotho writers are males and are not feminists.

Only one author wrote about Khaketla's *Pelo ya Monna*. Lenake (1983) discusses how the author introduces a new kind of conflict as Bulane acts in a way contrary to the Basotho culture. The protagonist falls in love with Khopotso, his wife's elder sister. Lenake focuses on Papiso and emphasises the fact that Papiso is acting against the Basotho tradition, because Khopotso, according to the Basotho tradition, is the grandmother of the children of Papiso and his wife, Mateboho.

There is no literature available on the other texts under investigation, but the study will take into account views expressed in the following body of written works produced by scholars and researchers in their given fields of study.

According to Learner (1989:8-11), Aristotle propounded theories that referred to males as active, and females as passive. For him, a female was a "mutilated male"; someone

who does not have a soul. The biological inferiority of women makes her inferior also in her capacities, such as her ability to reason and therefore her ability to make decisions. Man is superior and woman is inferior, he is born to rule, and a woman to be ruled.

Adichie (2004) demonstrates the disturbing results of patriarchy in the household of a man who is a staunch member of the Catholic Church. Eugene created a patriarchal home for his family. As a result, the micro-system of the family structure – which involves roles, relationships and patterns of daily activities that shape many aspects of the cognitive, social, emotional, moral, and spiritual development is destroyed.

Botha and Ratele (2014:4) state that daily, in South Africa, women are being murdered, raped, sold, burned, imprisoned in their homes, and tortured by men who profess to love them. This killing of women by men tends to follow a history of non-fatal intimate partner abuse. Examples of this include the cases of Reeve Steenkamp, Karabo Mokoena, Rachel Tshabalala, and others who were killed by their boyfriends in the name of love.

It is clear that men use their power to oppress women. This can be observed in Pienaar (2015) when she uses Sefatsa's drama to illustrate how Sehloho uses his power to beat his wife, Mmadimakatso, in front of their children and mistress, Mmalenka. Mmadimakatso was emotionally, physically, and verbally abused. Her children grew up in an environment that made them develop depression and fear for their lives.

Later, Sehloho abuses his lover, Mmalenka, by forcing her to elope with him. When she refuses to go with him, he uses his power. When the lover, Mmalenka, arrives at Mmadimakatso's house, they are forced to sleep in the same room. Later, Sehloho falls in love with another woman, Sofi. He elopes with Sofi to Mmalenka's hut.

Letshaba (2015) demonstrates how power and wealth can destroy families. Mohlouwa uses his power to dismiss Tsietsi from his job. The reason for his dismissal is that Naledi, (Tsietsi's wife) did not agree to Mohlouwa's proposal of falling in love with him. After being dismissed, Tsietsi becomes an alcoholic. Poverty can sometimes lead people to make unfortunate or uninformed decisions that can put their lives in danger. It can also have unexpected results. Naledi's idea of taking his family out of this predicament of poverty has unexpected and unwanted results. When the love triangle issues emerge, a man of

peace turns into a killer. Adebayo (1996:10) argues that “Women’s own attempts to cope with situations they find themselves in are regarded as a ‘problem’ by men and a betrayal of traditions which are often confused with women’s roles.”

After discovering that Mohlouwa is destroying his marriage, Tsietsi embarks on a killing spree, killing everyone who was against him. What Tsietsi did (killing Naledi and Mohlouwa, who were practicing adultery), was not acceptable for feminists. He found them in Mohlouwa’s office. The unfortunate consequence is that innocent people were also affected by Mohlouwa and Naledi’s acts.

In the short story *Bophelo bo jwalo ka noka* from the volume of short stories *Bophelo ke Makelebetlwa*, Seema (2020) portrays the female character Dibuseng as a person who is unfaithful to male characters. At the university of Limpopo, she is in love with Boya. Dibuseng tells Boya that they are not going to have sexual intercourse before their marriage. Boya trusts her because she is involved in the Christian Movement at the university. Boya visits her and to his surprise, he finds Dibuseng and the president of the Christian Movement under the sheets having sexual intercourse. From that day Boya distances himself from her. Dibuseng is in love with Lesiba, who is a driver. One Friday Lesiba asks his friend and colleague Tjoto to take his work clothes to Dibuseng, while Lesiba is on a work trip to Durban. On his way to Dibuseng’s place, Tjoto buys her Nando’s, a bottle of wine and a matching necklace and watch. They eat together and get drunk together. When it is time for Tjoto to go, Dibuseng looks at her new watch bought by Tjoto and says *Ratu, nako ha e dumele hore o ka tsamaya. Nako e dumela hore nna le wena re be mmoho*. Dibuseng and Tjoto are not in love, but through those words, Dibuseng seduces Tjoto. Tjoto ends up staying and sleeping with Dibuseng until Sunday afternoon. As a result of their love affair, she avoids Lesiba. Tjoto finally marries Dibuseng against the blessings of his parents. After their marriage, Dibuseng and Tjoto buy a house in Sondlandpark. Dibuseng is a nurse at Kopanong Hospital, and they have someone who helps with garden work. Tjoto is going to Durban and he will be away for five days. They both agree to ask Letjoi to stay with Dibuseng and their daughter for those five days. They have an outside room, but Dibuseng wants him in the house. She tells her daughter that she wants Letjoi to be with them inside the house so that if something happens, he

can help them. After dinner and watching TV programmes, when they are preparing for bed, Dibuseng takes Letjoi into one of the bedrooms, where the following conversation takes place between them:

Letjoi, bosiu bo bolelele haholo. O ke ke wa robala ka mona o le mong. Ha o bona hore ho ngwese, o kgukgune o tle moalong o moholo.

Ke tla etsa jwalo ausi Dibuseng

Ho tloha kajeno ke Dibuseng

Ke tla etsa jwalo Dibuseng (Seema, 2020:108).

Letjoi, you cannot sleep here alone. The night is long. You must come to my blankets when everyone else has gone to sleep.

I will do so, sister Dibuseng.

From today, I am Dibuseng.

I will do so, Dibuseng.

Dibuseng lures Letjoi to sleep with her, as she did with Tjoto. Dibuseng and Letjoi are now lovers who are seen together as Tjoto is away on duty. Dibuseng plots against her husband so that she can take Letjoi as her husband. She hires a person to kill Tjoto, not realising that the person is a policeman. Both Dibuseng and Letjoi are arrested for hiring someone to kill Tjoto. There is no evidence that Letjoi was involved and he is set free, but Dibuseng is found guilty and sentenced to five years in prison. Seema (2020) created a female character who is more extreme than in real life. This manipulates the reader's minds and emotions either to feel sorry for men or expressing bitterness towards the character created.

Mofolo (1991), as a male writer of *Chaka*, portrays Chaka as the patriarchal protagonist who is seen as a man ill-treating women. As king, Chaka would move around his village and choose women that he desired to have sexual intercourse with. These women did not consent to having sex with him and they were not in love with him, but in his capacity

as king, he infringed upon these women's rights. When he saw women being pregnant, he would use his shadow to kill these women's children. If a woman tried to hide her child, Chaka's "tokolosi's" Malonga and Ndlebe would find the child's hiding place and kill the child for Chaka. He was a rapist and a murderer. As a patriarchal man, Chaka was a controlling king. In Chaka's kingdom, women were treated as objects without feelings. When Chaka decided to have a feast and invited everyone to come to the dance, anyone who was not dancing, would be killed. He disliked women so much that he even killed his own mother. Chaka is seen as a patriarchal man because he treated women as property, always undermined their self-esteem, and made them feel unvalued by other men in the society.

In his book *Lee lefatshe*, Pelo (1988) shows the readers that *Lee Lefatshe* (This world) is patriarchal. The perpetrator is a man, who is an outstanding member of the community. The writer further shows readers that men in *Lee Lefatshe* (1988) are also promoting patriarchy. Mokotedi is a man who stays in Brakpan. He sells coal and is willing to sell to people on credit. One day the priest also bought coal on credit, and when Mokotedi came to collect his money, he found the priest and his wife in the house reading the Bible. When Mokotedi looked at the priest's wife, he realised that her eyes were full of tears and that she never said anything to him. The way she was looking at Mokotedi, scared him. Mokotedi realised that she was crying and he went closer, wiped her tears and licked his hand that was still wet with her tears. Mokotedi held her hand and they went outside the house together. Mokotedi did not know her name and said:

Ke wena mang?

Ke nna Rebatlile. Na le fumane?

E, re fumane (Pelo, 1988:10).

Who are you?

I am Rebatlile.

Did you find it?

Yes, we found it.

Mokotedi then kissed her for a long time. Rebatlile became dizzy, and he left her to go towards the door while he went to his car. The spark of love between the two started upon that contact there was love at first sight. The two were both married, but they committed adultery. Mokotedi said

Ha eba ntho eo ke e ntseng mantsiboya ano e ne e le sebe, se ne se le monate. Ha eba mangeloi le baruti ba ne ba sa rata, ke ne ke sa etse thato ya bona. Ke ile ka tseba hang ha dipounama tsa ka le tsa hae di amana hore nna le yena re sa ya hole. Ke ile ka mo rata (Pelo, 1988:10).

If what I did that night was a sin, it was great. If angels and preachers did not like it, I was not doing their will. I knew immediately when our lips touched that together we're still going far. I loved her.

Mokotedi had his own family, and so did Rebatlile. Mokotedi, the businessman, always had *Phafa* (a sjambok) in his car. This sjambok is used as a metaphor, because he could use it to lure women to fall in love with him. The two lovebirds decided to go on a vacation to Durban. On their way back from the vacation, it was raining and the road was slippery. The Mercedes Benz slipped and was involved in an accident. Rebatlile died whilst Mokotedi was injured and crippled by the accident. During the funeral of the priest's wife, people expected someone to tell them what happened.

Pelo (1988) portrays a woman as unfaithful and as destroying men's marriages. The blame is always on a woman, as if she is not an emotional being who is capable of building up something. A woman is regarded as murderous by a patriarchal man. The writer portrays Rebatlile as someone who needs to guide and support other women when facing difficulties, but instead she is the one who offends. The writer does not recognise women as people who have sexual desires. In the priest's house, sexual activities took place according to a programme, and Rebatlile came into resistance against this. It made her betray his husband by falling in love with Mokotedi. Pelo (1988), says patriarchal man, portrays women as sex objects and as people who commit adultery. That is why he decided that the woman character should die, while the man should survive as a cripple.

This relates back to John 8:1-11 in the Bible, when the Pharisees brought to Jesus a woman who committed adultery. They told Jesus that Moses instructed them that if a woman is found committing adultery, she needs to be stoned to death. Feminists question why the man is not stoned to death, because they were both found committing adultery. Jesus teaches that everyone is a sinner and that those who are without sin, can stone the woman.

As a male writer, Maphalla (2008) also portrays Mmamasolomane and Mmatahleho in a bad light. Mmamasolomane was married to Kotsi, who was working at a village far from the one they stayed at. Because of the loneliness, Mmamasolomane fell in love with Moshebi, who is the priest of their area. People were looking towards Moshebi as a person to guide them to repentance and to be close to God, but instead he gave people the wrong direction. On Sundays he preached to people about forgiveness and against the sin of adultery, but he fathered a child with Mmamasolomane. The child was called “*Ditaba*” (Hearsay), because there was lot of hearsay that Ditaba was not Kotsi’s child.

One day Mmamasolomane sent Tsietsi to the butchery to buy meat as she was preparing food for her important visitor. She gave Tsietsi a letter to give to Mmatahleho, who was working at the local butchery. The following was written in the letter:

Mmatahleho:

Dumela mosadi. O ntse o phela jwang na mosadi? Nna ke ntse ke iphelela. O ne o tsamaye jwang tsatsing lela re kgaohanang mane ha Mmaditaba? Haesale re kgaohana hona mohlang oo. O kae Mphenyeke?

Mosadi, a ko nkgethele nama e ntle moo, ya diranta tse mashome a mahlano. Ke tla ba le moeti kajeno. Ke yena Nnyeo, mosadi. O hle o kgethe yona e loketseng bahlomphehi. Kotsi ha a yo. O tla ba siyo beke kaofela. O tswile ka mosebetsi o mona wa hae o sa mo dudiseng lapeng. Katse ha eyo, nnake. Re tla bua mosadi. Etsa jwalo.

Mmamasolomane

(Maphalla, 2008:35)

Mmatahleho:

Hi friend. How is life? From my side, I am okay. How did you go since we last met at Mmaditaba's place? We last met there. How is Mphenyeke?

Please select good steak for me, for about fifty rand. I have a visitor today. You know who. Please choose quality steak, fit for dignitaries. Kotsi is not here. He is going to be absent the whole week. He is out on his usual out of town jobs. The cat is away, my friend. We will talk. Just do so.

Mmamasolomane

After reading the letter, Mmatahleho responded to the letter of her friend Mmamasolomane in the following way:

Motswalle

Ke ntse ke phela mosadi, ha ho le lebe ha e se ona mokgathala. O a tseba hore haesale ntata Tahleho a ikela boyabatho, ke nna ya emeng ka maoto mona. Tahleho ke ntho e hlotseng, e ithatelang jwala feela tjena. O tena hampe yena eno!

Mphenyeke o ntse a le teng. Ke ne ke ena le yena maobane. Ke utlwa ke se ke sa mo ratesise haholo. Ke ne ke mo rata haholo ha ntata Tahleho a sa phela. O a tseba le wena hore ho ikutswa ho monate haholo. Ke se ke bona e le ntho e dimpampa, e teteaneng feela tjena. He, mosadi, ke se ke iphumanetse Sajene. Ke tla o etela le yena hosane hore o tlo mo tseba. Ha di ke di nyanyake ditweba katse e sa di siruhile.

Mmatahleho (Maphalla, 2008:36)

Friend

I am fine, friend, except that I am tired. You know that since my husband (Tahleho's father) died, I am the one who is responsible around here. Tahleho is uncontrollable, he just likes alcohol. He makes me so angry.

Maphenyeke is still around, I was with him yesterday. Somehow, I do not like him that much anymore. I used to love him more when my husband was alive. You know cheating has its own excitement, as well. I now see him as something unattractive with a big belly. You know what, I have found myself a police sergeant. We will visit together tomorrow to introduce him to you. Let the mice play while the cat is away.

Mmatahleho

The writer portrayed the two females as prostitutes because when their husbands are not around, they are capable of inviting other men into their marital homes. This is unfair towards the two females because they are not the ones who proposed love to men.

The African feminist is striving to note that women writers and critics are making enormous efforts to understand and enhance the conditions that women in Africa are living under, as Africa has a strong hold of patriarchy tenets.

Over the past years, feminist scholars have been engaged in projects of recovering and reinterpreting creative writings by women. These scholars maintain that most female writings are defined by being contrasted with male writings. Most of the women's writings expose the privileges and silences of patriarchal cultures, challenging traditional writings by males.

The above-mentioned authors warn readers about patriarchy and women abuse in society. Although their texts pave the way for the researcher's study, none of them wrote about the titles or texts that the researcher intends to analyse. The resistance to patriarchal assumptions in the selected texts differs from that in the above-mentioned texts. The new light that is brought by the selected texts, is that women may take it upon themselves to fight patriarchy in different ways.

1.7 ETHICAL MATTERS

Ethics approval was sought from the North-West University Ethics Committee. This is an interpretative study of texts in the public domain and no human subjects participated in the study. Ethical matters concerning this study are therefore not complex.

1.8 CHAPTER DIVISION

The study comprises six chapters. Chapter one is an introductory chapter that introduces the study and identifies the problem and the aims. It also looks at literary theory, a literature review, ethical matters, the contribution of the study, and the methodology of the study.

Chapter two discusses the theoretical framework. With reference to the dramatic texts under discussion, feminist theory is used to illustrate how female characters are being oppressed by the patriarchal system and how feminists are fighting to end the abuse and oppression of female characters in literature, in general; and in three Sesotho texts, *Pelo ya Monna* (1983), *Le ka Nketsang?* (1989) and *Diphetoho* (2015), in particular.

Chapter three focuses on addressing the sociological and cultural matters that are presented in *Pelo ya Monna* by Khaketla (1983). The female character, 'Mateboho, who is a feminist, demonstrates signs of resistance against patriarchal domination, by not accepting that the protagonist Papiso (who is patriarchal) is in love with Khopotso, her elder sister.

Chapter four addresses the sociological and cultural matters that are dramatically presented in *Le ka Nketsang?* By Mosuhli (1989). The male character, Rankakata, who is the protagonist, forces his wife the female character, Kesentseng, who is the antagonist to accept patriarchy but the antagonist resists and fights and beats Rankakata's concubine, Mmasebueng.

Chapter five examines the sociological and political matters that are presented in the dramatic text *Diphetoho* by Mokhele (2015). The female character, Tlharantlhophe, who is a feminist and the protagonist, shows signs of resistance towards patriarchy that is

demonstrated by the male characters in the work environment, such as Takalatsa, Lerwana and Sekgutshwe.

Chapter six is the concluding chapter and will offer suggestions and recommendations regarding patriarchy.

1.9 POSSIBLE CONTRIBUTION OF THE STUDY

The study will contribute to the field of knowledge by exposing the challenges, inhuman behaviour and irresponsible actions of male characters towards female characters in Sesotho literature, particularly in the dramatic texts, *Pelo ya Monna*, *Le ka Nketsang?* and *Diphetoho*. The study will also show that patriarchy is still dominant and female characters are marginalised and presented as subordinate, while feminists resist patriarchy in the Sesotho dramatic texts under discussion. Female characters reconstitute the dealings of female characters in patriarchal literature, in order to do justice to female points of view as well as their concerns.

1.10 CONCLUSION

This chapter serves as a framework for the entire study. The aspects that are central in this study, are the problem statement, the aims of the study, the methodology and the literature review. Ethical matters are also discussed. The study will be divided into six chapters. The objective is to illustrate how women are being oppressed by the opposite sex. It has been explained in this chapter that the aim of the study is to reveal how patriarchy poses problems in Basotho society, and how women characters in three selected Sesotho texts fight against patriarchy and attempt to resist oppression of females. In Basotho culture there are inequalities, because males are in the domination positions and females are subordinates.

In the next chapter, the theoretical framework will be discussed.

CHAPTER 2: THEORETICAL FRAMEWORK

2.1 INTRODUCTION

Feminist criticism was started in the 19th century by women as a liberation movement. Lewis (2021) notes that women were fighting for their rights as they felt that they were oppressed by colonialism and patriarchy. This can be deduced from literature written by women, such as *A Vindication of the Rights of Woman* (1792) by Wollstonecraft; *The Subjection of Women* (Vindication, 1869) by Mill; *Woman in the Nineteenth Century* (1854) by Fuller; *The Second Sex* (1974) by Simon de Beauvoir; and *A Room of One's Own* by Virginia Woolf, among many others (Abrams, 1988:207).

In the late 1960s, feminism became popular and it was then viewed as a literary theory. Thereafter came many different types of feminism, such as Western feminism, American feminism, African American feminism, or Black feminism, as well as African feminism in Africa. Lewis (2021) points out that even though there are many different feminist theories, their common theme is that women are being oppressed by patriarchal males and that they should be liberated from those patriarchal oppressions. Even though each has its own ideology, their central theme is that women should fight for their rights because the world is controlled by males, and women are oppressed.

For the purpose of this study, feminist theory will incorporate all various ideas of different feminist theories, starting from the first wave to the fourth wave. The reason is that all the different ideologies of different feminist theories are relevant for this study, because in the texts under discussion, patriarchy is prevalent, and female and other male characters are resisting patriarchy.

Different types of feminists have the same aim of dismantling and altering the values of traditional society which are oppressive to women from patriarchal practices. Feminist theory is not only about women and girls who were excluded from social issues. Feminists are trying to ensure that all females and unrecognised human beings are aware of and understand the social force and its problems. The aim of using feminism is to reveal how feminism as a strategy can assist in revealing and interpreting *Pelo ya monna* (1983), *Le*

ka Nketsang? (1989) and *Dipheto* (2015), showing new possibilities for reading these dramatic texts. The study will employ aspects of Feminism such as the formation of the patriarchal society, feminism and sexuality, and women resisting patriarchy.

2.2 FEMINISM

According to Lewis (2021), “Feminism is a complex set of ideas and theories, that at its core seeks to achieve equal social, political, and economic rights for women.” Lewis further argues that feminism benefits everyone, and it aims to achieve equality for women because “prioritizing those who are most oppressed means freeing everyone”.

Pruitt (2022) divides feminism into three waves. The first wave started in the 19th century and focused on women’s rights in the public space. These women’s rights were the right to vote, the right to education, the right to enter the middle-class occupation in professions like medicine. The founder of the first wave was Mary Wollstonecraft, who urged that women should get a better education and political equality. Mary argued that if women lack the ability to think sensibly or logically, it may be because of the lack of proper education and the way women were socialised to be passive, emotional and helpless. According to Lewis (2021) the second wave was introduced by Betty Friedan in the 1960s. This wave was concerned with the social reform, like free school meals for poor children and health care for poor women. During this second wave the key slogan, “the personal is political”, was concerned with issues like abortion, unemployment, birth, et cetera. Historically these issues were regarded as political issues. According to Thompson (2002) (cited in Pretorius 2006:4), the second slogan was introduced as “sisterhood is powerful”. Both slogans implied that women were oppressed and exploited. The second slogan implied that women should recognise their common situation and be able to change the structure that oppressed them.

