

**REFLECTIONS OF UBUNTU PRINCIPLES IN SELECTED SETSWANA DRAMA
TEXTS**

By

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Thesis submitted in fulfilment of the requirements for the degree

DOCTOR OF PHILOSOPHY (AFRICAN LANGUAGES)



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November 2019

DECLARATION

I declare that the thesis, **REFLECTIONS OF UBUNTU PRINCIPLES IN SELECTED SETSWANA DRAMA TEXTS**, hereby submitted for the qualification of Doctor of Philosophy (with specialisation in African Languages), at the University of the Free State, is my own independent work and that I have not previously submitted the same work for a qualification at/in another university/faculty.

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-----25/02/2020-----

Name

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Date

ACKNOWLEDGEMENTS

I would like to express my special appreciation and thanks to my promoter Dr EN Malete. You have been a tremendous mentor for me. I would like to thank you for your patience, understanding, commitment, and continual profound guidance as well as your ability, at all times, to establish a real relationship of dialogue with me. May Our Almighty God bless you.

I also wish to express my gratitude to Dr EJ Mohatlane for the advice and guidance he gave when I started this research. Although I had some initial reservations about my own ability to cope with such an undertaking, the task was made easier knowing that I could be assured of support and trust from Prof PM Sebata and Prof Shole Shole from whom I benefitted at different stages of the research with the translations.

A very special thank you to Marielle. As an editor of this work, you have shown what it takes to be an expert. I also wish to thank Carmen for helping me enormously, especially with the mammoth task of doing the final formatting of this thesis.

I gratefully acknowledge funding sources that made my PhD work possible. I obtained the Central University of Technology academic staff scholarship for the past five years to pursue my studies.

My acknowledgement would be incomplete without thanking the biggest source of my strength, my family. My husband Mogotsi, our children Tebogo and Gomolemo, my two grandchildren, Mogotsi jnr and Resego who never let things get dull or boring, have all made a tremendous contribution in helping me reach this stage in my life. I will always look up to you with pride and dignity for the encouragement and selfless motivation you have given me to climb the academic ladder in the face of numerous obstacles.

Above all, I owe my gratitude and praise to Our Almighty God, the one who made the completion of this thesis possible, since he was my guide throughout this task.

DEDICATION

I would like to dedicate this work to my late parents Mr Elias Khari Sehularo and Mrs Alexandra Setshegetso Sehularo, my late mother-in-law, Mrs Oriel Bobonweemang Mangwegape whose dreams for me have resulted in this achievement and without their loving upbringing and nurturing; I would not have been where I am today and what I am today. As an inspiration to my children, Tebogo and Gomolemo, may this be an indication of what hard work and persistence results in. Continue working tirelessly in the pursuit of your degrees and beyond.

ABSTRACT

The aim of this study is to investigate the basic principles of Ubuntu in selected Setswana drama texts, and the extent to which the characters maintain or contravene the core values and principles of Ubuntu.

Setswana has quite a number of drama texts published by various publishers to ensure that the Setswana speaking learners are also taught with a view to achieve skills in specific literature without any form of exclusion. In these drama texts the philosophy of Ubuntu has been passed on through proverbs, sayings, behaviours and cultural artefacts and cultural practices. In ensuring an understanding of the responsibilities that come up with characters' interconnectedness, the author ensures that characters interact with one another in order to develop his or her theme and conflict, while casting aside worn out perceptions and outdated thoughts.

It has been observed that most of the Setswana drama texts demonstrate principles and values of Ubuntu. As a result, it becomes pertinent to investigate the effects of the principles of Ubuntu in the written Setswana drama texts. Therefore, it is imperative that all the facts that are vital to the interconnectedness of characters in the maintenance or contravention of the principles of Ubuntu be investigated. The characters as actors in the development of theme and conflict in drama texts are, therefore, seen as the key figures for the success or failure of the philosophy of Ubuntu in the drama texts. If characters, however, do not clearly maintain the principles of Ubuntu but contravene these fundamental principles tragedies and disasters can take place.

The researcher looks into the real world of characters-in-action and research-on-action in the selected drama texts. The method that is adopted is one of investigating in depth small and distinct groups of characters that would help understand the social behaviour of the characters. In this inquiry, studying the characters in action allows the researcher to determine the general behaviour of the main characters and to what extent the characters maintain or contravene the core values and principles of Ubuntu.

Keywords: Setswana drama texts, Ubuntu; literary characters.

TABLE OF CONTENTS

DECLARATION	i
ACKNOWLEDGEMENTS	ii
DEDICATION.....	iii
ABSTRACT.....	iv
CHAPTER 1 : INTRODUCTION	1
1.1. INTRODUCTION TO THE STUDY.....	1
1.2. BACKGROUND INFORMATION.....	1
1.3. RESEARCH PROBLEM AND OBJECTIVES	3
1.4. RESEARCH DESIGN AND METHODOLOGY	4
1.5. ORGANISATION OF STUDY	4
1.6. CONCLUSION.....	5
CHAPTER 2 : LITERATURE REVIEW	6
2.1 INTRODUCTION	6
2.2 THE CONCEPT OF UBUNTU	6
2.3 PREVIOUS STUDIES ON UBUNTU/ BOTHO	10
2.4 CONCLUSION.....	14
Chapter 3 : THEORETICAL FRAMEWORK	16
3.1 INTRODUCTION	16
3.2 TEXTUALITY AND THE READER'S RESPONSE	16
3.2.1 Iser (1978)	16
3.2.2 Rosenblatt (1970).....	18
3.2.3 Fish (1980)	19
3.2.4 Eco (1979).....	20
3.2.5 Holland (1968).....	21
3.2.6 Riffaterre (1959)	21
3.3 READER-ORIENTED APPROACHES TO AUDIENCE RECEPTION	22
3.3.1 Eco (1979).....	22
3.4 CONVERGENCE IN AUDIENCE RESEARCH	23
3.4.1 Hall (1980).....	23
3.4.2 Katz and Liebes (1986, 1990)	23
3.4.3 Radway (1984, 1985)	24
3.4.4 Livingstone (1991)	25
3.5 GENRE AS THE ANALYSIS OF AUDIENCE RECEPTION.....	25
3.5.1 Dubrow (1982).....	26
3.5.2 Kuhn (1984).....	26
3.5.3 Livingstone (1990)	27

3.5.4 Barthes (1975).....	27
3.6 THE READER IN THE TEXT: ESSAYS ON AUDIENCE AND INTERPRETATION 28	
3.7 COMPOSITION, LITERATURE AND THE EMERGENCE OF MODERN READING PRACTICES	29
3.8 CLASSICAL RHETORICAL APPROACHES TO READING	30
3.9 LITERARY STUDIES AND ETHICS.....	33
3.10 PHENOMENOLOGICAL CHARACTERISTICS	34
3.11 HERMENEUTICAL TRAITS	35
3.12 CONCLUSION	36
CHAPTER 4 : CARING AS A FUNDAMENTAL PRINCIPLE OF UBUNTU.....	37
4.1 INTRODUCTION	37
4.2 SELECTED TEXTS TO BE DISCUSSED IN THIS PARTICULAR UBUNTU PRINCIPLE	37
4.2.1 Analysis of <i>Botsang Rre</i> in relation to caring as a fundamental principle of Ubuntu 37	
4.2.1.1 Introduction	37
4.2.1.1.1 <i>Pastoral care as Ubuntu principle</i>	38
4.2.1.1.2 <i>Caring relations as principles of Ubuntu</i>	39
4.2.1.1.3 <i>Hospitality as the caring principle of Ubuntu</i>	42
4.2.1.1.4 <i>Positive behaviour as a principle of Ubuntu</i>	44
4.2.1.1.5 <i>Authenticity as a principle of Ubuntu</i>	44
4.2.1.2 Conclusion	45
4.2.2 Analysis of <i>Kaine le Abele</i> in relation to caring as a fundamental principle of Ubuntu 46	
4.2.2.1 Introduction	46
4.2.2.1.1 <i>Interdependence as Ubuntu principle of caring</i>	46
4.2.2.1.2 <i>African thoughts about Ubuntu principle of caring</i>	48
4.2.2.1.3 <i>Care of the community as Ubuntu principle</i>	49
4.2.2.1.4 <i>Hospitality as the caring principle of Ubuntu</i>	50
4.2.2.1.5 <i>Biblical perspectives on hospitality and as a form of caring</i>	52
4.2.2.2 Conclusion	53
4.2.3 Analysis of <i>Ga ba na batsadi</i> in relation to caring as a fundamental principle of Ubuntu 54	
4.2.3.1 Introduction	54
4.2.3.1.1 <i>Interaction as Ubuntu principle of caring</i>	54
4.2.3.1.2 <i>Morality as Ubuntu principle of caring</i>	55
4.2.3.1.3 <i>The traits of Ubuntu principle as enshrined in caring</i>	57
4.2.3.1.4 <i>Dignity as Ubuntu principle of caring</i>	58
4.2.3.1.5 <i>Gender relations and caring as encompassed in Ubuntu principle</i>	60

4.2.3.2	Conclusion	61
4.2.4	Analysis of <i>Ngwanaka o tla Nkgopola</i> in relation to caring as a fundamental principle of Ubuntu.	61
4.2.4.1	Introduction	61
4.2.4.1.1.1	<i>Implications of caring as Ubuntu principle</i>	62
4.2.4.1.1.2	<i>The African perspectives on caring as an Ubuntu principle</i>	63
4.2.4.1.1.3	<i>Communalism as a caring principle and practice of Ubuntu</i>	64
4.2.4.1.1.4	<i>Care of the African society as a principle of Ubuntu</i>	65
4.2.4.1.1.5	<i>The concept of Africanness as reflected through caring</i>	66
4.2.4.2	Conclusion	68
4.3	SUMMARY AND CONCLUSION.....	69
CHAPTER 5 : SHARING AS A FUNDAMENTAL PRINCIPLE OF UBUNTU		71
5.1	INTRODUCTION	71
5.2	SELECTED TEXTS TO BE DISCUSSED IN THIS PARTICULAR UBUNTU PRINCIPLE	71
5.2.1	Analysis of <i>Botsang Rre</i> in relation to sharing as a fundamental principle of Ubuntu 71	
5.2.1.1	Introduction	71
5.2.1.1.1	<i>Ubuntu as a principle of pastoral sharing</i>	72
5.2.1.1.2	<i>Beyond sharing relations in Ubuntu</i>	73
5.2.1.1.3	<i>Influence of Ubuntu-understanding sharing of hospitality</i>	75
5.2.1.1.4	<i>Positive behaviour with sharing related to the Ubuntu philosophy</i>	76
5.2.1.1.5	<i>Ubuntu and the authenticity of sharing</i>	78
5.2.1.2	Conclusion	79
5.2.2	Analysis of <i>Kaine le Abele</i> in relation to sharing as a fundamental principle of Ubuntu. 80	
5.2.2.1	Introduction	80
5.2.2.1.1	<i>African thoughts for sharing through Ubuntu</i>	80
5.2.2.1.2	<i>Ubuntu and sharing for “our people”</i>	84
5.2.2.1.3	<i>Hospitality and interdependence with sharing</i>	86
5.2.2.1.4	<i>Influences of sharing: biblical stories of hospitality</i>	88
5.2.2.1.5	<i>Sharing and the absence of Ubuntu in a person</i>	89
5.2.2.2	Conclusion	91
5.2.3	Analysis of <i>Ga ba na batsadi</i> in relation to sharing as a fundamental principle of Ubuntu.....	91
5.2.3.1	Introduction	91
5.2.3.1.1	<i>A person with sharing is a person through other persons</i>	92
5.2.3.1.2	<i>Moral reasoning and action with regards to sharing</i>	93
5.2.3.1.3	<i>Ubuntu as an implication of sharing on morality</i>	94

5.2.3.1.4 <i>The Spirit of Ubuntu with sharing</i>	95
5.2.3.1.5 <i>Violating sharing as an aspect of Ubuntu in gender relations</i>	97
5.2.3.2 Conclusion	98
5.2.4 Analysis of <i>Ngwanaka o tla Nkgopola</i> in relation to sharing as a fundamental principle of Ubuntu	99
5.2.4.1 Introduction	99
5.2.4.1.1 <i>Implications of Ubuntu for sharing</i>	99
5.2.4.1.2 <i>The African principle of sharing on Ubuntu</i>	101
5.2.4.1.3 <i>The notion of Ubuntu: sharing and communalism</i>	102
5.2.4.1.4 <i>Ubuntu: sharing in the African society</i>	104
5.2.4.1.5 <i>The African concept of sharing</i>	105
5.2.4.2 Conclusion	106
5.3 SUMMARY AND CONCLUSION.....	107
CHAPTER 6 : RESPECT AS A FUNDAMENTAL PRINCIPLE OF UBUNTU.....	109
6.1 INTRODUCTION	109
6.2 SELECTED TEXTS TO BE DISCUSSED IN THIS PARTICULAR UBUNTU PRINCIPLE	109
6.2.1 Analysis of <i>Botsang Rre</i> in relation to respect as a fundamental principle of Ubuntu 109	
6.2.1.1 Introduction	109
6.2.1.1.1 <i>Ubuntu as a principle of pastoral respect</i>	110
6.2.1.1.2 <i>Beyond respect relations in Ubuntu</i>	111
6.2.1.1.3 <i>Influence of Ubuntu-understanding respect of hospitality</i>	113
6.2.1.1.4 <i>Positive behaviour with respect related to the Ubuntu philosophy</i>	114
6.2.1.1.5 <i>Ubuntu and the authenticity with respect</i>	115
6.2.1.2 Conclusion	117
6.2.2 Analysis of <i>Kaine le Abele</i> in relation to respect as a fundamental principle of Ubuntu 117	
6.2.2.1 Introduction	117
6.2.2.1.1 <i>African thoughts for respect through Ubuntu</i>	118
6.2.2.1.2 <i>Ubuntu and respect for “our people”</i>	119
6.2.2.1.3 <i>Hospitality and interdependence with respect</i>	120
6.2.2.1.4 <i>Influences of respect: biblical stories of hospitality</i>	122
6.2.2.1.5 <i>Respect and the absence of Ubuntu in a person</i>	123
6.2.2.2 Conclusion	124
6.2.3 Analysis of <i>Ga ba na batsadi</i> in relation to respect as a fundamental principle of Ubuntu.....	125
6.2.3.1 Introduction	125
6.2.3.1.1 <i>A person with respect is a person through other persons</i>	125

6.2.3.1.2 <i>Moral reasoning and action with respect</i>	126
6.2.3.1.3 <i>Ubuntu as respect implication on morality</i>	127
6.2.3.1.4 <i>The spirit of Ubuntu with respect</i>	128
6.2.3.1.5 <i>Violating respect as an aspect of Ubuntu in gender relations</i>	130
6.2.3.2 Conclusion	131
6.2.4 Analysis of <i>Ngwanaka o tla Nkgopola</i> (My child you will remember me) in relation to respect as a fundamental principle of Ubuntu	132
6.2.4.1 Introduction	132
6.2.4.1.1 <i>Implications of Ubuntu for respect</i>	132
6.2.4.1.2 <i>The African principle of respect on Ubuntu</i>	133
6.2.4.1.3 <i>The notion of Ubuntu: respect and communalism</i>	134
6.2.4.1.4 <i>Ubuntu: respect in the African Society</i>	135
6.2.4.1.5 <i>The African concept of respect</i>	137
6.2.4.2 Conclusion	138
6.3 SUMMARY AND CONCLUSION.....	138
CHAPTER 7: GENERAL OBSERVATIONS AND CONCLUSIONS IN RESPECT OF THE REFLECTIONS ON UBUNTU IN THE SELECTED SETSWANA DRAMA TEXTS	142
7.1 INTRODUCTION	142
7.1.1 Caring as a fundamental principle of Ubuntu	142
7.1.1.1 Consolidated observations based on the drama texts	142
7.1.2 Sharing as the fundamental principle of Ubuntu	143
7.1.3 Respect as a fundamental principle of Ubuntu.....	144
7.2 GENERAL CONCLUSIONS	146
BIBLIOGRAPHY	Error! Bookmark not defined.

CHAPTER 1

INTRODUCTION

1.1. INTRODUCTION TO THE STUDY

The purpose of this research study is to investigate the basic principles of Ubuntu in selected Setswana drama texts and the extent to which the characters maintain or contravene the core values and principles of Ubuntu. This study will also assess the relationship between the values and principles of Ubuntu and the behaviour of the main characters in the selected Setswana drama texts. A brief background on Ubuntu will be given, previous studies by local scholars on the concept of Ubuntu will also be outlined, including a brief overview of the theoretical framework.

1.2. BACKGROUND INFORMATION

Ubuntu is an old concept strongly entrenched within African thinking, which forms an integral part of a person's identity and dignity (Dolamo, 2013:1). Although this is the case, this concept has been popularised post-1994 as it reflects African history, development, identity, culture, morality, social interaction, and political orientation. In South Africa, the terms Ubuntu and Botho are synonymous in that they express the same meaning and are closely related to the Nguni and Sotho languages, respectively. As indicated, Ubuntu is a Nguni term while Botho is a Sotho term from the Southern African region that means a belief in a universal relationship of sharing that connects all humanity or a belief that demonstrates humanity towards others.

Onyebuchi Eze (2015) believes that the core of Ubuntu can be summarised to mean that a person is a person through other persons. This means that humanity is not embedded in a person solely as an individual but that it is also bestowed from one person to the next. We need each other, we create each other and sustain one another as humanity is a quality, we owe to each other. In brief, we are because you are and since you are, I definitely am. The 'I am' is not a rigid subject but a dynamic self-constitution.

In Setswana, there is often warmth with which visitors or guests and members of the community are welcomed and treated. This honest or sincere warmth is not just decorative, but it makes it possible for the creation of spontaneous relationships, families or communities. While sincere or honest warmth sometimes leads to vulnerability from people with insincere or dishonest motives, the work of these collaborative relationships provides reasons for the value of warmth. Hence, humanity is not just solely embedded in a person in his own right, but humanity is embedded upon the next person who creates a closely-knit relationship that extends into families, communities and nations. In the context of this research study, this means that if the visitor or the guest is accepted and his/her warmth, knowledge and skills are appropriately utilised, the host family would be empowered to extend its wings and to create relationships beyond its space for the future, thus providing better service to its children when they go out to work in foreign spaces, assisting the host family to expand and meet developmental challenges. In this context, Ubuntu becomes a philosophy of life that strives for the economic and environmental development of the transformation of members of the community.

The philosophy of Ubuntu is not only concerned with the social, economic and environmental conditions of an individual, but it also relates to the judicial or legal aspect of life. This means that it can be used in order to adjudicate and reconcile broken relationships and avoid one party being punished unnecessarily because it provides a civil platform to negotiate and find a common ground for understanding issues.

As the former United States President Barack Obama (2018) stated, ‘we have to recognise that we are all bound together in different ways as humanity and that we achieve ourselves by sharing ourselves with others while caring for those around us. This perspective emphasises the need to live as a family as we all belong to one creation. A notable philosophical context of this idea is well captured in the Setswana proverb which says, “*Ngwana sejo o a tlhakanelwa*” (A child is a food around which we all gather) which implies that the upbringing of a child is a communal responsibility and not an individual responsibility. Put in simple terms, a child is a child to all parents or adults, since a child’s success is not a family’s success but the success of the community.

1.3. RESEARCH PROBLEM AND OBJECTIVES

Setswana has quite a number of drama texts published by various publishers to ensure that the Setswana speaking learners are also taught with a view to achieving skills in specific literature without any form of exclusion. In these drama texts, the philosophy of Ubuntu has been passed on through proverbs, sayings, behaviours, cultural artefacts and cultural practices. In ensuring an understanding of the responsibilities that come with characters' interconnectedness, the authors ensure that characters interact with one another in order to develop their theme and conflict, while casting aside worn-out perceptions and outdated thoughts.

It has been observed that most of the Setswana drama texts demonstrate the principles and values of Ubuntu. As a result, it becomes pertinent to investigate the effects of the principles of Ubuntu in the written Setswana drama texts. Therefore, it is imperative that all the facts that are vital to the interconnectedness of characters in the maintenance or contravention of the principles of Ubuntu be investigated. The characters as actors in the development of theme and conflict in drama texts are, therefore, seen as the key figures for the success or failure of the philosophy of Ubuntu in the drama texts. If characters, however, do not clearly maintain the principles of Ubuntu but contravene these fundamental principles, tragedies and disasters can take place.

The aim of this study is to investigate the basic principles of Ubuntu in selected Setswana drama texts and the extent to which the characters maintain or contravene the core values and principles of Ubuntu. The achievement of the overall aim will be facilitated by the achievement of a number of objectives, namely:

- To assess the relationship between the values and principles of Ubuntu and the behaviour of the main characters in the selected Setswana drama texts.
- To examine the extent to which the fate of the main characters comes about when they maintain or contravene the fundamental principles of Ubuntu; and
- To examine how Ubuntu assist in the development of conflict in the selected Setswana drama texts.

1.4. RESEARCH DESIGN AND METHODOLOGY

The research study will assume the explanatory research design, where it looks into the real world of characters-in-action and the research-on-action in the selected drama texts. The method that is adopted will be the secondary research method, where different sources will be consulted from books, journals, dissertations and other relevant sources. In this inquiry, studying the characters' in action allows the researcher to determine the general behaviour of the main characters and to what extent the characters maintain or contravene the core values and principles of Ubuntu. The main theory that is used in this research is reader-centred or reader-orientated, with a main focus to place emphasis on the reader and his response or reception of the drama text. Grobler and Strachan (1987) define reception as a process of creating meaning and of realising the instructions given in the linguistic appearance of the drama texts. Therefore, the major concern of a receptionist is not necessarily the text but the realisation or concretisation of meaning.

1.5. ORGANISATION OF STUDY

This research study is organised or arranged according to six chapters, namely:

Chapter One deals with the introduction and background to the study. It explains that Ubuntu is a concept that was popularised post-1994, although it has been in existence since time immemorial. **Chapter Two** deals with a full discussion of the reader-response and the reflective theories as two distinct approaches that will help investigate the problem stated. **Chapter Three** deals with the literature review. **Chapter Four** deals with the analysis of the four selected Setswana drama texts in relation to **caring** as a fundamental principle of Ubuntu. **Chapter Five** deals with the analysis of the four selected Setswana drama texts in relation to **sharing** as a fundamental principle of Ubuntu. **Chapter Six** is the analysis of the four selected Setswana drama texts in relation to **respect** as a fundamental principle of Ubuntu. Finally, **Chapter Seven** focuses on the general observations and conclusions with regard to the reflections on Ubuntu in the selected Setswana drama texts.

1.6. CONCLUSION

The central idea of this study refers to reflections of Ubuntu in the selected Setswana texts. According to Dolamo (2013), it is important that post-colonial Africa recapture the values and principles enshrined in the philosophy of Ubuntu if the African people are to enjoy the dignity and integrity they deserve. Since the philosophy of Ubuntu is very old within African life, this study will demonstrate how the principles of Ubuntu has been expressed in Setswana literature by different authors in Setswana drama texts.

CHAPTER 2

LITERATURE REVIEW

2.1 INTRODUCTION

This chapter deals with the background of the study. It explains Ubuntu as a concept that was popularised post-1994, although it has been in existence since time immemorial. A literature study of both local and international sources will be undertaken to attempt to discover if there are local or international literary critics who have applied the philosophy of Ubuntu principles in African literary works and in particular Setswana drama works.

2.2 THE CONCEPT OF UBUNTU

Ubuntu is an old concept unequivocally entrenched within African reasoning which frames a vital piece of an individual's personality and nobility (Dolamo, 2013:1). In spite of the fact that this is the situation, this idea has been advanced post-1994 as it reflects African history, improvement, character, culture, ethical quality, social collaboration and political direction. In South Africa, the terms Ubuntu and Botho are synonymous in that they express a similar significance and are firmly identified with the Nguni and Sotho dialects, separately. As showed, Ubuntu is a Nguni expression while Botho is a Sotho expression from the Southern African locale that implies a faith in an all -inclusive relationship of sharing that interfaces all mankind or a conviction that exhibits humankind towards others. As per the way of thinking of Ubuntu, society gives people their mankind. Onyebuchi Eze (2015:192) accepts that the center of Ubuntu can be abridged as:

"A person is a person through other persons. This means that humanity is not embedded in a person solely as an individual but that it is also bestowed upon the next person and the other person. We need each other, we create each other, sustain one another as humanity is a quality, we owe one another. In brief, we are because you are and since you are, definitely I am. The 'I am' is not a rigid subject but a dynamic self-constitution dependent on this otherness creation of relation and distance."