The third wave started in the 1980s, when women started fighting for equal pay and pensions, and against gender discrimination in the workplace, among others. Pretorius (2006:4) explains that the feminists were not only aiming at the gender ideologies and unequal status of women, but at all the systems of dominance. Pretorius (2006:4) also points out, however, that the same feminists were actually ignoring their own acts of

domination towards other women who did not share their class, race and affection preference. The women of colour challenged the leadership of feminism that was constructed around the lives of white, middle-class women. They rejected the concept of the sisterhood, because to them it presupposed an original mother of feminism. The fourth wave of feminism is linked to technology, such as online social media and networks including Facebook, Twitter, Instagram, YouTube and blogs. Some feminists say technology has enabled a shift from “third-wave” to “fourth-wave” feminism. Martin and Valenti (2012) argue that technology is used to campaign against gender injustice and other social systems that discriminate against women and other sexual minority groups. They further assert that technology is used by feminists to challenge sexism or misogyny, and refer to it as “online feminism” (Martin & Valenti 2012:6). Munro (2013) confirmed this by observing that the emerging of the fourth wave feminism is largely influenced by technology. Diamond (2009) argues that feminists in sociology, psychology and theology believe the emerging of the fourth wave of feminism is not new, but a wave that existed between the second and third wave. They also observe that fourth-wave feminism is a movement that “combines politics, psychology and spirituality in an overarching vision of change”. The fourth wave of feminism stresses the spirituality and community in particular (Wrye, 2009:185). Diamond (2009) concludes that feminism has been one continuous wave with the political, spiritual/sexual, and cultural current intermingling in different proportions, right from the beginning of the positions of fourth-wave feminism in the 21st century. He further says in African cultures women have valued spirituality from time immemorial. Diamond (2009) identifies spirituality as a common thread that weaves women’s lives in an effort to “address the problem that has no name”. This has paved the path to a consensus between secular and feminism in religion, who concur that women’s struggle in society and religion is linked to respond to these struggles. Women are consistent in using rhetorical expression of spiritual values (Llewellyn, 2015:40).

Women use technology as a tool to express their frustrations regarding gender equality and social injustice. The Kardashians, for instance, used their daughter’s sex tape to reveal how unjust society is (Truffant-Wong, 2022). This family also proved to society that women can balance motherhood and job/work effectively. The use of social media has fascinatingly grown in areas where women still experience gender and social injustice.

Feminism started as Western feminism and a movement for women who tried to fight against the bad treatment that they received from men and colonialism. According to Thompson (cited in Pretorius, 2006:5), Western feminism marginalised the activism and the world views of women of colour and they only focused on the United States of America, and treated sexism as ultimate oppression. American women who were part of feminism, did not see it fit to be part of Western feminism because it ignored class and race analysis. For them, equality with men was a goal of feminism, and feminism had an individual, right-based rather than just-based vision for social change. According to Msimang (2002), women of colour who were Americans, started challenging the leadership of Western feminists and their ideas of global sisterhood.

African American women started their own feminism because they realised that their oppression was different from that of white women. African American women found themselves protesting against colonialism, patriarchy, the treatment that they receive from Western women, and poverty. These feminists felt that Western feminism failed to recognise and correct the differences.

Steyn (1998) examines how feminists contributed to the national reconstruction as it moved from the white class intellectual of the apartheid era. Pretorius (2006:6) states that African feminism emphasised the necessity of taking the material circumstances and cultural history of African society into consideration.

2.3 FEMINIST AND GENDER

Connell (2005) explains sex as the biological difference between “male” and “female” human animals, while “gender” is the social difference between males and female roles, or men’s and women’s respective personalities. According to the Macmillan English Dictionary (2002:589) “gender” is either of the two sexes “male and female”, especially with reference to social and cultural differences, rather than biological ones. The term “gender” is used broadly to denote a range of identities that do not correspond to established ideas of males and females.

Chodorow (1999) observes that children start to have a strong bond with their mothers, given the relative absence of the father, and that this fosters the development of the

“normal” adult heterosexual identity. Boys achieve their adult sexual identity only by separating themselves from their mothers. Boys become men by defining themselves in opposition to the femininity of their mothers. Chodorow further says that men have difficulty in dealing with emotional matters. Acknowledgment of emotions for men is a sign of vulnerability, and weakness is considered as feminising and threatening to their status as “real” men. Chodorow maintains that the family is the structure that leads men to oppress and dominate women; and women to succumb to dependency cravings.

According to Lewis (2021), Africa seldom addresses gender issues separately from other issues affecting society. Gender issues are identified as one of the sub-themes within social, political and historical perspectives of the racial and colonial domination that took place in Africa. The gender analyst believes that we cannot discuss gender without mentioning feminism, because the two are linked.

Heise’s (2010) research on gender shows how females view things differently than men. Naturally, females would condemn violence and unrestrained sexuality, while approving more of femaleness, female concerns and an idea which relates to companionship. Amongst the characteristics which females demonstrate, are an intolerance of self-consciousness, and a tolerance of gentleness.

African men view “gender” as a word that was imported from the West, and which brings disagreement and enslaves their women. Pretorius (2006) suggests that African women initially rejected feminism, thinking that it is a Western idea that was going to destroy their family structure. According to Crossman (2020), feminists believe gender inequality exists for women in heterosexual marriages, as they do not benefit from being married. Feminists believe that married women have more stress than unmarried women; that labour within the family should be shared equally to achieve equality in marriage; that being a woman is a powerful trait which patriarchal society does not acknowledge; that physical violence is the base of patriarchy; and that patriarchy can be defeated if women recognise their own value and strength, establish a sisterhood of trust with other women, and confront oppression critically.

Selden (1989) explains that feminists assert that women are just as competent as men, even though women may excel in certain areas and men in others. He further notes that women are inferior, and the oppression has been intensified by men's negative aspects and their nature that women are inferior.

2.4 PATRIARCHY

Patriarchy is a system of a society in which the father is the head of the family and where men hold the power, while women are excluded from it. Women from different races and cultures experience oppression and patriarchy in different forms. According to Luvalo (2019:1), patriarchy has its roots in Western society, especially in the so called liberal countries. In most cases, the domination by men is displayed by power over women and children. This domination sometimes leads to the violation of the rights of children and women.

Pretorius (2006) mentions that during the arrival of the European settler's, black women were tillers of the fields. Because of their ability to bear children, women were highly valued. In rural communities, the patriarchal system ensured that reproduction capacity was controlled by males. The chief, who was the head of the hierarchy system, was entitled to appropriation. In such situations, women did not have any say over their marriage choices, as this was done by men.

German (2006) points out that male domination or sexism exists as a product of capitalism, but as something quite separate from the capital mode of production and as something which endures beyond capitalism. He further maintains that it is not men who benefit from the oppression of women, but the capital. German feels that families have changed women's perception of themselves, and that this demonstrates that women's continued oppression is not the result of male conspiracy but a continuation of class society in every part of the world.

According to Sifana (2018:19), through patriarchal practices, women "experience discrimination, subordination, violence, exploitation, and oppression by men." Therefore, this work will demonstrate how patriarchal expressions are illustrated in the selected Sesotho dramatic texts and how women in these texts resist patriarchy.

According to Nanda (2001), feminists argue that women have the same reasoning capacity as men, but patriarchy has denied them the opportunity to express and practice their reasoning. As a result, women are pushed into a private sphere of the household and they are excluded from participating in public life. For instance, Zulu royal women demonstrated their leadership before and after king Shaka's reign. Some of these women were associated with rainmaking, economic affairs, religion, administering ritual medicine and the custodian of sacred objects. This illustrates the strength and selflessness of African women.

Lewis (2021) observes that in patriarchal societies, men are expected to be the commanders, standing tall and allowing their physical presence to represent their role in society, while women are expected to be quieter and more subservient. Under such societal conventions, women are not supposed to take up much space at the table, and most certainly, they should not be seen as a distraction to the men around them.

The feminist aims to dismantle patriarchy than making adjustment to the system, and according to Lewis (2021), feminists are opposing patriarchy, not men. The feminist views patriarchy and men as inseparable.

2.5 FEMINIST AND CULTURE

According to Serrat (2008), culture is the totality of a society's distinctive ideas, beliefs values and knowledge. He further argues that it exhibits the ways humans interpret their environment. Culture is seen as a way of thinking, describing and acting; and as material objects that shape a group of people's way of life. Kornblum and Smith (2011:11) define culture as thought, behaviour and production that are handed down from one generation to the next by means of communicative interaction through language, gesture, writing, and other forms of communication.

Napikoski (2020) has found that many cultures and religions justified the oppression of women by attributing sexual power to them, and that men must rigidly control them to maintain their own purity and power. He further maintains that in Roman and Greek culture, for example, women's movement was limited and they rarely left their homes. Women were required to cover their bodies and face to keep men. In the Middle Eastern,

European, and African cultures, women did not have the same legal and political rights as men and were under the control of fathers and husbands.

Frenkel (2008) identifies another challenge that feminists are facing as incorporating varying traditions within a woman-centred agenda that respect different ideas of tradition. This can be the struggle-base indigenous practice. A clear example is that of Tinyiko Nwamitwa-Shilubane who is trying to defend her traditional right to be restored as a chief of the community in Tzaneen. Her cousin's brother currently occupies the chieftaincy position. Tinyiko Nwaitwa cannot be appointed chief because of the customary law. The colonial powers refused to acknowledge and exclude women as leaders in a public context. These colonial and indigenous male leaders excluded women from occupying higher structures of power.

Women were subjected to sexual objectification by men. Many cultures still hold tight to the notion that women must dress in a particular way so as not to arouse men. Sapa (2012), for instance, reports on taxi drivers who attacked and sexually assaulted two women at the Noord Street taxi rank. Taxi drivers have been abusive to society. Two women were wearing black miniskirts and the third one was wearing a white bra of which the straps were showing. A group of men taunted them about their clothes while groping them, pulling their clothing and taking photos with their cell phones. This behaviour demonstrates that the patriarchy does not allow women to be themselves. These men used "Zuluness" to abuse women and protect themselves (Nanda, 2001). According to Lewis (2021), women have long been oppressed with regard to sexuality, which includes behaviour, sexual interactions, posture, and exposure of the body. In patriarchal societies, men are expected to be the commanders, standing tall and allowing their physical presence to represent their role in society, while women are expected to be quieter and more submissive. "Feminism embraces female sexuality and celebrates it, as opposed to so many societal conferences that condemn women who are sexually aware and empowered" (Lewis, 2021). Lewis (2021) also suggests that "modern societal structures are patriarchal and are constructed in such a way that men are dominant in making the majority of political, economic, and cultural decisions". Flipp (cited in Pretorius,

2006), argued that under apartheid women suffered from triple oppression of racism, sexism, and classism which characterizes the history of the country.

Feminists believe that women make up half of the world's population and that social progress cannot be achieved without complete women participation (Lewis, 2021). Yet, women are systematically disadvantaged and oppressed in every sphere of life. Male violence against women is a key feature of patriarchy. Burton (2014) points out that the origin of the family and commentaries on it were central texts to the feminist movement in its early years because of the need to understand the origins and subordination of the female sex.

Feminism's purpose is to destabilise the system of power and oppression. According to Egbert and Sanden (2020), the use of feminism is to discover how people interact within the systems and offer solutions to confront and eradicate oppression systems and structures. For Hooks (2000), feminism is a movement to end sexism, sexist exploitation, and oppression; whilst Amaefula (2021:295) considers feminism to signpost the cultural differences among women, including various dynamics that constitute their life experiences; patriarchal tenets; and a recognition of the need for a relevant feminist approach that can give women a voice. Ogundipe-Leslie (1994) argues that African women are oppressed, and refers to the "six mountains" on the back of an African woman colonial oppression; oppression of tradition; culture; colour; and herself because feminists believe that they are being brainwashed by the patriarchal system that prevailed to hold them down. The only way to escape this, according to her, is through feminism. She wonders why all this happens in Africa. The post-colonial and anti-colonial African literature written by a South African writer Zakes Mda portrays the struggle that African women are facing in these six forms of oppression. Mda gives an example of how women in Africa are negatively affected by indigenous traditions and colonial laws. On the other hand, men are able to escape all these laws and traditions.

2.5.1 FEMINISM AND MARRIAGE

Feminism has criticized the moral and practical values of marriage (Babar *et al.*, 2019). Feminism believes that the social inequalities that existed in the past have caused gender

inequality and also provided the low status to women in marriage and in society. Mason (cited in Babar, 2019) reports that feminism believes the primary aim of the marriage is to bind women to give birth to truly biological heirs of men. Cultural marriage was considered to be a matter of public interest. Babar *et al.* (2019) further argues that marriage was never based on love or affection instead, it was the legal duty of men to marry and raise families.

Pillay (1994) describes the rights of women in Africa as being closely linked to cultural issues, and this interface is probably one of the most difficult the feminist movement has to address. The different cultures in Africa have impacted women in different ways, and the right to practice one's culture and the right to equality are often in direct conflict: a conflict that is most pronounced in the issues of customary law. Under African customary law, a woman becomes part of an extended family. The woman does not have the right to own property, her children are regarded as part of her husband's clan, and she cannot be legally married unless her husband pays the bride price ("lobola"). Another problem that women are facing, is polygamy, which is also regarded as law. Some women see this as an outdated custom and feel bitter about the law. Not all African women regard polygamy as oppression, however, and because of this, African feminism engaged in a serious struggle against polygamy.

Murry (cited in Steyn, 1998:46) challenges African law for giving privilege to Western-style marriage, pointing out that polygamy is rejected on the basis of the Christian marriage norm rather than the consequences that they bring to women. Murry maintains that what the West offers, is not better in providing human dignity and freedom from oppression. Murry further reports that violence often occurs in Western nuclear families, because it isolates women and disadvantages them economically; and when the marriage ends, the woman is left to join the poorest class of the society and has to cope with the challenges of being a single mother. Polygamy should not be permanently offensive to women's right to equality or dignity.

Zikalala (cited in Steyn, 1998) asserts that women in Africa have to deal with pressure with regard to their body size. Zikalala says men in African culture like to be married to women with full, even overweight figures, as this is a sign that their husbands are good

providers. According to Zikalala, the most important factor that influences women's body image remains the culturally enforced desire to please men. Women in Basotho culture end up being oppressed by culture because they are scared to experience abandonment and neglect by men. Basotho culture prohibits women from exercising the same rights as men. According to the Basotho culture, the role of a woman is to stay at home, cook, and bear children for her husband.

2.6 THE PORTRAYAL OF FEMALE CHARACTERS IN TEXTS WRITTEN BY MALE AUTHORS

Feminists decry the fact that in literature written by males, women characters are inhumanely portrayed. They are portrayed as docile, unintelligent, and incapable of surviving without the help of males. Some Sesotho creative writers also portrayed female characters as unscrupulous people who lack direction. They are distrusted people who are not honest with males and the society at large.

Abrams (1988:209) managed to rise above the sexual prejudices sufficiently to understand and represent the cultural pressures that have shaped the characters of women and that forced upon them their negative or subsidiary social roles. Agbasiere (1999:84-85) reports that in African literature written by male writers, stereotypical features have been produced that portrayed women as weak and always unable to overcome their hardships. This presents a stereotypical African literature where women do not play any positive roles, but are only able to perpetuate negative images, without exploring all aspects of women's experiences.

In *Sexual Politics*, Millet (cited in Selden, 1989:139) exposes the oppressive representations of sexuality to be found in the male fiction. By deliberately foregrounding the views of a female reader, she highlights the male domination which pervades the sexual descriptions in the novels of DH Lawrence, Henry Miller, Norman Mailer and Jean Genet. For example, she castigates a passage in Miller's *Sexes* and argues that it "carries the tone ... of one male relating an exploits to another male in the masculine vocabulary with its point of view". She describes the central acts in Mailer's *The American Dream*, in which Rojack first murders his wife and sodomises the maid Ruta, as "a war

waged” against women “in terms of murder a sodomy”. Millet’s book provides a powerful critique of patriarchal culture, but some feminists believe that her selection of male authors was unrepresentative, while others think that she does not sufficiently understand the subversive power of the imagination in the fiction.

2.7 CONCLUSION

This chapter discussed how feminism started, and it has been explained as a movement that rejects the marginalisation, ill-treatment, and subordination of women by men. Feminism champions the rights of women and fights for equality between women and men.

Patriarchy is seen as a system that promotes male domination and the subjugation of women. This system is prevalent in most African societies, where women are dominated by men. It is a system that sees women as weak, and as child bearers and sex objects. Culture is one of the factors that promote patriarchal practices, and it has been observed that in African societies some of the African traditional values and customs have a negative impact on women. Some of the customs and traditions oppress women. It has also been shown in this chapter that feminism, gender, and patriarchy are concepts that are interrelated.

The next chapter will discuss the detailed sociological treatment of women by a patriarchal man like Papiso.

CHAPTER 3: PAPISO'S PATRIARCHAL SYSTEM OF ABUSE AND 'MATEBOHO'S RESISTANCE TO IT

3.1 INTRODUCTION

The feminism theory discussed in the previous chapter will be used to explore patriarchy in this chapter. In this chapter, it will be shown how Khaketla gives us a detailed sociological exposition of how a woman suffers under patriarchal man Papiso. 'Mateboho is portrayed as a feminist who shows resistance to the oppression and cruelty that is practised by her husband Papiso, and who reveals his evil intentions towards her as his wife.

Pelo ea Monna (man's heart) is a complicated element because Papiso held on too tight to Khopotso, losing his patience and poise with his wife 'Mateboho. Papiso responded negatively to the new relationship, avoiding the tough and necessary conversations in his marriage. Everyone sees the world around him or her differently from other people, and love and discontent made Papiso use patriarchal power to destroy the happiness of his family. 'Mateboho is denied equal rights and respect by Papiso. Papiso wants 'Mateboho to accept his immoral behaviour of falling in love with Khopotso. This love affair made 'Mateboho feel uncertain about her marriage and made her resist the effects of the patriarchal system of her husband. 'Mateboho resists patriarchy by going to Khauteng to seek clarity and understanding from Papiso about the questions that were left unanswered.

Women like Mampho and Mokoto support 'Mateboho to resist the patriarchy that destroys her marriage. When women unite, it becomes simple to defeat the enemy, and the unity gave 'Mateboho hope and power.

When 'Mateboho came to Khauteng, she stayed with Mohloki's family, who were caring, supportive and assisted her to find her husband. Papiso hired a hitman to kill her wife, but this man turned out to be the one who saved 'Mateboho and helped her to escape the cruel death that Papiso had planned for her.

Not all men act in a patriarchal manner, however, as illustrated by characters like Moloantoa, Mohloki and the hitman who eventually assisted 'Mateboho to fight patriarchy. Mohloki assisted 'Mateboho to locate her husband. The hitman protected and saved 'Mateboho's life by accompanying her to the station and allowing her to return to Lesotho to raise her son.

3.2 'MATEBOHO'S BRAVENESS AND RESISTANCE TO PATRIARCHY

Patriarchy made men believe that they can treat women any way they like. Papiso sees 'Mateboho as a person who is going to destroy his peace and happiness. In Basotho culture, women are deprived their rights because they were seen as properties of their husbands' family. It was normal for men to elope with their concubines, because they were expanding or enlarging their families. Papiso's frequent visits to Khopotso's house made 'Mateboho anxious. She spoke to Mampho about her concerns:

Ke 'nete, ngoan'eso, maikutlo a ka a 'nea joalo. Le ho holeng ha rona ausi o n'a a sa tsebe le ho nthekele le sepele sena; empa mehleng ea morao, a s'a bile a shoetsoe ke monna le hona, o tseba ho nthekele mose, empa 'na monna oa ka a nts'a phela. Kamoo esaleng e le motho ea moeanyana kateng, e ne e se motho ea tsoteletseng motho e mong; empa mehleng ena ea morao o nkopa linthoanathoana tseo a neng a ke ke a ba a li kopa, kamoo u mo tsebang kateng. Ke tšohile, ausi Ntsoaki; moea oa ka o 'nea hore ausi ke eena ea felisitseng khotso ea ntlo ea ka (Khaketla, 1983:8).

It is true that my feelings are like that. Even growing up, my sister could not do anything for me, but now she even buys me dresses, although her husband has died, but I still have a husband. She was always resentful, she didn't care for other people, but now she even goes to the extent of asking favours from me. I am scared, I suspect that my sister was responsible for the demise of my family.

'Mateboho is frustrated by her sister's actions of showing affection to her and doing things for her that she could not do when then they were growing up. Khopotso does all this in

order to win 'Mateboho's heart and soften it. 'Mateboho says: "o se a tseba ho nthekele mose, empa kena le monna" (she buys me a dress, but I have a husband) She hates what her sister is doing, because 'Mateboho's husband is still alive and it is the duty of a husband to maintain his wife. The author wants to reveal to us that Papiso is no longer doing enough for 'Mateboho's family and that is why Khopotso steps in to assist her, probably because of her relationship with Papiso. Khopotso's actions make 'Mateboho suspicious that they may be sister-wives, and she hates the idea. 'Mateboho finds herself in a different scene with a complex sequence of events and she experiences patriarchy in different forms.

Pretorius (2006:13) hold the opinion that black feminists are against two interpretations about oppressed women. "The first interpretation is that the oppressed identify with the powerful and they have no interpretation of their own oppression. The second interpretation is that the oppressed are less human and are not capable of explaining their own experience of oppression". This applies to 'Mateboho's conscience, because she senses that her husband and her sister are having an affair.

As a Mosotho woman, 'Mateboho knows that if she encounters any problems, she needs to go and consult older people or parents to assist in solving the problem. As a way of resisting the oppression by her sister, she approaches *nkhono* (grandmother) Motene:

Mamela he, motsoalle. Ke tlile ho uena mona ka taba e kholo, eo ke sa tsebeng hore na ke tla lokela ho e sebetsa joang. Mohlankana enoa oa hao, nkhono, oa mpelaetsa. Ha ke mpe ke re ke nako joale a mpelaelitse. Taba ena ke e lutse holimo nako e telele, hobane ke ne ke hlile ke sa tsebe hantle moo pelaelo ena e leng teng. Ka beke e fetileng nkile ka e amela ausi Ntsoaki. Ka moo u tsebang ka teng, hee, hore ho sebela mosali ke ho sebela monna oa hae, ke ile ka okola litaba kaholimo feela. Ke utloa ke sa rate ha monna oa ka a ka hloka seriti banneng ba bang, athe ha ba ka 'na ba hopola hore e ntse e le mataba tsa basali feela, teng ha ke a tsotella. Ha ke re u nts'u mametse, mokhotsi? (Khaketla, 1983:24).

Listen, my friend, I have come to seek serious advice, I don't know if you will be able to help. I have suspicions about this boyfriend of yours. I reserved my suspicion for a long time because I was not sure. I shared it with Ntswaki, last week. I did not go into details as I suspected she could tell her husband. I don't want my husband to lose integrity against other men. I just hope they think it's just women gossips. I hope you are listening, my friend.

'Mateboho approaches Motene, as an older person who can be able to assist her with advice on how to deal with the situation that she is facing with regard to her husband who was now spending time at her sister's place. 'Mateboho says: *Ke tlile ho uena ka taba e kholo* (I come to you bearing great terrible news). What is happening in 'Mateboho's life is very serious, and she never expected her biological sister to have an affair with her husband.

When 'Mateboho says: *Ke e lutse holimo* (It's my secret), it becomes clear that she does not want to reveal her husband's immoral deeds. 'Mateboho loves Papiso and wants to protect his dignity by not telling Ntsoaki the whole truth. 'Mateboho knows that if she tells Ntsoaki about what Papiso is doing, Ntsoaki will tell her husband, and eventually the whole community will know what is happening in Papiso's house and they will lose respect for him.

'Mateboho confronts Papiso about the dream that she has had several times:

Khetlo la pele ke lorile ausi Khopotso a nkhaola molala ka thipa, uena u ntutse sefubeng mona u bile u mphuraletse, u hateletse maoto a ka fatše hore ke se ke ka sisinyeha; eitse moo ke seng ke bile ke le bona e le lena, Teboho a kena a matha. Ha a fumana ke thakhisitsoe joalo, a bokolla habohlōkō, eaba ke re hlasi! Khetlo la bobeli ka lora toro eona eo, fela eitse le e-s'o namalatse, eaba ke re ho uena: "Ke bona hantle hore morero oa hao ke ho ntlosa lefatseng mona; lefu ha ke le tsābe, ke mpa ke qenehetse ngoana enoa oa ka feela." Eaba u re haeba ho le joalo, le ka 'na la qala ka eena, ka tla ka ba bonolo ho mo latela. Eitse moo ausi a lelalitseng thipa, a

re o nkhehlepela ka eona, motho ke eo ea aparo li tšoeu, tse hōhōbang fatše, ea mapheohali a maholo tjee, empa eka ha a hate fatše, a fihla a hlōtha thipa ena e lelalitsoeng. Ekare ke ne ke se ke tutubetse ke ho tsōha, eitse moo ke reng ke a sheba ho bona hore na thipa ha e fihle ke'ng, motho eo a b'a ikhurumetsa sefahleho ka lepheohali le leng, a mphuralla. Ke ile ka bona sefahleho sa hae hanyenyane feela, empa ka bona hantle hore ke ausi Puane; ke re le ka sehlobanyana sena se nkong. Lerata le ileng la etsoa ke mapheohali ana a hae ha a fofa ke lona le ileng la ntsosa.

Khetlo la boraro ka boela ka lora toro eona eo hape. Ka khetlo lena hoba ausi a nkenye thipa hantle tlas'a letsoele le letšehali, a b'a e hlekehla hantle, uena u nts'u ntiisitse ka matong, u mphuraletse, eaba u mo thusa hore le nthobatse ka le hlakore mali a tl'a lutlele kahare. E tla ba ke ile ka akheha, hoba ebile ha ke sa tseba hore na le ne le felle kae; ke tsosoa tjee ke metsi a batang ao tichere Moloantoa a fihlileng a a phosumetsa holim'a ka ka nkho (Khaketla, 1983:41-42).

The first time I dreamed Khopotso cutting off my head with a knife, you were pressing me down on my chest facing the other way, you were making sure that I did not escape, just when I thought I was dying, Teboho budged in running. When he found out I was being crucified, he screamed, and I woke up. I also dreamed the same dream the second time around, but just before you pinned me down, I said the following words to you, "I realise that your purpose is to remove me from earth, I don't know what death feels like, I just feel sorry for my kid, only". And you said if things were like that, maybe you should start with my kid so that it would be easy for me to follow him. Just when she raised this big knife to cut me into pieces, someone in white robes with big wing entered, who seemed not to touch the ground, and he snatched the knife out her hands. It looks like I had closed my eyes from fright, and just when I wanted to open my eyes to see why the knife is not reaching me, that person covered his face with one of his wing and turned back to me. I slightly saw his face, but I realised that it was Puane, she even

had this mole on the nose. The noise of her wing when she left, woke me up.

I also dreamed the same dream for the third time. This time, after she stabbed me with a knife under my breast, and made sure it went deep enough, while you were still holding me down by the legs, facing the other direction, you helped her to turn me on my side so that my blood can flow inside my body. I must have passed out because I do not know where you ended up, I was awoken by cold water that Mr Moloantoa, the teacher, came to pour on me from the bucket.

Papiso: Litoro li tsoa menahanong le mehopolong e mebe ea motho.

Papiso: Dreams originate from evil thoughts and desires of a person.

'Mateboho: U kalla pitsi ea ka, 'me u tlameha ho nkhatla lirethe; feela ke makalitsoe ke hore toro e bohlokō ena e mphehelle hararo-raro. Ke sa ntse ke rialo le joale, feela mofuta oo ke sa keng ke o natse oa toro ke ona o lobokaneng, o mohoere-hoere, o hlokang ntlha, o beng o iphetele le bosiu, hosasa u re ka leka ho nahana hore na u il'a lora'ng, u fumane e le litšosa feela tse ntseng li hlaha li nyamela har'a moholi oa thaba. Empa toro e tōtōbalang joaloka ena, e hanang ho hlakoha maikutlong a ka, le ha ke se ke tsohile, e ee e mpelaetse (Khaketla, 1983:42).

'Mateboho: She ride my horse and she must hold my cloes down, but I am surprised by this dream that come back to me three times. I am still saying, but this is a type of dream that I do not care about because is too complicated, so confusing, and does not have a point and passes at night. The following day you try and remember what you dreamed about, and you find scary things that comes and disappear into the mountain mist. But a dream like this, which is clear, which does not disappear from the mind, even when I am awake, it worries me (Khaketla, 1983:42).

'Mateboho reveals to Papiso the dream that she had three times, and as result of this dream, Papiso is not free. 'Mateboho says: *Ke lorile ausi Khopotso a nkhaola molala ka thipa, uena u ntutse sefubeng mona u bile u mphuraletse* (I dreamed sister Khopotso cutting my neck with a knife while you were sitting on top of my chest facing away). This means Khopotso wanted to cut the ties between a husband and a wife. Papiso is seen as complicit because Khopotso used muti on him. Papiso assists Khopotso to end his marriage by not telling his wife the truth. 'Mateboho says: *morero oa hao ke ho ntlosa lefatšeng mona; lefu ha ke le tšabe* (your purpose is to remove me from the face of the earth; I'm not scared of death). The dream reveals that the aim of Papiso is to kill 'Mateboho as she stands in the way of his intended marriage to Khopotso. Papiso in his heart knows that what 'Mateboho is saying, is the truth. By telling Papiso the dream, 'Mateboho was resisting what he was planning to do, and attempting to save her marriage. When 'Mateboho says "*U kalla pitsi ea ka*" (she ride my horse), she uses a metaphor to refer to Khopotso sleeping with her husband and meaning that she needs to stop what she was doing.

Cornell (cited in Gardiner, 1992:38) argues that: "masculinity is not beyond human norms but is always at risk of being destroyed by unconscious removal of power". The fantasy leaves 'Mateboho in a constant state of anxiety and terror of the possibility that what makes her a woman, can be taken away from her. This insecurity fuels the men's fantasies of superiority over women.

As a brave woman, 'Mateboho knew that she was going to be separated from her husband for a long time, and she started relating to him what happened in her family:

Tšoabo ke ha a tsoha a nyametse le mohats'a moena wa hae ka bosiu bo bong. Ketso eo ea hae e ne e khotsoa ke ngoana le'm'ae; le Basotho ba khale ba tšositsoe ke hore motho a kenele ngoetsi ea hae, mor'a hae a nts'a a phela le hona (Khaketla, 1983:44).

Tšoabo disappeared with his brother's wife, one night. It was such a disgusting issue for kids and elders alike, even old Basotho men did not

take kindly for a father-in-law co-habiting with a daughter in law, while a son is still alive.

One morning they woke up to find that Tšoabo had disappeared with his sister in law: "*Ba nyamela le mohats'a moena wa hae ka bosiu*" (He eloped with his brother's wife one night). Males would sometimes elope with a woman without her consent. Everybody talked about his act of eloping with his sister in law, and even old Basotho people were shocked by a man who married his own daughter in law whilst his son was still alive. Fishman (1983) and Thompson and Walker (1989) say that: "women are the marital partners responsible for the family's emotional intimacy, for adapting their sexual desire to that of their husband, for monitoring the relationship and resolving conflict from a subordinate position, and for being as independent as possible without threatening their husband's status".

By relating this to her husband, 'Mateboho was trying to demonstrate that everything has consequences. She even said: "*Le khale 'a bokhale, Molimo! Ua nkutloa, ke re lekhale? Le khale ha se ntho eo Khopotso a sa tla e bona*" (Khaketla,1983:47). (Never, never again, God! Do you hear me; I say never? Khopotso will never see it.) A woman who is ready to fight for what belongs to her, can do anything to stop someone who is trying to take away what belongs to her.

'Mateboho repeats the word "*Le khale*" (Never) to show her resistance to her sister's attempts to separate her from her husband. When a woman shows her emotions, others regard her as immature or emotional; yet, 'Mateboho was lucid, confident and systematic when she expressed her feelings.

'Mateboho, as a woman who resist patriarchy, is willing to fight with everything that she has. She had suspicions that her husband is cheating with her sister, and she even went to the extreme of consulting "*Lethuela*" (a diviner). Many Basotho people consult traditional doctors if they want to find knowledge or get messages from their ancestors. This was revealed during her visit to Motena, when she said:

Papiso o lula moo ha eo ngoan'eso, he. Ke fumane taba ena ho mosali oa Lethuela eo nkileng ka ea ho eena mose mono ke re ke il'o leka hore na a ke ke a nkhutlisetse lerato la monna eo oa ka na (Khaketla, 1983:25).

Papiso stays at my sister's place. I found out when I went to consult the diviner that side, going to ask her to help me gain back my husband's love.

'Mateboho believes that by going to a "traditional doctor", she can fight back her sister and try to get what was taken from her. 'Mateboho says to Ntsoaki:

Mosali eo a mphe moriana o phofo tjee, a re ke lube le mafura ao ke a tlojang. Motho lintho tsee ke sa li kholoe le ho li kholwa, le ho ea e ne e le ka morero oa ho fumana bopaki boo nka tšohang ke bo fumana teng; ka be ke lebala mafura ao, eba ha ke a tlole. Tōkō-tōkō, ka utloa Papiso a s'a re o neile ausi botloloana ea cream (Khaketla, 1983:61).

That woman gave me a powdered potion, saying I should mix it with my body cream. I did not believe these things, I just went there to gather evidence; I forgot the mixture, I did not use the cream. Suddenly Papiso tells me that she gave my sister a bottle of cream.

Lethuela (the diviner) gave 'Mateboho *muti* (potion) to fight or to resist what her sister is doing, in order for her to get her husband back. This was what African people do if they have lost faith and start to believe that *muti* can assist them in getting what they want. This *muti* only works for people who believes and have faith in it, but for those who do not have faith, it is going to be a fateful experience.

Khopotso believed in *muti*, and it worked for her to win Papiso. They then eloped to Khauteng, where they would live happily as man and wife. Today, *muti* still plays an important part in attracting men. Dube (2022:2) states that Nkele, a traditional healer, gave her daughter *muti* to attract rich men. Habiba who is a slay queen in order to fight poverty, as she comes from a disadvantaged background. This conduct gives traditional healers a bad name, however, because it will encourage other women to follow this example, believing that *muti* is their only way out of poverty.

'Mateboho resists patriarchy and therefore confronted Papiso: *O hopotse hore hosasa ke Labohlano, mme o ya Bolomfanteng* (You remembered that tomorrow is Friday, and you are going to Bloemfontein). He forgot, however, that the same day is also their anniversary; his wife's birthday; and that in two days it would be his son's birthday. He never forgot these days, as they were important to him. *Muti* made Papiso lose track of his priorities and he pushed everything aside in order to make Khopotso happy.

Morgan (1994), a feminist, felt "that man hating is an honourable and viable political act. The oppressed have right to class hatred against the class that is oppressing them." According to Pretorius (2006:6), "feminists fought to give a voice to their unique experience of slavery, colonialism, male oppression and poverty".

'Mateboho followed her husband and his concubine to Khauteng. 'Mateboho's actions illustrate her resistance by making her own choices. She found information on their whereabouts and she is a woman with strong principles who resists Papiso's eloping with Khopotso. Before they eloped, she dreamed about the incident and told Papiso about it, but he denied it. By telling him this dream she was resisting what might happen to her. Being a housewife and feminist, 'Mateboho did not have a reliable source of income. She had to work for the whole year to save enough money to go to Khauteng and to see her husband and concubine at their new home. She did all this in order to ask him only two questions:

Na le joale o nts'a o sa kholoe litoro tsa ka na? E tlere ha ferehla seo sa hae se mofuthu se se se phumohile boea, se mo kenyetsa phefo ha bohlokōnya'na, a tl'a hopole hor'e thupul'a pholo ea ntat'ae e nts'e e le teng hae mona e mo emetse (Khaketla 1983:64).

Do you still not believe my dreams? Once that warm mix has lost hair, allowing air to enter, he should remember that his father's ox is still around at home, waiting for him.

The feminist argues that marriage disadvantages women symbolically, by casting women as inferior. Bourdieu (2001) describes the symbolic violence that affects thoughts rather than bodies, and through social pressure, an individual that she is inferior or worthless.

When she arrived in Khauteng, she stayed at Mohloki's house. They showed her love even though she was not their blood relative. They stood by her side, and when they asked about her marriage, she responded: *E, ke ne ke nyaloe, ausi, feela o ntahlile monna eo; ke tlil'o tsoma eena ha ke le tjee* (Yes, I was married, but he has divorced me. I have come to look for him). By *tsoma* (look for) she refers to doing everything to get to where her husband has eloped and to satisfy her desire for knowing the truth about her marriage.

3.3 PAPISO PROMOTING PATRIARCHY

When Papiso realised that 'Mateboho is in Khauteng, he was annoyed and hired a hitman to kill 'Mateboho. Papiso, being a patriarchal man, forced his wife 'Mateboho to sleep in the outside room of Mokoto's house in order to pursue his wishes. 'Mateboho is brave and eager to restore her marriage, and therefore agrees to what her husband demands. When she sees how worried Mokoto is about her, 'Mateboho responds:

Koana, ausi, ke bona ho se lebaka la hore u itsöenye moea haka-kaalo. Motho ea tsebang hore ke robetse kamoreng ena, siung bona bona, ke Papiso feela, me haeba nka tsoha ke shoele, ke tla be ke fenethiloe ke eena. Le teng e tla b'e e se hampe, o tla b'a mp'a potlakisitse kahlolo eo re neng re e neoe tšimolohong, 'me eena e tla ba o ipokeletse mashala hloohong, kamoso a tla hotela a mo timetse (Khaketla,1983:80).

Do not worry yourself. The only person who knows that I slept in this room, is Papiso. If I die, he would be the one who murdered me. On the other hand, it is not bad, he shall have just expedited the judgement that we were given in the beginning, he shall have just added coal on his head, they will burn tomorrow and kill him.

'Mateboho says: *Ke bona ho se lebaka la hore o itšoenye moea hakaa-kaalo* (I do not see any reason to worry yourself) because she is strong and ready to face anything that might potentially distract her from her plans of fixing her marriage.

Acker, Barry and Esseveld (1981) believe that women in traditional marriages assume a feminist identity. They change, and so do their relational expectations. This is observed when 'Mateboho says: *'Me haeba nka tsoha ke shoele* (even if I die). She is aware that anything is possible because her husband is with another woman. Acker *et al.* (1981) believe that in a heterosexual marriage, power is not distributed evenly and that husbands are in a more powerful position than wives.

Le teng e tla be ntse e se hampe o tla ba mp'a potlakisa kahlolo eo re neng re e neoe tšimolohong (on the other hand, it won't be bad, he shall have just expedited the judgement that we were given in the beginning). Women are serious about the vows that they make during the wedding ceremony, because they are willing to die in order to save their marriages. Papiso says:

Ke a bona motho ho kholiseha ke ntho e thata. Ke lekile ka hohle-hohle ho u baballa ka tsohle tse hlokahalang empa ke bona hore nako ena kaofela u n' u ntso sa khotsofala (Khaketla, 1983:46).

I can see that it is difficult to convince a person. I tried my best to protect you with all you needed but I realise that you were not satisfied all this time.

According to Papiso, he was protecting 'Mateboho from being hurt by leaving her in Lesotho. His use of *baballa* indicates that Papiso did not want 'Mateboho to find out about his affair with Khopotso. He knew that 'Mateboho would not allow him to elope to Khauteng with Khopotso. Running away is a way of protection for men, but they are not aware that they are causing more problems, hurting and destroying the wonderful thing they had. By eloping they are stressing and depressing the person they at first said they loved.

Mokoto says:

Banna ba ka etsa sohle ho ntšetsa litabatabelo tsa bona pele, sena se bontša matla ao banna ba nahanang hore bana le ona holima basali (Khaketla, 1983:79).

Men do everything in order to achieve their wishes and this shows the power they think they have on women.

Men believe that women are their property and they can do as they wish with women. Women constantly face problems in various areas in their lives. They have been suppressed and ill-treated by the opposite sex; they have been slaves to men and under the control of men. Women did not have liberty or equality and were not free to act on their own in legal matters (Udhayakumar, 2012:26).

The abusive Papiso does not like what 'Mateboho is doing and he plots against her:

Moeti: (o phetla jaasehali ea hae, o kenya letsoho pokothong ea borikhoe o tla le shoahlahali ya pampiri-chelete): Ua e bona chelete ee?

Moeti: ke theko ea mali a hao. Papiso o itse ke tl'o u bolaea u mo tenne. O u siile Lesotho koana, empa ke moo u hlahang o tlaopa mona; ha a tsebe hore na u nts'u mo setse morao ka life. Ke ile ka 'molella hore erekaha ha ke mo tšepe, a hle a ntefe pele (Khaketla, 1983:81).

The visitor (opens his big coat and put his hand in his trousers' pocket and pulls out lot of bank notes): Do you see this money?

Moeti: It's a payment for your blood. Papiso said I should come and kill you. He is tired of you. He left you in Lesotho but instead here you are after him. I told him to pay me first because I do not trust him.

The phrase *theko ya mali a hao* (payment for your blood) requires an understanding of gender, sexuality and the abuse committed by men in the name of love and relationship. With reference to patriarchal males who are abusive to their wives, Botha and Ratele

(2014:4) point out that: “The killing of women by men tend to follow a history of nonfatal intimate partner abuse. Murders of women are linked to everyday abuse of women by men and violence and intimacy appears difficult to distinguish.” Adebayo (1996:12) furthermore concludes that “women’s own attempts to cope with situations they find themselves in are regarded as a ‘problem’ by men”. By leaving 'Mateboho in Lesotho, Papiso was protecting her, but by following him, she has created a dilemma for him. 'Mateboho's attempt to cope with the situation that her sister has eloped with her husband, has therefore presented her husband with a problem.

'Mateboho is so traumatised by the news that her husband hired someone to kill her, and therefore she immediately decides to pack her belongings and return to Lesotho, regardless of the purpose she came to Khauteng for. The trauma made her realise the importance of her child's life and she believes that she can live and raise her child without Papiso. Women are strong, capable and remarkable. In nature, women were never intended to be weak they are often physically, emotionally and morally strong, and they are the pillars in their families (Goodman,1996:70). 'Mateboho says:

Ke ne ke ntse ke le ka mokhorong ha a fihla lapeng. O fihlile a bolela taba tsa hae, a sitoa le ho sheba ntate mahlong. Ntate a mo fetola ka hore o utloa taba tseo tsa hae li hana ho kena kelellong ea hae. Mokhoenyana a araba ka hore na mohoehali o re a ka soasoa ka taba ea mofuta oo. Ntate a b'a mpitsa, a re ke tl'o lumelisa moeti. Papiso ha a phahamisa mahlo, a fumana hore ke 'na, a oa setulong, eaba ke ho fela (Khaketla, 1983:90).