In Setswana, there is often warmth with which visitors or guests and members of the community are welcomed and treated. This honest or sincere warmth is not just decorative, but it makes it possible for the creation of spontaneous relationships, families or communities. While sincere or honest warmth sometimes leads to vulnerability from people with insincere or honest motives, the work of these collaborative relationships provides reasons for the value of warmth. Hence, humanity is not just solely embedded in a person in his own right, but humanity is embedded upon the next person and the next, who create a closely-knit relationship that extends into families, communities and nations (Tutu, 1999).

In Setswana, there is an expression that reflects this notion of social inclusion or social acceptance, namely, "*Moeng goroga re je ka wena*" (welcome dear guest, so that through you we may have plenty to eat - a rough translation). This expression reflects the African people's perspectives about visitors or guests, that a visitor or a guest is an important person who arrives into the space of a host; that they deserve more than the host or the host's family in terms of warmth, compassion, empathy and care.

Therefore, a visitor or a guest is viewed not as a client, a competitor, a challenger or an intruder in one's space but as someone who adds value, plenty, comfort, humour and honour; someone through whom there would be plenty to eat because even the meagre reserves that had been hidden for so long would be unearthed. Within the realm of this telling lies the implication that visitors do not need to burden themselves with carrying food or provisions when they visit other persons but only need to dress appropriately and get underway with their journeys.

The hidden meaning in all this is that all visitors or guests must be fed, protected and cared for without any form of payment, thus making them feel comfortable and at home. In applying this philosophy within the context of a university, Bopape (2015) in his UNISA Round-table Lecture said:

"If the visitor is accepted and his/her talent utilised correctly the university would be able to provide better service to its diverse students and produce new knowledge that might assist South Africa in its developmental challenges. If academics see students as visitors and not as problems, they would be empowered to understand the need for different teaching, support and assessment tools and this would benefit them more than it has ever been acknowledged."

In the context of our research study, this means that if the visitor or the guest is accepted and his/her warmth, knowledge and skills are appropriately utilised, the host family would be empowered to extend its wings and to create relationships beyond its space for the future, thus providing better services to its children when they go out to work in foreign spaces; this then assists the host family to expand and meet developmental challenges. Samkange & Samkange (1980:112) emphasises this interconnectedness when he says,

“...to be human is to affirm one’s humanity by recognising the humanity of others and, on that basis, establish respectful human relations with them, that if and when one is faced with a decisive choice between the preservation of wealth and the preservation of the life of another human being, then one should opt for the preservation of life, that an individual owes his status including all the powers associated with it, to the will of the next person and the other persons.”

In other words, what Samkange & Samkange (1980) says can be epitomised in another phrase associated with Ubuntu as: ‘I am what I am because of who we all are’. This saying was correctly explicated by Archbishop Desmond Tutu (1999) when he said that a person with Ubuntu is one who is open, available, affirming towards others and does not feel threatened by the skills of other people, whether they are good or bad, for he knows that he belongs to and is not diminished by others.

Therefore, the essence of Ubuntu is that one cannot exist in isolation outside other human beings but that one exists in a community with other people. This also implies that if a person becomes rich, they should also enable members of their community to improve their conditions or situations. In this context, Ubuntu becomes a philosophy of life that strives for the economic and environmental development of the transformation of members of the community.

The judicial aspect of Ubuntu is captured succinctly by Judge Colin Lamont in his ruling on the hate speech trial of Mr Julius Malema, when he says:

“Ubuntu is an important source of law within the context of strained or broken relationships ... and provides remedies which contribute more towards mutual acceptance...”

“It is a concept that promotes the value of a human being ... and is inextricably linked to the values of and which places a high premium on dignity, compassion, humaneness

and respect for the humanity of another. It also embraces a shift from confrontation to mediation and conciliation, good attitudes and shared concern...harmony in relationships... restorative rather than retributive justice, reconciliation rather than estrangement, mutual understanding rather than punishment, as well as civility and civilised dialogue premised on mutual tolerance” (Lamont, 2015:3).

It is clear from this statement that the philosophy of Ubuntu is not necessarily concerned with the social, economic and environmental conditions of an individual but that it also relates to the judicial or legal aspect of life. This means that it can be used in order to adjudicate and reconcile broken relationships and avoid one party being punished unnecessarily because it provides a civil platform to negotiate and find a common ground for understanding issues. As the former United States President Barack Obama says, we have to recognise that we are all bound together in different ways as humanity and that we achieve ourselves by sharing ourselves with others while caring for those around us (Lamont, 2015:3).

This perspective emphasises the need to live as a family as we all belong to one creation. A notable philosophical context of this idea is well captured in the Setswana proverb which says, “*Ngwana sejo o a tlhakanelwa*” (A child is a food around which we all gather), as discussed in Chapter One briefly, which implies that the upbringing of a child is a communal responsibility and not an individual responsibility. Put in simple terms, a child is a child to all parents or adults, since a child’s success is not a family’s success but the success of the community. Broodryk (2008:63-69) also mentions the core values associated with Ubuntu, namely, compassion, helpfulness, forgiveness and understanding. Many of the speakers of these and other African languages adhere to the traditional norms, principles, values and standards which mirror Ubuntu practices, in other words, they live the soul of their respective communities and nations; as Dolamo (2013:1) asserts, they live up to the ideal of being human. Therefore, it can be argued that Ubuntu is the central pillar of African human existence that all human nature, personalities, feelings, emotions, thoughts, will and soul revolve around.

2.3 PREVIOUS STUDIES ON UBUNTU/ BOTHO

It becomes imperative at the outset to indicate that only a limited number of scholars or researchers have conducted research on the Setswana drama texts and that none of these researchers have written reflections of Ubuntu in these texts. It is within this context that this section purports to provide a literature review of scholars who have done research on the Setswana and other language drama texts in order to determine a gap that exists and needs to be filled. However, this literature review is not meant to be exhaustive. Scholars who have done research on Setswana drama texts include Phala (1996), Shole (1987), Motsilenyane (1992), Lenake (1973) and so on. It is also worthy that this section provides an overview of the research done by Broodryk (2002) in her doctorate, specifically because she conducted research on the topic of Ubuntu. Broodryk (2002) maintains that Ubuntu is found in all South African indigenous languages and European languages, with their variations: Botho (Sotho languages), Numunhu (Tsonga), Umuntu (Nguni languages) English (humanness) and Afrikaans (menslikheid). However, scholars who have done research on Ubuntu, not in drama texts but in novels, include Viriri (2017), Mphahlele (1959) and Mpe (2001) and Mosana (2002).

In her article, entitled *The presentation of time in Setswana drama: A structural analysis of two drama texts*, Phala (1996) uses two theoretical frameworks of structuralism and Marxism to investigate how time has been presented in the two Setswana drama texts, namely, *Motswasele* and *Botsang Rre* by LD Raditladi and GS Gaetsewe, respectively. Her research on the drama texts examines the relationship between time and culture; time experience as unique for a specific language grouping and the natural bond that exists between society and literature. Phala (1996) in no way comes close to an investigation of Ubuntu in Setswana drama texts. Hence the researcher's current examination within Setswana literature becomes a pioneering work which will serve a laudable contribution in Setswana literary analysis.

In his dissertation entitled *Mefama ya diterama tsa Setswana (Aspects of Setswana drama)*, SJ Shole (1987) chooses the drama texts of three Setswana drama writers, namely, Raditladi, Ntsime and Modise. Shole analyses the eight drama texts, namely, *Pelo e ntsho*, *Pelo e ja serati*, *Maragana*, *Magagana*, *Gareng ga metswi*, *Motswasele II*, *Sekgoma I* and *Dintshontsho tsa lorato* written by these authors, in terms of theme,

performance, conflict, characterisation, dramatic dialogue and stage. He also investigates these drama texts according to the criteria of analysis, thoughts of the African Language drama researchers and the growth and tendencies of Setswana drama texts between 1939 and 1985. All the drama texts analysed in this dissertation are published drama texts and not radio drama texts/translated drama texts because Shole maintains that they are few and need to be researched on their own. Although Shole has contributed greatly to the theory of Setswana drama, he in no way comes close to an investigation of Ubuntu in Setswana drama texts.

In her dissertation entitled *Lerato jaaka tlhotalheletso mo diterameng tsa ga JM Ntsime tsa go fitlha 1990* (*The impact of love in the plays of JM Ntsime written until 1980*), Motsilanyane (1992) evaluates and analyses Ntsime's plays written until 1990 in order to determine the impact of love in these works. Motsilanyane's literary study of Ntsime's plays reveals that love plays a significant role in the organisation of plot. What is observed in this dissertation is that there are different kinds of love that are dealt with, namely, love between a man and woman and love between parents and children. In most of his plays, Ntsime uses the Christian faith, supernatural powers or rituals such as witchcraft, traditional doctors, ancestral spirits and ghosts to resolve conflicts. VK Motsilanyane concentrates her research on the impact of love in the development of plot and characterisation and does not touch on any aspect or principle of Ubuntu in Setswana drama texts. It is therefore very clear that this current research of Setswana literature becomes a pioneering work in researching the manifestation of the principles of Ubuntu in Setswana drama texts.

In his Masters of Arts dissertation entitled *BM Khaketla as 'n drama kunstenaar (BM Khaketla as a dramatist)*, the very first dissertation to research drama in an African language, JM Lenake (1973) uses structuralism and formalism to investigate conflict, characterisation, dialogue, setting and performance in the drama texts of Khaketla. Lenake (1973) points out that the drama texts of Khaketla have weaknesses in terms of the structure of conflict, dialogue and performance which are the essential characteristics of drama. Lenake (1973) points out that the resolution of conflict in Khaketla's drama texts is not plausible and in terms of dialogue Lenake (1973) further feels that it is not dramatic enough. It is indeed true that most of the research done in African languages drama texts has confined themselves to the structure or form of the

genre rather than do research on how the principles of Ubuntu manifest themselves in the drama texts.

In her doctoral exposition entitled, *The instructing of Unhu/Ubuntu through Shona books in Zimbabwean optional schools*, Viriri (2017) conducted research on educators and students' comprehension of Unhu/Ubuntu and building up the degree to which they esteem the instructing of Unhu/Ubuntu through the Shona tale. She ascertains the degree to which Shona educators utilise recommended writings to instruct Unhu/Ubuntu. Her study establishes that most educators and students have exceptionally restricted information on the Unhu/Ubuntu idea. Some Shona instructors unknowingly utilise anecdotal attempts to confer Unhu/Ubuntu values in students. Along these lines, paying little mind to the potential for Shona books in advancing Unhu/Ubuntu among Shona students in optional schools, educators should utilise them to a restricted degree. Viriri (2017) is of the view that instructors' attention to the Unhu/Ubuntu idea is of principal significance for successful educating of the qualities to students through the novel. In spite of the fact that Viriri (2017) has contributed incredibly to the thought of Unhu/Ubuntu in showing students the estimations of Unhu/Ubuntu in her Shona tale, she isn't excessively near an examination of Ubuntu in dramatisation content.

In his article, *Down Second Avenue* (1959), Mphahlele confirms fundamental human qualities that are benefits of minding, sympathy, compassion, etc. It investigates the elements of urban Black life during the 1950s, where some African humanism/Ubuntu remnants figure out how to get by in "collective memory." In the new Black townships that developed through the 1950s, the paper talks about changing family connections and how the situation was anything but favourable for them in prevailing with regards to building a community space for themselves. The suggestion, accordingly, was that the qualities related with Ubuntu were gradually being lost and maintained only in the family's "subdued voices" lounging around the chimney or in a nutshell, discussions around the community water tap. In spite of the fact that Mphahlele (1959) contributed to Ubuntu's qualities in his book, in any case, he isn't worried about Ubuntu's examination in dramatization content.

Mpe (2001) explores the theme of Ubuntu / Botho's loss through urban dislocation and questions any simple invocation of Ubuntu / Botho or African humanism in his novel

entitled *Welcome to Hillbrow*. The article reveals the degree to which racism, intolerance and xenophobia are prevalent in contemporary South Africa's rural and urban communities. This exposes the illusion of rural innocence and discusses the doubts, fears, biases, and bigotry that are part of rural life. The tale investigates the capacity of man to be brutal and proposes that individuals in a wide range of social orders fabricate a restriction among themselves as well as other people, particularly those in the more extensive community and our close family or companions. The partialities and narrow mindedness investigated in the novel are in this manner an antecedent to the pressures and xenophobic brutality in numerous South African townships when neighborhood communities betrayed outsiders from Zimbabwe and other African nations. Although Mpe (2001) mentioned the loss of Ubuntu in contemporary South Africa, he is also not concerned with an investigation of Ubuntu in drama text.

In his thesis entitled *Effective and productivity in Education: An Ubuntu perspective*, Mosana (2002) proposes knowledge could be transmitted so that it ponders the youngsters' social qualities and desires and mirrors a lifestyle which they originate from. He likewise shows that training could advance a way of life that would suit the South African understudy populace, for instance, by sharing of assets at school. The philosophy of Ubuntu could help in the maximum utilisation of the few human resources through collective actions and collective decisions. Mosana (2002) maintains that effectivity and efficiency could be reestablished in schools through the mix of Ubuntu's fundamental components in the school educational program. Although Mosana (2002) has contributed greatly to the Ubuntu perspective, he is not concerned with investigation of Ubuntu in drama texts.

Therefore, the current research study, namely, *Reflections of Ubuntu in the Setswana drama texts*, serves as one of the pioneering works and would be a laudable contribution in research done on drama texts in African languages, specifically the Setswana language. From the discussion above, it is very clear that the present study is one of the pioneering works (if any) within the Setswana literary analysis.

Ubuntu expresses social reliance and profound rootedness in community (Adonis, 2008; Chachine, 2008). The idea of social association is integral to scholar and savant Mbiti's (1971:505-506) adage "we are because you are and since you are, definitely I

am." Eze (2015:192) believes that humanity is not embedded in a person solely as an individual but that it is also bestowed upon people in relation to those around them. Furthermore, Gade (2012:487) explores the view that Ubuntu is a moral quality of a person and phenomenon through which persons are interrelated. It is a kind of empathy, compassion and a divine element that warns people against doing evil. Letseka (2000) contends that Ubuntu has regularising suggestions in that it typifies moral standards and qualities, for example, "philanthropy, thoughtfulness, liberality, sympathy, altruism, graciousness and regard and worry for other people". For Letseka (2000:188), people living in communities that grasp Ubuntu would be set apart by a pledge to treating others with a feeling of Ubuntu, which involves treating them with equity and reasonableness.

Broodryk (2002) considers Ubuntu as an extensive old African perspective dependent on the estimations of humanness, mindful, sharing, regard, empathy and related qualities. Amongst the main principles of Ubuntu as stipulated by Broodryk (2002), this research study will only take three which are central to Ubuntu. They are the Ubuntu principle of (i) caring, (ii) sharing and (iii) respect. The Setswana drama texts selected for this study to which the three Ubuntu principles will be applied are (i) *Botsang Rre* by GS Gaetsewe (1958); (ii) *Kaine le Abele* by G Mokae (1995); (iii) *Ga ba na batsadi* by Tebogo Madimabe (2003) and (iv) *Ngwanaka o tla Nkgopola* written by Martha Lempadi (1992).

2.4 CONCLUSION

The aim of this study is to explore the empirical concept of Ubuntu that was popularised post-1994 and to investigate if Setswana literary works relate to the Ubuntu principle in general. It has been observed that Ubuntu reflects the African history, development, identity, culture, morality, social interaction and political orientation; that according to the philosophy of Ubuntu society gives human beings their humanity. It has also been discussed in this chapter that a person with Ubuntu is one who is open, available, affirming others and does not feel threatened by the skills of other people whether they are good or bad for he knows that he belongs to and is not diminished by others; that Ubuntu is a philosophy of life that strives for the economic and environmental development of transformation of members of the

community and that it can be used in order to adjudicate and reconcile broken relationships and avoid one party being punished unnecessarily because it provides a civil platform to negotiate and find a common ground for understanding issues. Lastly, it has been observed that few (if any) research has been done on Setswana literary works, where the philosophy of the Ubuntu principles has been applied. It is in this context that this study will explore how Setswana writers have managed or failed to reflect the Ubuntu principles in their literary works.

CHAPTER 3

THEORETICAL FRAMEWORK

3.1 INTRODUCTION

This chapter investigates and gives an outline of the theoretical framework that will be adopted for the analysis of Ubuntu in Setswana literary texts.

3.2 TEXTUALITY AND THE READER'S RESPONSE

Since the 1970s, a great number of reader-constructs have emerged in the context or reader-response theories. Possibly the most widely used of all constructs in reader-oriented criticism is the 'implied reader' introduced by Iser (1978).

3.2.1 Iser (1978)

Iser (1978) concentrated on the peruser's commitment to the importance of a book and attempted to account both for the psychological exercises answerable for the development of significance and for the requirements on importance generation which are pre-organised by the content. For Iser (1978), reading a narrative is viewed as a powerful arrangement of mental procedures in which past data is consistently identified with current comprehension and speculations about future data and in which holes left by the content are filled, so its indeterminacy is evacuated.

What has intrigued Iser (1978) from the beginning is the subject of how and under what conditions a book has importance for a peruser. As opposed to the customary understanding, which has looked to clarify a concealed importance in the content, he needs to consider significance to be the aftereffect of a cooperation among content and peruser, as "an impact to be experienced", not an "article to be characterized". On the off chance that the tasteful item is comprised uniquely through a demonstration of insight with respect to the peruser, at that point the center is changed from the content as article to the demonstration of perusing as procedure.

Iser (1978) has developed a concomitant phenomenology of reading that explains the concept of the “wandering viewpoint”, which describes the way in which the reader is present in the text. It is meant to overcome the external reader-text relationship, for the unique quality of literature. The journey of the wandering viewpoint may be best understood by considering what Iser (1978) calls the “dialectic of pretension and retention”; in his study, these terms refer to the “modified expectations” and “transformed memories” that inform the reading process.

Nonetheless, the reading process uncovers that, when we read a text, we are consistently assessing and perceiving occasions with respect to our desires for the future and against the foundation of the past. An unforeseen event will, thusly, cause us to reformulate our expectation in accordance with this event and to reinterpret the significance we have attributed to what has already occurred.

As indicated by Iser (1978), the article is gotten a handle on from within. The voyage of the meandering perspective allows the reader to go through the content, unfurling the variety of interconnecting points of view which are counterbalanced at whatever point there is a switch from each other. Iser (1978) further assumes that a reader will form Gestalten in the process of participating in meaning-production. The explanation reveals that, if something occurs that is at odds with an imagined Gestalt, then the reader will endeavour to make things consistent again through a series of revisions. However, the dialectic between illusion-making and illusion-breaking as well as the related “oscillation between involvement and observation” are fundamental for the constitution of the aesthetic object and account for the experience of the text as a “living event”.

A second area that Iser (1978) explores in connection with the reading process is the image-making activity of the reader. These images should be distinguished from perceptions we have when encountering empirical reality for the image ‘transcends’ the sensory. The former occurs only when an object is present to be perceived, while the latter presupposes the absence or non-existence of an object. However, reading entails ideation because, aside ideate the “object,” usually thought of in terms of a world suggested by the “schematised aspects” of the text. For Iser (1978), ideation, in other words, is an essential part of the creative imagination that ultimately produces an aesthetic object. Furthermore, it does not always accomplish this in a

straightforward manner. On the contrary, in most non-trivial works, images are produced and recede again, being modified and reconstituted in a complex temporal process. Iser (1978) reiterates that meaning because of this process thus consists of a synthesis of various phases and since the images can never be precisely duplicated, it is never the same.

Iser (1978) posits a bifurcation of the subject in reading. When we appropriate an alien, experience foregrounded in the text, we simultaneously background our own previous experiences. In assimilating the other, we alienate part of ourselves. “The division then, is not between subject and object but between subject and himself”. Since we bring forth this ‘alien’ meaning, however, it should be more accurately viewed as part of our hitherto unrecognised consciousness. Understood in this way, reading really affects the “heightening of self-awareness which develops in the reading process”. It is this therapeutic, almost psychoanalytic consequence of our encounter with texts that Iser (1978) deems significant as meaning production.

Hence, Iser (1978) finds that the constitution of meaning not only implies the creation of a totality emerging from interacting textual perspectives but also, through formulating this totality, it enables us to formulate ourselves and thus discover an inner world of which we had hitherto not been conscious.

3.2.2 Rosenblatt (1970)

Rosenblatt (1970) brought major changes in attitudes towards hierarchy and authority in the Western world and this gave rise to new demands that readers’ activities be investigated instead of authorial intentions or the allegedly a historical aesthetic value of texts.

Aesthetic experiences, according to Rosenblatt (1970), produce a double value. They can yield the kind of fulfilment that “can be enjoyed and at the same time have a social origin and social effect”. One of the primary aims of literature as exploration is to provide teachers with an understanding of the distinguishing features of aesthetic experiences so that aesthetic experiences can be nurtured in the school curriculum. Much of this book supplies practitioners with practical suggestions that aid them in modifying their approaches to the teaching of reading and the study of literature.

Another distinctive element of stylish encounters is an association with the peruser's passionate drives. The enthusiastic strains that emerge during tasteful encounters invigorate clashing driving forces out of which thinking ordinarily rises, all things considered. The enthusiastic character of the understudy's reaction to writing offers a chance to build up the capacity to think reasonably inside a genuinely shaded setting. Subsequently, the showing circumstance wherein a gathering of understudies and an instructor trade sees and invigorate each other towards more clear comprehension can contribute incredibly to the development of such propensities for reflection. Besides, Rosenblatt accepts that the instructive possibilities of writing lay on giving chances to the understudy to respond to chip away at an assortment of interrelated enthusiastic and scholarly planes. Association with individual needs and distractions makes tasteful encounters in a writing class a possibly amazing instructive power and gives an imperative connect to the learning forms. Without the joined linkages with a peruser's past encounters, present intrigue and feelings won't wake up as a tasteful encounter.

In the end, aesthetic experiences are distinguished from non-aesthetic ones by the degree to which they stimulate imagination. Literary works, carefully chosen to represent a wide range of cultural patterns and human relations, stimulate a reader's imagination in many ways where readers participate in the experiences of others, develop a sense of the complex fabric of our society, extend beyond the provincialism of time and space and create an awareness of possible alternatives that can serve as a liberating force in their thinking.

3.2.3 Fish (1980)

Fish (1980) developed his 'affective stylistic' in reaction to examining textual features without regard for what they mean to readers. Fish (1980) maintains that literary understanding rests in the dynamics of the reading experience. To him, what makes a work meaningful is that the succession of textual units urges the reader to continually establish and dismiss interpretations, adopt attitudes as well as discard them. Later, however, Fish (1980) renounced this almost behaviouristic characterisation of the power of textual stimuli over the reader.

Furthermore, Fish (1980) sees every reading of a text as determined, albeit unconsciously, by the reader's membership in an interpretive community. In his 'affective stylistics', Fish (1980) speaks of an 'informed reader'; a construct indebted to the structuralist concept of linguistic competence which also informs Culler's (1975) 'competent reader'. Fish (1980) reiterates that a text's effects are best realised by a reader knowledgeable about their cultural and linguistic contexts and that based on such knowledge the critic can, by a drastically slowed-down reading, trace what really happens or happened in a text's reception. However, this procedure may not capture actual reading processes as most students of literary narrative indeed try to be informal readers when they add to their understanding of a text by relating it to contextual information. In his later writings, Fish (1980) views the reader as more strongly immersed in an institutional context, the interpretive community that imposes *a priori* constraints on how a text may be understood.

3.2.4 Eco (1979)

According to Eco (1979), the work on reading response epitomises the contribution of semiotics and its sensitivity to contextual conditions of meaning production. Narrative understanding is conceived as dependent on codes of signification shared by authors and readers. Authors, to some extent, predetermine the role of the reader by the strategic encoding of information.