I was in the kitchen when Papiso arrived home. He came and related what happened according to him, not able to face my father. My father told him that his version was not convincing. The son in law answered by asking whether the father in law thought that he could joke about such serious matter. My father called me to come greet the visitor. When he raised up his eyes seeing that it was me, he fell from the chair and died.

3.4 NTSOAKI AS A FEMINIST

Ntsoaki encourages 'Mateboho not to allow her sister to go away with her husband. She believed that marriage is an institution entered into largely because of the meaning it represents in Basotho society.

Ntsoaki as a true friend said to 'Mateboho:

Joalokaha ke se ke boletse, Oelenyana, 'na ke re taba ena e hloka ho hlahlobisisoa. Uena u s' u ikholisitse, kamoo u bolelang kateng, 'na ke sa tletse pelaelo e kholo. Etlare ha ke fumane ntlha ea taba ena, re tla bona hore na re ka e loantša joang (Khaketla, 1983:9).

As I have said, Oelenyane is important that we examine this issue. You have convinced yourself, the way you are saying. I still have a lot of doubts. Once I understand this issue, I will see how we can address it.

Ntsoaki resisted what Khopotso is doing to 'Mateboho. She is willing to investigate the truth about Papiso and Khopotso's affair. Ntsoaki wants to assist 'Mateboho to resolve the problem. Ntsoaki demonstrates that she is against a woman oppressing another woman. The following dialogue then takes place between 'Mateboho and Ntsoaki:

'Mateboho: Ke a utloa, ausi, feela etlare ha u nts' u leka ho foputsa taba eo, u k' u leke ho fumana hore mangolo ana a bolela 'ng hobane aa mpelaetsa. Le hoja ke sa utloisise se ngoliloeng, ke belaela hore a bolela ho hong; athe mongolo oona ke oa ausi, ha ke re fara le ho re fara. Ke belaelitsoe hape ke hobane ke a oetse moo ke bonang hore a ne a patiloe ka thata-thata. Ha ke e-s' o utloe bohloko bo bokana, ausi Ntsoaki, ke u bolelle!

Ntsoaki: 'Na ke ne ke re u k' u tlohele ho loma-loma hona joale tjena, re ke re batlisitse taba ena hantle. Puane ke motho ea ntloaetseng haholo; haeba a tseba taba ena o tla nkamela eona, 'me ke tla leka ho u thusa kahohle kamoo nka bang le hona kateng.

'Mateboho: Ke a leboha, ausi Ntsoaki; u tla be u tlositse boima bo boholo moeeng oa ka (Khaketla, 1983:9).

'Mateboho: I hear you my sister, but while you are busy investigating this issue, try to find out the meaning of these letters because I am suspicious. Though I don't understand what is written, I suspect they mean something, the handwriting belongs to my sister, I don't have a doubt. I became suspicious because of the place where they were hidden. I have never been so much hurt, Ntsoaki.

Ntsoaki: Can you please forget about stressing at the moment, let us investigate this issue thoroughly. Puane is very close to me, if she knows something about this issue, she will inform me, and I will help you with all means that I can.

'Mateboho: Thank you so much, Ntsoaki, you shall have lifted a large burden from my soul.

Her suspicions are aroused first by the letter that she found hidden, and then by the language that was used in the letters. What is happening in 'Mateboho's life symbolises the oppression that she cannot explain. Taking the letters that were hidden by Papiso shows how brave is 'Mateboho and how she tries to resist what is happening between her husband and her sister.

Coates, as quoted by Moloji (2015:29), mentions that women's friendship and relationships are in the nature of emotional healing amongst women. Women turn to each other when they have problems in their lives. By sharing their experiences, they show sisterhood and trust in each other. Ntsoaki wants what is best for her friend 'Mateboho. She even tried to interrogate Puane to reveal the truth about Khopotso and Papiso's love affair:

Ntsoaki: Athe 'nete ea taba eona ke hlile ka e fumana kapele joalokaha ke ile ka u bolella. Ntho eo ke bileng ka e tela feela ke 'ona malepa ao; le 'ona

koana nkabe ke 'nile ka a phehella, empa ka re na e le ha re sa hloka 'ng ho 'ona, athe 'nete ea taba e se e sebilotsoe (Khaketla, 1983:61).

Ntsoaki: I was able to find out the truth of this matter sooner, as I explained to you. The only issue on which I gave up, it was tricky. I could have pursued them, but I thought it was not necessary anymore, as we have already found the truth of the matter.

Ntsoaki: Ke matšelisano a maholo ho 'na ho fumana hore taba ena u e nkile ka mokhoa o tšenana. Ke ne ke ipotsa hore na ekaba mohla re teanang ke tla bua life le uena; ke bile ke tšohile le hore ekaba ha u tl' o taboha letsoalo! (Khaketla, 1983:62).

Ntsoaki: It is a great relief to me to realise how you took this issue. I was questioning myself what are we going to talk about when we meet in the future. I was worried that you were going to be shocked.

When speaking to 'Mateboho, Ntsoaki was worried and scared to reveal the information to her. When one of the women is down, at least one should be in a better frame of mind and be able to help.

Ntsoaki asks: *'Mateboho Joale, mosali, u hopola ho etsa joang?* (Now, woman what will you do?) By asking this, she wants 'Mateboho to decide whether she wants to allow her sister to elope with her husband; or whether she desperately wants to prevent it, by accepting the assistance of a friend. Ntsoaki's words demonstrate that she is against the patriarchal intentions that Papiso and Khopotso have for 'Mateboho. Margo (cited in Moloji, 2015) points out that "Friendship feeds on communication. Friendship, on the contrary is enjoyed according as it desired, it is bred, nourished and increased only in enjoyment, since it is spiritual."

As a true friend, Ntsoaki makes 'Mateboho feel like a worthwhile human being that is capable of loving and sharing. Ntsoaki wants 'Mateboho to think very carefully before taking any decision. She is willing to support her emotionally and psychologically. After

hearing the news, 'Mateboho realises that Ntsoaki is trustworthy and she finds peace in Ntsoaki's relationship.

3.5 MEN RESISTING PATRIARCHY

Some men are quite outspoken about their support for feminists. In this text, Moloantoa, Mohloki and the hitman are feminists. Papiso's friend Moloantoa does not believe that *muti* can make a man to run away from his family. He saw Papiso as someone who did not distance himself from outdated roles of patriarchy, but he is shocked by what he experienced with him:

Motho ke phoofolo le joale, phapanonyana feela hobane motho o na le tsebo ea botle le bobbe, 'me o bile o filoe le matla a ho ikhethela e 'ngoe ea tsona. Ha hona setlhare se ka etsang hore ke u siee mona, ke phaqolake ka mora ' mosali oa motho ke ee Khauteng. Batho bana ba se ba iketsisa hampe, kannete (Khaketla, 1983:52).

Human beings are animals. The difference is that humans have knowledge of what is good and wrong, they have even been given power to choose between them. There is no *muti* that can make me leave you here and run after another man's wife and go to Gauteng. This, people are pretending.

In this incidence Moloantoa refers to Papiso as a *phoofolo* (animal) because he changed towards his family and blamed it on love that makes one insane. Many men are criticised for 'talking the talk but not walking the walk'. Moloantoa believes that in patriarchy, men cannot separate themselves from power and the privileges that they receive in relation to women. He finds it unfair that Papiso always agreed with him on rejecting patriarchy, but now he has to discover that Papiso in fact practises patriarchy himself.

Mckaiser (2019) says: "How can men sleep easily at night let alone imagine themselves to be morally decent when they are implicated in the injustice of patriarchy and do nothing, despite their disproportionate amount of social, economic and political power, to end hatred of women, and to end systemic and institutional forms of discrimination against women". Moloantoa says:

Meutloa le libajoa li ngata hampe lefatšeng mona, mosali 'a ka, motho ha a fumane setsikenyetsana sa joang bo botalana, haese a n' o hl' a ipitike teng lihoranyana, a phomotse hlooho. Banna! Nxa! Ak' u bone: Papiso ke motho eo re hlolang re itlatlarielitse le eena sekolong mono, re be re qetelle re se re qetile mantsoe 'ohle a sebelisoang ke basesisi ba likepe (Khaketla 1983:55).

There are many thorns and dead wood in this world, my wife. if you find a piece of green grass, go and lie on it for hours to relax your mind. Look at Papiso! We always talk together and used all the words used by sailors.

By *meutloa le libajoa*, Moloantoa refers to irritations and obstacles that 'Mateboho is facing in her life because her husband has eloped with her sister. Moloantoa believes that if a man has a concubine, he must enjoy it for a moment, because that relationship can change into a living hell at any moment. Moloantoa further says:

Athe, banna, motho eo re ntseng re etsa tsena le eena, soekere, o nts' a otlela mofuta o chefu oa sebajoa kamora' ntlo ea hae, ke mona o namile o bile o tllil' o kena tsiketsaneng seo ke se hlokometseng hakana-kana, ke emeletse ho tsomula libajoa tse hlahang har' a sona; ke beng ke se nosetsa ka mali le masoli ka nako e 'ngoe, ho se fumantša letsoainyana. Nxa! (Khaketla, 1983:56).

No, men, this is a person with whom we were talking about all these things, He is busy with a poisonous weed behind his house. He is relaxing in my special place where I take out weed, and give it water with blood and tears all the time to make sure that it gets nutrients.

One basic test of the sincerity of one's professed commitment to equality, is how one responds to a demand for equality by someone (Mckaiser, 2019). Mohloki does not understand why Papiso did not want him to know where he was staying, because he already knows that he eloped with his sister's wife. Mohloki really wants to understand what kind of man Papiso is:

Motho ke ntho e tebileng, banna, eh! Ke sa maketse hore na Papiso ha a rate ha ke tseba moo a phelang teng ke 'ng! O tlohile a shobelisitse, Oelenyana?

'Mateboho: Ke tla rialo, abuti, hobane ho baleha ka mosali oa motho e nts'e le ho shobedisa.

Mokoto: O balehile ka mosali oa mang?

'Mateboho: Oa Sefuthi, ausi.

Mohloki: Sefuthi? ... Sefuthi? ... Sefuthi? ... Hela Oelenyana, Sefuthi ke mang na?

'Mateboho: Eena Sefuthi oa ntate Malimabe, ea ahileng ka Setasi ka mane.

Mohloki: Kapa banna ke etsa phoso! Hao, Sefuthi ha nke ke re o nyetse heno, kapa kea fosa? Ha aa nyala Likhapha?

'Mateboho: U nepile, ebile u fositse ka nako e le 'ngoe. Sefuthi o n'a nyetse heso, empa o n'a sa nyala Likhapha, o n'a nyetse ausi Khopotso (Khaketla 1983:72).

A human being is secretive. Can you believe it! I am still baffled why Papiso did not want me to know where he stays. He left home after abducting Oelenyana?

'Mateboho: I can say so because to flee with another man's wife is still abduction.

Mokoto: Whose wife was he that he fled with?

'Mateboho: She belonged to Sefuthi sir.

Mohloki: Sefuthi? ... Sefuthi ... Sefuthi, You Oelenyana, who is Sefuthi?

'Mateboho: The same Sefuthi whose father is Mr. Malimabe. The one who stays in the region of Stasie.

Mohloki: Or perhaps I am making a mistake? Did n't Sefuthi marry at your place? Didn't he marry Likhapha?

'Mateboho: You are both right and wrong. He had married at my place, but not to Likhapha, but married to sister Khopotso.

Mohloki does not understand what kind of man Papiso is, that he can run away with his sister in law: *Motho ke ntho e tebileng, banna, O tlohile a shobelisitse, Oelenyana?* (He left home after abducting, Oelenyana?). He realises that a human being is a complicated and complex creature. This makes it hard to understand his actions as a man. He wants to know how he can run away with someone's wife. Mohloki therefore has a lot of questions for Papiso:

Mohloki: Banna, nka rata ho bona sefahleho sa Papiso, ha a teana le uena, Oelenyana, ua tseba! Ke ntse ke sa tsebe hore ke molotsana e mokana-kana! Ke'matletse mosebetsi ha a fihla mona, ke hopola hore o tlile perekong joaloka rōna bohle, athe ... he, banna! (Khaketla 1983:73).

Mohloki: I want to see Papiso's face when he meets you! I didn't know that he was such an evil person! I found a job for him when he arrived here, thinking that he has come for work like all of us.

Through Mohloki's words above, he wants to confirm that Papiso is actively obstructing the work of feminists that aimed at equality, and that Papiso revealed himself as a friend of injustice, inequality, elitism and of the hegemonic power distribution of the unequal world we were born into (Mckaiser, 2019).

The hitman opposes patriarchy when he speaks to 'Mateboho:

Nka! (O mo akhela shoahla ea lipampiri) Mali a hao ke ao! Ema kapele re tsamaee! Terene e eang Forei Setata e se e tla tsoa; ke u isa seteisheneng

hona joale. U bu e' o palame, u khutlele Lesotho u tsoang, u e' o hōlisa ngoan 'a hao. U se k' a b' a hlola u le bea liheleng mona! (Khaketla, 1983:83).
Take this! (throwing a bunch of papers to her). Here is your blood! Stand up quickly, let us go! A train is about to leave to the Free State. I will take you to the station now. Make sure you get on the train and return to Lesotho, where you come from, to go and raise up your child. Never return to this hell.

Mali a hao ke ao (here is your blood) refers to the money that he has been paid to kill 'Mateboho, and which he opposes. His words *Ema ka pele re tsamaee* (Stand up quickly, let us go) show that he does not want to waste time, he wants to see 'Mateboho being saved from the misery of marriage. This reveals that the hired man is against what he was hired for. Instead, he insists on assisting 'Mateboho in escaping from Khauteng, where her husband is plotting to kill her. As human beings, we do not expect strangers to be sympathetic towards us, but the hitman's conduct shows that not all men are cruel. Even in their evil deeds and behaviour, they still have empathy for souls or human beings who cannot retaliate or defend themselves.

3.6 CONCLUSION

This chapter has shown that Papiso is a patriarchal man who uses power to fall in love and eloping with his wife's blood sister. 'Mateboho, on the other hand, is a feminist who resisted patriarchy by going to Khauteng to look for her husband.

'Mateboho and Ntsoaki are both feminists because they can express themselves, and they are lucid, confident and systematic in how they explain what is in their minds. 'Mateboho is a strong woman who takes the initiative of saving her marriage by going to Khauteng a place where she has never been to look for her husband, who eloped with her sister. Papiso runs away with his wife's sister and destroys the happiness of his family by hiring a hitman to kill his wife, and still has the confidence of going back to Lesotho to give a false report about the passing on of 'Mateboho. In the end his lie kills him when the truth about his wife is discovered.

Mohloki protected and took care of 'Mateboho when she arrived at Khauteng, and offered her a place to stay. The hitman is also seen as a feminist because he protected 'Mateboho and saved her life, instead of performing his assignment of killing her.

The next chapter will reveal how Rankakata is regarded as the head of the family, and in return destroys everything he has worked hard for.

CHAPTER 4: RANKAKATA'S PATRIARCHAL CULTURAL SYSTEM OF ABUSE AND ITS RESISTANCE BY KESENTSENG AND BAFEDILE

4.1 INTRODUCTION

In this chapter the focus will be on Mosuhli's *Le ka Nketsang?* (1989). Rankakata, the protagonist, is a patriarchal character who destroyed his family and himself. Rankakata is a patriarchal man who wants his wife and child to accept his immoral conduct of having an affair with Mmasebueng, who lives in the same area as Rankakata's family. Rankakata's behaviour can cause emotional harm to his family and the community. Because Rankakata is in love with his concubine, Mmasebueng, he loses respect for his wife, Kesentseng, and his daughter, Bafedile. Rankakata's wealth causes him to undermine his family and the community. Kesentseng and Bafedile resist the patriarchy in their family. Kesentseng fought with Mmasebueng, who bewitched her so that she die. The male feminists, Mofella and Qhokofa, also resist Rankakata's patriarchal behaviour, but Rankakata does not listen to what they say. After Kesentseng's death, Bafedile resist patriarchy by committing suicide because she realises that no one is on her side. Through the resistance to Rankakata's behaviour, he loses both his wife and a child. The death of these two people makes Rankakata realise that he has wasted all the precious time and wealth that he had.

4.2 PATRIARCHY CHANGES RANKAKATA'S FAMILY'S LIVES

Rankakata acts in a patriarchal way in his family after visiting Mmasebueng's house. After this visit, Rankakata confronts his wife and child:

Ke tla le lokisa meleko ting. Le a nkotla ha ke itjeletse, ke inwelletse dijo tsa bontatemoholo. Mabele thabisa dihoho kapa ha le ba tle hoba dihoho meleko ting? (Mosuhli 1989:3).

I will fix you, you devils. You beat me up when I am drunk, drunk from eating food from my grandfathers. Sorghum that makes old people happy, or don't you want to be old people?

He responds in this way because he does not want to be asked where he is coming from. He calls his family *meleko* (devils), as he views them as an obstacle that prevents him from achieving his goals. Kesentseng answers him:

Re ka o otlala re o tsekisang monna Modimo? Ha ntho tsa hao di ntse di o kakalatsa, o ntse o kgutla o re ke rona. Rona o ke o re fete ke o jwetse (Mosuhli,1989:3).

How can we beat you up, poor man? When you get punished by your own things, you come back and claims that it's us. Please pass us by, we are not responsible.

This shows that Kesentseng knows that Rankakata is trying to start a fight in the house. Kesentseng was taught not to disrespect her husband, but resisting what her husband is trying to do, is another issue. Kesentseng continues to plead with her husband not to let frustration and confusion affect them. This is how men prove that they have power and control over their family. Calling them *meleko* (devils) is a way of showing disrespect because of the affairs he is having. Men like Rankakata are harsh like lions at home but when they are outside, they are gentle like sheep. Things in Rankakata's home have changed, and even communication has been affected. Consequently, he says to Bafedile:

O a be o ntse o ahlame kae? Na o se o lokisitse dijo tsa badisana? Ha o bone hore mehlape ke eo e orohile? Lokisa dijo ka pele (Mosuhli,1989:1).

Where have you been? Have you prepared food for the shepherds yet? Can't you see that flocks are returning? Prepare food quickly.

Rankakata shows how he does not consider other things that Bafedile is doing as important. Kesentseng, as a mother, tries to intervene:

Ao ntate a ko lese ho bua le ngwana tjena. Na ha o bone hore o bontsha ngwaneo hore lerato la botswadi le ya le ntse le qepha ho ... (Mosuhli, 1989:4).

Please daddy, stop talking to the child like this. Aren't you aware that you reveal to the child that your parental love is waning ...

Kesentseng tries her best to normalise the situation, by telling Rankakata: *Motse wa rona o hloka kgotso le thabo ka baka la hao* (Mosuhli, 1989:38) (Our home lacks peace and happiness because of you). This shows that Kesentseng does not condone her husband's abusive speech and that she is ready to correct all the misunderstanding that is taking place in her family. She is a wife that always supports her husband in everything that he does in order for him to be successful, but she also resists the patriarchy that is destroying her family. Whenever she corrects Rankakata, he responds: *Le tla nketsang?* (What will you do to me?), demonstrating the power of his wealth. Rankakata forgets the people who are supporting him. He says to Kesentseng:

Lentswe la ka ha le sa ahelwa lesaka ho hang. Ke nna tshiya ka baka la borui ba ka lapeng mona (Mosuhli 1989:6).

You don't listen to my voice anymore. I am the pillar because of my wealth here.

Rankakata believes his wealth makes him superior to other people and that he should be obeyed, respected and feared by everyone. He sees his wealth as more important than anything else that is happening in his life. He refers to himself as *tshiya* (a pillar) because of his wealth. This illustrates how his wealth has made him arrogant. Rankakata also shows his disregard of other people by exclaiming, *Ka tenwa banna!* (You are irritating me!), as well as:

Ke itse ke tla phomola moyeng, athe serathana se tla nne se mpuise jwalo ka ha se rata (Mosuhli, 1989:117).

I thought my spirit would rest, only to be talked against by a good –for-nothing kid.

Rankakata calls Bafedile *serathana* (a good-for-nothing kid) because she is resisting what he is saying. Rankakata did not expect Bafedile to speak her mind, because he regards her as a child. Rankakata thinks that his wealth should guarantee him peace and respect from other people; but he does not receive it.

Rankakata continues to say, *Le le bomang lona, le ka nketsang?* (Mosuhli, 1989:56) (Who do you think you are?). This shows how arrogant and irritated Rankakata is, thinking he owns the world and does not consider other people's feelings. Rankakata speaks similarly to other men who try to advise him as well:

Ha le sa batle ho bona kgoba ntsweleng ka ntlo hona jwale (Mosuhli, 1989:65).

If you don't want to see something bad, go out, just now.

The words that he uses when talking to other people, show that he does not care about their comfort at all, and that the only important person in this conversation is himself alone. He makes it clear that he will not tolerate anyone who disagrees with him.

4.3 KESENSENG'S RESISTANCE AGAINST RANKAKATA'S PATRIARCHAL CULTURE

Rankakata had visited his concubine Mmasebueng. The two lovers were conversing tenderly about their love. Mmasebueng says to her lover Rankakata:

(O a atamela, ba kana) Ke hore ekare o qetile lemo tse hlano o le siyo motseng mona. Ka moo ke o hlolohetsweng ka teng, ratu! Ake o nkake hape, wena mollelwa wa Dithotaneng... senakangwedi se bontshang kganya bosiu. (Ba boela ba akana) (Mosuhli, 1989:11).

(Coming nearer and kissing) It's as if you were absent from this town for five years. I need you so much, love! Please kiss me again, my beautiful flower of the valley... my firefly that illuminates the sky (They kiss again).

Rankakata is happy to hear what his concubine Mmasebueng is saying about their love affair and about him. Rankakata says to her:

(O a mo reneketsa) Wena seilatsatsi wa ka

Tjhobolo e nko di mafamo

Thope e ntle se ka lenyoronyoro

Pelong ya hao ho rena le ho busa nna feela. Nna Rankakata mora Diau

(Mosuhli, 1989:11).

(He praises her) You, my beautiful one

The one who throbs, the one with open nostrils

The beautiful lass like a dandy

In your heart I am the only chief one who is reigning. I Rankakata the son of Diau.

The above extracts give the impression that Mmasebueng and Rankakata are truly in love. They are both excited and in a joyous mood. Their words and actions demonstrate to the reader that the two are in love. Mmasebueng's words like, *ratu* (love) and *senakangwedi* (firefly) are words that are associated with real love. Rankakata's words, such as, *seilatsatsi* (abstinence of the sun) and *thope* (lass), are also words that are associated with a love affair in Basotho societies. Hagan (2020) observes that "for the adulterer, infidelity can be exciting and seductive, conferring feelings of renewal, rejuvenation, and joy". This is evident in the excitement that the two lovers display. What they are doing, is pure adultery, because Rankakata engages in sexual intercourse with Mmasebueng, who is not his wife but his concubine. (Hagan, 2020) also points out that the partner who is being betrayed in this instance Kesentseng "may feel confusion, anger, doubt, pain, and heartbreak".

While they were conversing tenderly about their love and kissing each other, Kesentseng silently walked nearer. She stood at Mmasebueng's door and listened to what they were saying. As she heard their conversation, she was heartbroken. She could not control her temper and entered Mmasebueng's house. The narrator through, didascalica, says:

Kesentseng o hlolwa ke pelo. O itahlela ka tlong. O bata Mmasebueng ka lejwe molomong. Meno a hasana fatshe. Rankakata o etsa thibanathibana empa meno ke boshwa botshwerwe tsebeng ya Mmasebueng (Mosuhli, 1989:12).

Kesentseng fails to control her temper. She forcefully enters the house. She hits Mmasebueng's on the mouth with a stone. Teeth scatter on the floor. Rankakata separates the two, but Kesentseng's teeth are in Mmasebueng's ear.

Kesentseng resists Rankakata's patriarchal domination. She does not want to adapt to her abusive husband. Kesentseng confronts Rankakata's concubine in his presence and Mmasebueng is badly injured. She uses a stone to crush Mmasebueng's mouth. Even though Rankakata tried to stop the fight, Kesentseng kept on biting Mmasebueng's ear:

Mmasebueng hano le re tlere! Ke madi. Phororo tsa madi di theosa le molala ho tswa tsebeng (Mosuhli, 1989:12).

Mmasebueng's mouth is red with blood. Blood streams down her neck from her ear.

It is clear that Kesentseng injured Mmasebueng's face. Her face is covered in blood from her mouth and ear, and she is in severe pain. Mmasebueng swears that one day she will revenge what has been done to her by Kesentseng. Anger and revenge made Mmasebueng give Rankakata the *muti* he needed to bewitch Kesentseng, because Mmasebueng wanted Kesentseng to suffer. Mmasebueng justifies killing as revenge for what was done to her by Kesentseng. Mmasebueng wants revenge because she cannot manage her negative emotions.

Upon seeing that Kesentseng bit his concubine, Rankakata says to Kesentseng:

Kesentseng ... Ke ... Kesentse ... Kesentseng. Hei, wena moleko towe wa mosadi, o etsang? (Mosuhli,1989:12).

Kesentseng ... Ke....Kesentse ... Kesentseng. Ah! You devilish woman, what are you doing?

Through his harsh language, Rankakata tries to scare Kesentseng off, but she is not scared by his aggressive language. He refers to his wife as *moleko* (the devil). Spender (cited in Selden, 1989:136) maintains that “women have been fundamentally oppressed by male-dominated language.” Rankakata’s choice of words in the above dialogue is important, because he uses derogatory terms, and thereby marginalises Kesentseng.

A neighbour responded to the commotion and goes to Mmasebueng’s house to see what is going on. Sehloho, the neighbour, asks Rankakata what the matter is, and Kesentseng answers him:

Ke marabe ntho ena ... ntja ya selahlwa le boya! Yona kolobe e qhafutsang feela (Mosuhli, 1989:12).

He is a puff-adder this thing ... a dog that must be thrown away with its hair on the skin! The pig that wades carelessly in the mud.

Kesentseng resists patriarchy by using words as to fight her husband Rankakata. She uses the metaphor *marabe* (puff-adder) to refer to Rankakata as a poisonous and untrustworthy person, as well as the metaphor *ntja ya selahlwa le boya*, (worthless dog). In Basotho culture, a dog is worthless when it is dead, because it is not eaten but it is thrown away. Not even the hair on its body is used, but is also thrown away. Kesentseng thus refers to Rankakata as a useless person that should be thrown away from the society. The phrase *kolobe e qhafutsang feela* (the pig that wades in the mud) portrays Rankakata as an immoral person, because a pig is associated with dirt, and it eats dirty and rotten food. Even though a pig can be washed, it will return to the mud-hole and wade in the mud to make itself dirty. She links Rankakata and Mmasebueng’s love affair to a

leqhafutso (mud-hole) because it is so dirty. Through these metaphors, Kesentseng is resisting Rankakata's wrongful conduct as something that must be condemned and cast out of the community

Kesentseng also uses derogatory terms when referring to her husband, Rankakata, as an unscrupulous person. Lakoff (cited in Selden, 1989:137) argues that "male utterance is 'stronger' and should be adopted by women if they wish to achieve social equality with men." In resisting Rankakata's patriarchal domination, Kesentseng uses language in an inclusive manner to promote equality as well as social justice.

Rankakata's oppressive behaviour, patriarchal culture and wealth marginalise Kesentseng. In Rankakata and Kesentseng's unequal power relationship, Rankakata appears as superior and Kesentseng as inferior. This positions him as a dominating person, and creates an unequal power relationship between himself and his wife Kesentseng. Rinche *et al.* (2018:499) maintain that:

In that relationship, men are considered stronger parties to learn to control women, so women are seen as the object of men and ultimately make women regarded as weak creatures. Unequal power makes women fight against patriarchal cultural discrimination faced so far.

As there exists an unequal power relationship between Rankakata and Kesentseng, Kesentseng is resisting Rankakata's dominating ideology. Wiyatmi (2010:40) states that "feminist literary criticism is one of literary criticisms (literary studies) based on feminist thinking which desires justice in looking at women's existence." Kesentseng is a feminist because she is against the patriarchy ideas and she condemns patriarchy. She is not inferior and she fights for a position equal to that of her husband Rankakata. According to Rinche *et al.* (2018:498), "this women's resistance is better known as women's emancipation." She does not want to adapt to her abusive husband Rankakata. She does not want to stay at home and become a good mother whilst experiencing difficulties in her abusive marriage. She condemns patriarchal domination and wants to root it out from the community.

4.4 MMASEBUENG AGAINST KESENTSENG'S RESISTANCE TO PATRIARCHY

The unmarried female character Mmasebueng is in love with the married character Rankakata. The patriarchal Rankakata abuses his wife Kesentseng, as he expects her to accept his hidden love affair with Mmasebueng. Feminists support the notion that women should have the same rights and opportunities as men. Mmasebueng is anti-feminist, because she supports Rankakata's patriarchal ideologies as he is abusing his wife Kesentseng and his daughter Bafedile.

One goal of feminism as a theory is to fight against injustice against women. Patriarchal conditions are bad for women, but continues to be upheld by women who vocally support them. According to Haider (2019), "in feminist theory, this form of behaviour is called a patriarchal bargain where women in order to uphold their limited authority under patriarchy, exercise it onto other women." An example is the case of Mmasebueng. The anti-feminist Mmasebueng has chosen to accept the patriarchal oppression by her concubine Rankakata of his wife Kesentseng. Mmasebueng suggested to Rankakata that she wants to be taken as his second wife. She told him that if he was afraid, he should let her get rid of Kesentseng, as the one who stood in her way to be married to Rankakata:

Ha o nkgahle leha o iphafaka jwalo. Ke tla putlama ho fihla neng moo? O tshaba sethepu na lekwala towe ke tsebe? Ha ho a thwe ke eo ke o bolelle. Ha ke tlo ipeha ka mosing e se ha nkgono mona. Ke itse ha o tshaba sethepu, o tlose tshase eo tseleng ke tswe ke kenakena, kgobe ke e hlabe ka lemao (Mosuhli, 1989:12).

I am not impressed by your eloquence. How long will I lie here? Let me know if you are afraid of polygamy. I won't put myself at a disadvantage. I said if you are afraid of polygamy, you should remove that secretarial bird out of the way so that I can come in, so that I may relax.

Mmasebueng confronted Rankakata, wanting to know whether he is scared of taking her as a second wife. If he was not scared, she wanted to know if she could get rid of Kesentseng forever. After Kesentseng's death, Mmasebueng elopes to Rankakata's

house and finally stays with Rankakata and his daughter Bafedile (mother to the children of Rankakata). Balkin (2003) and Powell (1998) explain that the patriarchal power of men in concubine relations is in most cases suppressed and marginalised. In the *bonyatsi* (concubine) relationship, men who otherwise are considered more powerful than women, reverse their super ordinate status and find themselves in a subordinate relation to women. After eloping with Mmasebueng, Rankakata was now taking orders from her.

4.5 BAFEDILE RESISTING RANKAKATA'S PATRIARCHAL CULTURE

Bafedile's communication with Rankakata made him aware that she is now a grown and intelligent person, and he subsequently changed his attitude towards her. He started promising to pay for her studies, but instead of being happy about this, she responds, *Feela nka thaba ka ho fetisisa ha o ka hlokomela mme jwalo ka mohlang le sa tswa nyalana* (Mosuhli, 1989:30) (I would be happy if you could take care of mom just like when you were newly married). This shows how Bafedile is resisting what her father is doing with Mmasebueng. As a child she says, *nka thaba ha o ka hlokomela mme* (I would be happy if you could take care of my mother), indicating that she has noticed that her parents' relationship has changed from happiness to sadness. In other words, she wants her father to take care of and cherish her mother. According to Kurniawati (2020), women are seen as weak so they do not have power to change situations and they tend to surrender to men who are considered to have more power to change things. Bafedile says to Rankakata:

Ntate, na o elellwa hore ha o sa re natse ka tlong o etsetsa dintho poaneng, re ke ke ra o hlompha (Mosuhli,1989:9).

Dad are you aware that if you do not respect us and do stuff openly, we will not respect you.

Bafedile shows that she really cares about her family and needs her father to protect their dignity. Rankakata became angry towards her daughter and replied:

Tse jwalo ka dife, ekang o tla qetella o ntlhapaotse halaoleng towe ya ngwananyana? (Mosuhli, 1989:9).

What things are you talking about? Are you insulting me, you silly girl?

Rankakata uses patriarchal power in communicating with Bafedile. He knows that even if Bafedile is still a child, she needs time to respond and express her views. Bafedile's response is so painful to Rankakata because she told him that her books are her friends and that they give her direction and teach her how to live in this cruel earth.

After Kesentseng's death, Rankakata spends his nights at her concubine's house without thinking of his daughter's safety at night. In response to this, Bafedile as a daughter and father conversation, asking him why he is treating her this way:

Ntate, ekaba o ntshotlelang hakalekale! Ke makgetlo a makae o ntse o ntshiya ke le mong ka tlong ee ya hao? Na ha o nahane hore ba ka nna ba nkgukgunela bosiu ha o le siyo? Na le hona ho ba teng ha ka mo ha o sa ho natsa? Mpoelle ntate (O se kgitla hape) (Mosuhli,1989:116).

Dad, why you let me suffer this way! how many times have you left me alone in this house? You do not even care that people may attack me at night?

Do you care about my presence in this house anymore? Tell me

Dad.

According to Fonda (2005), if a woman could be "brave enough" and "deep enough", she knows that her story would be able to help her and her father to "reflect on their own life and relationships." Bafedile is mature enough, because of the loving and respecting family that she was bought up she believes communication is the key that can bring about stability in her family. Her words *ha o natse* (you don't care) demonstrates to her father that things are getting out of hand and need to be fixed. She also demonstrates to Rankakata that if he keeps on doing things openly, his deeds would tarnish their family reputation, as they were a highly respected family in the community.

4.6 RANKAKATA'S PATRIARCHAL CULTURE ON BAFEDILE'S EDUCATION

The picture of discrimination that the character Bafedile is reflecting, is seen in her words *Le ka nketsang?* (what can you do to me). Rankakata wants his daughter, Bafedile, who

wishes to attend school and to be educated, to rather help him in the fields. This is one way of forcing her to leave school and work in the fields:

Wena, Bafedile ha kgoho ya pele e o tla lepheo, o tsohe re ye masimong ho ya lema (Mosuhli, 1989:4).

Bafedile, very early in the morning, you should wake up so that we can go to plough the field.

Bafedile is still at school, but her patriarchal father wants her to leave school so that she can help him to plough the fields. Bafedile resists her father's instructions that she must leave school, saying to him:

*Ha ke re ke ya sekolong na ntate!
Kapa hosasa ha ke ye ke tsebe?* (Mosuhli, 1989:4).
Am I going to school, dad!
Or am I not going to school tomorrow?

Rankakata answers his daughter rudely:

O reng? O mpoella ka sekolo! Sekolo ke ntho nngwe? Ha esitana le mophato ola wa mehleng ya sehloholo o ne o le molemo ho feta ntho ee ya lona ... Ke moo ke morui ke ntse ke sa bala. O ntse o senya manyane a ka, o ntse o re thuto thuto (Mosuhli, 1989:4).

What do you say? You tell me about school! What is school? Even that old education was better than yours ... I am rich even though I did not go to school. You waste my money even though you keep on saying ... education, education.

In the above extract, Rankakata discourages his daughter from attending school. The words *O reng? O mpoella ka sekolo! Sekolo ke ntho nngwe?* (What do do say? What is a school? Do you tell me about the school!) demonstrate Rankakata's bitterness about

the whole issue of schooling. He refers to school as *ntho* (a thing), which illustrates that he objectifies school. He views school and his daughter's education as an inferior and worthless object. He boasts that old traditional schooling (*mophato*) was far better than the present formal education. He further maintains that he is a rich person through that traditional school. When he says, *O ntse o senya manyane a ka* (You are waisting my money), Rankakata reveals to Bafedile that her formal education is a waste of his money. Thus, he discourages her from attending school.

Rankakata's patriarchal cultural system is portrayed as a stumbling block to Bafedile's freedom to education. Feminists' notion is that education is important in liberating women from the bondage of patriarchal domination. Carmon (2013) emphasises the importance of education:

Unequal opportunity between women and men hamper women's ability to lift themselves from poverty and secure improved options to improve their lives. Education is the most powerful instrument for changing women's position in the society. Investing in women's and girl's education is one of the most effective ways to reduce poverty.

The traditional, patriarchal Rankakata holds the opinion that educating a woman (in this case, his daughter, Bafedile) is a waste of money. He thinks that a woman must get married, have children, do domestic work and work in the fields. Sultana (2010:1) maintains that patriarchy gives power to men, while it oppresses women in almost all sectors of society. Idowe (2017) observes that traditional men who do not want to send their daughters to school, "do not understand that education is very important for women not only for them but for a whole family. Because women are the mothers of the future generation. If women are uneducated, the future generations will be uneducated." Rankakata is a traditional man who does not want to send his daughter Bafedile to school. He does not understand that education is very important for women not only for them but for the next generation to come. This means that if women are educated, the future generation will also be educated.

To pursue her education, Bafedile has to deal with Rankakata, who oppresses her in accordance with the patriarchal cultural system. Bafedile raises the importance of educational issues with her father Rankakata:

Hao ntate! O batla lapeng la hao ho se be le moneketsana o tswetse-tswetseng pele ka sedinyana a thuto. Ako bone Ausi Dineo yane wa ntate Sehloho kamoo a thusang batswadi ba hae ka teng. (Mosuhli,1989:6).

Indeed, father! You want at your household not even your only beloved child to be enlightened by education. Please look at sister Dineo, that one of father Sehloho, the way she is helping her parents.

According to United Nations (UN) Women (2015), the education of women and girls is important for the elimination of gender injustices. Education is also key to liberate women from males and resistance to unequal relationships in patriarchal settings. Rankakata, however, tries to discourage his daughter Bafedile from attending school, by giving her his own view of educated people. Rankakata portrays educated people as bad people who think they are better than others:

Bafedile ngwana ka, na e hlile o bona thuto ee, e tla hle e o bope o be mosadi wa popota bokamosong ba hao? Na o elellwa ka moo barutehi ba baa, e leng baikgantshi le baikgohomosi ka teng? Na o bona ba phedisana hantle le batho ba bang? (Mosuhli, 1989:8).

Bafedile, my child, do you really think that this education of yours will build you to be a fine wife in future? Are you aware these educated people are vain and proud? Do you think they live in peace with other people?

Bafedile tries to show her father the difference between educated and uneducated people, and how they act and react to different situations that they are facing. She emphasises that educated people respect themselves and do not like to interfere in other people's lives:

Ntate batho bao ha ba ikgantshe. Seo ba leng sona ke hore ba hloile diketso tseo ba bonang batho bana ba bang ba sa balang ba di etsa (Mosuhli, 1989:8).

Dad, those people are not proud. What they are, is just that they hate the deeds which these uneducated people do.

Obtaining education is one form of Bafedile's resistance to the patriarchal cultural system that is endorsed by her father Rankakata. Rabe (2014:163) argues that as fathers, men directly benefit from oppression and subordination of women. Bafedile, as a feminist, does not allow that to happen to her. Wiyatmi (2010:40) points out that feminism is based on feminist thinking which pushes for justice when viewed from women's existence. In the above extract, Bafedile convinces her father to send her to school because the family will ultimately benefit from the fruits of her education. At last, Rankakata allows his daughter Bafedile to go to Morumotsho for her secondary education.

Bafedile remembers the way her father refused to send her to school to be educated. Her father argues that it was pointless to educate her because he is rich, without formal education. She recalls how the responsibility of her education rested on her mother because she was the one who supported her to be educated. The argument with her father over her education reveals to her the disadvantage of her gender and makes her aware that if she was to succeed, she had to fight and compete with males. Her celebration as a feminist is the celebration of all girls who are denied education by their patriarchal father.

When Rankakata arrives home and finds Bafedile studying, he responds:

Ha esale o kenya mahlo dibukeng tsee tsa hao, na o ke o kgefutse ke ho be sa le o bala? Ruri o yona kgoho e batlang mao la phakwe! (Mosuhli, 1989:28).

You have all along stuck your eyes in these, your books, do you ever get a break? Indeed, you are a cock looking for hawk's needle!

Rankakata uses the metaphor of *kgoho e batlang mao la phakwe* (a cock searching for hawk's needle) to describe Bafedile. By this he implies that Bafedile is looking for something that she will not get from education. He says this in order to discourage her from continuing her studies. Bafedile resists Rankakata's attempts to discourage her from doing what she prefers and from preparing her for the future.

4.7 BAFEDILE'S RESISTANCE TOWARDS RANKAKATA'S MARRIAGE TO MMASEBUENG

After Kesentseng's death, Rankakata spent his nights at Mmasebueng's house, forgetting that Bafedile might be scared to be left alone at night. On Rankakata's arrival in the morning, Bafedile started complaining and crying to him. Bafedile's tears saddened Rankakata, as he knew that Bafedile was his only daughter and comforter after Kesentseng's death. He then makes a decision that might affect their relationship:

Ke entse qeto le maikutlo a ka hore ke late mmao Mmasebueng eo e tla ba mmangwanao, ho tla nka sebaka sa mmao (Mosuhli. 1989:116).

I have made a decision to fetch Mmasebueng to come and be your mother, in the place of your mother.

Bafedile responded to his father by saying: *Ha ke mmatle! Nna ha ke mmatle!* (I don't want her! I don't want her!). Her response shows that Bafedile hates Mmasebueng, and she also tells her father that she would rather live in the streets than have Mmasebueng as her mother.

Rankakata says, *ke entse qeto le maikutlo a ka* (I have made a decision with my mind). Brownmiller (1975) states that "men's greater capacity for dominance or violence is deeply intertwined with the origin and nature of patriarchy". Secondly, there is the argument that power is a method of control that men use to maintain their domination. Rankakata decides on behalf of his daughter and do not allow her to respond. This illustrates how Rankakata follows a patriarchal system in his family. He does not care about his daughter's feelings and emotions, but only thinks for himself. This shows selfishness from his side.