It is important to note that authors apparently write with a reader construct in mind, an idealised image of a readership putting into effect authorial intentions. This, for example intended or ideal reader, will play the role s/he is invited to play, decoding textual information according to what the author has strategically planned based on shared codes (Eco's model reader). Furthermore, the intended reader will also, at least for the duration of the reading process, accept the attitudes and beliefs demanded by the text and thus act as the 'authorial audience', in the terminology of Rabinowitz, even if these attitudes and beliefs contradict his or her real-life disposition.

3.2.5 Holland (1968)

Holland (1968) established reader-oriented research within the framework of psychoanalytic criticism, taking emotional and unconscious aspects of literary meaning construction into account. According to this approach, a text has meaning for the reader as he/she can project his or her own fears and desires onto the text in a way that makes them manageable. Unlike many other allegedly reader-oriented approaches, Holland (1968) puts his theory to the test in detailed investigations or empirical reader responses to stories, in which he finds that readings correspond to the readers' individual psychological set-up/their identity themes.

Furthermore, Holland (1968) proposes a bipartite reader construct based on psychoanalytic theory. It consists of the 'analogising reader', who relates to a text by unconsciously transforming the fantasy drives, fears, wishes it offers to his or her own fantasy and the 'intelecting reader', who at the same time fends off the fantasies s/he finds too disturbing to admit. In this approach, the meaning of a text depends primarily on the conditions of the reader's psychological make-up.

It is important to note that the reader-oriented study has profited from the theories and empirical findings of cognitive psychology and research in discourse processing. Gerrig (1993) and Dixon and Bortolussi (2003) have strongly contributed to the reader-oriented aspects of cognitive narratology. In this framework, the mental activities of the reading process are described with the help of more detailed models of text understanding.

3.2.6 Riffaterre (1959)

Within the stylistic framework, Riffaterre (1959) coined the term 'super-reader' as well as 'arch- reader' which is simply a collection of responses to particular passages of a text by real readers, among them students, translators and interpreters of that text. Riffaterre's (1959) method is to abstract from the content level of such responses, concentrating on the mere fact that an item has aroused readers' attention and may, therefore, be stylistically relevant. He thus collects evidence for a stylistic skeleton-structure of a text, which he believes can be described objectively. Although applied to poetry by Riffaterre (1959), the super-reader is also a convenient tool for narrative

analysis, especially in the classroom, where it may be used to help assess the group's reactions to a text.

3.3 READER-ORIENTED APPROACHES TO AUDIENCE RECEPTION

3.3.1 Eco (1979)

Eco (1979) uses the idea of code to explore the reader's position, arguing that the very nature of this role contradicts structuralist theories of what he calls the crystalline message. (Eco 1979:5) goes on to say:

"The existence of various codes and sub-codes, the variety of socio-cultural circumstances in which a message is emitted (where the codes of the addressee can be different from those of the sender) and the rate of initiative displayed by the addressee in making presupposition and abductions all result in making a message an empty form to which various possible senses can be attributed."

Eco (1979:8) stresses the dialectic between the author and the reader as "a well-organised text, on the other hand, presupposes a model of competence coming, so to speak, from outside the text but on the other hand works to build up, by merely textual means, such a competence."

The accentuation, be that as it may, is moved from an examination of the implications in the content, which is vital to the content-based ways to deal with the TV programs, to an investigation of the understanding procedure. Applying TV group of spectators gathering hypothesis incorporates two primary hypothetical changes, from high to mainstream society, from perfect or model perusers to genuine experimental perusers. Model or perfect perusers, for example, Eco (1979); Iser (1980); and Holub (1984) were, obviously, initially considered as systematic gadgets, methods for obliging the polysemic, open and setting subordinate parts of significance inside a content and methods for perceiving a peruser's engraving (or subject situation) inside a content as key to its importance. Nonetheless, the immediate connection between the implications natural in the content and the ensuing impacts of those implications on the crowd has been broken, not just in light of the fact that watchers can pick which program or program sections to watch, or in light of the fact that writings can target

various spectators, yet additionally in light of the fact that the equivalent virtual content can mean various things for various crowds.

3.4 CONVERGENCE IN AUDIENCE RESEARCH

3.4.1 Hall (1980)

Hall (1980), opened the path for communication between conventional or bureaucratic scientists and those from the school of basic or social investigations. There is no uncertainty that the conventional methodology can offer an assortment of techniques for TV group of spectators experimental investigation (Schroder, 1987), in spite of certain impediments in managing complex interpretative and ideological issues (Carey, 1985). Important academics thinking their way into quantitative audience study are much in need of such techniques. Standard audience studies, however, appeared to underestimate the difficulty and, in particular, the polysemic, open and traditional dimensions of programs viewed as texts rather than stimuli (Van Dijk, 1987).

While basic research has tended to ignore, assume or belittle the crowd's interpretative movement (Fejes, 1984) disappearing audience in minimum amount correspondence, the substance must not be allowed to evaporate (Blumler, Gurevitch and Katz, 1985). Or maybe, these strategies that have up to this point been confined can be great and generally mentioning, driving each other to address ignored issues.

3.4.2 Katz and Liebes (1986; 1990)

Katz and Liebes (1986; 1990) explored the issue of cultural imperialism in the project 'export of meaning' through empirical research on the reception by various cultural groups of the iconic primetime drama, Dallas. They examined focus group conversations in their own homes during and after watching an episode of the show. Dallas' examination uncovers essential social ideas that shape the program, (for example, family line, legacy, kin competition, domain, sex, and marriage) that can represent the fame of the program. The empirical audience study found that watchers of various social and cultural foundations created very divergent perceptions of the same series, in spite of the fact that these may have demonstrated a

comparative gathering by the audience. For instance, Russian Jews were found to make philosophical readings dependent on the narratives of moral and political messages, while Americans focused on personalities and motives to make their readings rational; Moroccan Arabs were worried about sequencing occasions and consistency of narratives (Liebes & Katz, 1986). The reading of each gathering was obviously founded on and obliged by the content, but then the cooperation between social assets and printed receptiveness enabled quite varied readings to be arranged when viewing the episode.

Morley's study (1980; 1981) of Nationwide's current affairs magazine's audience readings or decoding revealed how audiences differed in their interpretations of their socio-economic or labor position along political lines. The content by Hall (1980) legitimised or 'liked' these readings, with, for instance, the predominant or standardising readings of bank supervisors or students being generally reliable with the content's significant suspicions and systems, while the places of learner instructors or worker's guild authorities were fairly inconsistent or negotiated. Certain parties, such as shop stewards, however, took a strongly opposed stance using the text's tools to create a reading that was quite unintended by the text, although fair in terms of both text and reader. In interpreting popular culture, viewers can diverge not only from each other, but also from the expectations of critics. It strengthens the case for empirical research and takes caution when carrying out strictly textual analyses.

3.4.3 Radway (1984; 1985)

Radway (1984;1985) compares with literary critics' interpretations of popular romance novels by ordinary female readers. She argues that "all readers read differently because they belong to what is known as different communities of reading, each of which acts differently and for different purposes on paper." Radway (1985) demonstrates that literal meaning and the objective essence of language are stressed by women in addition to narrative accuracy when the two clashes. In this manner, readers dismiss the feminist critique for a substitute reading wherein the heroine subtly succeeds in winning over her hero unknown to him, in this manner uncovering her actual quality, as expressed toward the start. Systematically, there are various approaches to coordinate content and reader. When we look at empirical reception

work to date, quite a bit of it embraces a verifiably material systematic methodology that repudiates its unmistakable spotlight on semiotic or literary as opposed to improvement bound TV program originations. At the end of the day, by organising the content and afterward asking how readers fit into this structure-asking priori, content and peruser are seen together, and communicated in audience readings. By the by, the 'text of experience' will add to translation fundamentally in a slot-filling limit, where openings to be filled are characterised by the text's 'skeletal' structure instead of by the worries of the reader (Iser, 1980).

This analysis appears to divide the reader or audience, with the continuity of reading being lost in favor of textual accuracy. It is interesting to note that this tendency is reversed by the psychology of textual representation. The resources of the reader are designed in terms of schemes that provide integrative, knowledge-based frameworks for active interpretation and leave gaps or slots to be filled in according to the specifics of the text.

3.4.4 Livingstone (1991)

Livingstone (1991) opens the way for a socio-psychological resource investigation of the reader that casings and aides the procedures of perusing a book. Socio-intellectual devices (Fiske & Taylor, 1984) may incorporate narrative information, for example, story language structures (Mandler, 1984), information on character as generalisations, information on understanding or attribution (Cantor & Mischel, 1979; Kelley, 1972). It shows that theorising the viewer's role thusly blocks foreseeing audience readings from a text analysis alone, without suggesting that these readings are totally unusual.

3.5 GENRE AS THE ANALYSIS OF AUDIENCE RECEPTION

The genre issue is an important one for the theory of reception.

3.5.1 Dubrow (1982)

For Dubrow (1982), genre works like a set of accepted rules between the writer and the reader. It sets desires, conveys complex and conceivably opposing associations with different types or codes, and its conventions are located historically and socially. Dubrow further argues that reader-response critique can expose valuable perceptions that particular, placed readers attach to different genres, thus undermining the tendency of the critique to see genres as complete, constant, and deterministic. Dissecting the genre expectations of readers isn't significant for our comprehension of the genre, yet in addition for understanding the reader's role in translating writings. Knowledge in genres is one of the instruments readers draw from. It outlines their general approach to the texts, decides the kinds of inferential associations to be made, and sets out the probability ideal models at each point of narrative choice.

3.5.2 Kuhn (1984)

Soap operas manufacture 'gendered spectatorship' which can rise above male centric methods of subjectivity in a way compatible with a feminist aesthetic (Kuhn, 1984). Therefore, gathering research was concerned with revealing various or elective readings of purportedly regulating writings in both the news and sentiment types. By the by, the genre of the soap opera is viewed as available to the extent that its stories are connected, streaming in and out after some time, its accounts are various, with no single character, and the exchange and irregularities between them are a piece of the intrigue. Conversely, both sentiment and drama are considered to battle or debilitate the 'manly' ethos of the most mainstream society, specifically primetime TV with its convictions, textures and linearity of the story, by offering a female voice and a ladylike or women's activist kind (Ang, 1985; Fiske, 1987).

The audience often perceives and appreciates the ways in which soap opera represents everyday life (Livingstone, 1988). This supports Jordan's soap opera analysis as heavily influenced by the social realist tradition of Britain. This means the influence of the 1950s and 1960s 'kitchen sink' dramas, which originated in parallel with the long-running British soap operas (Liebes & Livingstone, in press; Livingstone, 1988). Thusly, as the Mills and Boon or Harlequin romance novels, the social and pragmatist impact likewise represents the contrasts between soap opera and current

continuations of the well-known sentiment custom. For there is no knight in shining armour in soap operas, or joyful life lived ever after, and rather there is a substantial accentuation on contemporary social issues, especially in the British soap opera (Radway, 1984).

3.5.3 Livingstone (1990)

Livingstone (1990) states that viewers drew inferences about the motivations of the characters to make their narratives coherent, using frameworks that are typical of this genre, regardless of whether they are romantic or cynical, and that provide an indication of the actions, intentions and moral position of the characters. However, not only can genre expectations help to take into account the approach that audiences take to genre-based texts and the different approaches they take to different genres, they also take into account differences between actual readings and predicted or 'correct' readings as identified by text analysis. The basic retelling approach is the belief that genre-consistent false intrusions in the readings of audiences will expose the awareness and perceptions of the genres that direct their interpretations. It is appropriate to say that the audience adheres to the female voice of the genre in the soap opera narrative discussed above, re-establishing the moral balance in favor of the wife being misused.

3.5.4 Barthes (1975)

Barthes (1975) states that 'inaccuracies' in the retellings may result from a desire to add to the narrative's dramatic excitement, while others may result from a kind of tingling text that manipulates paradigmatic choices to increase dramatic tension. Furthermore, Barthes says that audiences may not always follow a genre's norms, but may rework the content according to different concerns, by increasing the suspense or by closing on areas of transparency. Viewers may embrace or rework the narrative's open-end. These code reworking, while not path-leading, is nevertheless possible and does not refute any actual events. The readings represent the degree to which the text can be used to incorporate questions or expectations of the reader.

3.6 THE READER IN THE TEXT: ESSAYS ON AUDIENCE AND INTERPRETATION

The aim of *The reader in the text* is to explore fundamental questions about the status, be semiotic, sociological hermeneutic, subjective of the audience in relation to the artistic text. There are sixteen original essays on this relationship and the volume contains a general introduction by Suleiman (1980) and a useful bibliography by Crossman (1980). Suleiman's (1980) knowledgeable introduction presents one of the best overviews of reader-oriented criticism currently available. Her typology makes the reviewer's task much easier by providing a convenient framework for discussing the various essays in *The Reader in the Text*. In her essays, the first category encompasses the rhetorical perspective which views the literary text "as a form of communications". For such approaches "reading is a process of decoding what has by various means been encoded in the text". (Suleiman, 1980:7).

Suleiman's (1980:11) second category of audience-oriented criticism includes structuralist and semiotic approaches that analyse "the multiple codes and conventions that make possible a text's readability". This category is the most fully represented, both in the collection and in the bibliography.

Suleiman's (1980:22) third category consists of phenomenological approaches to the interaction of reader and text. These approaches attempt "to describe and account for the mental processes that occur as a reader advances through a text and derives from it or imposes on it a pattern."

Suleiman's (1980:30) fourth category of audience-oriented criticism describes their subjective and psychoanalytical accounts on how personality affects the reading experiences of actual readers. Her fifth category suggests systems of reading as "structured ideological frameworks" which can be further analysed in terms of sociodemographic parameters such as age, social mobility and schooling. She further correctly points out the need for reception histories to consider "different horizons of expectations co-existing among different publics in any one society" (Suleiman, 1980:37)

Suleiman calls her final category, hermeneutic variety of audience-oriented criticism, which in a broader sense is the self-conscious moment of all criticism when criticism turns to reflect on its own intentions, assumptions and positions. However, Suleiman

(1980) does provide a lucid account of deconstruction and its radical questioning of the text and the writing and reading subject, concepts central to all descriptions of reading.

3.7 COMPOSITION, LITERATURE AND THE EMERGENCE OF MODERN READING PRACTICES

A comprehensive way to deal with perusing and composing is a commendable objective. Artistic and creation contemplates analysts differ on central issues that may restrain endeavors to set up instructional methods that enable understudies to connect their own writings with different writings they experience both inside and outside. One such question, however, concerns the very pith of the writings themselves, what are the writings, how they are made, and how we ought to translate them. The assumption is' what is viewing a message' and it might fluctuate definitely dependent on whether the archive is a book for students or a book for writing.

As indicated by Bartholomae (1980), Miller (1989) has caused to notice the drastically various theories made relying upon whether the current content is perused writing or structure focal point. It is accepted that scholarly messages, Miller (1989) notes, are tastefully fascinating albeit a printed investigation in the field of piece may uncover similar highlights uncovered by a similar way to deal with an abstract book. Ongoing work in post-structuralist study, be that as it may, scrutinised the self-governance of scholarly messages; such approaches didn't really uncover the key contrasts in how messages are perused in writing and synthesis.

It is referenced that even reader-orientated critique arranged scrutinise, which moves the elucidation nexus to the peruser, imitates basically a similar perspective on the content found in the content focused practices. As indicated by Tompkins (1980), peruser arranged methodologies and new basic methodologies "bear the equivalent illustrative relationship to the writings they address since they all offer the presumption that writings are articles to be broke down and deciphered." Tompkins (1980) noticed that perusing focused methodologies and new basic methodologies are about language.

Note that the complexity that Tompkins makes among old style and present-day ways to deal with artistic writings could be said to mirror the current contrasts of sentiment between writings inborn recorded as a hard copy and writing. Researchers in structure thinks about or the social-constructionist camp, be that as it may, will in general view messages as types of activity, while scholarly pundits concentrating on literary clarification see messages as holders. The two dissimilar perspectives are of incredible assistance in artistic investigations and structure research to make up for the profoundly unique interpretative practices. Bartine (1989) proposes that a more extensive perspective on the past of peruser examinations will give valuable direction to current theorisation and teaching method.

In *Rescuing the Topic*, Miller (1989) also indicates that narrating rhetorical history in terms of analysing literary strategies in their organisational contexts is crucial to rethinking existing approaches to texts in composition studies as well as current institutional processes, has a history that needs to be known to recognising how and this sometimes discourages efforts. As a result, history may also help develop pedagogies that enable students to connect reading with writing more effectively.

Miller (1989) also states that the learning method is a relatively recent development that originated in the 18th Century or so. The shifts that followed the shift in learning at this period not only fundamentally transformed the way literary texts were written, but also influenced the interpretation of the texts of the students and marked the beginning of the division in the classroom between reading and writing.

3.8 CLASSICAL RHETORICAL APPROACHES TO READING

In the grammar school classroom, Vives (1913) gave rise to interest in literary texts and student texts were not regarded as distinct forms of discourse, nor were literary texts viewed as esthetic artifacts or creations of superior creativity whose form of development was rendered inaccessible to students. Nevertheless, literary texts associated with student texts, based on a common rhetorical pattern, have innovation styles and structural characteristics. The goal is to teach students to view texts that are now known as 'literature' as examples from which they can learn while constructing their own debate. In fact, Vives provides us an insight into how students are taught to interpret texts with a view to creating their own texts.

The assiduous pupil, he says, “*will consider by what art, by what method, such and such was achieved by the author, in order that he himself with a similar artifice may accomplish his own intention in his own work.*” Vives’ depiction of how understudies moved toward perusing in the syntax school of the sixteenth century recommends how much abstract writings and writings of understudies were connected by normal highlights dependent on logical strategies for perusing and composing that had been transmitted from the Classical to the Medieval and Renaissance periods in the Western pedagogical tradition.

The insistence on reading texts in terms of the rhetorical condition by Brinsley (1917) encouraged students to understand reading as a purposeful act that contributed to the development of their own discourse. Since classical rhetoric-based educational methods did not distinguish between ‘literary’ or poetic creativity styles and those used by students, reading and writing strengthened each other.

In contrast, Abbott (1990), in Renaissance grammar schools, emphasised that “reading served writing.” He states that for educators in these schools, “the reflexive nature of most current critical inquiry would simply be incomprehensible.” He also states that reading lessons trained students to write and compose encouraged them to become successful writers, as the advice given to school teachers by (Hoole, 1969:186) makes clear:

“When once you see they have gained a perfect way of making Themes of themselves, you may let them go on to attain the habit by their own constant practice, ever and anon minding them what places in their Authors as they read are most worth notice and imitation and for what purpose they serve them.”

In the Renaissance school, the highly interactive approach to ‘authors’ placed texts as action objects rather than as distinct sense structures to be understood for their own sake. Reading activities therefore allowed students to develop their own discursive authority by having them learn the persuasive techniques and norms they required to enter the public sphere’s various debate cultures.

In her discussion of the author’s medieval concepts, Curruthers (1990) notes that “actors were, first, texts, not people.” Authorship was “conceived of entirely in textual terms, for an ‘author’ is simply one whose writings are full of ‘authorities.’” Consequently, the works of a writer acquired influence” only by having his works

retained in the memories of subsequent generations." As suggested by Hoole (1969) and Brinsley (1917) using texts in the school, Curruthers' analysis of medieval concepts of authorship holds true to prevailing views of the Renaissance as well.

This presented a complex, intertextual interaction between student texts and 'literary' texts for pre-modern pedagogues, authorship and the rhetorical mode of creativity that accompanied this. It is important to note that the texts used in literary texts represented the laws of language that anyone who introduced him or herself could understand and that literary texts were not seen as works that expressed the particular author's specific views, nor were they seen as objects to be studied for their own sake apart from student literature.

The move in development and the accompanying text model significantly influenced the reading and investigation of writings in the classroom. Rather than exemplifying open aggregate mindfulness through explanatory statutes, writings have now been viewed as express encapsulations of the writer's considerations and feelings. The 'sense' of the content was never again deciphered as the portrayal of the creator's inner mental and passionate systems by separating it into its individual parts.

Remarks by Felton (1953) demonstrate how much old-style ways to deal with reading conflict with the content's current 'representative' translation. More seasoned ways to deal with reading were currently seen as unthinking and 'unnatural' on the grounds that they appeared to dismiss the writer's inward cognisance as shown by the content's auxiliary attributes. In eighteenth-century discourse on showing statement and style, the new accentuation on reading writings as a portrayal of the human writer is especially apparent. Mason (1968) clarifies in his recommendation on the best way to read out loud how the reader needs to endeavor to reproduce the experience of the creator with his voice.

Mason (1968) requires "managing and governing the voice to express the full sense and spirit of your author". In this way, the reader not only evokes in the audience "the same ideas he intended to convey but the same passions he really felt". Echoing views like Mason's speaks of style as "a picture of the ideas which arise in the author's mind and the way they rise there". Smith (1971), when discussing the merits of English prose writers, notes that "the perfection of style consists in expressing the most concise, proper and precise manner the thought of the author and that in the manner

which best conveys the sentiment, passion, or affection with which it affects him and which he designs to communicate to his reader".

3.9 LITERARY STUDIES AND ETHICS

Harrington (1997) pointed out that proper reading of painstakingly chosen scholarly works supplies the reader with appropriate profound quality and lets youthful personalities keep away from the traps of wild wants and material delights. Eighteenth-century scholarly examinations were connected to morals that served a crucial social capacity when customary Aristotelian metaphysics based moral views were being tested. The point made in the above-mentioned and in Hutcheson (1969) and Smith (1971) assumed a crucial role in starting up in their works new ideas of the ethical subject.

As indicated by these writers, the work of literature advanced the improvement of "sympathy" in the reader depicted as "a natural inclination of human nature to take interest in the feelings of others" (Bevilacqua, 1968). By developing the reader's association with the writer's contemplations and sentiments, belletrist ways to deal with reading attempted to build up the empathy thought's sensitivities to be dormant in every individual. With the new understanding propensities, the moral component turned out to be legitimately connected to the conventional stylish estimation of the writings through the guideline of taste. Hutcheson (1969) compares with "good taste" and "virtue" the impression of aesthetic features, for example, "lovely form" and "beauty of regularity" in objects. Gerard (1963) characterises taste as a faculty of comprehension that causes us to decipher "the elegance and flaws" in a gem and consequently "supply the truth" for us to pass judgment on them effectively. Gerard (1963), likewise analyses the capacity to pass judgment on creative qualities in a work expressly with the achievement of ideals, asserting that "*a just and well-regulated taste has a peculiar tendency to confirm virtuous affections and principles.*"

Reynolds (1829) associates the taste with the improvement of civic ideals. In his ninth discourse given at the Royal Academy of the Arts in 1780, he contended that the impact of acquainting undergraduates with taste works at an early age "may extend themselves imperceptibly into public benefits". In the nineteenth century, notwithstanding, taste progressively isolated from its establishing in eighteenth-

century morals. Nevertheless, taste gradually split from its foundations in ethics of the eighteenth century in the nineteenth century. Positively, at any rate in American schools, the decrease in the open circle and the moving instructive objectives added to the progressive disassociation of belles-lettres educating from Halloran's civic virtue (1982). To isolate from the conceptualisations of morals of the eighteenth century, Crowley (1994) contended that taste and abstract investigations worked as a method for social separation and prohibition in the nineteenth century. All through writing plays, the capacity to recognise and acknowledge excellence sufficiently turned into an image of separation that distinguished class and ethnic contrasts.

Nevertheless, reading habits of the nineteenth century lacked the direct link to morality, as references to morals were used in the writing classroom even in the twentieth century to allow reading activities. In addition, these appeals were influential in mid-century professionalising studies in composition in English departments. In echoing the words of Kames (1854) and Reynolds (1891), Pollock (1949) declared that "if language is the central tool which a man must learn to use if he is to be civilised, literature is the supreme civilising agency."

Pollock's perspectives were resounded in the recently established journal *College Composition and Communication* by a couple of academics who bolster the utilisation of abstract writings for instructing creation. For moral reasons, Koller (1955) and Thorson (1956) propose that artistic works ought to be educated in crisp English. Writing, Thorson (1956) attests, has noteworthiness not just "because it presents in order and beauty the meaning of the chaotic experiences of life through the exact expression of realized values" yet in addition since it prompts " spiritual awakening," to the structure of a "better world" by building "better individuals".