The most painful abuse that Rankakata inflicts on Bafedile is that of bringing his concubine Mmasebueng into Kesentseng's house. When she arrives at the house, Bafedile refuses to accommodate and accept her. Bafedile resists the patriarchal culture that is practised by her father by confronting and insulting Mmasebueng:

Mme, towe, ha ke o tsebe o behwa ke eng mona. O na le ha hao, tsamayang le yo dula serobeng sane sa hao mmolayi towe wa moloji (Mosuhli, 1989: 119).

You! I don't know you, what do you want here. You have your own place, go and stay at that nest, you, murderer.

Bafedile refers to her stepmother as *Mme towe and mmolayi towe* (murderer) and this shows how she resents Mmasebueng. She further shows resentment and disregard of Mmasebueng by referring to Mmasebueng's house as *serobeng* (a hen's nest). Mmasebueng responds to this by saying to Rankakata:

Ratu, utlwa dinyane lena le bua le nna jwang. Ke le penya hona jwale le be le timellwe (Mosuhli, 1989:119).

Lovey, listen to how this little thing talks to me. I squash it right now, till it is no more.

Bafedile then answered Mmasebueng:

Mpenye o tle o bone. Ke re mpenye hle. Nna ha ke o hloke heso mona. Tswa pele ke o sotha molala o kang wa kokolofitwe ona. Tswa bo! Wa tla photholeha tshopotshopo towe ya moloji (Mosuhli, 1989:119).

Squash me and see what will happen. I say squash me, please. Get out before I wrangle this neck that looks like a neck of a blue crane. You are so exposed, witch.

It is therefore evident that Bafedile was ready to fight if Mmasebueng would try to do something. Bafedile's dialogue shows disrespect towards Mmasebueng and her father for their bad decision to elope. She acts in this way because she was exposed to the verbal abuse with which her father always confronted her mother. Eloping with Mmasebueng is the second huge mistake that Rankakata made in his life, as it caused tension that would break his heart as he tries to establish peace among the two people that he loves. Bafedile resists the fact that Mmasebueng would now be her stepmother. She makes it clear that she does not want Mmasebueng to be around her or her family house, thereby increasing the animosity. She further says:

Ntate ke bona hantle hore o nkgalefotha lefung la mme. Ha ho eso fete selemo o se o batla ho nyala.... Ee ntate, ke morerong wa lona le Mmasebueng hore mme a bolawe le tle le tlo dula mmoho. Feela ha ho nang, etsa ka moo o bonang. Nna ke tla le suthela (Mosuhli, 1989:117).

Father, you have a hand in my mother's death. The year has not passed and you want to get married.....Yes Dad it was your plan together with Mmasebueng for mother to be killed so that you may come and stay together. It doesn't matter. Do as you wish.

Rankakata then shouts at Bafedile:

Hei wena lethisa towe! Kena dikobong o robale. Ke re kena dikobong o robale. Ha o nkutlwe? Kgele! ka tenwa! O bona ntho eo o e buang e le ntle, e entsweng ke nna e le mpe. Ha ke batle ho utlwa o ahlamisela le hano leo hape. Thola le wena Mmasebueng o kene dikobong (Mosuhli, 1989:119-120).

Hey, you! Get into the blankets and go to sleep. Do you hear me? I say get into the blankets and sleep. You irritate me! You think what you are saying is better, and what I say is bad. I don't want to hear you opening your mouth again. Shut up you too, Mmasebueng, and get into the blankets.

All this language is abusive and illustrates patriarchal dominance. Spencer (cited in Piennar 2015:44) says it is a great challenge for women to contest patriarchal control of language.

Rankakata's actions of eloping with Mmasebueng gives Bafedile the perception that she is less valued, and as a result, Bafedile experiences feelings of deep pain and sickening shame about herself:

Ke bona hore ha nka nna ka dula mona ke tla be ke emela e marothodi a maholo Ke elelwa hore ntate ha a sa nthata le nna. Ke tshwanela ho petla kgupi nako e sa le teng (Mosuhli,1989:117).

I see that if keep on staying around I will be waiting for a worse situation. I can see that my father doesn't love me anymore. I need to make hay while the sun shines.

Bafedile also resists being in the same house with Mmasebueng:

Tsela e nngwe feela e tla nkisa thabong e sa feleng. Tsela eo ke lefu. Hosasa mantsiboya tjena, ke tla be ke dutse le mme. Ho thusang ho iketsa nonyana kahlamela mmolai. Ho thusang ho ja mafura moo kgotso le thabo di leng siyo. Ke fokoletsa ntate thoto. Ke bona hantle o tla boela a sebediswa ho mpolaya (Mosuhli,1989:132).

There is only one way that will lead me to happiness. That way is death. Tomorrow, this time, I will be with my mother. It does not help to wait for being killed. What help does it bring to enjoy fat where there is no peace and happiness. I will relieve my father. I think he might be used to kill me.

Bafedile thinks she no longer brings joy and happiness but has become a burden to her father. She thinks that her problems can be solved by killing herself so that her father may live in peace with his concubine. Bafedile protests against her father's marriage to Mmasebueng by committing suicide because she is aware that there is no one to protect her against the unfair treatment that she is going to receive from her stepmother. This

becomes clear in Rankakata's remorse after Bafedile had made this huge sacrifice for his happiness.

4.8 MEN RESISTING PATRIARCHAL IDEOLOGIES

Rankakata's male associates are Christians and they reject adultery. They are against Rankakata's extramarital affair, and they believe that he had broken the oath that he made the day he got married to Kesentseng. Qhokofa and Mofella try to talk to Rankakata and point out the dangers of being involved in extramarital relationships. Qhokofa dislikes Mmasebueng and uses metaphors to describe her as a psycho:

Ka nko tse kang ho ilwe ha nkwa seretse sa pharehwa sefahlehong mona, yaba ho nkwa mofeng wa peke ho phunya masobahadi ao. Ha se nko ke seolo ntho eno. Tlhashwana tsena ekare tsa popi ya thutswana. (Mosuhli, 1989:48).

Her nose is as if mud was thrown on her face, and a pick handle was used to open the nostrils. Her legs are like those of a doll made of sticks.

This makes Rankakata feel that Qhokofa is attacking him by insulting his concubine. Qhokofa and Mofella are feminists because they protest against Rankakata's patriarchal behaviour. Mofella says:

Rankakata, monna, o ntse o kgema le mosadi eo? Ruri ke a utlwa ke a tshaba (Mosuhli, 1989:48).

Are you still with that woman, Rankakata? I am really scared.

Mofella says this because he realises that Rankakata's family is going to suffer because of the extramarital affair. Mofella and Qhokofa feel that what Kesentseng is going through, is too much for her.

When Rankakata, Mmasebueng and the other men go to a feast, Rankakata realises that Mmasebueng is speaking with another man behind his back, and he says:

Banna e seng ke ntse ke bona! Ebe ha se ... empa mokgwa oo a bonyang ka teng o a mpelaetsa. Ha ke re fara, ba buisana ka ho hong. O batla ho ntswa fatshe.

Mofella answered Rankakata:

Ha se rona ba ntseng ba o kgalemella mosadi eo? (Mosuhli, 1989:51).

Not on my watch! Is it not ... But the way they flirt makes me suspicious. I don't have a doubt about the way they speak, they talk about something. He wants to trick me.

Mofella answered Rankakata:

Didn't we warn about that woman?

The conversation between Mmasebueng and the other man behind his back provokes him and he starts a fight. Millett (1971:68) asserts that violence is used in patriarchy as an instrument of control in emergency situations and as a form of intimidation. The man who is with Mmasebueng beats Rankakata, where upon he starts bleeding and collapses. After seeing that Rankakata has collapsed, Qhofa says:

Tshela ntja ena ka metsi e tsohe. Ha ke tlo itjarisa mokgifa o hlohang ditsebe ona (Mosuhli, 1989:52).

Throw water over this dog. I am not going to carry such a heavy man that does not have ears.

Qhokofa says these harsh words because he is tired of saying the same thing to a man who acts like a teenager. Mofella also says to Mmasebueng:

Ha o motho o ntja mosadi towe. Ha o swabele ketso e mpe ee? Bona batho ba re tjametse jwang! (Mosuhli, 1989:53).

You are not a human being, but a dog, you good for nothing woman. Are you not ashamed of this deed? Look how people are staring at us.

Qhokofa and Mofella use the metaphor of dogs when they refer to Rankakata and Mmasebueng, because they tried talking to them about their affair but they did not listen. Mmasebueng's behaviour and the fight between the two men made them all the centre of attraction at the wedding. Mitchell and Black (cited in Pienaar, 2015) explain that language is used as an instrument, and should communicate knowledge, should express the subject, and should reflect reality. The language that men use, is different from that used by females they are assertive and direct in terms of communicating with other men if they do wrong things. Mofella says to Rankakata:

O bone Rankakata, re itse re o tentsha tshea jwalo ka banna, yaba o ila mantswe a rona sekgethe. Ikwale ditsebe, o itjelle nthwa hao, O tla mamela keletso tsa manong (Mosuhli, 1989:53).

Look, we tried to advise you as men, but you ignored our advice. Close your ears and eat your thing, you will listen to vultures' advice.

Qhokofa refers to Rankakata as a stone that will not hear the advice of fellow men and he thinks they are wasting their time by trying to advise Rankakata. This symbolises that Rankakata is so stubborn and do not want to listen to anyone because he considers himself above all other men in the community. After Rankakata's beating, the men of the community decide to accompany him home so that they can advise him about the behaviour that he had adopted, but the patriarchal Rankakata tells them to back off.

With regard to males being feminists, Botha (2014) observes:

I am convinced it is not impossible for men to be feminists, it is also brave and ethically desirable. At the simplest level, to be a feminist male means to embrace values that seek gender justice for all (Botha, 2014:07).

Rankakata is a man who was surrounded by a support structure of feminist men who were resisting his behaviour of having an affair while married. Sehloho visits Rankakata after hearing that he was beaten. On arrival, he says to Rankakata:

Rankakata moreso, o tla shwa o sa dumedisa ke a o hlapanyetsa. Molato keng monna? (Mosuhli, 1989:55).

Rankakata my brother, you will die without greeting I assure you. What is the problem?

He implies that if Rankakata does not stop what he is doing with Mmasebueng, he will end up dead because of bad choices that he makes. He asks Rankakata, *Molato keng?* (What is the problem?), thinking that Rankakata might reveal the real problem of having an affair outside his marriage. He is asking this in order to intervene. Rankakata refuses to tell Sehloho about the incident that led to his injuries, and this behaviour annoys Sehloho, who then shouts at him, *Bua bo monna! Molato keng?* (Come on, say something! What is your problem?) (Mosuhli, 1989:55). Sehloho also says to Rankakata:

Monna ha se bophelo boo! Ha ke ya tla kwano hobane ke utlwa o batilwe, empa ke ne ke se ke ikemiseditse ho tla buisana le wena jwalo ka hlooho ya lapa lena. Bophelo ba hao ha esale bo tsitsitseng- ke bolela dikamano pakeng tsa hao le bana ba hao. Ha se nna feela ya kgathatsehang ke bophelo ba lapa lena la hao. Ha ho motho ya ruileng jwalo ka wena motseng mona empa o tima lapa la hao thabo le kgotso ka mehla. Kopo ya ka ke hore o ke o thehe dikamano tse ntle pakeng tsa hao le bana ba hao (Mosuhli, 1989: 56-57).

Man, that is not life! I did not come here because I heard that you have been beaten, I wanted to come and talk to you as head of the family. Your life is not stable anymore, especially between your children and you. I am not the only one worried about the life of this family. There is no one as rich as you, but you deprive your family of happiness and peace. My request is that you should establish good relations between you and your family.

Sehloho opposes patriarchy and tries to talk some sense into Rankakata by showing him the importance of having peace and happiness in the family. Sehloho rejects Rankakata's behaviour, but he gives him love at his time of need. According to Holford *et al.*

(2013:145), listening to someone is like a gift. Many people know how to talk, but few know how to really listen. It is by listening to each other that we get to know each other better. As a patriarchal man, Rankakata only pretended that he was listening to what was being said to him, and he then asked for forgiveness from his family. Sehloho further says to Rankakata:

Monna hopola moo o weleng teng. Eka kgona o tadime morao, o tlatse dikgeo tseo o di siileng. Lebelo le a fela thota e sale (Mosuhli,1989:59).

Remember where you fell down. It is necessary to look back and try to amend. You eventually get tired.

Sehloho therefore wants Rankakata to recall all the good things that he used to do with his family, which would bring stability in his family life.

4.9 CONCLUSION

This chapter has shown that Rankakata is a patriarchal man who ill-treat his family. The chapter also discussed his wife and child as feminists and their resistance of patriarchy.

Rankakata is a patriarchal man who destroyed his family and wanted his wife to accept his patriarchal behaviour of falling in love with Mmasebueng. Rankakata left his wife with emotional scars, but his wife Kesentseng as a feminist resisted Rankakata's acts of patriarchy. Kesentseng lost her life because her husband and his concubine wanted her dead and plotted against her. Bafedile, as the only daughter of Rankakata, also resisted her father's patriarchal behaviour by refusing to accept Mmasebueng as her stepmother. Bafedile ultimately adopts men's language and commits suicide in order to liberate herself from Rankakata's patriarchal dominance. In Mosuhli's (1989) *Le ka nketsang?* there are also men like Mofella, Qhokofa and Sehloho who resist Rankakata's patriarchal behaviour by using strong metaphors when communicating with him. Rankakata's patriarchal ideology destroyed his reputation and image in his community.

The next chapter will reveal how Tlharantlhope as a feminist resists the patriarchal treatment of policemen.

CHAPTER 5: THE MALE POLICE CHARACTERS' SYSTEM OF ABUSE AND FEMALE CHARACTERS' RESISTANCE TO IT

5.1 INTRODUCTION

In this chapter, I will discuss how the situation changed from male domination to equality for both men and women. In 1994, huge changes were introduced in South Africa, as women were given a platform to prove that they could also manage men. This was very problematic for males, because they did not trust women to be good leaders. In their eyes and in their patriarchal tradition, only men had the potential to lead.

The voice of the whole nation started to be heard, instead of just the voice of men (*Ntswe la morena ho Ntswe la setjhaba*), when South Africa moved from the apartheid era to the new era of democracy. This caused animosity between traditional policemen and new management under the leadership of a woman. This animosity was caused by a woman's life as the effects of patriarchy in the workplace.

In 1994, South Africa changed from apartheid to democracy and adopted several new laws and regulations. In Mokhele's drama *Diphetoho* (2015), police who were trained during the apartheid era found themselves working under democracy. These policemen were against changes, and their new commissioner, who was a woman, forced them to accept changes that came with democracy. The democratic government introduced new laws, and also new ranks for the police, such as "commissioner". This was met with confusion by policemen who had been serving for a long time.

With a woman as a commissioner, the men in the police force felt that their status was degraded. Furthermore, Tlharantlhope was fresh from university. The long serving policemen were forced to accept what the female commissioner instructed them to do, and this went against their culture and beliefs. They were accustomed to a system where men were in leadership positions, and not a woman.

Mokhele (2015) discusses in detail the treatment of women as subordinate to males because of patriarchy. In this dramatic text, females are viewed through a double lens.

During the apartheid era, men dominated the police force and females were viewed as occupying minor positions. During the democratic era, males do not accept changes, however, but they still view females as their subordinates. For the purpose of this research, the researcher intends to highlight and discuss the two periods of police administration. The focus will be on male police abusing their power and female police resisting these acts.

5.2 POLICEMEN ARE THREATENED BY POLICEWOMEN

A patriarchal approach meant that men did not accept changes and would not work under the leadership of a woman. They saw women as objects to be sexually abused, and they felt intimidated by their leadership positions. This is observed when policemen sexually harass Naledi, without realising that they are hurting her emotionally. That created permanent scars in Naledi's life. They believed they had rights over a woman's body. When a woman said no, men thought that was a way of women to say yes.

5.2.1 THE POLICE ADMINISTRATION DURING THE APARTHEID ERA

The events of the dramatic text under discussion take place during the democratic period. Through flashbacks, the playwright takes readers to one of the characters who presents events that happened before the democratic era at which the drama opened. During the apartheid period, policewomen were often cruelly victimised, and they were raped and sexually abused by their male colleagues. A good example of this victimisation and abuse is presented in an account provided by Naledi, who was a policewoman in the apartheid period:

Ha ke qala ho fihla sepoleseng ke ile ka wela atleng tsa bontate bana... Wa pele, Sekgutshwe o ile a nqobella ho kgorisa takatso tsa nama ya hae. Wa bobedi, Lerwana o ile a nqobella le yena, a re ha ke hana o tla etsa matsapa ohle a hore ke lelekwe mosebetsing. Ke ile ka llela ho Lejone. Yena o ile a nkatametsa ho yena jwalo ka motho ya tla nthusu. Yare ke sa ile le kgongwana hodimo, a phetha thato ya hae le yena. Wa ho qetela, Takalatsa...Yena he, a kgorisa takatso tsa hae a bile a le sethunya

letsohong. A ntshepisa le hore ha nka tlaleha taba eo o tla mpolaya.
(Mokhele, 2015:103).

When I first arrived in the police force, I landed into the hands of these men ... the first one, Sekgutshwe forced me to satisfy his physical desires. The second one too, Lerwana, forced me as well, said if I did not agree he would do everything to see that I was expelled from my job. I cried to Lejone. He brought me closer as someone who was prepared to help me. While I was carried away, he also had his way with me. The last one, Takalatsa... satisfied his desires carrying a gun in his hand. Even promising me that if I report it, he would kill me.

The playwright states that in the apartheid era, females were generally considered objects in the police force, because they were treated as inferior citizens and were for the most part objectified by males. De Beauvoir (1974) states that a woman

is simply what man decrees; thus she is called the "sex," by which is meant that she appears essentially to the male as a sexual being. For him she is sex, no less. ... she is the incidental, the inessential as opposed to the essential. He is the Subject; he is the Absolute she is the Other (De Beauvoir: 1974).

De Beauvoir maintains that males view themselves as extremely important in a particular situation, as they view themselves as important in the police force. On the other hand, males view females as inconsiderable and as minors. By *ditakatso tsa nama*, she is referring to sexual lust. Sekgutshwe forced her to have sexual intercourse with her, which means he raped her. Lerwana also forced himself on Naledi and warned her that if she does not cooperate, he will see to it that she is dismissed from her work. As a woman, she went to someone who looked different, to relate these things to him. He lured her closer and he later showed his true colours by raping her too. It was very painful for Naledi to be raped by the person she trusted. All these things made Naledi's life miserable and when she went to report it to the Commander, he said he would get the report from Takalatsa (the one who raped her while holding a gun and promising to kill her if she

should report the incident). As a result of all these things that happened to Naledi, she no longer trusted men anymore. The last man to rape her, told her that it was an initiation that is given to every woman who joins the police force. All the incidents made Naledi realise that the police force is made for men and not for women. Women are portrayed as passive victims of patriarchy and oppression. They are weak, innocent and helpless as a child. According to Walby (1990), the ill treatment that Naledi experienced is being meted out to her as a consequence of the belief of inferiority and subjugation of women. Tlharantlhope asks Naledi:

Na o teng mosadi ya ka dumellang ho etswa ketso tse ngata, tse tshwanang, tse swabisang ho yena, a se ke a tlaleha le e le nngwe ya tsona? (Mokhele, 2015:103).

Is there a woman who can endure to be done many things, same, degrading, and not report even only one of them?

Feminists are encouraging women to speak out about abuse and victimisation. The Eve Empowerment was introduced for women to gain control of their lives, and also to gradually emancipate women from the patriarchal mindset and belief system (Walby 1990:43).

Naledi responds to Tlharantlhope in this way:

Maemo ao ke neng ke le ho ona a ile a ntshitisa ho ka etsa hoo. Ke ne ke ferekane haholo ke qeta ho shwelwa ka batswadi ka bobedi. Ke ne ke hloka le sente ya ho iphedisa. Tshepo ya ka e ne e le mosebetsing oo ke neng ke qeta ho o fumana. Taba ya bobedi mme, mehla eo ke buang ka yona e ne e se ena eo ho nang le bolokolohi ba puo (Mokhele, 2015:103).

The situation that I found myself in, prevented me from doing so. I was confused after I lost my two parents. I did not even have a cent to maintain myself. My hope was in the job that I had just acquired. Secondly, the time period in which these things happened did not have freedom of speech.

Kamnqa (2020:5) points out that:

There are still many women who suffer sexual harassment in silence at these workplaces. They become silent because either they are scared of losing their jobs or they fear that no one will believe them.

Naledi suffered in silence because she was so confused after she had lost both parents. She was penniless and she wanted to secure her work and she was scared to report her rape and harassment, because Lerwana threatened her that he would take drastic measures so that she would be dismissed from her work. Naledi says:

Ha o ne o le lepolesa la mosadi o ne o bolellwa hore ha o na le mathata o a fetisetse ho sajene, ke yena ya tla fetisa taba tsa hao ho mookamedi wa seteishene. O ka ikutlwela he, mme hore ke ne ke le boemong bofe (Mokhele, 2015:103).

When you were a policewoman, you were told that if you had problems you should refer them to the sergeant. He was the one who would refer them to the station commander. You can therefore understand the situation in which I found myself.

Mama (2019:136) emphasises that “it’s no secret that some of the greatest and most revered men within the South African apartheid struggle were abusive.” Even in the democratic era there are some men who occupy high positions who abuse women. Kamnqa gives an account of how she was disappointed by a high ranking politician, Goniwe, who wanted to abuse her sexually:

I think it totally took him by surprise that I was standing my ground and refusing to sleep with him. Perhaps he had had his way with other women before and had not come across a woman who confidently said no to him (Kamnqa, 2020:5).

Kamnqa (2020), maintains that much work should be done to protect women from falling prey to sexual harassment at the hands of powerful men in South Africa’s workplaces (Kamnqa, 2020:5).

Naledi tried to fight for her rights, and in the end she says:

Nkile ka iteta sefuba ka ya ho mookamedi, empa eo a nkgutlisa ka le reng o tla utlwa taba tsa ka ka Takalatsa (Mokhele, 2015:103).

I once gathered strength and went to the superintended, but he sent me back saying He would hear my information from Takalatsa.

Feminists emphasise that people should not be quiet about abuse, but should speak out about any type of abuse. Nhlapo (2019:3) points out that “the common messages we have seen are ‘break the silence’ and ‘protect our women’.” It is very important to break the silence, as Naledi did, because of the patriarchal rule of men holding the position of power and authority in the police stations. Naledi’s case did not make it to prosecution and that exposed her to the continued danger of abuse. No one could help Naledi because the police administration was patriarchal in nature. The policewomen are thus viewed as sex objects, as De Beauvoir (1974) maintains. Women are not recognised as equal to men because they do not belong to the male-centred culture where men have power over them, especially physically, as is evident from Naledi’s narration. Takalatsa abused Naledi sexually and raped her whilst holding a gun. The actions traumatised Naledi, and the male *mookamedi* (commander) wanted to get the information from Naledi’s abuser, Takalatsa. This is ridiculous and a shame on policemen. Naledi’s *mookamedi* (commander) used a *laissez-faire* leadership style, because he did not want to take full responsibility for that incident, and he does not follow up on reported matters.

Naledi joined the police force whilst she did not have any source of income, but the patriarchal milieu forced her to resign from the police force. She says:

Ke ne ke ferekane haholo ke qeta ho shwelwa ke batswadi ka bobedi. Ke ne ke hloka le sente ya ho iphedisa. Tshepo ya ka e ne e le mosebetsing oo ke neng ke qeta ho o fumana. Taba ya bobedi mme, mehla eo ke buang ka yona e ne e se ena eo ho nang le bolokolohi ba puo (Mokhele, 2015:103).

I was confused after I had lost my two parents. I did not even have a cent for maintaining myself. My hope was in this job that I had found. Secondly,

the period in which these things happened we did not have freedom of speech.

If women had something to report, they could not go by themselves to the *mookamedi*. They had to report it through an intermediary, who would then take it to the *mookamedi*. Naledi wants her abusers to explain why she had to resign, but they would not say anything, because they know that their sexual assault on her forced her to resign. Naledi says:

Ke kopa hore bontate bana ba hlalose hore ke ntshitswe ke eng mosebetsing. Ke tla qala ka wena ntate Sekgutshwe, Lejone, Lerwana, ke qetelle ka Takalatsa. Buang bontate! (Mokhele, 2015:102).

I request that these men explain what caused my expulsion from my job. I will start with you Mr Sekgutshwe, Lejone, Lerwana, and end with Takalatsa. Speak, gentlemen.

Naledi wants the public to know what made her change her mind about being a policewoman. This confession by veteran policemen will demonstrate how women are being treated by their male colleagues. Naledi exposes the four policemen who made her life miserable. Naledi's colleagues forced themselves on her, as they thought that they had rights over her body. But Takalatsa knew what he was doing was against the law that is why he said that he would kill her if she reported it. Upon hearing about these scandalous deeds of the four policemen, Mohlala asks:

Tsena ke taba tse bohloko e le ka nnete! Ebe di ile tsa ama bophelo ba hao jwang mme? (Mokhele, 2015:103).

These is sad news! How did it affect your life, madam?

Mohlala is a male person who condemns the shameful behaviour of Sekgutshwe, Lerwana, Lejone and Takalatsa. He is a feminist because he supports equality and

respect between sexes. Mohlala addresses Naledi as *mme* (madam) because he demonstrates respect to women. Naledi responds:

Hampe haholo! Ke ile ka iqobella lenyalo athe le tla ba bosula ho nna. Ka nyalwa ka ba ka hlalwa. Ke ne ke na le ditoro tse bohloko ha ke robetse le molekane wa ka (Mokhele, 2015:103).

Very badly! I forced myself to get married, only to find it was unpleasant to me. I got married and divorced. I had sad dreams while sleeping with my partner.

The sexual harassment of Naledi ruined her marriage and her life in general. She had to give up her only source of income. After resigning from the police force, Naledi became stressed and ended up getting married for the wrong reasons. Her marriage was a failure due to the abuse that she experienced.

Woolf (cited in Selden, 1985:143) maintains that “when women finally achieved social and economic equality with men, there would be nothing to prevent women from freely developing their talents.” Naledi could not develop her talent because the four policemen viewed her as an inferior male who needed to be used as their sex object. “Man’s dominance has secured an ideological climate of compliance: ‘Legislators, priests, philosophers, writers and scientists have striven to show that the subordinate position of a woman is willed in heaven and advantageous on earth’ ” (De Beauvoir, cited in Selden, 1985:135). Naledi is thus viewed as inferior to males, because she is not recognised as equal to the four policemen who raped her.

One morning at the police station Takalatsa and Lerwana were having a conversation about the changes, and Takalatsa observes:

Monna, Lerwana, ke utlwa ke sehwa ke letswalo. Ke ipotsa hore mosatsana eo o re tshwaretse dife. O a tseba mmuso ona o seng o dumella basadi ho fetoha dihlooho tsa banna o tla ntena le pele o eya kae (O pholla seledu). Nna ha a ka baballa ho nna o tla teana le tsa semana. Nka mmontsha motlwang wa pula (Mokhele, 2015:26).

You know what, Lerwana, I feel uneasy. I ask myself what this woman has for us. You know this new government that agrees to change men's heads is going to annoy me before it goes far (He brushes his chin). If it comes to me, it will meet with dangerous bees. I could show her something she has never seen.

Lerwana then responds:

(O pholla lefatla) Sepolesa se ikela matjoing mehleng ena. Ngwananyana o se a qhothoma sa lerutle, a fihla a hlothola setulo sa bokomishinara banna ba ntse ba le teng (Mokhele, 2015:26).

(Touching his forehead) The police service has lost direction. The girl jumps like a locust, she arrives and takes the commissioner's position while men are still available.

Even during democracy, the society is still patriarchal in nature. The society is organised and conducted in such a way as to subordinate females to males in families, politics, economy and the workplace. Abrams (1988:208) maintains that "in Marxist terms the order of women is conceived as a subordinate class of social classes or as a lower caste that cuts across all economic classes." The conversation between the two police officers demonstrates that patriarchal males will not accept that a woman is now the new commissioner and they have to abide by the rules. Takalatsa makes it clear that he will not take instructions from this young girl who grew up before their eyes, went to university and now all of a sudden has become their commander. This makes them very uncomfortable. They also complain that after more than twenty years of work in the police force they have not received any recognition or promotion. They ironically conclude that the only recognition they get, is to be given a woman as their head. Takalatsa thinks that women should always be inferior because he clings to the traditional idea that a woman's place is in the kitchen. He does not accept the new developments that the government is implementing in the workplace. "The cultural change is not for the faint of heart. There are many hurdles to successful transformation. The cultural change has made it clear to

the organization that there is dissatisfaction with the current state and that the steps are being taken to change it”.

The second major consideration is that true changes will not occur quickly or easily. To start recognising cultural change is to be aware that the journey will take a number of years and that patience needs to be demonstrated, as people have to understand what is required and how to behave. Van Tonder (2004) “argues that transformational change results in behavioural change, for which the measure of success will be the long-term financial success of the organisation”. From a feminist perspective, the change has to be endured to be transformative, and this simply means that the majority of employees have to change their behaviour.

The two policemen have already been working for twenty years, and they feel they are being treated very unfairly. They feel that the government is unfair by making Tlharantlhope, who is new from university, their commissioner. They are angered and frustrated by her appointment. Lerwana and Takalatsa influence other colleagues against this situation as well. Takalatsa says:

Be! Ke wena Matjato! Dula fatshe monna! O fihla tjena re ntse re tshwarane le tabahadi mona. Wena diphetoho tsee di o tshwere jwang? (Mokhele, 2015:27).

Oh it is you Matjato! Sit down, man! You arrived at the time we are busy with a big issue here. These changes how are they affecting you?

Changes start with an individual, as can be observed in Matjato’s behaviour. Matjato is not easily influenced, and responds to the question as follows:

Tsa diphetoho baholo ba ka nka re tsona di batla maikutlo a motho ka mong. Ee, maikutlo a motho ya ka hare ya sa hlohlelletsweng ke motho. Ho tsona nka re ke ikutlwa ke hloka nako ho ka amohela diphetoho. Haeba... (Mokhele, 2015:27).

Changes, my elders, need the feelings of an individual person. Yes, the feelings of the inner person who is not influenced by a person. In those, I feel I need time to accept changes. If ...

Takalatsa interrupts him, however:

O amohela ho buswa ke mosadi, a o fe ditaelo? O eme pashasha, o otlele mosadi salute! (Mokhele, 2015:28).

You agree for a woman to be your leader to give you instructions? To stand up straight to salute her!

Traditionally, women did not have the same legal and political rights as men. A woman was under her husband's and father's control in all societies (Napikoski, 2019:4). In life, people are faced with peer pressure, and even among adults there are people who like to act as if they are superior to others, or who want to control the way individuals think. Some people forget that all people are unique individuals. Some men found it hard to accept democracy and would apply for severance packages to avoid taking orders from a woman. Lerwana considers resigning:

Nna ke bona eka ke tla ipatlela tjhelete tseo mmuso e sa leng o mpolokela tsona, ke dule fatshe ke kgaohane le ho tla tellwa ke mosadi, wa lefetwa eo e bileng e le lethisa (Mokhele, 2015:28).

I think I will take the monies that the government was keeping for me, I will resign and forget to be ill-treated by this woman who is not married and not even went to initiation school.

Takalatsa also expresses his dissatisfaction with the new commissioner:

O tla be a eme ka topo ka pela rona Tiharantlhope (O a mo etsisa mme o tsamaya ka ditsetsekwane). E tla be e ntse e le "Bomme le Bontate! Ha le sa tshwanetse ho etsa hona le hwane. Le tshwanetse ho etsa hona, ho itshwara tjena; ho hlompha maikutlo a setjhaba (Mokhele, 2015:29).

She will be stand in front of us with high heels (he mimics her walking in heels). She will be saying: Ladies and gentleman! You are not supposed to do this and that. You are expected to do this, and act this way; respect the emotions of the nation.

Geldard (2004) notes that it is not only one behaviour that needs to change. Usually, several things need to be addressed, and each of these needs to be learned, absorbed, internalised and then applied. Geldard (2004) further observes that once the behaviour is in place and the organisation is feeling the benefit, the focus has to be on maintaining this new behaviour and staying on the course until it has become habitual within the company.

Napikoski *et al.* (2019) indicate that in the past, women did not have basic rights, could not own a property, could not participate directly in the political system, and had limited movement. He also points out that men must rigidly control to maintain their purity and power. Men consequently believed that they had power over everything. They thought women cannot add value to their lives; forgetting that women serve as their right hand to assist where it is possible. Takalatsa, Sekgutshwe and Lerwana, as three male officers who abide by patriarchy, are examples of this. Yet, there are certain things that men cannot do alone and with which they need the support and guidance of women.

5.3 TLHARANTLHOPE RESISTING PATRIARCHY

A meeting was called by Tlharantlhope, the new station commissioner, at which all the police officers needed to be present to be informed about the new laws that were being implemented by the police. As the station commander, she must ensure that everyone adheres to the laws and perpetrators are brought to book. Some people resist change at first, and influence others to oppose it as well. For a cultural transformation to take place, Tlharantlhope needs to include everyone in the meeting. For a true change to occur, it must be well thought out in advance and launched on a widespread basis (Geldard, 2004). In the meeting Tlharantlhope starts by saying:

Taba ya pele tlhekefetso efe kapa efe e fedisitswe. Ke tlolo ya molao ho hlekefetsa mmelaelwa kapa motshwaruwa. Ka tlhekefetso ke bolela ya puo kapa ya mmele (Mokhele, 2015:32).

The first thing any form of abuse has been abolished, it is an offense to abuse a suspect or a prisoner. By abuse I refer to either verbally or physically.

Takalatsa is also angry about the rule that if they handcuff suspects, they need to handcuff themselves too. He feels that it is humiliating and he will not abide by this rule. The following dialogue then takes place (Mokhele, 2015:32-33):

Takalatsa: Ema hona moo mme! O bolela hore le senwamadi seo o se boneng le wena se qetile setjhaba ha o a lokela ho se kenya tseleng. (o sisinya hlooho).

Takalatsa: Stand right there, woman! You are saying even the suspect that you see has killed the nation cannot be punished. (She shakes her head.)

Tlharantlhope: Hoo e tla be e le ho ikahlolela ntate. Ke moahlodi lekgotleng la dinyewe ya ka netefatsang hore motho ke senwamadi. Ke yena ya nang le matla a ho ahlola senwamadi ho latela molato wa sona.

Tlharantlhope: That will be self-judging. It's only the judge of the court that can confirm that a person is a criminal. He is one who has powers to sentence a criminal.

Lerwana: (ka bohale) Mosebetsi wa rona o a fela jwale. Re tla sebetsang jwale?

Lerwana: (with anger). We are losing our jobs. What shall we do?

Tlharantlhope: Ha ke e so o fe sebaka sa ho bua ntate. Ha o na le taba o lokela ho phahamisa letsoho.

Tlharantlhope: I have not given you the platform to speak, man. If you want to say something you need to raise your hand.

Lerwana: Mme ee! Ha ke ngwana wa sekolo ke tlang ho o phahamisetsa letsoho.

Lerwana: Woman I'm not a school child, to raise my hand for you.

Lerwana's language and behaviour shows that he does not regard Tlharantlhope as his new leader. This can be caused by patriarchy and thinking that women do not deserve to be respected. Moreover, because she is a woman, he thinks he can speak to her how he likes, without showing respect. This is where transformation should take place to change the mindset of stereotyped men who thinks women do not deserve to be leaders and that women should always be oppressed. Tlharantlhope responds:

Ntate Lerwana! Ha o sa ntlhomphe jwale ka modulasetulo ke tla o ntsha kopanong ena. Le ha ho le jwalo ke tla araba potso ya hao. Ho sebetsa re tla sebetsa, empa re tla sebetsa ka mokgwa o fapaneng le wa pele. Re tla sebetsa ka moo setjhaba se batlang re sebetse ka teng) (Mokhele, 2015:33).

Mister Lerwana! If you don't respect me as the chairperson, I will chase you out of this meeting. Nevertheless, I will answer your question, we will work, but we will work differently. We will work according to the nation's wishes.

As a leader, Tlharantlhope stands firm and demands respect from her subordinates because at the end she is the leader, and they need to learn to accept, respect and support her. True change will not occur quickly or easily. To begin a cultural change is to recognise right from the outset that the journey will be one of several years, and that patience must be demonstrated, as people must understand what is required and how they should behave (Geldard, 2004). Through her language, Tlharantlhope expresses to Lerwana that she is resisting against patriarchy, Selden (1989:135) says:

feminists believe that people have gendered biases since they set rules that others must follow. Feminists assert that although women may excel in certain areas and men in others, women are just as competent as men (Selden, 1989:135).

Policemen such as Takalatsa, Sekgutshwe says higher positions should be given to man, Tlharantlhope proved that women are also capable to holding superior positions.

Raborife (2016) reports that a male teacher at Paul Mosaka primary school in Soweto was dismissed because he was not performing his duties appropriately, and the parents lodged a complaint to the district. District officials examined his qualifications and discovered that they were fraudulent. He was given six months to provide original documents, but refused to submit them. One Monday morning he went to the school and waited for the principal. On her arrival he started throwing stones at her car, and opened the car door. He pulled her out of the car and stabbed her several times. Some of the bystanders started shouting and screaming. He was caught later by police and charged with attempted murder and malicious damage to property. This is an example of how some men do not take women leaders seriously. In some institutions the government needs to have security in place to protect women. Men need to accept and respect the fact that in this democratic era, women have access to leadership positions.

Tlharantlhope's resistance to male policemen is a way of changing the behaviour of individuals. Tlharantlhope's resistance teaches male policemen that women need to be respected as human beings.

5.4 THE FEMALE CHARACTER MMATSHOTLEHO SUPPORTS PATRIARCHY

The female character Mmatshotleho supports patriarchy, because she lets other women down. This may be because of jealousy, or believing that another person is suitable for a certain position. This can be observed when Takalatsa arrives home stressed and out of concern, his wife, Matshotleho, wants to know what the problem is. He starts by telling her about the changes that they were facing at work. Takalatsa is against Tlharantlhope

as she is in a position of authority. Matshotleho supports her partner, even if his ideas are not correct. This illustrates that Matshotleho supports patriarchy. She further blames the government for employing a woman to rule over men. In their conversation it becomes clear that Matshotleho is a traditional woman who still believes that a woman's place is in the kitchen and that the man is the head of the family:

Mmatshotleho: O shebahala o hlile o tshwenyehile kajeno Motaung. E be bata se tshwentswe keng hakaana?

Matshotleho: You look so worried today Motaung. What worries the savage?

Takalatsa: Kajeno re ne re le kopanong. Mosadi o re bolelletse masa a kokometse. Melao e tlang le mmuso wa Ntswe la setjhaba ke eo o ke keng wa e kgolwa ha ke o bolella yona.

Takalatsa: Today we had a meeting. A woman told us about new rules that come with the voice of the people. You cannot believe when I tell you.

Mmatshotleho: Ke ile ka hla ka bona ho beha mosadi hore a okamele banna mona hore ke mmantlwane jwale. Matsoho a basadi a etseditswe ho apehela banna le ho ba hlokomela, eseng ho tshwara lere la puso. Ebe o reng mosadi, o tla ka dife? (O sisinya hlooho).

Matshotleho: I saw by placing a woman as the head of men was a foul play. Women's hands are made to cook and take care of their husbands, not to be governors. What is this woman bringing? (She shakes her head).

Takalatsa: Mosadi o re ha re a lokela ho kgwatha motshwaruwa le ka monwananyana feela. O re leshodu le tshwerweng o se le ame ka letsoho. O re oo ke molao wa mmuso o motjha.

Takalatsa: The woman says we may not lay finger on a prisoner. That is the law of the government.

Mmatshotleho: Basadi! ra le bona! Ka ntate ka monna Basia!

Mmatshotleho: Oh! dear! I swear by my father!

Takalatsa: O re moahlodi ke yena ya tla ahlola leshodu rona re se ke ra le kgwatha ke re le ka monwananyana feela.

Takalatsa: She says the magistrate will sentence the thief. We must not even provoke the person.

Mmatshotleho: *Ya sebetse eo mosadi!*

Matshotleho: What a brave woman!

Takalatsa: Taba e nngwe mosadi enwa o re le ho itwanela re se itwanele le ha leshodu le re futuhela. O re hoo ke tlhekefetso.

Takalatsa: The other thing is that the woman said we should not defend ourselves if the thief attacks us. She says that is abuse.

Mmatshotleho: Banna ba rona ba sa tla shwa! Lefetwa le tla re bolaela banna.

Mmatshotleho: Our husband will die! This spinster will kill our husbands!

Takalatsa: Taba e nkutlwisitseng bohloko le ho feta ke ha mosadi enwa a re bolella hore ha re tlama motshwaruwa ka mahlaahlelo re itlame le rona. O re hore motshwaruwa a se ke a tlola o mo tlame letsoho le leng o nto itlama le wena....

Takalatsa: What annoys me is when the woman tells us when we apprehend a thief we should also handcuff ourselves, in order for the thief not to escape justice.

Matshotleho: (O mo kena hanong) Ha a ilo wela matjoing kwana! Mosadi enwa o nka hantle tjee? Ntswe la setjhaba le busa ka mahlanya. Ho thwe mahlanya le ona ke batho. Ra le bona ka nnete! (Mokhele, 2015:35-36).

Matshotleho:(She interrupts him) She can go to hell! Is this woman normal? The voice of the nation is controlled by mad people. They say crazy people are also human beings. We truly saw it.

Mmatshotleho's discourse shows that she does not believe in transformation, because she thinks men make things happen. She forgets that women assist their husbands with ideas and that 'behind every successful man there is a woman'. Feminists maintain that other feminists or females do not help them to take the fight to the males, but instead subordinate themselves to males. This means that they help males to dominate females. This notion is confirmed by Abrams (1988:208) when stating that, "Women themselves are ... in the process of being socialized, to internalize the reigning patriarchal ideology ... and so are conditioned to derogate their own sex and to cooperate in their own subordination".