3.10 PHENOMENOLOGICAL CHARACTERISTICS

One of the rudimentary qualities of sacred texts is that they are divinely inspired. What is imperative to realise is that sacred text also suggests that a reader is prepared to accept the inspiration of the text and this holds true across cultural boundaries.

Across all doctrinal boundaries, inspiration simply figures as an institutional rule for writing and reading and it is no more liable to questioning than the Bible's rules of

grammar (or the reality of Hamlet's ghost). To make sense of the Bible in terms of its own conventions, one needs to believe in either, but one must postulate both Sternberg (1985). Inspiration does establish a divine genesis for the discourse. An institutional fact is an authority in which the artist addresses his audience. Inspiration has to be recognised "as a quality of the biblical text" Van Huyssteen (1987), associated not only to the writing but to the reading of the text too.

When one realises that the reading process is as essential to the inspiration as the text itself, it becomes clear that only a specific believing community can recognise the text of the Bible as inspiring (Van Huyssteen, 1987). There are added phenomenological characters related with sacred texts such as the requirement for a fortunate interpreter due to the need to decode the message, the effecting of the transformation of lives, the necessary foundation of religious rituals and the evocation of the divine presence (Detweiler, 1985).

3.11 HERMENEUTICAL TRAITS

The reader of sacred texts (either believer or non-believer) obtains two more sets of signals from the text. One is the typical system of conventions accompanying any text eliciting the response of the reader. Another system is at work at the same time, however. The reader shoulders he is working with either a novel, a poem, an advertisement, a newspaper, or a sacred text.

The reader approaching the gospel as a text that is crucial to their religious faith will take a position of willing suspension of disbelief that is quite different from the fiction reader's attitude. It is in fact not a passive stance, not a mere suspension but an intensified act of believing in the message of the text against the evidence outside of it in the reader's world (Detweiler, 1985). It will be clear that for an accountable interpretation of the New Testament, one will have to keep these certainties in mind. Sternberg gives sufficient illustrations of the ways in which the text of the Bible leads the implied reader in such a way as to ensure the fool proof composition "whereby not even the slowest in the uptake among the audience will be left unenlightened at the end" (Sternberg, 1985).

3.12 CONCLUSION

This chapter investigated and gave outlines of the literary theoretical frameworks to determine which of the approaches will better suite and be appropriate for the analysis of some few selected Ubuntu principles in Setswana drama texts. It has been observed that Ubuntu reflects African history, development, identity, culture, morality, social interaction and political orientation.

This research study will explore the main principles of Ubuntu, namely caring, sharing and respect through the application of Harrington (1997:249-263.) approach on ethics in literary studies, in that Ubuntu philosophy relies more on morals and cultural aspects of society. Rosenblatt (1980) postulates that literary works, carefully chosen to represent a wide range of cultural patterns and human relations, stimulate a reader's imagination in many ways where readers participate in the experiences of others, develop a sense of the complex fabric of our society, extend beyond the provincialism of time and space and create an awareness of possible alternatives that can serve as a liberating force in their thinking.

The study will also make use of the genre approach on the analysis of the reception of the audience, in that this study will only focus on one literary genre, which is Setswana drama text. According to Dubrow (1982), the analysis of readers' expectations of genres is significant for our comprehension of classification as well as for understanding the job of the reader in translating writings. Classification information is one asset on which perusers draw. It outlines their general way to deal with the writings, decides the kinds of inferential associations with be made and builds up the standards of conceivable outcomes at every story decision point.

CHAPTER 4

CARING AS A FUNDAMENTAL PRINCIPLE OF UBUNTU

4.1 INTRODUCTION

The main purpose of this chapter is to examine four selected Setswana drama texts in relation to **caring** as a fundamental principle of Ubuntu. In this context, the behaviours of the main characters-in-action are investigated to determine whether they conform or are in violation in relation to caring as a fundamental principle of Ubuntu.

4.2 SELECTED TEXTS TO BE DISCUSSED IN THIS PARTICULAR UBUNTU PRINCIPLE

Setswana drama texts selected for this study are: *Botsang Rre* (*Ask father*) by GGS Gaetsewe (1958); *Kaine le Abele* (*Caine and Abel*) by G Mokae (1995); *Ga ba na batsadi* (*Orphans*) by Tebogo Madimabe (2003) and *Ngwanaka o tla Nkgopola* (*My child you will remember me*) by Martha Lempadi (1992). The intention is not to discuss the above-mentioned texts all at once but to discuss them according to a particular sequence.

4.2.1 Analysis of *Botsang Rre* in relation to caring as a fundamental principle of Ubuntu

4.2.1.1 *Introduction*

The aim is to examine one of the Setswana texts, *Botsang Rre* in relation to caring as a fundamental principle of Ubuntu. The behaviours of the main characters-in-action are investigated to determine whether they contravene or maintain caring as the principle of Ubuntu. The analysis will be based on the following themes:

- i. Pastoral care as Ubuntu principle;
- ii. Caring relations as principles of Ubuntu;
- iii. Hospitality as the caring principle of Ubuntu;
- iv. Positive behaviour as a principle of Ubuntu; and
- v. Authenticity as a principle of Ubuntu.

The above aspects will then be discussed one after the other as specified in the numbers above.

4.2.1.1.1.1 *Pastoral care as Ubuntu principle*

The quality of love in Ubuntu is influenced by the honesty inherent in humanity that affects the interpretation of Ubuntu as a concept for pastoral care. Mbiti describes Ubuntu as a pastoral care philosophy when he states: "I am because we are; and since we are, therefore, I am" Mbiti, (1969), in other words, Mbiti claims, because I am related to other people ontologically, I am therefore obligated to provide about their well-being.

Goitsenna cares about the well-being of his son (he wishes to see him marrying Seikokobetso because she is well-mannered and comes from a well-respected family). He wishes to see the relationship of Boikobo and Seikokobetso growing in a caring spirit and connected in marriage. Hence, the idea of God in creation was for everything to be relational and connected. As Boikobo and Seikokobetso were standing in front of the reverend to take their vows, his obedience shows the nature of Ubuntu - by embracing his father's wishes to welcome the interaction with Seikokobetso when the reverend pleads to him to repeat what he is saying. Gaetsewe (1958) reveals that Boikobo behaves in a polite manner by displaying Ubuntu by not refusing openly to respond to the reverend as he kept quiet until his father intervenes and say to him:

Boikobo ngwanaka, dira se moruti o se go bolelelang, lesa go ntshwabisa mo pele ga batho ba bantsintsi jaana. Tswelela pele moruti. (Gaetsewe, 1958:64)

[Boikobo my child, do what the reverend is telling you, do not disappoint me in front of many people. Proceed reverend.]

Goitsenna wishes to see Boikobo behaving well, as people with Ubuntu show caring regardless of whether they are pleasant or not, for all interactions allow us to express

our humanness. What Goitsenna wants to see is their marriage being blessed by the reverend. Therefore, Ubuntu is related to the Bible's creation story where God requires human beings, Adam and Eve to provide pastoral care to each other and to the rest of creation instantly. Ubuntu is also tied to the historical nature of native African epistemologies, where the principles of life are connectedness and interdependence. Ubuntu cannot be done independently, but is a community role, according to Letseka (2013). In contrast, Letseka reiterates that treatment is related to the moral principles of African epistemologies that promote hospitality, empathy, and respect for human integrity, peace, and kindness. Ubuntu is thus a pastoral care philosophy with biblical references; from Scripture to Revelations, mankind is constantly reminded of justice, compassion, unity and empathy.

4.2.1.1.1.2 Caring relations as principles of Ubuntu

On the contrary Goitsenna, Boikobo's father, contravenes the fundamental principles of Ubuntu. His unbecoming behaviour and actions show that he does not care about the well-being of Boikobo. He contravenes the principle of Ubuntu by not allowing Boikobo to marry the woman he loves. When the elders of the family intervene to resolve the problem, he determines that Seikokobetso is the woman he wants Boikobo to marry because she is well behaved and comes from a respectable family. He does not care whether Boikobo loves Seikokobetso or whether he has a woman whom he intends to marry, he does not even listen to the elders of the family who intervene to correct the situation. Gaetsewe (1958) illustrates to the reader that Boikobo (as humble as he is) asks his father in front of his uncles to leave him to look for a woman he loves. Goitsenna perceives that Boikobo acts against his culture by saying:

Boikobo morwaaka, lesa gore ga o tlole molao le mororo o bua jalo o o emetse, o o gataka ka dinao. Se o se lopang mo go nna o batla gore ke go thuse re binake molao mmogo, mme nna tseo ga ke a di tsena. (Gaetsewe 1958:32)

[Boikobo my son, don't say you do not conform to the rule though you know that you support what you are saying, by violating the rules. What you are asking me, you want me to help you violate the rules together, I am not going to do that.]

It is clear from this extract that Goitsenna does not allow Boikobo to look for the woman he loves, he contravenes the principles of Ubuntu by denying Boikobo the opportunity

to find happiness. He does not care about the woman Boikobo has to marry presently. He wants to blame Boikobo because he does not follow his rules even though he knows that it is wrong to force Boikobo to marry Seikokobetso whom he does not love. Goitsenna's behaviour results in Boikobo leaving it to his father as the deciding factor because he cannot be convinced; as a result, any question related to his marriage is answered with "Ask father."

In Wikipedia (1999), Jossey-Bass contended that the vast majority, including numerous pioneers, are horrible audience members; they normally think talking is a higher priority than tuning in. Present day, liberal pioneers realise it is smarter to listen first and talk later. At the point when they tune in, they do so cunningly. Sly listening is a magnificent method for procuring new thoughts and assembling and evaluating data.

It is commonly additionally a component of Ubuntu individuals to listen effectively to the issues and expressions of others. The manner by which words are communicated is additionally characteristic of an individual's state of mind. Moreover, in Wikipedia (1999) Mandela recalls that he supported bureau individuals in Parliament to air their disparate perspectives in detail. He urged individuals to listen cautiously, at that point make an outline of the perspectives which would in the end bring about great goals which everybody could consent to. In doing as such, all had proprietorship in the choice, which thus made more prominent duty.

However, Goitsenna denied Boikobo his human rights by not allowing Boikobo to marry the woman he loves, he is also in violation of the principles of Ubuntu. He is failing his son by not displaying the principle of caring as a father. This is dealt with at length in reflection on the behaviour and events of the characters-in-action with relation to caring as a fundamental principle of Ubuntu.

Goitsenna prides himself by arranging a wedding ceremony between Boikobo and Seitebaleng at the church. It hurts Boikobo to see how his father violates caring as the fundamental principle of Ubuntu. His father has consistently demonstrated a willingness to see Boikobo marrying a woman he does not love. The reverend who is in charge to bless their wedding is surprised to notice the strange behaviour of Boikobo who bandaged his left hand and refuses to follow the instructions of the pastor. In this regard, Gaetsewe (1958) describes to us that Goitsenna has no choice but to tell the reverend the truth of why Boikobo behaves that way and says to the reverend:

Ruri nna ga ke itse moruti, ke ka re ke dilo tsa bana ba sešweng. Mosimane yo ga re ise re ke re be re utlwane go tloga kwa tshimologong, mogang re mmatlela mosetsana yo. Ene o batla go nyala mosadi yo a mo ratileng, mme nna ke mo supetsa morwadia Seikaneng. Mme mo go direng mo gothe, go simologile fela teng foo. Nna ke emo pateleditse gore a dire sa taolo ya me, nna rraagwe. (Gaetsewe, 1958:65)

[To be honest I don't know reverend, this behaviour is from the present generation. We have never agreed with this boy from the onset when we were considering this girl to marry him. He wants to marry a woman whom he loves but I showed him the daughter of Seikaneng. All that is happening here, it started right there. I authorised him to do according to my rule as his father.]

The absence of Ubuntu in Goitsenna reveals his uncaring attitude towards Boikobo. Boikobo disappointed him by not adhering to what the reverend was saying, this led Goitsenna to tell the truth and admit that he is the one who created the mishap. It is painful to see how Goitsenna contravenes the relation of caring as the fundamental principle of Ubuntu. He orders the reverend to continue with the vows which Boikobo does not agree with. In the end, to show that Boikobo does not approve his father's ill intentions, he openly says to the pastor that he also does not care about the arranged wedding, he will therefore not conform to it.

Furthermore, one must never act to ensure merely individual interests, as this would be selfish in a way that does not reflect a desirable condition of the moral relationship between a person and community. Masolo (2010) promotes the morality model of personhood to reveal appropriate principles of caring that should ideally govern the way that individuals treat others. To show that Goitsenna does not show a caring attitude, he sends Seikokobetso to Boikobo with his three biological children. He knows that Boikobo has never slept with Seikokobetso, this confirms that he contravenes the relation to caring as a fundamental principle of Ubuntu.

Goitsenna is an uncaring father, he is inviting misery into his son's marriage which suggests that as a father, he may be falling short of the African spirit of Ubuntu. How Goitsenna's egocentric and cold-hearted nature presents itself is amazing to see, as he orders the reverend to continue with the vows.

He is insensitive and institutionalised all because of the woman he (Goitsenna) loves, he forgets that in Setswana, there is an expression that says, *pelo e ja serati*, meaning

‘beauty lies in the eyes of the beholder’. There are two questions that one could ask, namely Is he doing this for his own satisfaction? and How does he feel to be a witness who fails to help and rescue his son from the pain he’s causing deliberately? As Ubuntu reflects on human beings, he needs to think deeply of his unfeeling and uncaring attitude that has turned him into the unsympathetic father he has become.

It would be unique for a person who is adequately submerged in Ubuntu to consider hopelessness in his very own child's marriage. Once more, it would be strange for anybody with Ubuntu to show thinking about his child and simultaneously have the tendency to carry torment to his child's marriage.

Broadly, Ubuntu is an essential human virtue with compassion and humanity embedded in it. It embodies the spirit of the greater good of growing together and caring for one another as human beings, families, communities and nations, which Goitsenna fails to maintain for his son Boikobo.

4.2.1.1.3 Hospitality as the caring principle of Ubuntu

Tutu (2008) portrays a way of thinking of life, which in its most basic sense speaks to personhood, humankind, humanness and ethical quality. It is the embodiment of being human. It depicts an inescapable soul of minding and community, agreement, hospitality, regard and responsiveness that individuals and groups show for each other. Tutu further says Ubuntu is the worldview of African Bantu societies and the determining factor in the formation of perceptions which influence social conduct. However, to what Tutu describes, Goitsenna contravenes the principle of Ubuntu by sending Seikokobetso to Boikobo with three children that Boikobo does not know about. He knows very well that Boikobo has never cared about Seikokobetso after the wedding, his actions show Ubuntu is not embedded in him because Boikobo has never accepted the marriage that was arranged by his father. The sacrifice that Seikokobetso made for the sake of her parents and Goitsenna resulted in tragedy. Her parents and Goitsenna did not show caring towards her because they were interested in their own welfare.

As Gathogo (2008) says, the interdependency of Ubuntu is articulated in several African proverbs for which they warn us or direct us in life. We need to have a clear

understanding of words and in some instances follow our instincts. A notable philosophical content of this idea is well captured in the Setswana proverb which says, “*Nko go sa dupe*” (The nose that cannot smell) which implies that one cannot predict if one is facing danger. As the proverb shows, Seikokobetso feels threatened as she sees the reaction of Boikobo towards her and the children.

Masolo (2010) also mentions the appropriate moral principle for personhood that is usually illustrated by the kind of attitude one should avoid. The attitude that finds unattractive for personhood called ‘juok’ in the Luo language of Eastern Africa, is the antisocial attitude which can be demonstrated by behaviour that is intentionally aimed at harming others and it is also a quality that invokes moral blame. It is through the rhetorical questions that Boikobo poses to Seikokobetso about the children whom she came with to Boikobo’s house, that arouse the conflict which led to tragedies and disasters. Gaetsewe (1958) demonstrates to us that Boikobo asks questions which he could not get the correct answers from Seikokobetso. In the extract, Boikobo is interested to know about these children:

Boikobo o batla go tlhaloganya gore ke bana ba ga mang ba Seikokobetso a tlileng le bona, le gore o ba tliseditseng mo Kudumane. Ka gore go se na karabo tse di tlhamaletseng, o ne a betiwa ke pelo mme a ba bolaya botlhe. (Gaetsewe, 1958:98)

[Boikobo wants to understand whose children are these who came along with Seikokobetso and that why she brought them to Kuruman. As there were no comprehensible answers, he became furious and killed them all.]

Boikobo is not prepared to maintain the children he did not father; hence he wants to get a legitimate explanation from Seikokobetso about their visit without notifying him. His father violated his privacy by bringing along the children he was not aware of. He shows that he does not care about his sentiments and how he is going to react when he sees children he does not know. Goitsenna’s selfishness leads to the tragedy that occurred in Boikobo’s house. Ubuntu is absent in him as he knows in his heart that Boikobo has never slept with Seikokobetso. It is certainly true that Boikobo was deeply hurt to take such action of killing both the woman and the children. The principle of Ubuntu in terms of hospitality is violated by the main character as well, when he fails to accept children from another man, as opposed to the saying that ‘*Bana ke ba dikgomo*’, meaning that you can have children by marrying the mother.

4.2.1.1.1.4 Positive behaviour as a principle of Ubuntu

Okullu (1974) points out that Ubuntu theory needs to address the issue of being 'humane' to individuals of our ethnic gathering rather than individuals 'from the other group.' When this is done, we risk taking our Ubuntu to animal-like conduct, as our minds would be further darkened to see 'others as not real people.' As a result, we feel obliged to 'treat them accordingly,' hence, badly. In this regard, Ubuntu is not embedded in Boikobo, he does not behave positively when he sees the children he did not bear and the woman he did not want to marry. As a result, he could not hold his anger and bitterness, he behaved cruelly and animalistically, the element of caring is not in him as he chops the children and their mother's heads off with an axe with no sympathy. In this regard, such sectional leanings mirror (Luther King Junior,1963) when he fails to see a missionary God in the Old Testament. He laments thus:

"The God of the early Old Testament days was a tribal god and the ethic were tribal.

'Thou shalt not kill' meant 'Thou shalt not kill a fellow Israelite but for God's sake, kill a Philistine'."

For him, therefore, this 'tribal god' seems not to have love for 'the other,' refer to the neighbour. Similarly, 'this tribal god' had limited neighbourly concern to tribe, race, class or nation. It became evidently difficult for King (1963) to see a Missionary God in this 'God'.

4.2.1.1.1.5 Authenticity as a principle of Ubuntu

According to Kymlicka (1998), life is usually deemed authentic when it is led from the inside. However, Tshivhase (2010) reiterates that an authentic person is true to herself and accounts for her existence internally (These personal traits form part of the Ubuntu principles with regard to the main character who maintains to this principle as authenticity involves self-understanding. Boikobo knows the woman he wants to marry and stands by his word that he does not want to commit himself by responding to the questions he was asked by the reverend; rather the response was *Botsang Rre* (Ask my father).

On the other hand, the antagonistic character, Goitsenna, displays old ideas of wanting your child to marry someone he/she does not like, conflicting with the present situation. Against this cultural background, certain moral issues are explored. In this manner, Goitsenna is taking everything for granted. It is because of him that so many deaths occurred, he denied the children and their mother the right to live.

A few incidents or circumstances, be that as it may, can't be illuminated by any means. Nothing, for example, is as sure as death. A reassurance for this inventible occasion is found in the Serenity supplication; God gave man...

- *the serenity to accept the things a man cannot change*
- *the courage to change the things a man can and*
- *the wisdom to know the difference between the two.*

This notion is universally positive and is also applicable to the Ubuntu worldview.

4.2.1.2 Conclusion

In the *Botsang Rre*, the caring principle of Ubuntu in this Setswana drama has been violated by both the protagonist and the antagonist characters. Goitsenna denied his son the right to marry the love of his life and made his life unbearable. Though to a lesser extent, Boikobo committed a brutal crime by killing the children and their mother. Using Harrington's, (1997) theory of ethics, which relies on morals and cultural aspects of caring with regard to Ubuntu, where it is about taking care of the wellbeing of other people, embracing others, listening to their views and showing hospitality to every human being. In terms of Dubrow's (1982) genre approach, characters in this drama text are able to expose the themes of the principles of Ubuntu. It would seem therefore, the author, Gaetsewe (1958) has succeeded in using characters to maintain or contravene the core values and principles of Ubuntu.

4.2.2 Analysis of *Kaine le Abele* in relation to caring as a fundamental principle of Ubuntu

4.2.2.1 *Introduction*

As in the case with *Botsang Rre*, the aim here is still to examine one of Setswana drama texts, *Kaine le Abele* in relation to caring as a fundamental principle of Ubuntu. The behaviours of the main characters-in-action are investigated to determine whether they conform or are in violation of the sharing principle. The analysis will be based on the following themes:

- i. Interdependence as Ubuntu principle of caring;
- ii. African thoughts about Ubuntu principle of caring;
- iii. Care of the community as Ubuntu principle;
- iv. Hospitality as the caring principle of Ubuntu; and
- v. Biblical perspectives on hospitality as a form of caring.

4.2.2.1.1 *Interdependence as Ubuntu principle of caring*

As indicated by Carnegie (1936), the relationship of people makes a relational obligation of care and love. Ubuntu is commonly about humanness and its attention is additionally on getting keen on the destiny of individuals. The applicable Ubuntu prescriptive is to think about (and hence be keen on) one's sisters and siblings inside the human family, which associates intimately with his recommendation.

Mokae (1995) in his drama text, *Kaine le Abele*, starts his activity with a memory of past information and occasions. He plunges the reader into the minding circumstance that advances sympathy by prompting individuals with various races to turn out to become genuinely interested in others. He utilises the article to advise us about the state regarding perplexity and uneasiness that prevails in London and to single out the characters who remains over the others in the action of the drama, to be specific, Joe-Anne, a White lady and Katlego, a Black man. The two of them met at the South African Embassy in London a couple of years before the South African political regulation of 1994.

In their dialogue, Jo-Anne tells Katlego how they care about Black people, they grouped themselves together to protest against the embassy of South Africa in order

to release Black people from oppression. For her, she links caring as an aspect of Ubuntu, to the story of the bible where God used Moses to go to Pharaoh to release the children of Israel. According to Broodryk (2006), a spirit of brotherhood is also essential in caring for successful teamwork. Being brothers and sisters is a “we are feeling”, which is conducive to cohesiveness. The “we are feeling” encourages and provides every member of society, in any country, village and workplace, to completely identify with the rest of his society or community. Thus, Mokae in his drama text finds caring in the members of the anti-apartheid movement in London as a fundamental principle of Ubuntu, which evokes a sense of belonging and security for each other as the “we are feeling” creates camaraderie. In Oduro’s (2006) *Role modelling and communal values* the saying that “a tree cannot survive a storm on its own” is mentioned. A person should, therefore, involve others as brothers or team members for general support. When faced as a team, the problems of life seem lighter, since a variety of inputs and advice can be derived from the relevant experiences of others. In Africa, the members of a group tend to work together as a collective, to solve individual problems. Koka (1996) further says a sense of belonging is evident in the spirit of oneness which people experience, as is evident in the saying “You touch one, you touch all”.

However, Mokae (1995) points out that when Jo-Anne cannot hold back her emotions, she utters these words:

Ditshupetso tse di a tle di thologelwe ke baemanokeng ba ntwa ya go Iwantsha kgethololo go tswa kwa dinageng tse di farologaneng!” (Mokae,1995:8)

[Usually, our members from different countries flock to these kinds of protests to fight for apartheid”.]

This shows that there is caring in other anti-apartheid members, they come from different countries to support their movement. Their togetherness will see Black people to freedom. The philosophy of Ubuntu, brotherhood is based on the expression that ‘I am a person through other persons. Mbigi and Maree (1995:111) refer to the “Collective Fingers Theory”. According to this, the thumb (in order to work efficiently) will need the collective cooperation of all other fingers. In practice it means that one needs to open collective forums which are inclusive in nature and must, as far as

possible, include everyone in a group to maintain the relation of caring as the fundamental principle of Ubuntu.

According to Mokae, Jo-Anne displays her interest out of curiosity by asking Katlego questions that draw his attention. She wants to hear from Katlego why he is joining the protest. Katlego did not give a proper answer but tells her that it is a long story. His accent reveals to Jo-Anne that he is also from South Africa. Her repeated questions were the indication of showing caring as the fundamental principle of Ubuntu. The questions that arise from her brought happiness in the hearts of both characters.

4.2.2.1.1.2 African thoughts about Ubuntu principle of caring

According to Geldenhuys (2004), Ubuntu relates to bonding with others. This is in line with being self because of others. Ubuntu is captured in the Setswana saying: “motho ke motho ka batho”. This means that in African philosophy, an individual is human if he/she says, “I participate, therefore I am”. Ubuntu is an African view or philosophy of life that incorporates the values of brotherhood, humanness, morality, caring, honesty and the concern for the social good.

Practicing the philosophy of Ubuntu unlocks the capacity of an African culture in which people express compassion, caring, dignity, humanity and mutuality in the interest of building and preserving communities with justice and communities (Poovan, Du Toit & Engelbrecht, 2006). Thus, according to the concept of Ubuntu, humanity is not embedded in a person as an individual but bestowed upon the next person and next, as Jo-Anne is looking forward to gaining Katlego's trust in their movement which is based on the principle of unconditional collective trust among their members. In this regard, Jo-Anne needs Katlego in their struggle hence the principle of Ubuntu reiterates that “we need one other, we create one another, we sustain one another because humanity is a quality, we owe to one another” (Tutu, 1999).

Mnyandu (1997) takes our understanding further as he communicates the conviction that Ubuntu isn't simply an assortment of positive human characteristics however the extremely human pith itself, which draws and empowers people to become *abantu* or acculturated creatures, living in a daily self – communicating works of affection and minding endeavors to make agreeable connections in the network and world past.

Jo-Anne's persistence in questioning Katlego continues to show her caring attitude because she wants him to be part of the movement to fight against apartheid. Mokae (1995) displays the element of caring in the discourse between Jo-Anne and Katlego when she utters these words:

O tla intshwarela fa ke utlwala ke sunya nko mo mererong e sa mpatleng Katlego. Fela ke ne ke bua mabapi le ntlha ya gore, le fa o sa bolo go fitlha kwano Engelane, o simolola go tsaya karolo mo ditshupetsong tsa rona gompieno. A gongwe ke a fosa? A gongwe o kile wa inyalana le mananeo a mangwe a go Iwantsha lenaneo la kgethololo kwa gae? (Mokae, 1995:11)

[You will pardon me if I impose myself in the affairs that do not involve me Katlego. But I was talking in connection with the fact that, even if you have long been in England, is this your first time demonstrating in today's protest. Am I wrong? Maybe you have been part of other movements to fight against Apartheid at home?]

It becomes clear in this extract that Jo-Anne is concerned about Katlego. In a stricter sense, it captures the whole idea about caring as an Ubuntu principle because Jo-Anne needs to establish a common focus against the apartheid system that they were exposed to. In other words, she cared for the safety of Katlego in as much as she would do with her sibling.

4.2.2.1.1.3 Care of the community as Ubuntu principle

According to Shutte (2001), Ubuntu is mainly well articulated in supplying the so-called 'our men,' which may mean leaders of the blood relatives, tribemates, clanmates, political campmates, social campmates, and so on. This has its obvious dangers in that it is often difficult to determine who is 'our person' and 'who is not one of us.' In a world touted to be a global village, an emphasis on 'our person/people' versus 'them' may prove difficult to account for. According to the Bible, in Luke (10:29) 'a neighbour can be defined as anyone who is in need, regardless of his or her backgrounds'. As a result, Jo-Anne feels that her parents know about their marriage and most importantly, she cares about their marriage that makes her keen to go to Katlego's family to be introduced and be accepted as one of Katlego's family members. She feels his family and village should get used to her through caring and by so doing, she is regarded as one of them irrespective of colour.

The African Theology of Reconstruction and its chief proponents have all failed to see the political motivation behind Nehemiah's rebuilding project of the wall of the city of Jerusalem. That is, he was driven by the need to protect his 'own people' who were vulnerable to attacks from their enemies without the barricading wall. Likewise, African leaders have, in several cases, found themselves trying to 'protect their people'- their tribes, their clans and their countries from marginalisation or oppression. While this may 'sound' Ubuntu, one needs to appreciate that the motivation to 'protect my people' has mixed fortunes. In this manner, Mokae (1995) demonstrates that Katlego was at ease with their marriage, for him, he did not see any necessity to take Jo-Anne to his family, as he was not on good terms with his brother. Jo-Anne encouraged him to go back to his family so that they should know her as he only told them that he had married a White lady. Jo-Anne's words are captured in this manner:

Ga re ise re nyalane go ya ka ngwao ya gaeno. Gape, ba me batsadi boobabedi ba fano le rona, mo Engelane. Re setse re kopane le bona makgetlho a mantsi. Ka jalo ke tshwanelwa ke go tlhobaetswa ke go re fa tšhono ya gore re nyalane go ya ka setso sa gaeno le gore o nkitsise go ba lesika la gaeno e gorogile, o a tikatika go na le go e dirisa! (Mokae, 1995:26)

[We have not married according to your culture. Again, both my parents are here with us in England. We have already met with them several times. Therefore, I am concerned to be given the opportunity to get married according to your culture and to introduce me to your family. It is long overdue you are taking forever rather than using this opportunity!]

Jo-Anne is trying to protect Katlego from committing mistakes by not following his culture, though she is White, she seems to understand Black culture. She knows very well that if they do things on their own, without involving Katlego's family, their marriage will not succeed, it needs blessings from Katlego's mother and the ancestors. She knows others will have mixed feelings when they see her colour, but she insists that they must go back to where Katlego comes from.

4.2.2.1.1.4 *Hospitality as the caring principle of Ubuntu*

Caring goes hand-in-hand with hospitality. Ubuntu means the essence of being human. You know when it is there and when it is absent. African hospitality is grounded on the fact that no one is an island; rather everyone is part of the whole community.

Katlego mentions to his mother that Jo-Anne and her parents displayed a caring attitude to him when he was in England. Mokae (1995) reveals that hospitality made him feel at home more especially as he was not one of the members of AAM. He says:

Go soboka kgang e telele mma: Jo-Anne le batsadi ba gagwe ba nnile molemo thata mo go nna morago ga gore re kopane le Jo-Anne kwa mose, le fa nna ke ne ke se leloko la AAM ya kwa Engelane... (Mokae, 1995:51)

[To cut a long story short mother: Jo-Anne together with her parents, welcomed me especially after we met abroad though I was not a member of the AAM in England.]

Katlego wants her mother to accept Jo-Anne in the sense that when he was far away from home her family welcomed him and never showed any sign of discrimination. He wanted his mother to do the same; ‘do unto others as you would like them to do unto you”, this means they took care of him therefore, she should reciprocate. According to the concept of Ubuntu, humanity is not embedded in a person. Hence, we need one another, we create one another, we sustain one another because you are a human being and we both create a closely-knit relationship that creates what we call family. Katlego’s family shows the elements of caring to Jo-Anne by accepting her and performing the rituals so that she be regarded as one of the family members.

The caring aspect of Ubuntu is captured by Obama in his Mandela’s 100th birthday speech quoting Mandela when he says:

“A traveller through a country would stop at a village and he didn’t have to ask for food or for water. Once he stops, the people give him food and entertain him.”

It is clear from this quotation that the philosophy of Ubuntu is concerned with a society that is caring for one another hence we must look after one another irrespective of race, colour and creed. This is exactly what Ubuntu is about, it’s a reminder that no one is an island, everything that you do well, influences your family, friends and society. Everyone in a society needs to play a part in caring regardless of how small one may think it is. As a society, we all have the role to play and it’s of vital importance that our actions inspire others to want to be part of a better and brighter future. (Obama, 2018).

4.2.2.1.1.5 Biblical perspectives on hospitality and as a form of caring

In any case, in spite of Ubuntu, to think about others doesn't imply that one can't summon their possibilities or even incite them to think contrastingly and over again. Greene (1995) points out that inciting the characters to think over again involves animating them to find startling certainties – a significant element of the instructive experience. Along these lines, Ubuntu can likewise make a case for developing positive neighbourliness. Benhabib (2011:76) portrays this positive neighbourliness as 'accommodation' that is a risky indeterminacy or shared doubt through which members in the experience are started into getting commonly suspicious of unfortunate acts and are set up to stand up against it. In this sense, characters are encouraged to reconsider particular beliefs and are critical of simply accepting 'the usual way' of seeing the world in which they live. While the guests in these biblical stories confronted the threat of physical danger, it was during challenging times that hospitality workers put on a 'happy-face' mask to create an impression of genuine care.

Mokae (1995) writes that Pule, Katlego's elder brother has ulterior motives. He becomes jealous of his brother because he married a White lady. He, therefore, contravenes the element of Ubuntu with an uncaring attitude to spite his brother Katlego. He sneaks into his brother's room and sleeps with his brother's wife:

Tlhobolo e goa kwa ntle, mme go lemosega gore Katlego o thuntse setswalo ka yona go se bula. Pule le Jo-Anne ba roroma jaaka mathare a setlhare mo setsuatsueng. Bobedi bo eme gautshwane le bolao joo dikobo tsa jone di sa alolwang; di tlhakatlhakane. Ba leka go ikhupetsa mebele ya bone e e sa aparang ka dikobo. Ga a okaoke, o ba thunya ka bobedi a ntse a ba bolelala seo ba se jeleng ka tlala. (Mokae, 1995:61)

[The sound of the revolver is heard outside, it shows that Katlego has shot the door to open it. Pule and Jo-Anne are shaking like a tree in a whirlwind. They both stand near the unmade bed which is in a mess. They tried to hide their undressed bodies with blankets. He does not hesitate to shoot them both while reprimanding them.]

These words imply the absence of Ubuntu, in the sense that Pule does not show that he is caring about his brother's marriage. According to the principle of Ubuntu, it is immoral to sleep with your brother's wife. Pule's actions disregard all traditions, biblical narratives, principles of morality and caring. Pule as a host, failed to show hospitality

to the guest, rather he violates the caring love for his sister-in-law. Katlego, on the other hand, acts in a moment of unabated anger and he retaliates without stopping to consider the consequences of his deeds. By killing his wife and his brother he too is guilty of the most serious breach of caring and the spirit of Ubuntu. In the drama text, *Kaine le Abele*, the title is symbolic in that it refers to the Biblical story of the first murderer, Cain, who killed his brother, Abel in an act of jealousy. The jealousy between siblings is a universal human problem and the concept of Ubuntu is destroyed absolutely in the drama text, as Ubuntu first extends to those that are linked by ties of blood and marriage.

As per Le Grange (2012), Ubuntu's way of thinking is what number of individuals attempt to comprehend their general surroundings and the job they play in it via thinking about one another, impacted by their scriptural stories and conventions affiliation. Accommodation was a strict obligation in scriptural occasions, or a 'hallowed obligation,' as Van Eck (2011) puts it. A portion of these antiquated cordiality stories are about hosts settling on troublesome decisions that might put them and their families in danger (Genesis 19; Judge 19), all with an end goal to maintain the larger estimation of unequivocal accommodation. The hosts were required to demonstrate certified accommodation to their guests under enormous weight in both the stories of Genesis 19 and Judges 19.

4.2.2.2 Conclusion

In *Kaine le Abele*, the caring principle of Ubuntu has been maintained by both the protagonist and the antagonist character. Jo-Anne showed Katlego that she cares for him the very first time they met in England. She welcomed him and informed him that they care for Black people hence they grouped themselves together to release the Blacks from oppression. She cared about him as she emphasised working together as a team to conquer oppression. This is in line with Harrington's, (1997) theory of ethics, which put more emphasis on moral aspects of caring with regard to Ubuntu, where caring is about creating an interpersonal bond of care and love. In terms of Dubrow's (1982) genre approach, characters in this drama text are able to expose the themes of the principles of Ubuntu. It would seem therefore, the author, Mokae (1995) has succeeded in using characters to maintain the core values and principles of Ubuntu.

4.2.3 Analysis of *Ga ba na batsadi* in relation to caring as a fundamental principle of Ubuntu

4.2.3.1 *Introduction*

As was the case with *Botsang Rre* and *Kaine le Abele*, the aim here is to examine one of Setswana drama texts, *Ga ba na batsadi* in relation to caring as a fundamental principle of Ubuntu. The behaviours of the main characters-in-action are investigated to determine whether they maintain or contravene the caring principle. The principle of caring will be dealt with under five themes:

- i. Interaction as Ubuntu principle of caring;
- ii. Morality as Ubuntu principle of caring;
- iii. The traits of Ubuntu principle as enshrined in caring; and
- iv. Dignity as Ubuntu principle of caring.

The above themes will then be discussed one after the other as specified above.

4.2.3.1.1.1 *Interaction as Ubuntu principle of caring*

Broodryk (2006) sees Ubuntu as a principle of moral theory and an interactive ethic in which our humanity is shaped by our interaction with others. It translates humanness, personhood and morality. Furthermore, it is a matter of reverence of human nature, where the attention is given to another human being by showing caring, consideration and friendliness. According to Ramose (1999) the sub-Saharan tells people how to become real persons and to exhibit Ubuntu, namely “through other persons”. For them, it means entering the community with others or seeking to live harmoniously with them. Madimabe (2003) depicts the caring and friendliness that Molefe is displaying to Sametse when he says:

Sametse a seke a itshwenya ka go rwala dilwana tse a di rekileng tse di bokete, o tlaa di rwala go di mo isetsa kwa lapeng ka koloi ya gagwe, o itse gore o dula kgakala le mabenkele. Sametse mo letlhakoreng le lengwe o tshwenyegile gore ga a na madi a lekaneng go duela Molefe. Go makaleng ga gagwe, Molefe ga a kgatlhegele go duelwa. (Madimabe, 2003:3)

[Sametse should not bother to carry the heavy groceries, he will carry it to her home, by his car, he knows that she stays far from the shops, as a result, he will help her to carry them. Sametse, on the other hand, is worried because she does not have enough money to pay Molefe. To her surprise, Molefe is not interested in money.]

It implies clearly to her that a person with Ubuntu can willingly help you without asking for money. Molefe is caring and considerate because he drives Sametse home with his car to help her to lessen the weight of the groceries she is carrying and the long distance she walks to reach her home. This sends a message that in the Setswana culture, a woman is not supposed to carry heavy things, men are very strong as they are regarded as heads of the family, they are the ones who need to carry heavy things. Molefe is doing a good thing therefore following the principles of Ubuntu. For Sametse, Molefe is a moral person who has exhibited good virtue. Ramose (1999) describes a true or complete person as someone who lives a genuinely human way of life, who displays ethical traits that human beings can exhibit in a way nothing else in the animal, vegetable, or mineral kingdoms can.

It is of great importance to note that the concept of Ubuntu defines the individual in his or her relationships with others and stresses the need to treat others as we would have them treat us, with caring and consideration. Ubuntu speaks about the fact that you can't exist as a human being in isolation. When you do well, it spreads; it is for the whole of humanity. Molefe showed his Ubuntu and the values of caring for Sametse, he treated her with a golden glove as a man should do to a woman. He never asks for money to carry the groceries or for the delivery, though he says to her: "...go na le dilo tse dintsi tse mosadi a ka duelang ka tsone...", meaning, there are many things a woman could remunerate (him) with. Sametse finds it very interesting to be such a person. She appreciates the caring words from Molefe because he maintains the element of Ubuntu. It is not all women who are treated so well by men.

4.2.3.1.1.2 Morality as Ubuntu principle of caring

Kohlberg (1984) points out that an equity approach is one that considers an ethical specialist's commitments to others on a very basic level as far as individual rights. Then again, in a consideration model, they are comprised by connections that incorporate some sort of proportional association, commonly in which one thinks about

others and they react in some positive manner to one in light of their minding. Malimabe (2003) reveals Molefe's caring words which show that he seeks mutual aid from Sametse. She shows concern and caring for Molefe asking whether he uses condoms:

A mme gone o tshotse dikausu tse go opelwang ka tsone letsatsi le letsatsi? Fa wena o sa itshireletse, sireletsa mmata wa gago mo malwetseng a o ipiletsang ona.
(Malimabe, 2003:6)

[Do you have condoms with you as people are singing every day about them? If you are not protecting yourself, protect your partner from the diseases you are inviting.]

It is clear from this extract that Sametse does not want to be infected because she is conscious about the disease. She maintains the element of Ubuntu as their relationship promotes caring interests, giving them the opportunity to talk about HIV. The Ubuntu spirit between them is also seen when they encourage the use of condoms for protection; thereby caring for their partners.

According to Shutte (2001), the combination of exhibiting solidarity with others and of identifying with them is what is meant by a broad sense of 'friendliness' or love, essential to an ideal family. As Schutte further notes, "The extended family is probably the most common and is also the most fundamental, expression of the African idea of community. The importance of this idea for ethics is that the family is something that is valued for its own sake".

Ubuntu as articulated here entails that African societies believe in caring for their families. However, they look out for others in the community to create the most intimate form of interaction with someone, e.g romantic love or having a personal relationship in the course of living with others. In this manner, Serufe, a caring mother of Oratile (a teenager), is concerned about her behaviour of coming home late. She showed Ubuntu to her husband as the head of the family by reporting Oratile to her father. Malimabe (2003) illustrates to us that Molefe who cares about his family begins to wonder when he hears the hooter of a car outside their home, only to find that it is their daughter who has been driven home by Modise. Molefe utters these words to Oratile:

Ene Modise go tla jang gore a simolole go go tlisa mo Iwapeng e bile go setse go le bosigo jaana! Fa o mpona ke le fa jaana monna yo go tweng Modise yole ga ke mmatle

fa ga me ka gore o paletse mosadi wa gagwe a re o leka go mo gakolola ka go tlhoka tsebe mo ga gagwe. (Madimabe, 2003:12)

[How does it happen that Modise drops you at home in the night! You are aware that, I don't want him in my house because he doesn't take his wife's advices.]

The conceptualisation of Ubuntu is crucial to Molefe in caring for his daughter. He protects his daughter from a person who is a father like him and has children of the same age as his own daughter. Both of Oratile's parents have common feelings of caring for their daughter because their intervention makes Modise realise that getting involved with a child the same age as his own children age is unacceptable.

4.2.3.1.1.3 *The traits of Ubuntu principle as enshrined in caring*

Donovan and Adams (2007) express that a crucial virtue for Ubuntu is recognisable proof with others, that is, enjoying a sense of a feeling of fellowship and organising conduct to acknowledge shared objectives. Mmamati listens to the conversation of her two daughters who display caring towards the behaviour of Oratile as she sleeps around with Montsho (a youth) and Modise (an old man).

Madimabe (2003) portrays Mmamati as a caring mother, she brings in the idea of the Ubuntu tradition that prescribes a rule of conduct and social ethics that one would expect from the sexual behaviours of youths. This rule also advocates safe sexual behaviours of adolescents in Africa. She enlightens her family with words captured in the extract:

Bana ba rutwa kwa sekolong gore ba dirise dikausu, ba ratane le motho a le mongwe kgotsa ka jaana e le baša ba ikgaphe gotlhelele mo go tsa tlhakanelo dikobo go fitlhelela e nna bagolo ba ba nang le maikarabelo, mme foo ba tlaa bo ba nyetswe kgotsa ba nyetse. (Madimabe, 2003:16)

[Children are taught at school to use condoms, they should fall in love with one person, as youths they should abstain altogether in sharing blankets until they are fully matured and have responsibility, in that case, they will be married or get married.]

The extract implies that the philosophy of Ubuntu plays an important role in educating the youth to take care of themselves. Mmammati maintains that they should abstain from unprotected sex or they should use condoms and take responsibility until they

are married. If the youth could adhere to the rules, this could, in turn, bring about safe sexual practices among them and curb the discrimination and stigmatisation against HIV/AIDS sufferers.

Noddings (1984) echoes in her consideration model that Ubuntu is comparative in that it esteems connections that incorporate passionate and viable worry for other people's, prosperity. In the standard consideration ethic, one has an obligation to help others in particular on the off chance that they can react emphatically to that guide, that is, just on the off chance that they can make a corresponding relationship, something that inaccessible, starving individuals can't.

4.2.3.1.1.4 *Dignity as Ubuntu principle of caring*

The spirit of Ubuntu, according to Mnyaka and Motlhabi (2005) is essentially to be humane and to ensure human dignity is at the core of your actions, thoughts and deeds when interacting with others. Having Ubuntu means showing care and concern for your neighbour, it is a helping hand and displaying an understanding of the dignity with which human beings ought to be treated, simply because they are human. It is important to note that Ubuntu serves as a spiritual foundation for African societies. It is a unifying vision, meaning a 'person is a person through other persons'. Madimabe (2003) demonstrates how the community leaders turn to the village for guidance and solutions to the challenges they face. The caring aspect of Ubuntu is raised in this manner:

Bana ba se rwerswe boikarabelo jwa go tlhokomela malwapa a batsadi ba bone. A bana ba tlhokomelwe kwa malwapeng a batsadi ba bone gore batle ba itse fa ntlo e feelwa fa motho a se na go tsoga mo mosong. Go ka se re palele re le batsadi jaana gore e re re feta fa ga Sekgoma re botse bana ba gagwe gore ba tlhoka eng.
(Madimabe, 2003:76)

[Let the children not be burdened by taking responsibility of looking after their parent's home. Let us take an obligation by taking care of these children at their home so that they should know that is their duty to sweep the house when they wake up in the morning. We will not fail them as parents so that when we pass the Sekgoma home we ask the children their needs.]

The extract above shows that caring means embracing others. The values of Ubuntu regard the practice of concern and oneness for the community, which Jesus expressed as ‘love your neighbour as yourself’. Oduro (2006) further says ‘a tree cannot survive a storm on its own’; therefore, the meaning of life is a reference to the social and physical interdependence of people, people rely on each other for survival and support. In this scenario, the parents died of HIV/AIDS and leave the small children behind where they became child-headed homes.

The community is empathetic to the children; they display caring by giving them food, clothes and all the necessary things to close the gap their biological parents left. Just as far as others does the individual become aware of his being, his own obligations, his benefits and duties towards himself and towards others. At the point when he endures, he doesn't endure alone yet with another gathering, when he celebrates, he cheers not the only one but rather with his family, his neighbors and his family members whether dead or living. What befalls the individual happens to the entire gathering and what befalls the entire gathering happens to the person. Mbiti (1969) echoes that the individual can only say, ‘I am because we are and because we are, I am’, giving rise to the saying ‘it takes a village to raise a child.’

In the expressions of Joseph Nyasani (1989), temperances, for example, tolerance, confidence, common compassion and sympathy are famously normal for the African lifestyle and absolutely point to an unconventional method of presence that broadens the domain of the individual possibilities to grasp the life of others and their interests. Ubuntu is an African word for an all - inclusive idea. Ubuntu is the potential for being human, to esteem the benefit of the network above personal responsibility. Ubuntu is to endeavor to help individuals in the soul of administration, to demonstrate regard to other people and frankly and reliable. Chaplin (2006) further says Ubuntu regards humanity as an integral part of the ecosystems that lead to a communal responsibility to sustain life. Ubuntu shares natural resources on a principle of equity among and between generations. Ubuntu is fair to all, is compassionate and is the collective respect for human dignity.

Life skills are described by Van der Wal (2005) as the basic developmental blocks of human existence. These enable all of us to love and perform productive work or to empower a person to use life skills as tools to enhance his/her well-being. The Ubuntu

approach to life is aimed at appreciating and enjoying life in all its manifestations as you live the primary values of humanness, caring, sharing, respect and compassion.

4.2.3.1.1.5 Gender relations and caring as encompassed in Ubuntu principle

Caring means creating harmonious relationships, yet in the drama text, it is violated through dishonesty and unfaithfulness. Ubuntu teaches us to care for others though, Sametse contravenes the principle of Ubuntu as she treats her marriage with unfaithfulness. She's having an affair with Molefe and does not use a condom when they are together. Madimabe (2003) shows that Molefe is not honest with her; when she asks him to use condom for protection, he simply expects Sametse to trust him and says:

*Se itshwenye ka dilo tse o ka sekeng wa dikgona mmaabo, wena beya fela mo go nna.
Dilo tseo ke tsya kgakala le tsone. (Madimabe, 2003:5)*

[Don't bother about the things you will not be able to handle my lady; just depend on me. I know these things long ago.]