Mmatshotleho is against what feminists are promoting because women are supposed to be supporting other women who are opposing patriarchy and oppression of women, but Mmatshotleho instead supports men who see women as subordinates. Selden (1985:137) argues that "most radical feminists take the view that women have been brainwashed by this type of patriarchal ideology which produces stereotypes of strong men and feeble women". Kamnqa (2020:5), reports that after refusing to sleep with the chief whip of the ANC, Mbulelo Goniwe, her life was turned upside down. She was disappointed because the people who she thought would come to her rescue, were the ones who called her names. She strongly condemns those women who mobilised against her instead of supporting her to fight women sexual abuse. Meyer (2019) also reports that women can use their power to humiliate other women. In Tygerberg, a nursing sister forced another woman to eat her dog's faeces, after discovering that this woman was in love with her husband. The nurse was arrested and charged with assault with intent to cause grievous bodily harm.

5.5 CHANGES CAN MAKE POLICEMEN FEEL HUMILIATED

Until new laws were implemented and replaced old ones, policemen resorted to beating and verbally abusing suspects to reveal the truth. People like Takalatsa and Lerwana

were comfortable with the old laws, because they were used to take the law into their own hands, as Takalatsa responds:

Baheso re lokela ho ikamahanya le diphetoho, empa tse jang ho rona tsona re tla sitwa ho di amohela. Ke lefe leshodu le ka nthutang hore ke le tshware jwang? Hona tjhaba see se tletseng baetsadibe, na se ka itjhapa ka thupa e se tshwanelang? Na ba ka bea molao o tla ba kgalemela ka ho phethahala? Motho o molato ho fihlela a ba a kgodisa lekgotla la dinyewe hore ha a na molato (Mokhele, 2015:33).

Members, we need to accept changes, but we will not accept changes that do not benefit us. Which criminal can teach me how to arrest him? This nation is full of sinners; can they punish themselves using the right punishment? Can they put a law in place that can prevent them from doing wrong? A person is guilty until he proves to the court that he is not guilty.

The old policemen knew they need to abide by the new laws. Takalatsa talks about *tjhaba se tletseng baetsadibe* (a nation full of sinners). He knows that the world is full of sinners, including policemen, because what they were doing to culprits and to their female colleagues, was wrong. He further says: *ba ka beha molao o ka ba kgalemelang ka ho phethahala na?* (How can they institute law that can regulate them?) This demonstrates that Takalatsa is a person who does not like to abide by the laws that are given. He knows that as policemen there is nothing that can prevent them from abusing powerless people and women, thinking they are above the law.

The police used handcuffs to arrest suspects and they used force to get the truth out of the suspect. Physical and verbal abuse was used to scare suspects.

According to new laws, a suspect has rights, and no one has a right to use his power or position to force suspects to tell the truth. The old policemen wanted to abide by the law but they felt that there are certain laws that do not suit them. These men feel that the new laws are made to humiliate them, and they therefore do not want to accept them as standing orders from the state. They feel that instead of the government appreciating the good work that they have been doing for several years, it now introduces laws that will make them resign.

In an area known as Tshelong, policemen were mysteriously kidnapped. Tharantlhope, as the station commander, asked a trained sergeant to investigate the cases. In this investigation, everybody was a suspect. The old policemen were not even aware of the new unit that was available which investigated everyone, even the policeman. The SA constitution established the Independent Police Investigation Department (IPID). The IPID acts as an independent body of the police to ensure that the police are accountable and responsive. They investigate any alleged unlawful conduct by any policeman.

Lerwana and Takalatsa saw a man who was joking, but they thought he was chasing them and they shot at him. Even after the shooting, they did not stop to look at the person they shot. This shows how policemen use their power to terrorise the nation.

5.6 PATRIARCHY HAS EFFECT ON MEN'S BEHAVIOUR

Men usually take advantage of vulnerable people using their power or status. When Sekgutshwe, Moratuwa, and Thube were patrolling one night, they met a woman who was stranded and they offered her a lift. On the way, Sekgutshwe saw an opportunity and decided to ask Thube to assist him with driving as he wanted to go and sit at the back of the van with the woman. But Thube never agreed to that request. Thube used that opportunity of sitting at the back and taking advantage of Mmadira. Thube got an opportunity to flirt with Mmadira and they started kissing. When Sekgutshwe saw what was happening, he got jealous and wished to be the one doing that to that poor woman. Men think that they can have every woman they come across. This shows that men do not respect women.

Moratuwa: Jo! Jo! Jo! Athe banna le tjee? Ke hore le ka dudisa motho wa mosadi ka morao moo le latelletseng hore le mpe le ikgapele yena (O opa diatla). Ke a le tshaba! (Mokhele, 2015:58).

Moratuwa: Oh! Oh! Oh! Why are you men like this? You let a woman sit at the back of the car just to flirt with her (she claps hands). I am scared of you!

The reaction of the two policemen demonstrate how patriarchy has an effect on men's behavior, because to them women are sexual objects, or a place where every man can

go and relieve himself. Sekgutshwe is a married man but when he sees other women, he feels like he can have sexual intercourse with them. Sekgutshwe, as a married person, was not supposed to go around embracing other women. Selden (1985:136) says that “women do not see things in the same way as men and have different ideas and feelings about what is important or not important”.

Sekgutshwe: Hei mme, na o bone botle ba kgarebe eo? Ke iphumane ke se ke ntse ke tsipa leihlo, ke sa iketse! Mahlo ana a hae a bohale, eka a bona se pelong ya monna. Dikoti marameng tsona, ha ke sa bua! O a bopa Mmopi! Ke batlile ke ithoka! (Mokhele, 2015:58).

Sekgutshwe: Hey ma’am, did you see how beautiful that woman looks? I found myself automatically flirting with her! Her eyes are sharp like someone seeing deep into a man’s heart. Dimples on her cheeks, just outstanding! God has created! I nearly proposed her.

Sekgutshwe’s treatment of women becomes clear when he identifies and focuses on physical attributes of Mmadira. Sekgutshwe focuses on the beauty of women and their role as providers of sexual satisfaction to males. Sekgutshwe’s description of Mmadira is very stereotypical. In his mind, the charm of women is in their physical beauty. To him, they are only good for providing men with sex.

When Mmadira asked for help, both Thube and Sekgutshwe wanted to sit at the back with Mmadira this showed that men do not have respect for women. They were supposed to have offered her a place in front, but because there are men who regard women as the “others”, she was placed at the back of the van.

During apartheid women were not taken seriously by their male colleagues because they were seen as objects. This gave men the power to abuse women. This is seen when the old policemen abused and raped their female colleague. Naledi was their colleague, but because men are men, they sexually abused her. When they abused her, they thought it was what she wanted too, forgetting she was hurt. She knew her rights but did not have someone to listen to her, she eventually resigned from the police force because of being

sexually, physically and emotionally abused by her colleagues. Abuse can cause a woman to hate men for the rest of her life.

5.7 CONCLUSION

This chapter has shown how the patriarchal male police officers used to overpower the female police officers, but Tlharantlhope and Naledi showed that they were feminists, as they resisted the oppression from their male colleagues.

Mokhele (2015) discusses in detail how women were ill-treated and became subordinates of men during the apartheid era. This chapter is about the bad behaviour of men and the bad treatment that women got from their male colleagues, and how they resisted. The male police officers harassed the females. Naledi was harassed and raped by male police officers. Mmadira was also harassed, because she was placed at the back of the van, and she was so scared that she ended up kissing one of the policemen. Tlharantlhope was harassed because male police officers did not want to take orders from her because she is a woman. In their culture women were subordinates. Mmatshotleho is supporting patriarchy because she is against Tlharantlhope, who is a feminist.

Men need to take women seriously. Naledi tried to resist patriarchy by showing competence, self-reliance and the capability and skills to performing her work. She was determined to punish these police officers who physically abused her. She used skills in order to capture, hold and punish men for what they did to her. This illustrates the power that women naturally have, although they were taken for granted.

In the new era, women like Tlharantlhope are appointed as new commissioners. She also tried to resist the acts or behavior of some of her male colleagues who opposed her leadership. This shows that men started to accept that females also have the strength and intelligence that men possess. After Naledi torture the male police officers, Tlharantlhope says our courts of law will begin to see this case with a learned eye because she knows that our government also consists of patriarchal officials. That weakened Naledi's self-determination, and increased her feeling of powerlessness. She eventually took her own life as a result of patriarchy.

Spreitzer (cited in Rawat, 2014) suggests that patriarchy made women feel powerless, as they believed they were unable to cope with the physical and social demands of the environment. This is what happened to Naledi and Mmadira, who asked for a lift from the three police officers. Mmadira was also scared to walk by herself home at that time of the night, because she knew that men could take advantage of her. Sometimes women's carelessness at night can lead to men taking advantage of them. Mmadira eventually fell in love with Thube, which started as lust by these two men.

Moratuwa, as a policewoman, knew that when a woman can be given a lift, his colleagues would sexually abuse or harass the woman at the back of the van, but because of the power that men had, she could not stop them. This shows that women do not have power and cannot stop men who are taking advantage of them.

The next, concluding chapter will reflect on this research. The first part of the chapter will give an overview of the different chapters; the second part will focus on future research; and the last part will conclude the study.

CHAPTER 6: CONCLUDING CHAPTER

6.1. INTRODUCTION

This chapter is the concluding chapter of this study, and will reflect on the research that has been done. The first part will give an overview of the different chapters; and the second part will focus on future research; and the last part will offer conclusions.

Chapter one has stated that the main focus of this study is patriarchy and its resistance in three Sesotho dramatic texts, namely *Pelo ya Monna* (1983) by Khaketla, *Le ka Nketsang?* (1989) by Mosuhli and *Diphetoho* (2015) by Mokhele. Key concepts that are mentioned, were used to choose qualitative research as a research methodology. This method is reliable and valid for collection and analysis of data. The problem statement and the aims of the study were discussed in this section in order to make this study clear. The literature review has been discussed in order to ascertain what has already been written about the subject. The aim is to close the gap in literature about Sesotho dramatic texts on patriarchy and resistance against it. Ethical matters regarding this study are not complex, because no human beings were participating in this study. The study is an interpretative study of texts. The study contributed to scientific knowledge by revealing the truth about the irresponsible actions and inhuman behaviour of male characters towards female characters in the text.

Chapter two presented the theoretical framework for this study, namely, feminism. The three selected dramatic texts demonstrated how women resisted patriarchy. Women in the selected texts are well-behaved and become outspoken at the end. The text demonstrated some of the suggestions of feminism that can be true in real life. Women in the text were oppressed and disadvantaged by their husbands and male colleagues. Feminists aims at ending all forms of oppression because it is unjust, and they have an obligation to fight injustice. Feminism is grounded in the belief that women are oppressed or disadvantaged with comparison to men, and that their oppression is illegitimate or unjustified.

According to Pretorius (2006:8), the history of women in Africa is a history of oppression due to patriarchy, and this system of dominance is still being practised today. He further remarks women from different races, culture and classes have found themselves located in different scenes within the tapestry and have experienced patriarchy in different forms and degree of severity. “Black women were the tillers of the field and they were also responsible for giving birth”. According to Pretorius (2006:14), the patriarchal system that existed in the rural societies ensured that reproduction of women was controlled by males. The patriarchal attitudes and structure trapped women in domesticity and restricted them.

Different feminists have the same aim of dismantling oppression of women from patriarchal practices. Zeilinger (2013) reports that technology has played a major role in allowing young women to establish a voice. Young girls are encouraged to write about their beliefs and experiences, and to express themselves on an emotional level and also on their intellect. Young girls became comfortable with developing their opinions and ideas so as to publish them publicly. Girls are discouraged by silence about oppression that they experience.

Feminism claims that being a woman is a positive thing, but it does not acknowledge the patriarchy that women are subjected to. Patriarchy is the base of gender-based violence. Every hour, girls and women experience gender-based violence. Patriarchy prevents women from recognising their strength and their value as women. Culture is seen as one of the factors that oppress women. The way people practise their culture and customs, makes women feel restricted in terms of activities in the community. As a result, women feel powerless and without any say. This negatively impacts on women because men treat them as subordinates.

Chapter three deals with how Mateboho is denied and deprived equal rights and respect by Papiso. Papiso wants Mateboho to accept his loathsome desire of and falling in love with Khopotso. Khopotso supports patriarchy, because she knows what she is doing with her sister’s husband, is not acceptable, but she wants to see her sister hurt.

Kolawole (cited in Pretorius, 2006:13) concurs that African women’s struggle against gender oppression has always been fused with liberation from other forms of oppression.

'Mateboho senses that there is something happening between her husband and her sister but finds it difficult to accept that her sister is the one who destroys her family. In Basotho culture, men are heads of families, and it is not easy for 'Mateboho to say things that can damage her husband's image. She needs to protect her husband in everything she says, even if he does wrong things.

This love affair between Papiso and Khopotso made 'Mateboho feel uncertain about her marriage and made her resist the patriarchal system in her house, which is headed by her husband. In *Pelo ya monna* (1983), there are women who are resisting the patriarchy that destroys 'Mateboho's marriage. To realise that there are people who support her, gives her hope and power. Papiso, the patriarchal man, elopes to Khauteng with his concubine, Khopotso. 'Mateboho, the feminist, saw it better to follow her husband in order to save her marriage that was about to be destroyed.

Pretorius (2006:11) states: "that oppression takes a variety of forms, and subjection of individuals derives from different relations of power and exploitation. It becomes extremely difficult to specify any single form of oppression as dominant".

Papiso hired a hitman in to kill her. With regard to this violence, Botha and Ratele (2014:4) point out that,

Each day in this country, as in many other countries, women are murdered, raped, sold, burnt, imprisoned in their homes and tortured by men who profess to love them.

Women need to live with the knowledge that in our societies women are killed each second. As a society we have passed the point where the killing of women is seen as normality, but an embarrassment for men. The hitman who was hired to kill 'Mateboho, did not do it, because he opposes the patriarchy that underlies the task that he was given. He sees it best to save 'Mateboho's life and let her go back home. He is thus an example of a man who protects women. Mokoto is another example of such a man, as he assisted 'Mateboho to trace the whereabouts of her husband. Khopotso is a woman who support patriarchy, because she decided to hurt her sister by

eloping with her husband. In the end, patriarchy led to Papiso having a heart attack and dying.

Chapter four demonstrates how Rankakata, the patriarchal man, wants his wife and child to accept his self-indulgent deeds of having an affair with Mmasebueng, who lives in the same area with the Rankakata's family. Mmasebueng has a patriarchal outlook on life, and wants to destroy and kill Kesentseng. Rankakata's acts caused emotional scars to his family and the community. Rankakata's being in love with his concubine, Mmasebueng, makes her lose respect for his family. Rankakata's wealth causes him to undermine his family and the community. Kesentseng ends up resisting the patriarchy that is practised in their family.

Goodman (1996:70) says: "women are also strong, capable and remarkable. Women are naturally never assumed to be weak, in fact they are often physically, emotionally and morally strong, they are the pillars in their families". Nthunya (2018:7), in turn, postulates that "the repercussions of a violent family structure leave its members traumatised."

Bafedile longs for freedom and must learn that the price of freedom is always high, as it has been untangled from one's history. Kesentseng thrashed Mmasebueng who retaliated by bewitching Kesentseng and she passed on. The male feminists Mofella and Qhokofa also resisted Rankakata's patriarchal behaviour, but Rankakata did not listen to what they were saying. After the death of Kesentseng, Bafedile did not accept Mmasebueng as her stepmother and also opposed patriarchy by committing suicide, because she was aware that no one was on her side. Through the resistance to Rankakata's acts, he loses both his wife and child. The death of the two made Rankakata realise that he has wasted all his precious time and wealth.

Nthunya (2018:7) points out that we are all shaped by the historical forces that are too complex to comprehend, and that is why it is dangerous to tell a story about someone. She further says: "it is in understanding and appreciating this complexity that human society might be possible and the fears that haunt us might be abated". Rankakata was blinded by Mmasebueng's love, and he did not realise how privileged he was to have a

supportive and a loving wife and a child. Kesentseng realised that Rankakata forgot his family because of his wealth which made him pompous and arrogant.

In chapter five, it was discussed how Mokhele's (2015) *Diphetofo* portrays the treatment of women by males as subordinates in a system of patriarchy. In this dramatic text, females were viewed as equal to men but during the apartheid era were seen as the just others and subordinates of men. During the democratic era, males did not accept changes and still viewed females as their subordinates. "Women bring fresh perception and talent, new views, alongside structural and cultural diversity to the company they are working for, and are far more effective as leaders" (Holten 2022:11).

The researcher highlighted and discussed the two periods of police administration. There are women who were resisting the patriarchy that was practised by males. Naledi, who suffered under patriarchal power, was abused by men whom she regarded as her colleagues. At the beginning Naledi suffered in silence because she was so confused after she had lost both her parents. She was penniless and she wanted to secure her work and she was scared to report her rape and harassment because Lerwana threatened her that he would do something to get her dismissed. Barron (2019:23) states that: "if a woman reports that she has been raped or sexually abused, she must be believed and supported, before her case could go to court".

Pretorius (2006:14) explains that "Patriarchal attitude and structure trapped women in domesticity and restricted their participation". Naledi resisted what men were doing, but did not have anyone to speak to. Tlharantlhope and Naledi resisted the patriarchy that was practised by men in the police force. The feminists oppose the bad treatment that women were suffering under the leadership of male policemen. Naledi protests and resists patriarchy, because it is her democratic right and she was supposed to be protected, but she suffered at the hands of the people she trusted. As a new leader, Tlharantlhope shows empathy towards Naledi. She accepts and believes that everyone perceives the world differently. Holten (2022:11) also confirms that women do not want to win the battle or become the superior sex, but just want to participate and contribute to the greater success story of life and in business alongside male counterparts. With reference to women offering support to each other, especially in difficult situations,

Greane *et al.* (1993:204) believes that “when one of us a woman is down, at least one of us another woman will be in a better frame of mind and be able to help”.

Women like Mmatshotleho see patriarchy as an essential practice. She blames the government for employing a woman to rule over men. In this regard, Pretorius (2006:7) has found that many women who reject feminism, perceive it to be a Western ideology that has been imported to Africa to ruin their family structure. Pretorius further explains that women who are oppressed, have little say over their marriage and that their decisions are dominated by men. Mmatshotleho is a cultural woman who still believes that a woman’s place is in the kitchen.

Sekgutshwe, Lerwana and Takalatsa are examples of men who practised patriarchy, but later regretted what they did to women during apartheid. They thought that what they were doing to women was right, as they believed that they were superior to women.

6.2. SUGGESTION FOR FUTURE RESEARCH

The three dramatic texts *Pelo ya monna* by Khaketla (1983), *Le ka nketsang?* by Mosuhli (1989) and *Diphetofo* by Mokhele (2015) illustrated that women suffered under patriarchy. Women are still regarded as inferior and made objects by their male counterparts.

African writers are not protecting women in their texts, but they write about their suffering without presenting solutions on how women should prevent or oppose patriarchy. Mokhele, Mosuhli and Khaketla paved a way for women writers to show how women resist patriarchy. African writers need to show and reveal how dangerous patriarchy is; and that people lose their lives in attempts to oppose it.

The black woman demands a new set of female definitions and recognition of herself as a citizen, companion and confidant; and not as a matriarchal villain or a tool for procreation. Role integration advocates the mutual recognition of man and woman, instead of the competitive recognition of either of the two (Walker, 1990:294).

Holten (2022:11) postulates that men's perception of women is still biased, and that while women are the sex that can carry and care for children, it is the responsibility of fathers to come forward and play their role in society. Holten (2022:11) believes that men's perception regarding women can change as more women occupy powerful roles, and that this will pave the way for other women. He emphasises that men need to build empathy into the workplace so that gender equality can be addressed.

Women are just as capable as men. What men can do; women can do too. Women are no longer objects for men, and they are no longer prisoners of their homes. Their freedom belongs to them alone. If there are more women in positions of leadership or power, men's perception of women will change. Women in powerful roles might assist other women and men to build empathy in the workplace and to be in a better position to address gender inequality.

6.3. CONCLUDING REMARK

The data gathered from the three Sesotho dramatic texts discussed, shows that women are still oppressed by males, and that oppressed females resist male patriarchal domination. In response to the patriarchal culture that is rooted in the Basotho society, the Basotho authors both males and females criticise patriarchy in their literary works.

Patriarchy informs most African cultural, social and religious traditions as the root of violence against women. "To end this scourge, any cultural belief, custom or practice that encourages inequality between men and women, must be prohibited; all traditions and social practices must be democratised" Gumede (2019:26). Gumede (2019:26) further argues that patriarchal traditions such as lobola, in which a woman is handed over to her new husband, encourages the view of women as possessions and should be abolished.

The patriarchal power domination and subordination of women are opposed by oppressed women. According to Sandoval (2000:1), "where there is power there is resistance" the female characters in this study also resisted the oppressive values that were forced upon them. Their resistance was personal and silent because it was supported by feelings of love. This can be observed in Khaketla (1983) when 'Mateboho goes to Khauteng to look for her husband who ran away with her sister. On the other

hand, women's resistance was also verbal and physical. This was observed in Mosuhli (1989) when Kesentseng confronted Mmasebueng and they started fighting. In Mokhele (2015), Naledi resisted patriarchy but experienced emotions and physical abuse because her male colleagues felt they had a right to use her to satisfy their sexual desires.

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