Molefe pretends that he understands the importance of protection against HIV/AIDS. He tricks her by stating he only has sex with her and his wife – putting her in harm's way and failing to care for her. In Setswana, he lacks 'Botho'; literally lacking in personhood or humanness.

In getting HIV/AIDS transmission and starting fitting projects of activity in reality, it is critical that the socially built parts of connections among people that support singular conduct be comprehended. These incorporate gender-based standards, standards and laws overseeing the more extensive social and institutional setting. In many social orders, sex relations keep on being described by an inconsistent perceived leverage among people, with ladies having less lawful rights and less access to instruction, wellbeing administrations, preparing, salary producing exercises and properties Kamau (2013). This circumstance influences both their entrance to data about HIV/AIDS and steps that they can take to forestall its transmission, which is in direct contradiction of the standards of Ubuntu.

4.2.3.2 Conclusion

In *Ga ba na batsadi*, the principle of Ubuntu has been contravened by both the protagonist and the antagonist. Molefe drives Sametse home with the pretext of sleeping with her, he is unfaithful because he wants to sleep with another man's wife. On the other hand, Sametse contravenes the principle of Ubuntu as she treats her marriage with unfaithfulness. She has an affair with Molefe without using a condom. Using Harrington's, (1997) theory of ethics, which relies on morals and cultural aspects of society, the reader can clearly see that the author uses the texts to highlight moral aspects of caring with regard to Ubuntu, where caring is about creating a harmonious relationship, here it is violated through dishonesty and unfaithfulness. In terms of Dubrow's (1982) genre approach, characters in this drama text are able to expose the themes of the principles of Ubuntu. It would seem therefore, the author, Madimabe (2003) has succeeded in using characters to maintain or contravene the core values and principles of Ubuntu.

4.2.4 Analysis of *Ngwanaka o tla Nkgopola* in relation to caring as a fundamental principle of Ubuntu.

4.2.4.1 Introduction

As was the case with *Botsang Rre*, *Kaine le Abele*, and *Ga na ba batsadi*, the aim here is to examine one of Setswana drama texts, *Ngwanaka o tla Nkgopola* in relation to caring as a fundamental principle of Ubuntu. The behaviours of the main characters-in-action are investigated to determine whether they maintain or contravene the caring principle. The principle of caring will be dealt with under five themes:

- i. Implications of caring as Ubuntu principle;
- ii. The African perspectives on caring as Ubuntu principle;
- iii. Communalism as a caring principle and practice of Ubuntu; and
- iv. Care of the African Society as a principle of Ubuntu.
- v. The concept of Africanness as reflected through caring.

The above themes will then be discussed one after the other as specified above.

4.2.4.1.1.1 Implications of caring as Ubuntu principle

Carnaigie (1936) advances sympathy by encouraging individuals to turn out to be genuinely interested in others. For him, Ubuntu is fundamentally about humanness and on getting inspired by the destiny of people. The applicable Ubuntu prescriptive is to think about and subsequently be keen on one's sisters and siblings inside the human family. This is contravened within the drama text as Mmelegi pretends to care about Tiroeng's parents and son, yet she is only interested in his wealth. Lempadi (1992) reveals how sly Mmelegi is when she says:

Bona fela mosadi yo ga a yo fa, ke nna mosadi wa gago. Le ka ngwana nna ga ke na mathata, o ka mo otla a le kwa go mmaagwe. Ka na nna ke intshitse setlhabelo. Ka na batsadi ba gago ke ba me ratwi. Bona fela gore ke nna nao, ke go direla ditiro tsotlhe tse mosadi a ka di direlang monna, ene o kae mma lesea yoo? (Lempadi,1992:4)

[Look, that woman is not here, I am your wife. I don't even have a problem with the child, you can feed him while he is with his mother. In fact, I have sacrificed myself. By the way, your parents are mine my darling. As you see, I am staying with you, I am doing everything that a woman can do for her husband, where is the mother of your baby?]

This quotation clearly shows that Ubuntu is not embedded in Mmelegi. Mmelegi's intention is to see herself married to Tiroeng and after the wedding she reveals her true colours by displaying an uncaring attitude towards Tiroeng's parents and son by preventing him from supporting them. She entices Tiroeng with her sweet tongue so that she could be the sole heir of his inheritance.

Tutu (1999) once emphasised that a person with Ubuntu is one who is open, available, affirming others and does not feel threatened by the skills of other people. Therefore, Mmelegi contravenes the caring principle as she pretends to love Tiroeng's parents and son, but she knows in her heart that she is interested in his wealth. In brief, Ubuntu promotes the value of all people and it places a high premium on dignity, compassion, humaneness, helpfulness, understanding and caring for the humanity of other people. It also avoids confrontation but embraces mediation and conciliation, good attitudes, caring concern and healthy treatment of other people in order to strive for harmony in relationships, points which have been ignored by Mmelegi.

4.2.4.1.1.2 The African perspectives on caring as an Ubuntu principle

According to Metz (2007), the moral obligation that people need to be concerned about is for the good of others in terms of both one's sympathetic emotional reactions towards other people and one's helpful behaviour towards them. As Lerato demonstrates to Tiroeng about Mmelegi's character, she shows that Ubuntu lives and that she cares about him, she feels that Tiroeng does not know Mmelegi because he does not come from Mafatshwa. Gyekye (2004) points out that "every member is expected to consider him/herself an integral part of the whole and to play an appropriate role in achieving the good of all". Lerato does not want to reach a point where she will regret not informing Tiroeng about Mmelegi. She feels obliged to do what is right and protect Tiroeng from an evil woman.

In the words of Mbiti (1969) "I am because we are and since we are, therefore, I am." "People are not individuals, living in a state of independence but part of a community, living in relationships and interdependence." The communal character of African culture does not mean, however, that the good of the individual person is subordinated to that of the group. In a true community, the individual does not pursue the common good instead of his or her own good but rather pursues his or her own good by pursuing the common good. In this regard, Lempadi (1992) displays to us that Lerato is making Tiroeng aware that whatever decision he makes about Mmelegi will have regretful results. Therefore, he should not sacrifice his love for Mmelegi and neglect his fiancé at home. However, Tiroeng did not want to listen to Lerato:

Tlhagiso ke a e utlwa, mme fela tota le fa go se na sepe sa lenyalo fa gare ga rona, ga ke ise ke lemoge sepe sa bobaba mo go Mmelegi. Gape fela tota, fa o tsalana le mosadi, go phoso go reetsa magatwe ka ene, kana magatwe ga a tsene gae.
(Lempadi, 1992:8)

[I hear the warnings but there is no marriage happening between us, I have not realised any ill-feeling in Mmelegi. Again, to be honest, if you build a relationship with a woman, it is wrong to listen to hearsays about her, in fact, hearsays should not enter the home.]

The above quotation shows that Tiroeng has Ubuntu in him. He does not listen to people who, according to him, wish to destroy his relationship with Mmelegi. He shows that he cares about her because he dismisses the hearsay which does not convince him about Mmelegi's evil actions.

Although (Kant,1785) notes the role sympathy should play in our relations with other human beings in his work “*To Groundwork of the Metaphysics of Morals*”, it will be helpful to consider that people find an inner pleasure in spreading joy around them. The ‘maxim’ of what they do:

“Lacks the moral merit of such actions done not out of inclination but out of duty. This means that these people are not following a rule when they help others—a rule, rationally acceptable to all, according to which all those who are in such and such circumstances ought to be helped because it is morally right to do so...they deserve praise and encouragement.”

This isn't the most elevated acclaim or the most grounded consolation. These sympathetic individuals rather follow up on a passionate premise, they are tormented by the incidents of others and they realise that in the event that they offer their assistance, they will give themselves delight.

In this regard, Lerato is only helping because she cares about Tiroeng, she has no intentions of falling in love with him. She knows Mmelegi because they grew up together. She shows Ubuntu as she does not want to see Tiroeng falling into the trap of Mmelegi.

4.2.4.1.1.3 Communalism as a caring principle and practice of Ubuntu

Le Roux (2000) points out that the individual is born out of and into the African community and will always be part of the community. Interdependence, communalism, sensitivity towards others and caring for others are all aspects of Ubuntu as a philosophy of life. For him, community and belonging to a community are part of the essence of traditional African life. Boykin *et al.* in Jagers and Mock (1995) echo similar sentiments in their observation that communalism is an awareness of the fundamental interdependence of people, they stress the overriding importance attached to social bonds and social relationships. In this regard, Lempadi (1992) illustrates to us that Tiroeng who is in love with Mmelegi shows Ubuntu to Mmelegi by telling her the truth about his life back at home because Mmelegi wants him to marry her, even though she isn't very honest herself. He protects his family and cares about them, which is clear when he utters these words to Mmelegi:

Mmelegi! kwa gae kwa, ke tlhomile lotlhokwa e bile re setse re na le ngwana. Jaanong a o ntseng o a bua a go aga motse o tshwanetse go itlhoboga moratiwa. Ga go na sepe se ke ka tlholang ke se akanya e le ruri. Kana ngwana yole wa Modimo ke mo digile letsele, gape akanya madi a a se nang selabe. Ke tla bo ke dira go tlalang diatla.

(Lempadi, 1992:4)

[Mmelegi! Back at home, I have engaged a woman and we already have a child. Now what you are saying, to build a home together, is impossible my love. There is nothing more I can think about really. I have impregnated that child of God and think again about the innocent child. I'll be doing more than enough.]

Mmelegi should take cognisance of Tiroeng when he is honest with her. Ubuntu is important for him; he cares about her well-being together with his family's at home. He does not want to hurt Mmelegi by making empty promises to marry her. He thinks of the welfare of his family and does not want to disappoint them. Tiroeng cares about his culture, he knows that it is against his culture to become engaged to a woman, especially if there is a child with another woman. It is important to show Ubuntu by adhering to his culture and receive approval from his family and community.

According to Letseka (2000) nobody is born with Ubuntu. However, Tiroeng wants to build trust with his family, his fiancé and the community therefore Ubuntu plays a very important role in transferring the African philosophy of life and his caring attitude displays the sense of seeing human needs, interest and dignity as fundamental to human existence.

4.2.4.1.1.4 Care of the African society as a principle of Ubuntu

Ubuntu is a deeply rooted value system in African society which reiterates compassion and caring. Tiroeng's honesty with Mmelegi exposes his personality. Therefore, the self in him is linked to and forms part of the community, as these values should be taught in society. Le Roux (2000) points out that the philosophy of Ubuntu could create an awareness of purpose and meaning in life. It is not merely a reference to humanity or personhood but an indication of human conduct in relation to others. It refers to a positive ethical/moral way of being in relation with others. The dependence of the self on the other is expressed by the line *Motho ke motho ka batho ba bangwe* which means 'I am because we are'. In this manner, Tiroeng's marriage could only succeed

by involving his parents and his family. This highlights Higgs and Smith's (2006) commentary of human beings, thus, only existing and developing in relationships with others.

Ubuntu is "currently actively revitalised as an obvious and potent means to rescue people from their loss of identity; to let them regain their cultural and societal values and to let them experience themselves as human beings with dignity" Sebedi (1989; 1995). In this regard, Tiroeng explains to Mmelegi that he cares about his parents and fiancé and he cannot marry her as he has left a woman with his son back at home. Although Mmelegi is busy convincing him to forget about them, Lempadi (1992) reveals that Tiroeng is trying to show her that his caring attitude towards his parents and fiancé is of great importance to him, as his culture and identity will be restored and subsequent to that, he will receive blessings from his parents. Contrary to the caring attitude of Tiroeng towards his parents and son, Mmelegi loses Ubuntu and she exposes her uncaring attitude by saying:

O ithaya a re nka tlhokomela batsadi ba gagwe nna! Ga ke a swa pelo. Tse dikhumo ke tsa me le yo ke mo rweleng yo, ke fetile ka tsone tshetlhana ya Mafatshwa, ga ba kitla ba di bona gope. (Lempadi, 1992:13)

[He thinks I can take care of his parents! I am not stupid. This wealth is mine and the unborn child. I, the yellow bone of Mafatshwa, will take everything and they will never see them elsewhere.]

This quotation exposes Mmelegi as one without Ubuntu. She is clouded with selfishness that makes her concentrate on wealth only. She shows no caring towards Tiroeng's parents and child.

Viljoen (1998) points out that "the strength of Ubuntu is that it is indigenous, a purely African philosophy of life". This implies that if Mmelegi does not adhere to the culture, she will lose what is genuinely important (not Tiroeng's wealth but her family).

4.2.4.1.1.5 The concept of Africanness as reflected through caring

The African concept of caring involves all the members of the village or community, family, relatives, tribe and ancestors. There is no individualism or privacy accepted in the village - according to Tiroeng, he cannot marry Mmelegi in secret without the

knowledge of his parents and other relatives. Getui and Theuri (2000) state “it is the responsibility of the whole village to show Ubuntu by caring for life, especially of the young and old. It is also the responsibility of the parents to help the children towards the restoration of the wholeness”. This refers to advising and directing them in life. Tiroeng needs to maintain the principle of caring by committing himself to marrying the mother of his child.

Kobia (2003) states that in the African community, human life is sacred and must be preserved, defended, supported and enhanced as a matter of priority above everything else. “The most crucial and critical aspect of this engagement is grounded in a vision of life as a web of reciprocal relationships by which human beings find themselves interconnected with one another and with the rest of creation”.

According to Waruta (2000), “Human beings are created in God’s image...whenever human life is undermined or destroyed, God seeks ways of restoring it with the village”. In other words, those who engage in the task of caring for the wholeness of human life are co-workers with God in the primary task of perfect divine creation. Only when we recognise the humanity of others do we care for one another and thereby we also care for God who created us.

Contrary to the Ubuntu principles that Tiroeng maintains, Mmelegi is not happy but rather contravenes the principles of Ubuntu by manipulating Tiroeng with her smooth talk and empty promises. Lempadi (1992) Tiroeng falls into her trap by not conforming to his culture and violating the quality of Ubuntu life. Mmelegi succeeded in convincing him with these words:

Moratiwa, go ka nna jang fa nna le wena re ka bopa motse? Ke raya re nna monna le mosadi tota, e seng matshamekwane a re a dirang a. Re setse re na le sebakanyana re le mmogo, ke solo fela re itsanye sentle. Ka na ke go rata ratang. Ga ke batle o bo o ntswa ka paka tsa menwana. Fa e le gore motho o thata go lemogiwa e seng nna. O a itse fa ke go neile pelo ya me yotlhe. Ga go na sepe se ke go se fitlhetseng. Le botshelo jwa me jotlhe ke bo go rarabololetse, o belaelang, fela go na le dilo dingwe tse di gogelang monna go nyala mosadi. Go monate thata go nyala o gololesegile mo moweng. (Lempadi, 1992:3)

[My beloved, how would it be if we could build home, I mean becoming a real man and wife, not this playing that we are doing. We have already been together for so long; I

hope we know each other very well. I love you so much, I don't want to lose you. It's hard to recognise a person but not for me. You know I have given you my heart. There is nothing that I have hidden from you. I have even told you about my life, why do you doubt but there are things that attract a man to marry a woman. It's so enjoyable to marry a person with a free spirit.]

In this quote, Mmelegi lures Tiroeng with powerful and convincing words that she cares about him and she says she has true love for him. She contravenes the principle of Ubuntu because she does not adhere to the Setswana culture, as she knows that Tiroeng's parents will not allow him to marry another woman whilst he is engaged to a woman who has a child with him. Her intention is to see herself married to him. Mmelegi pretends to care but she knows very well that Tiroeng is engaged to a woman back at home who carried his child. She ignores everything she knows about him. Tiroeng's weakness allows him to forget about the promise he made to his parents, fiancé and son.

Mnyandu (1997) adds to our understanding of Ubuntu further. He expresses the belief that Ubuntu is not merely positive human qualities but our very human essence itself, which lures and enables human beings to become *abantu* or humanised beings, living through the daily self-expressive works of love and efforts to create harmonious relationships in the community and world beyond. Ironically, it is for this reason that Mmelegi actually does show Ubuntu – even though her empty promises turn Tiroeng against his values.

4.2.4.2 Conclusion

In *Ngwanaka o tla Nkgopola*, the principle of Ubuntu has been contravened by the protagonist and the antagonist characters. Tiroeng did not conform to the Setswana culture by marrying Mmelegi while he was still engaged to the mother of his son. On the other hand, Mmelegi knew very well that Tiroeng had a fiancé and a son at home but still convinced him to marry her. Using Harrington's, (1997) theory of ethics, which relies on morals and cultural aspects of caring with regard to Ubuntu, where caring is about honesty and doing the right thing to receive blessings from the parents, it is clear that the moral aspect of Ubuntu, which is honesty in this case was violated. In terms of Dubrow's (1982) genre approach, characters in this drama text are able to expose

the themes of the principles of Ubuntu, where characters failed to maintain them. It would seem therefore, the author, Lempadi (1992) has succeeded in using characters to highlight contraventions of the core values and principles of Ubuntu, namely sensitivity towards others, self reliance and honesty.

4.3 SUMMARY AND CONCLUSION

The main purpose of this chapter was to examine four selected Setswana drama texts in relation to caring as a fundamental principle of Ubuntu. In this context, the behaviours of the main characters-in-action were investigated to determine whether they conformed or were in violation. The following observations were made.

In *Botsang Rre*, the caring principle of Ubuntu was violated by both the protagonist and the antagonist characters. In *Kaine le Abele*, the caring principle of Ubuntu was maintained by both the protagonist and the antagonist characters. In *Ga ba na batsadi*, the principle of Ubuntu was contravened by both the protagonist and the antagonist. In *Ngwanaka o tla Nkgopolwa*, the principle of Ubuntu was contravened by the protagonist and antagonist.

Following the above-mentioned conclusions, it would seem that the principle of Ubuntu has been violated in three Setswana drama books and only one drama text shows that the principle of caring is maintained. If this is the case, this would mean that in real-life situations, people do not conform to the general principles of Ubuntu. It is, therefore, the duty of the author to remind the public about what it wishes to forget.

Following Dubrow's (1982) genre approach, it is clear that the reader can detect the knowledge of the genre in this case of the selected Setswana drama texts. Characters in these drama texts are able to expose the themes of the principles of Ubuntu. Therefore, the authors have succeeded in using characters to indicate how some of the fundamental principles of Ubuntu are maintained in Setswana drama texts. They have also succeeded in showing how most of the principles of Ubuntu are contravened by the characters.

Using Harrington's (1997) theory of ethics, which relies on morals and cultural aspects of society, the reader can clearly see that the authors use the texts to highlight moral aspects of caring with regard to Ubuntu. The readers can easily detect whether they

have been adhered to or ignored. It is the researcher's humble opinion that authors of Setswana drama texts do adhere to this specific Ubuntu principle, whether they highlight it in a positive or negative way.

CHAPTER 5

SHARING AS A FUNDAMENTAL PRINCIPLE OF UBUNTU

5.1 INTRODUCTION

The main purpose of this chapter is to examine four selected Setswana drama texts in relation to **sharing** as a fundamental principle of Ubuntu, in terms of whether or not these novels do indeed adhere to the principle of sharing.

5.2 SELECTED TEXTS TO BE DISCUSSED IN THIS PARTICULAR UBUNTU PRINCIPLE

The Setswana drama texts selected for this study are: *Botsang Rre (Ask father)* by GGS Gaetsewe,(1958) *Kaine le Abele (Caine and Abel)* by G Mokae, (1995) *Ga ba na batsadi (Orphans)* by Tebogo Madimabe (2003) and *Ngwanaka o tla Nkgopola (My child you will remember me)* by Martha Lempadi (1992). The intention is not to discuss the above-mentioned texts all at once but rather to discuss them according to a particular sequence.

5.2.1 Analysis of *Botsang Rre* in relation to sharing as a fundamental principle of Ubuntu

5.2.1.1 *Introduction*

The aim is to examine one of the Setswana texts, *Botsang Rre*, in relation to sharing as a fundamental principle of Ubuntu. The behaviours of the main characters-in-action are investigated to determine whether they contravene or maintain the sharing principle. The analysis will be based on five criteria, namely:

- i. Ubuntu as a principle of pastoral sharing;
- ii. Beyond sharing relations in Ubuntu;
- iii. Influence of Ubuntu in understanding sharing as hospitality;
- iv. Positive behaviour with sharing related to the Ubuntu philosophy principle; and
- v. Ubuntu and authenticity of sharing.

The themes will be discussed in the order stated above.

5.2.1.1.1 *Ubuntu as a principle of pastoral sharing*

Tutu (1997) sees Ubuntu as a philosophical idea wherein people are called to be people since they are made in the image of God. Ubuntu lays on the information that human presence is inseparably bound up with God's creation and that a lone person is a logical inconsistency in wording. Battle (2000) proposes that it wasn't useful for a man to live alone and that the production of Eve was important to make man whole. At the end of the day, we need one another and "you and I are made for interdependency".

Ubuntu is bestowed in Dipogisho, as she maintains that she cannot share her love with Moilwe, she is indeed honest to herself. She thinks back to when she had conflict within herself and is frank with Moilwe that she has been battling all along to share her feelings with him. She really does not love him and does not want to pretend that she will find happiness in their marriage. Gaetsewe (1958) describes her honesty and expresses her feelings towards Moilwa:

Mo go tsotlhe, go batlega lorato. Ntleng ga lorato, ga go na sepe sa tshiamo. Tota fela fa ke ka re ke eme fa pele ga moruti ke ikana mme ke itse sentle fela gore ga ke bue boamaruri, ke tla bo ke dira eng? A go o kitla o re ke moaki wa bofelo? Gatelela pelo fela o e none ka mathe le fa go se monate, o ye go tsaya dikgomo tsa gago. Go ntse jalo ruri rra. Gomotsegaa, ga ke na go fetoga mo go se ke se buang. Tsaya dikgomo tsa gago ka kagiso rra. (Gaetsewe, 1958:56)

[In all respect, love is needed most. Without love, nothing will be valid. For us standing in front of the reverend, proclaiming our vows, knowing deep down that the vows I am saying are not true, what will I be doing? Would you not say I am a complete liar? Suppress your heart even if it is not easy, go and take your cows. It's like that father. Be comforted, I will not change what I am saying. Take your cows in peace father.]

Boikobo and Dipogisho share the same sentiments though Boikobo is not as brave as Dipogisho, to tell the truth and they both suffer the same consequences. A person who has Ubuntu embedded in him/her is open and truthful to avoid confrontation but embraces mediation and conciliation, a good attitude, shared concern and healthy treatment of other people in order to strive for harmony in a relationship. Dipogisho

does not want to impress people with lies. She wants to live a happy life that will not hinder her in future, unlike Boikobo who suppresses his feelings by not telling his father the truth; that he loves Dipogisho and does not want Seikokobetso to be his wife.

The concept of Ubuntu described here by Tutu (1999) is more socially orientated but still recognisable as humanity. We say, ‘a person is a person through other people’. It is not “I think therefore I am” It says rather ‘I am a human because I belong; ‘I participate’; ‘I share’. Furthermore, Ubuntu is reflected in Archbishop Tutu’s (1999) comment that “you know when Ubuntu is there, and it is obvious when it is absent”. He sees Ubuntu as “the essence of being human.it is part of the gift that Africa will give the world”.

5.2.1.1.2 *Beyond sharing relations in Ubuntu*

Goitsenna’s actions of not sharing ideas with Boikobo and the elders shows that he has no Ubuntu in him. He prides himself by using his authority over the elders and Boikobo. In ensuring Goitsenna’s actions, Metz describes the core values of Ubuntu under the following principles:

“First, an action is right when it respects a person’s dignity and wrong if it degrades humanity. Second, an action is right when it promotes the well-being of others and wrong if it fails to enhance the welfare of one’s fellow. Third, an action is right when it promotes the well-being of others without violating their rights and wrong if it either violates or fails to enhance the welfare of one’s fellows. Fourth, an action is right when it positively relates to others and thereby realises oneself and wrong if it does not perfect one’s nature as a social being.” (Metz, 2013)

It shows clearly that Goitsenna’s behaviour determines the absence of Ubuntu in him. He contravenes the fundamental principles of Ubuntu by not being willing to share ideas with the elders. According to Gaetsewe (1958), his word is final, and he will not listen to what Boikobo and the elders are saying or suggesting. He displays his authority and says:

Bagaetsho, nna se ke se buileng ke gore mosimane yo a batlelwe morwadia Seikaneng. Ke feditse jaanong. A re phuthegeng fano gape mo tshiping e e tleng, re tle go tlhopha banna ba re ka ba romang kwa ga Seikaneng go ya go re batlela mosadi

teng. Wena Boikobo, o leke thata gore o bone mosetsana yo mo malatsing ano. Ke feditse, re ka nna ra phathalala borra. (Gaetsewe, 1958:36)

[My fellow men, what I have said is, we must find Seikaneng's daughter for this boy. I am done now. Let's gather again next week, to select men as our delegates to identify for us a woman. You Boikobo, you must try your best to meet this girl in these days. I am done, we can disperse elders].

Humanity is not embedded in Goitsenna. His actions and words show that he is not prepared to listen to the advice of the elders, he does not want to share ideas with them and fails to share his sentiments with Boikobo. According to him his word is final.

Ubuntu is absent in Goitsenna. He is authoritative and sees himself as the only person who can decide. For him, sharing is not what he wants, as he is not willing to listen to the advice and ideas of Boikobo and the elders.

Goloatswe and Mothibi (the elders) do not share the same sentiments with Goitsenna, they know that his decision is violating Boikobo's personal rights. Ubuntu protects the inalienable rights of individuals. Each person's uniqueness is connected with rights and obligations. However, individual rights are only recognisable in the context of society" (Macquarrie, 1972; Shutte, 1993). In Ubuntu culture, every human being is entitled to all basic human rights. Boikobo has the right to marry a woman he loves but the pressure from his father makes despair as he says: "mo go tsotlhe tse ke di batlang karabo ya me ya re'; 'Botsang Rre'" *all that I want, my response is 'Ask father'*. He didn't want to commit himself as he knew very well that he had promised Dipogisho that he would marry her. Wrongdoing separates people, disturbs harmony and is against life. In their article titled *Studying morality within the African context* Verhoef and Michel assert that "what is right is what connects people together, what separates people is wrong".

It is notable that Gaetsewe (1958) emphasises this to intensify the tension that prevails in the drama. In the last paragraph of the dialogue, Goitsenna orders all the men to find a woman suitable to marry by the next day. He further gives instructions that Boikobo should meet the girl in that short period of time. It is evident that Goitsenna has no Ubuntu as he cannot share ideas with the elders and Boikobo.

5.2.1.1.3 Influence of Ubuntu-understanding sharing of hospitality

As indicated by Olikenyi (2001), African hospitality can be characterised as that augmentation of liberality, giving openly without surprises. It can likewise be viewed as "an unconditional readiness to share". This sharing must be social in scope. In view of this, it can just be viewed as the ability to give, to help, to assist, to cherish and to worry about each other's concern without essentially putting benefit or compensations as the main impetus.

However, Goitsenna displays the absence of Ubuntu in him by sending Seikokobetso and the children to Boikobo to share their lives together as a family. Boikobo was not home but his neighbour opened the house for them to relax in. Their visit reiterates the expression in Setswana that reflects this notion of social inclusion or social acceptance, that says, *Moeng goroga re je ka wena* (welcome dear guest, so that through you we may have plenty to eat – a rough translation). This expression reflects the African people's perspectives about visitors or guests, that a visitor or guest is an important person who arrives into the space of a host; that he/she deserves more than the host in terms of warmth and empathy. Therefore, a visitor or guest is viewed as an intruder in one's space.

(Tutu,1989) best expresses the interdependent nature of African hospitality when he says:

"Africans believe in something that is difficult to render in English. We call it Ubuntu. It means the essence of being human. You know when it is there, and you know when it is absent. It speaks about humanness, gentleness and hospitality, putting yourself on behalf of others, being vulnerable. It embraces compassion and toughness. It recognises that my humanity is bound up in yours, for we can only be human together."

However, Seikokobetso feels that they have invaded Boikobo's privacy because she feels that they are not welcome when Boikobo arrives. Boikobo asked her about the children and she failed to answer because she knows very well that they are not his. Gaetsewe shows that she was unhappy and blamed herself for agreeing to marry him to indulge her parents:

O! ruri batsadi ba me ba ntsentse mo tekong e kgolo thata. Gompieno ke bodiwa dipotso tse di sa arabegeng jaana, ke ka ntsha ya bone. Fa e le gore le nna ba ne ba reetsa se ke neng ke se bua, ke ka bo ke se mo ditekong tse ke mo go tsone. Ke le

mo pitlaganong jaana, ke tiro ya ka bomo. Ga ba tleleng fano bomme le rre batle go bona ditiro tsa bone! Ba ikutwele ka ditsebe tsa bone mantswe a a buegang a. [o a lela.] go ikokobetsa mogo feteletseng le gone ga go na tshiamo epe ka gonne gompieno ke le fano ke ka ntlha ya go ikokobetsa, ke ikokobeletsa batsadi. Fa ke ne ka latola go sa le gale, ke ka bo ke se mo tlalelong e ke mo go yone. Mme le gale ga go molato, dilo tsotlhe di mo diatleng tsa gago Mmoloki wa me, a go direge thato ya gago! (Gaetsewe, 1958:96)

[Oh! My parents have led me into a trial. It is because of them that today I am faced with questions that I don't have answers to. If they could have listened to me, I could have not been in such a trial. It is with purpose that I am suffering. Why are they not coming to see what they have done! They should listen with their ears the words being said [She cries]. To humble yourself is not an advantage because I am here today because of my humbleness, obeying my parents. If I refused from the beginning, I would have not been in such a predicament. Anyway, let his will be done!]

The absence of Ubuntu is shown in this extract as Seikokobetso faces the embarrassment alone. Her parents are not with her to share the pain she endures. The parents force the children to marry people they do not love, they forget that there's an expression in Setswana that says, *pelo e ja serati*, meaning, 'beauty lies in the eyes of the beholder'. It is unfair to Seikokobetso as she has not enjoyed her marriage because of both Boikobo and Seikokobetso's parents, who violated their children's human rights.

5.2.1.1.4 Positive behaviour with sharing related to the Ubuntu philosophy

As per Samkange (1980), sharing is just one of numerous temperances included inside Ubuntu. In the moral area of Ubuntu, all guests are accommodated and secured in each home they go through, without the desire for installment and they don't have to convey arrangements when they are out and about, as long as they dress in a respectable manner. This requires the individual to behave according to the highest standards and to exhibit, to the greatest possible degree, the virtues upheld by his or her society. In this regard, Seikokobetso and the children were unwanted guests at Boikobo's house. Her parents contravene the principle of Ubuntu because they did not share with her their wish, rather, they supported her marriage with Boikobo without considering her feelings towards him. She is propelled to go and live with him without

engaging both of them. Boikobo is not impressed when he sees Seikokobetso with children he did not bear. Therefore, Seikokobetso receives a cold welcome in Boikobo's house.

However, Samkange (1980) echoes that every individual who is aware of the presence of a visitor within a locality should try his or her best to make that visitor comfortable, which Boikobo does not do. Seikokobetso's parents lost Ubuntu when they did not consider sharing their interest with her. They forgot that she is the one who is going to live with Boikobo and will not enjoy their living together as there will be nothing important to share together. Her parents showed selfishness by not considering the welfare of their daughter who suffered tremendously under the hands of Boikobo. Boikobo and Seikokobetso were never given the chance to share their opinion with their parents that they do not belong together.

Lives were lost because of the tension between Boikobo and Seikokobetso. Their parents should have realised that love and Ubuntu go hand in hand. Thus, one of the ways to show Ubuntu by sharing love is demonstrated in the Bible, in the book of John (13:34-35): "A new commandment I give unto you: Love one another, as I have loved you".

According to the commandment, Boikobo and Seikokobetso should love one another but because they were never given a chance by their parents, love is absent in their lives. The parents could have humbled themselves, prayed and sought God's face to turn them from their wicked ways.

The negative attitude that Boikobo displays towards Seikokobetso and the children makes her feel that something bad is going to happen. She cannot share her truth because of what their parents have done to them. Gaetsewe (1958) reveals to us that her sixth sense tells her to invite God before they sleep to seek protection and she prays:

Morena nna le rona mo tlalelong e ke leng mo go yona gompieno jaana. Ga ke a tshwanelo go bua le wena gonno ga go na boitekanelo bope mo go nna. Morena, se ke se lopang mo go wena se sengwe fela. Mo go tse di tla diregang, o boloke moywa me, o boloke le bana ba me ba se ka ba sala e le dikhutsana. Mme kwa bofelong re se ka ra latlhegelwa ke dilo tsa botshelo jo bo sa khutleng, ka nthia ya Morena wa rona Jesu Amen. (Gaetsewe, 1958:97)

[God be with us in this tribulation I find myself in today. I am not supposed to talk to you because I have no strength in me. God, I am asking only one thing from you. What will happen, protect my spirit, protect my children as well, they should not be left as orphans. At the end we should not get lost by endless earthly things, through our Jesus Christ Amen.]

Ubuntu is absent in Seikokobetso's heart. She feels that sharing the truth with Boikobo will definitely bring conflict to the rest of their lives. She shares her fears with God, though, and asks for His protection.

5.2.1.1.5 *Ubuntu and the authenticity of sharing*

According to Guignon (2004), the understanding of authenticity means originality and genuineness, which implies the truth of something. According to Ubuntu, to say of an individual that he is authentic would mean that the particular individual represents himself truly. Seikokobetso wants to reveal to Boikobo that truly, the children that she brought to him are actually his father's (Goitsenna) and she blames her parents for insisting on an ill-fated marriage.

Authenticity can also be viewed as one's expression of true self. Acting against one's true wishes and thoughts can be viewed as self-betrayal. In this regard, we see Goitsenna fully knowing that Boikobo had never slept with Seikokobetso, he sends her with three children to Boikobo which causes conflict. (Gaetsewe, 1958:98) reveals that Boikobo is surprised to see the children and ask Seikokobetso whose children are they. She responds by saying "*Ke bongwanake*" (They are my children).

Seikokobetso shows that Ubuntu is embedded in her because she feels that to share the truth with Boikobo will aggravate the situation and she does not want to be responsible for an argument between father and son. She knows very well that Goitsenna betrayed Boikobo thus there is a saying in Setswana "*Ngwana o itsiwe ke mmaagwe*" meaning, 'the mother is the only person who knows her child'.

Taylor (1991) states that conditions for realness incorporate creation and disclosure, innovation and cross examination of cultural principles just as close to home estimations. The necessities he recommends are receptiveness to a skyline of noteworthiness and self-definition. The requirements he suggests are openness to a

horizon of significance and self-definition. These conditions and requirements confirm the self-referential element of authenticity, wherein this regard Boikobo, who did not want to align with his father's interest to marry Seikokobetso, finds it best to leave his home and go where he will start his new life. (Taylor, 1991) states:

"There is a certain way of being human that is my way. I am called upon to live my life in this way and not in anyone else's. But this gives new importance to being true to myself. If I am not, I miss the point of my life, I miss what being a human is."

As Ubuntu isn't implanted in an individual as an individual however is presented to the gathering, this features two of Taylor's focuses, in particular the significance of the perfect of validness and the delicacy of genuineness. For him, it is this delicacy that makes realness helpless to outer weights that go for or advance similarity. One gets inauthentic when guided by the need to accommodate one's life to what congruity requests, "I can't even find the model to live outside myself. I can't find it only within".

Reisert (2000) understands that authenticity implies becoming and being faithful to one's true self, with a refusal to live according to an externally prescribed life plan, in order to ensure that one achieves happiness and fulfilment. However, Seikokobetso and Boikobo were deprived of their lifelong happiness in marriage because they could not share with their parents the truth that they did not belong to each other. Within Ubuntu, being authentic entails not allowing someone else to lead your life for you.

5.2.1.2 Conclusion

In *Botsang Rre*, the sharing principle of Ubuntu has been contravened by the protagonist (Boikobo), who suppresses his feelings by not sharing with his father that he loves Dipogisho, not Seikokobetso, which caused Dipogisho to then commit suicide. Seikokobetso could not share the news to Boikobo that the three children are not his as she did not want to tear the family apart. Both Boikobo and Seikokobetso could not share with their parents that they could not marry because there is no love existing between them. Using Harrington's, (1997) theory of ethics, which relies on morals and cultural aspects of society, the reader can clearly see that the author uses the texts to highlight moral aspects of sharing with regard to Ubuntu, where sharing is about being open and affirming other's personalities, feelings, emotions and thoughts.

In terms of Dubrow's (1982) genre approach, characters in this drama text are able to expose the themes of the principles of Ubuntu, where these characters failed to adhere to them. It would seem therefore, the author, Gaetsewe (1958) has succeeded in using characters to highlight the contraventions of the core values and principles of Ubuntu.

5.2.2 Analysis of *Kaine le Abele* in relation to sharing as a fundamental principle of Ubuntu.

5.2.2.1 *Introduction*

As in the case with *Botsang Rre*, the aim is to examine *Kaine le Abele* in relation to sharing as a fundamental principle of Ubuntu. The behaviours of the main characters-in-action are investigated to determine whether they conform or are in violation of the sharing principle. The analysis will be based on five criteria, namely:

- i. African thoughts for sharing through Ubuntu;
- ii. Ubuntu and sharing for “our people”;
- iii. Hospitality and interdependence with sharing;
- iv. Influences of sharing: biblical stories of hospitality; and
- v. Sharing and the absence of Ubuntu in a person.

The themes above are discussed.

5.2.2.1.1 *African thoughts for sharing through Ubuntu*

The nature of Ubuntu is that it cannot exist in isolation outside other people, but it exists in relation to other people, therefore, to liberate Black people from apartheid, Jo-Anne and Katlego must work together. However, Ubuntu promotes the value of all people and places a high premium on dignity, compassion, humanness, helpfulness, understanding, forgiveness and respect for the humanity of other people. It also avoids confrontation but embraces mediation and conciliation, good attitudes, shared concern and a healthy treatment of other people in order to strive for harmony in relationships. In this regard, Obama (2015), the former President of United States of America once said: “We have recognised that we are all bound together in different ways as humanity

and that we achieve ourselves by sharing ourselves with others while caring for those around us".

Jo-Anne is eager to share with Katlego the importance of coming to England. In the excitement of sharing their aim and achieving the goal, she says to Katlego, “*sedikwa ke ntšwa pedi ga se thata*” meaning ‘it makes work easy when both are committed to it’. The proverb reiterates that to be close or part of the whole is reasonably understood as sharing an identity, whereas to be sympathetic or realise the well-being of others is to have goodwill.

According to Carnaige (1936), the principle of togetherness is to establish a spirit of commonness between two people. If one shares common experiences with another, a feeling of togetherness is created. Thus, Ubuntu creates connectivity which Nussbaum (2003) sees as portrayed in indigenous aphorisms such as: “your pain is my pain, my wealth is your wealth. Your salvation is my salvation” or in Setswana “*motho ke motho ka batho ba bangwe*”, or through the slogan “an injury to one is an injury to all”. She further argues that these aphorisms, capture our interconnectedness, our common humanity and our shared responsibilities.

African societies seem to have an unending limit of accord and compromise. This is exemplified in conventional African social orders, where each individual at a gathering or assembling gets an equivalent opportunity to talk until some sort of an understanding or accord is come to. This is expressed by words like “*simunye*” – “we are one/ unity is strength” Louw (1998). Jo-Anne and Katlego’s goal is to fight apartheid. Irrespective of race and colour, Ubuntu is also about building a collective understanding through the sharing of ideas between community members, according to them. This builds on the perception that ideas are not property that can be owned by individuals but are instead a common resource that should be shared willingly. In the novel, news is shared that all the freedom fighters will be granted amnesty by the President of South Africa. Mokae (1995) writes this as the character’s achievement of a goal. Jo-Anne shares the news with Katlego as she reads from the newspaper:

Hei! A ke o utlwé fa moratiwa. Ga twe morago ga puo ya ditiragalo ya ga De Klerk ya Tlhakole wa monongwaga, bafaladi botlhe ba ka boela gae! Ga twe re ka boela gae moratiwa, a o a nkutlwá? Ee go jalo! Se bafaladi ba tlhokang fela go se dira ke go tlatsa diforomo tsa go ikopela maitshwarelo! A o nkutlwile sentle Katlego? Kare o tlatsa

diforomo tsa go ikopela maitshwarelo fela mme o bo o feditse, fetsi! Go fedile, o ka boela gae! Fa o sa ntumele o ka ipuisetsa ka a gago matlho moratiwa! Go tota go le jalo! (Mokae, 1995:23-24)

[Hey! Listen, my dear. After the speech De Klerk gave in February this year, all the refugees can go back home! It is said that we can go back home my dear, are you listening? Yes, it is like that! What the refugees need is just to fill in the forms to ask for pardon! Did you hear me clearly, Katlego? I say you fill in the forms to ask for pardon then you are done, done! It's done, you can go back home! If you do not believe me, you can read it for yourself with your own eyes my dear! Indeed, it is like that!]

From this quotation, the amnesty news brings excitement for Jo-Anne. Katlego does not show the spirit of Ubuntu in him as he starts to panic and seems not to be listening to Jo-Anne. Jo-Anne is disappointed because she thought that the news would make Katlego happy.

According to the philosophy of Ubuntu, good-will without shared identity is more valuable morally than the converse. A condition in which individuals anonymously help each other is less desirable than mutually recognising members of a group who care for one another. Such a communal relationship is perhaps what Mokgoro (1998) has in mind when she says of Ubuntu that "harmony is achieved through close and sympathetic social relations within the group", as Jo-Anne is happy to go home to see the people who also fought against oppression. Mokae (1995) reveals that Katlego did not see it as Jo-Anne did because he didn't trust De Klerk:

Ke bine dihaleluya tsa gore nkwe e fetotse mebala? Nnyaya maetsho, nna ke rata go utlwelala metsi ka lebogo pele ke itatlhela mo ba teng, e se re gongwe ka tlebolwa letlalo ke mogote wa metsi ao. Ka wena o dumela fa De Klerk a sa re tshele bobo mo matlhong fa a re o itherolotse go lere diphetogo kwa fatsheng letsho, le rona malata re tshwanelwa ke go agela kakanyo eo ya kgosi, mosako? (Mokae, 1995:25)

[Should I sing hallelujah that the leopard has changed its spots? No mother, I like to feel the water with my hand before I can throw myself into the bath so that I must not burn my skin because of that hot water. If you believe that De Klerk is not beguiling us, when he says he wants to bring changes in our country, we the slaves we must agree with him?]

Katlego shows no trust towards De Klerk. The news does not impress him at all, he feels that Ubuntu is absent in De Klerk, he will never change his character and

humanness. Jo-Anne is disturbed, she can see that Katlego is still bitter about apartheid and cannot forgive De Clerk.

The Ubuntu concept is captured by (Clinton, 2006) in his speech at the British Labour Party's Annual Conference, when he argued that:

"The concept of Ubuntu emphasises the need for co-operation and community spirit. "society was important because of Ubuntu" and that any individual, whatever their race or gender, needs others to become fulfilled. That being the most intelligent or beautiful human alone on the planet would "not amount to a hill of beans" if there was no one else there to appreciate you. We need to relate to and engage with, others in the community if we are to thrive and feel positive about ourselves and the way we lead our lives."

It is clear from this quotation that the concept of Ubuntu relates to the connectedness of all human beings, beyond such differences as race, gender, ethnicity or religion. These however are all central to the application of Ubuntu in practice, acknowledging the importance of individuality and independent identity. According to the concept of Ubuntu, we need one another, we sustain one another because humanity is a quality, we owe to one another. A Setswana proverb concurs with this idea: "*Motho ke motho ka batho ba bangwe*" (A person is a person through other persons) which implies that we have to recognise that we are connected to others in different ways and that we achieve ourselves by sharing ourselves with others. According to Louw (1998), there is a general acceptance that Ubuntu is characterised by a preference for co-operation, group work or "shosholoza", rather than individual competitiveness. It favours solidarity over solitary activities.

Gbadegesin (1991:65) says, "Every member is expected to consider him/herself an integral part of the whole and to play an appropriate role towards achieving the good of all". This reiterates what Jo-Anne and Katlego aim for in the struggle, to see Black people being liberated from apartheid. Accordingly, ethical quality depends on shared acknowledgment of personhood in any human gatherings working with one another. Subsequently, free of human connections is the intrinsic personhood in individuals. In Ubuntu culture, the community characterises an individual by passing judgment on whether one has achieved full good development. This judgment depends on the person's associations with the community, that is, regardless of whether one has virtues, sentiments and sympathy that encourage others' prosperity. According to

Ntibagirirwa, a person's identity or social status and the rights that are attached to that identity go hand-in-hand with that person's responsibility of sense of duty towards and in relation to others.

5.2.2.1.2 *Ubuntu and sharing for “our people”*

Ubuntu is very difficult to render into a Western language. It speaks of the very essence of being human. In his UbuntuBotho theology, Tutu (1998) claims the central tenets of the philosophy of Ubuntu – most notably, becoming, belonging and sharing. For him, Ubuntu reflects how it establishes a network of interdependence and a shared sense of belonging. In this regard, Joe-Anne tells Katlego of the importance of their movement in England. She shares with him the necessary information on how significant it is to liberate the Black people from Apartheid. She reiterates the fact that De Klerk will give them amnesty to go home and share the experience of their exile with others through the use of personal storytelling and testimony, to encourage personal growth, promote a sense of self-identity and a strong social consciousness, where their people will recognise them and thank them for standing with them in fighting for freedom. Therefore, storytelling develops within the framework of UbuntuBotho, enhances the lived experience and voice of the individual but, essentially, it enables participants to think of themselves as inextricably bound to others. As Munyaka and Motlhabi (2009) suggest, “This belonging does not only make one complete but gives one a sense of identity and security. Seeing oneself as part of the community leaves little room for narrow individualism.”

According to Levina (1969), listening entails a willingness to attend to the narrative of the other. In this regard, Katlego is not willing to listen to what Jo-Anne explains to him, he is of the idea that De Klerk will never change his behaviour towards Black people. Mokae (1995) reiterates Katlego's ignorance of the situation:

O simolotse leng go metsa o sa tlhafune sengwe le sengwe seo se buiwang ke De Klerk le bakaulengwe ba gagwe? A ga se bone ba ba buileng ka tlhabololo tlhaolele etswa go ne go tlhabololwa matshelo a basweu fela? A ga se bona batlhodi ba molao wa tshireletso wa selegae oo neng o tlhakatlhakanya matshelo a bantsho? A ga ba a tlhama dinaga tse di emeng di le esi etswa baetapele ba tsona e ne e le didiriswa tsa

bone? Go nopol a mafoko a mongwe yo ke mo itseng, "ya gago phetogo tseleng ya Tamasekose e tsile neng"? (Mokae,1995:25:26)

[When did you begin to swallow without chewing everything that is said by De Klerk and his cabinet ministers? Did they not say they will change apartheid, but they improved the lives of Whites only? Is it not them who created the protective civil law that messed up the lives of the Blacks? Did they not create the independent homelands though its leaders were their tools? To quote "when did the change of the road to Damascus arrive".]

It is not easy for Katlego to accept the idea of amnesty. According to him, nothing is going to change. Jo-Anne remembers the announcement and Katlego is adamant that he remembers that De Klerk lacks Ubuntu, he has never adhered to what he promised the people of South Africa. Only the lives of Whites were considered, he and his cabinet ministers destroyed the lives of the Blacks, they formed the independent homeland states where the leaders of those homelands were his puppets. The quotation above is a foreshadowing of the exiles because it contains events which are ominous to the circumstances that surround Jo-Anne and Katlego.

Be that as it may, Tutu (1995) formed the central matrix with Nelson Mandela of a post-politically sanctioned racial segregation society situated towards a method of human fellowship in which people can build up relations of correspondence and solidarity. On this premise, The Interim Constitution of South Africa (1993) and along these lines, the 1995 National Unity and Reconciliation Act, which built up the Truth and Reconciliation Commission, focused on the "need for understanding but not for vengeance, a need for reparation but not for retaliation, a need for Ubuntu but not for victimisation".

Jo-Anne's frustration and loss of hope with her husband helps her remember how Katlego acts out of hate, anger, frustration and disappointment:

Ammaruri motho ga a itsiwe e se naga. O tlwaetse go itshela ka moriti o o tsididi fa re tla mo temeng eo ya dipolotiki, mme jaanong fa o tlhoka tsela ya go thibela gore o se boele gae o itse go le kalo ka tsone? Ga ke tlhaloganye gore goreng o ila beno jaana, o sa ba beye sebete... Gongwe ke wena o tshwanelang ke go tlhobaetswa ke kilo eo ya beno Katlego, fela gopola, (o a gatelela) ke molekane wa gago! (Mokae,1995:26)

[Truly a human being cannot be understood in the same way as one would understand one's own homeland or country. You are used to ignoring the fact that when we discuss the issue of politics but now if you stop yourself to go back home knowing fully about politics. I don't understand why you hate my people so much; you don't love them... Maybe you are the one who is supposed to be worrying because of the hatred of my people, Katlego but remember, (she emphasises) I am your partner!]

Jo-Anne fears that Katlego's anger and bitterness towards others of her race prevent him from sharing his culture with her. This is heightened by the fact that Katlego still maintains that White people will never change their attitude towards Black people. Jo-Anne is threatened by Katlego's behaviour towards White people. Jo-Anne discovers that Ubuntu, forgiveness and reconciliation opened a horizon of affective responses from Katlego. For him, colonisation leaves an indelible imprint on the lives it encounters. Fox (2011) shares his view that in a superimposition of foreign ideals, colonised societies are forever problematised by the distortion and dislocation of what should be considered one's own and of what should be considered someone else's. Post-colonialism, therefore, thrusts societies into a state of daunting subjectivity and cultural negotiations. Colonisation is a process rather than an encounter; the rediscovery of sovereign identities can be prolonged and painful. Katlego could attest the compassionate gaze encompassed in Ubuntu radically transformed restraint, mistrust, hostility and a sense of alienation towards the White people, endemic to the apartheid's pathological construct of race relations into a sense of communion, of fraternity and solidarity.

5.2.2.1.3 *Hospitality and interdependence with sharing*

According to Mangaliso (2001), a persuasive spirit of sharing, harmony and hospitality, respect and responsiveness that individuals display to one another is able to promote genuine harmony and continuity throughout the wider human system. In this regard, after a long discussion and angry talks between Katlego and Jo-Anne, Ubuntu is embedded in Katlego, he comes to his senses and asks forgiveness from Jo-Anne. He finds it in his heart that one cannot blame the apartheid regime forever, one has to change and act in a similar spirit of collective hospitality and responsibility. He remembers that they conquered apartheid through relying on each other. More specifically, Swartz (2006) calls Ubuntu a "pervasive African philosophy" that has been

part of the process of shaping concepts of citizenship and morality in post-apartheid South Africa. Katlego is very peaceful and apologetic when sharing information with Jo-Anne, this shows that he has Ubuntu in him. Mokae (1995) illustrates to the reader that, in the end, Katlego succumbs and says to Jo-Anne:

Ke a itse moratiwa, ke a itse. Fa o ne o ka nna pelotelejana... Lepotlapotla le ja phokwana. Bona jaanong re feleletsa re tsha mafoko a go kgoberana maikutlo. Le nna ke ntshitse mafoko a a go kgopisang Jo-Anne, le nna nkinele matsogo metsing tlheee? (Mokae,1995:30-31)

[I know my dear, I know. If you could exercise patience... hasty actions and rashness yield small gain, as the saying goes. Look at us, now, ending up hurling hurtful words at each other. I have also said words that are hurtful to you, Jo-Anne, I would dearly like to ask for your forgiveness, please?]

From the quotation above, Ubuntu is embedded in Katlego, he embraces the notion of acknowledgement of guilt, he leaves his pride behind and asks for forgiveness from Jo-Anne. This shows that he regrets using hurtful language toward Jo-Anne. For them, sharing happiness and advice means they have overcome many obstacles, therefore they should not make hasty decisions to go back home - they prepare themselves to go and meet their family in peace.

Tutu (1999) echoes that Ubuntu is an obligation of solidarity among the individuals of Africa. An individual has a place with his locale by taking an interest and offering to others in and outside his locale. Each and every person just turns into an individual by methods for an association with others in the public eye. The accentuation here is to build up the goals of human presence in the political communities of Africa. It is an essential power of harmony in African metaphysics, which means the standards of compromise, correspondence, inclusivity, majority rules system and humanism. Therefore, for society to prosper, the theme of interdependence is crucial in African cultural hospitality, such that (Tutu,1989) further says:

"In our African language, we say, 'a person through other persons. I would not know how to be a human being at all except (that) I learned this from other human beings. We are made for a delicate network of relationships, of interdependence. We are meant to complement each other. All kinds of things go horribly wrong when we break that fundamental Law of our being. Not even the most powerful nation can be completely self-sufficient."

The above quotation carries weight as it emphasises the principle of Botho/Ubuntu that has a particular tone about building civil society and promoting community relations. The proverb in Setswana says “*motho ga a iphetse*” meaning ‘man is not sufficient into himself’. Thus, in Setswana, when the war is over, community members come together to rebuild what was ruined. In this manner, we need one another as we create a closely-knit relationship that creates what we call family.

5.2.2.1.4 Influences of sharing: biblical stories of hospitality

According to Van der Merwe (1996), the proverb “to be human is to affirm one’s humanity by recognising the humanity of others in its infinite variety of content and form”. As the proverb shows, one must place emphasis on the virtues of sharing, listening, compassion, supportiveness, cooperation, collective unity and building community. In this regard, Katlego receives support from Jo-Anne to go back home as she encourages him that to be back with his family would restore peace and forgiveness. Mbiti (1969) poses that a person receives and maintains his/her identity from and through others. He or she belongs to the community, which must create and make him/her as what the Ultimate Creator intended for him to be. Therefore, Mokae (1995) talks about Jo-Anne’s humanness, obliges her to support Katlego when they go back home (particularly after he told her about his family politics). They are both happy that they have sorted through their problems and they both decide to go back home:

E re ke tabogele kwa tirong moratiwa, e se re kgotsa ra tshwanelwa ke go fofela gae ka mafeelo re se na madi... e seng BA kgotsa SAA33). (Mokae,1995:33)

[Let me rush to work my dear so that we not find ourselves flying back home with brooms not having money... Not BA or SAA).

Katlego has Ubuntu in him. He is happy that after sharing their differences, they decided to work as a collective unit. Jo-Anne maintains that she will stand with him through thick and thin as their main aim is to see themselves belonging to the community that they fought for against apartheid.

The aspect of Ubuntu in hospitality is defined by (Mbingi,1997) highlighting the significance of the ethic among Africans as “the spirit of unconditional collective hospitality”:

“When you call at an African home, you are immediately made to feel welcome. There is instant hospitality. You are invited into the house and given food, drink or water as a token of the spirited hospitality” (Mbingi, 1997).

It is clear from the quotation that hospitality plays an important role in the lives of the people who have Ubuntu embedded in them. They know that a person cannot live on their own, he/she belongs to other people. A person who has Ubuntu shares what he/she has on the table and is known for his/her sociability, kindness and generosity towards others.

Katlego goes back home with Jo-Anne, a White lady, to stay with them as a family. He shares with her that his elder brother Pule is not yet married but still stays with their mother. It is stated in the Bible that “the family that prays together stays together”. The connectedness that reaches out past family ties shows the possibility of the corporate character or the solidarity of the group playing an important role in Israel. For the Israelites, an individual life is firmly bound with that of the gathering. For instance, in Judges (11:1-7), a child who is hitched would keep on living in his dad's home together with his better half and kids and siblings. The family was not limited to the atomic, however it was broadened, including widows, vagrants, occupant outsiders and illegitimate children.

5.2.2.1.5 Sharing and the absence of Ubuntu in a person

For Khoza (1994), Ubuntu is an African perspective on life and the world wherein individuals offer and treat each other as people, in view of a hidden 'general fraternity' of Africans. It includes affectability to the requirements of others, philanthropy, compassion, care, regard, thought and thoughtfulness in which all societies have a type of Ubuntu that build up laws, convictions and qualities among its kin to keep up altruistic treatment. However, contrary to the needs of others, Katlego does not want to take responsibility for sharing with his brother as he knows that he is not going to be happy to see him with a white lady. He is aware that he will not approve his marriage

because Katlego will not be able to practice their culture. He knows that his brother has no Ubuntu in him, he will blame and insult his fiancée about apartheid. However, Jo-Anne encourages Katlego to take her to his home so that his family could give consent to their marriage, which is against the culture of Setswana.

Jo-Anne has no Ubuntu in her in this instance as she knows very well that according to Setswana culture, a woman cannot live with a man before the parents of both partners have met and lobola negotiations have been discussed. She does this purposefully as she wants to see herself being married to Katlego though she is aware that it will cause conflict in his family. Mokae (1992) reveals how it bothers Katlego because he feels guilty that he does not follow the right practices of his culture:

Tshobokanyo ya kgang e e garolang pelo e ke e; fa e ne e se ka molekane wa me yo o tlhakanngwang tlhogo ke ngwao ya Batswana, ke ka bo ke se fa gompieno. Aitsane le le molato le a ikatlhola. Ke ne ke le ditlhong go boa ke ntse ke itse ka foo ke utlwisitseng mogolole botlhoko ka teng. Ke sa batle go boa ke tla tsosa di letseng. (Mokae, 1992:55)

[To sum up, the matter that tears apart my heart is, if it wouldn't be my partner who is bewildered by the Batswana culture, I wouldn't be here today. You know guilty conscience judges me. I was ashamed to come back home knowing how I hurt my brother. I didn't want to come back home to rake old bones.]

This extract shows that Ubuntu is absent in Jo-Anne. She is selfish as she does not share with her parents that she goes with Katlego to his home. On the other hand, Katlego shares the news with her that he does not want to go back home because he is not on good terms with his brother. Jo-Anne ignores what Katlego is saying and promises him that she will support him as long as they go home to receive blessings from his family.

To Mkhize's (2008) understanding, Ubuntu "incorporates ideas of social justice, righteousness, care, empathy for others and respect." He further echoes that Ubuntu sympathetically views another's struggles to embrace the other and share their burden. Ubuntu or humanness is as air is for breathing – living without it is a threat to society. Jo-Anne does not share her true reasons for wanting to join Katlego's family, rather she cares only for herself.

5.2.2.2 Conclusion

In *Kaine and Abele*, the sharing principle of Ubuntu has been maintained by both the protagonist and the antagonist. Jo-Anne welcomes Katlego in England while they are in exile. She shares with him their experiences and ideas of liberating the Blacks from apartheid. Katlego agrees to be part of the fight and believes in being together in the struggle. Using Harrington's, (1997) theory of ethics, which relies on morals and cultural aspects of society, the reader can clearly see that the author uses the texts to highlight moral aspects of sharing with regard to Ubuntu, where sharing is about being open and available to one another at all times, hence we belong to one another and a feeling of togetherness is created for one another. In terms of Dubrow's (1982) genre approach, characters in this drama text are able to expose the themes of the principles of Ubuntu in a positive manner. It would seem therefore, the author, Mokae (1995) has succeeded in using characters to maintain the core values and principles of Ubuntu.

5.2.3 Analysis of *Ga ba na batsadi* in relation to sharing as a fundamental principle of Ubuntu

5.2.3.1 Introduction

As was the case with *Botsang Rre* and *Kaine and Abele*, *Ga ba na batsadi* will be examined in relation to sharing as a fundamental principle of Ubuntu. The behaviours of the main characters-in-action are investigated to determine whether they conform or are in violation of the sharing principle. The analysis will be based on five criteria, namely:

- i. A person with sharing is a person through other persons;
- ii. Moral reasoning and action with sharing;
- iii. Ubuntu as sharing implication on morality;
- iv. The Spirit of Ubuntu with sharing; and
- v. Violating sharing as an aspect of Ubuntu in gender relations.

The above themes are discussed below.

5.2.3.1.1 A person with sharing is a person through other persons

Tutu (1999) speaks about Ubuntu, particularly about the fact that you cannot exist as a human being in isolation. We share yet we think of ourselves far too frequently as just individuals, separated from one another, whereas you are connected and what you do affects the whole world. When you do well, it spreads; it is for the whole of humanity.

No man is an island and we need one another in the sense that we relieve one another from the burden(s) we carry. Madimabe (2003) informs us that Molefe comes across Sametse at the grocery shop, he displays the element of Ubuntu by offering to share transport with her because of the heavy groceries she is carrying and takes her home:

O lebega o tshela sentle kwa o nnang teng, bona gore o reka dilwana tsa madi a mantsi jang! Mo go di rwaleng o se ke wa tshwenyega ka gonne ke tlaa di go rwalela. Motlo wa go tshwana le wena jaana ga a ke a lathhiwa ke batho ka gore o na le dilo tse dintsi tse a ka duelang ka tsone. Ke tlaa go lekodisa ka tsone re le kwa koloing eseng re le mo tikologong e e sasankegang batho jaana. (Madimabe, 2003:3)

[You seem to be living a good life where you are staying, look at the groceries - that amounts to a lot of money! Do not bother, I will share transport with you to your home. A person of your calibre is never neglected by people because there are many things that she can pay with. I will inform you about them when we get to the car, not in the vicinity where everyone is loitering.]

Molefe acts as a person with Ubuntu. He assisted Sametse with sharing transport to take her home as she could not walk a long distance with many bags of groceries.

According to Tutu (1999), Ubuntu speaks to every essence of being human. When you want to give high praise to someone we say, ‘*Yu U nobuntu*’; ‘he or she has Ubuntu’. This means that they are generous, hospitable, friendly, caring and compassionate. They share what they have. In Setswana, “*motho ke motho ka batho ba bangwe*” means ‘I am a human because I belong, I participate, I share’. A person with Ubuntu is open and available to others, affirming of others and does not feel threatened that others are able and good as can be seen in the passage above.

5.2.3.1.2 Moral reasoning and action with regards to sharing

In his model of morality, Rest (1993) posits the ways that moral motivation and behaviour occur, including how our actions will affect others. The moral judgement that is to reason correctly about what ought to be done in a specific situation and the moral motivation, which is a personal commitment to moral action, accepting responsibility for the outcome. Loose morals are discernible in the association between Sametse and Sekgoma. Sametse (Sekgoma's wife) treats him disrespectfully, denying him information about the socks he found in their bedroom. For Letseka (2000), people living in communities that grasp Ubuntu would be set apart by a guarantee to treating others with a feeling of Ubuntu, which involves treating them with equity and reasonableness. Madimabe (2003) causes us to notice Sekgoma's situation, who carries on of outrage and dissatisfaction and disillusionment about his significant other:

Mosadi o mpolaelang ke ntse ke go tshepile go kanakana? Sametse, leba kwa re tswang teng nna le wena mme o ipotse gore phoso e thaegile fa kae pele fa o tsaya tshwetso ya go dira dilo tse o di dirang tse. A o batla bana ba rona ba tsoga ba tswa masiela ka tsone dilo tsa bo go ijesa monate wa lefatshe? Se o sedirang se mpateletsa gore ke botse gore koloi e e neng e le fa e ne e le ya ga mang? Ga se ya ga Molefe tota? Ke ene a tseelang batho dilwana ka mabentleleng. O se ka wa ntsholela, ke tlaa ja ka moso, mowa wa me o sulafetse mo go maswe. Le wena fa ke go leba jaana, ke ikutlwka ke kgopega thata. (Madimabe, 2003:8)

[My wife why are you killing me, I trusted you so much? Sametse, look where we both come from and ask yourself where the mistake comes from before you make the decision of your actions. Do you want our children to become orphans because of your behaviour that makes you happy in the world? Your actions force me to ask you whose car was here? Is it not Molefe's car? He is the one who delivers the groceries of the people from the shops. Don't dish me food, I will eat tomorrow, I am devastated. Looking at you, makes me feel angrier.]

Sametse violates the principle of Ubuntu by not sharing the truth with his husband. She acts unfaithfully towards him and pretends as though she does not know which car took her home. She is reluctant to answer the question with honesty and plays dumb. Her behaviour is unacceptable because her lying annoys her husband.

In Kohlberg's (1986) model, right conduct appropriately understood, involves acting subsequent to an attention to the consequences of a fair strategy for arbitrating contending claims. An ethical activity, regularly and generally, is the result of a cognisant misgiving of another-with respect to thought. That is, good inspiration is distinctively a Kantian matter of doing directly by the other in light of the fact that it is correct. This emphasises the brilliant guideline that one must treat others with pride, so you be treated too with dignity.

5.2.3.1.3 *Ubuntu as an implication of sharing on morality*

Kasenene (1998) out that people view themselves as essential pieces of the entire community. An individual is associated to consider himself, or herself, as inseparably bound to other people. Ubuntu morals can be named against proud as they dishearten individuals from looking for their own great without respect for, or to the weakness of, others and the community. The association of sharing as a lifestyle and thinking about others' personal satisfaction is essentially what English speakers mean by an expansive feeling of 'fellowship' (or even 'love'). Subsequently, one significant strand of Southern African culture puts inviting (or cherishing) connections at the core of ethical quality, where individuals could be lectured by being taught about HIV/AIDS.

According to the concept of Ubuntu, we need one another, we sustain one another. Madimabe (2003) reveals that Thari is shaken with what he hears from the radio. He struggles to come to terms with how AID/HIV is contracted and has many questions to ask his wife Mmammati. She is trying to educate him as he has no knowledge of what is happening with regard to the dreaded disease. She shares with Thari that their children receive free education to use condoms and on how to abstain from unprotected sex, furthermore they should not sleep with older people. She further says that she will not allow her children to sleep around, they should first finish with school otherwise she will 'break their necks' if they go astray. In this regard, Mmamati says:

*Bolwetse jo go buiwang ka jone bo ke jwa dikobo. Bo bolaya mogolo le ngwana.
Dikokelo di tletse mo e bileng di penologa ke balwetse ba Eitse. Balwetse bangwe e
bile go bonwe go le botoka gore ba okelwe kwa malwapeng a bone go imolola dikokelo
morwalo wa bone. Fa o utlwa go twe motho o lwetse ka lobaka, ga go rone gore go ka*

fitlhelwa e ne e le molwetse wa Eitse Ka fa bolwetse joo bo tlhorang mmele ka teng, le wena o ka se rate bo ka bo bo apere tšhaba ya rona. (Madimabe, 2003:15)

[The disease that is talked about is that of sharing blankets. It kills elderly people and children. Hospitals are full of patients of HIV/AIDS. Other patients are being cared for at home to relieve the hospitals. If you hear that people have been ill for a long time, it is not surprising to find that a patient contracted HIV/AIDS. The way this disease loses people's weight, you will not wish to see our community affected by this disease.]

Someone with Ubuntu will share their knowledge to prevent HIV from spreading within their community. Mmamati shares the news with Thari that people who share 'blankets' should be mindful that they need to use protection so that they do not find themselves in hospitals because of the disease. She makes him aware that the disease kills, hence most of the community is very sick as there is no space in the hospital to be cared for. She further educates him regarding the high levels of patients in hospitals, the way the disease kills and the fact that people with the disease look a certain way.

In this case, Tutu (1999) repeats the connections at the core of profound quality – that Ubuntu advances the soul that one should live for other people. To start to see the philosophical intrigue of establishing morals on such an idea of community, think about that relating to others can be traded out terms of sharing a lifestyle and that showing solidarity toward others is normally comprehended as far as thinking about their personal satisfaction. Henceforth, he further says: "harmony, friendliness, community are great goods". Social agreement is for us the *summum bonum* – the greatest good. Anything that subverts or undermines this looked for after great is to be kept away from.

5.2.3.1.4 The Spirit of Ubuntu with sharing

The practice of Ubuntu in Setswana encompasses sharing and compassion. Tang (2015) has suggested that Ubuntu "implies that everyone has different skills and strengths; people are not isolated and through mutual support, they can help each other to complete themselves". This implies that if a person gets sick, she or he should also enable members of his/her community to share the necessary skills to assist in

improving their health by taking care of them. The sharing aspect of Ubuntu is captured by (Obama, 2013) in Mandela's memorial speech, when he said:

"Ubuntu- a word that captures Mandela's greatest gift: his recognition that we are all bound together in ways that are invisible to the eye; that there is a oneness to humanity; that we achieve ourselves by sharing our selves with others and caring for those around us. We cannot remember the gestures, large and small – taking a pitch in a Springbok uniform; turning his family's heartbreak into a call to confront HIV/AIDS – that revealed the depth of his empathy and his understanding. He not only embodied Ubuntu, but he also taught millions to find that truth within themselves."

It is clear from this quotation that the philosophy of Ubuntu is concerned with the well-being of others. The ideal of empathy is contained in the ability to perceive the experiences of others, through sympathy. Understanding this skill enables one to understand the experiences of others which at the end enables a person to share in the joys and sorrow of other.

In this regard, after the death of the parents who died of HIV/AID, the community rallied to take care of the orphans. However, the orphans were allowed to grow up in their respective homes so that they could inherit their culture properly with the community guiding them where necessary. As mentioned before, in Setswana, *Ngwana sejo o a tlhakanelwa* (A child is a food around which we all gather) implies the upbringing of a child is a communal responsibility.

Therefore, the spirit of Ubuntu enhances the morale in the community as people are committed and dedicated to sharing different skills to improve the quality life. In the text, Rosina says:

Ngwao ya rona ya Setswana e re godileng re itse gore ngwana ke wa motsadi mongwe le mongwe yo o teng. Go tlhaola bana mo go ba bangwe le gone go na le mathata a gone go le esi. Mo godimo ga moo re tlide go tlhatlhela bana go fitlha leng? Ngwana wa Setswana o gola a itse gore bagolo ba a dumedisiwa, ba apeelwa mogodungwane mo mosong, ba ya go disa dipodi, ba a setla, jalojalo. Jaanong fa re ba kganelela go ithuta 'tiro tsa segabone ba tlaa tsoga ba ikana ka eng? A bana ba tlhokomelwe kwa malapeng a bona kwa ba tlaa nnang ba ya kwa masimong go ya go ja lethafula le bana ba bangwe. (Madimabe, 2003:75-76)

[Our Setswana tradition that we grew up with is a child belongs to any parent who is around. To divide children amongst others causes problems of its own. On top of that,

how long are we going to teach them? A Motswana child, knows in his/her upbringing he/she greets an older person, they make tea for them in the morning, they should herd the goats and harvest, etc. now if we prevent them from learning their own duty how would they determine themselves? Should they be cared for in other homes where they will stay in the fields to go and eat ripe fruits with other children?]

The community maintains sharing as the principle of Ubuntu. They adhere to the Setswana culture that your child is my child. They know that when they operate as a family, they can stretch their skills out to other families to improve the quality life and treat them with dignity so that they become better people, recognised in the community.

Brodryk (2002) points out that, sympathy is very much a brotherly or sisterly skill, meaning that the one who is suffering will receive condolences of people who are almost like family. Condolences can also be expressed in a simple way, like just being present when someone needs company. Expressing your condolences or feelings of sympathy in words may not be necessary for some situations. Certain body language or gestures – such as a hug or a pat on the shoulder – may be enough to show sympathy. These gestures indicate that you share in the problems facing someone else.

5.2.3.1.5 Violating sharing as an aspect of Ubuntu in gender relations

Van der Merwe (1996) argues that Ubuntu is not just descriptive but also a normative ethical claim about how we should behave towards others and how to become human. Ubuntu can change over time and recognises the difference of experiences of diversity of humanness (as positive or negative), which are part of our shared humanity. Livingston (2008) echoes this by including interpersonal relationships and reactions, shown in the text as Molefe introducing himself to Sametse and sharing the news with her that he knows her very well. He proposes love to Sametse who is not educated and promises her that he will look after her as her husband. In this manner, Madimabe (2003) shows us how Molefe takes advantage of Sametse - though she realises that he wants to get her into trouble:

A ruri ga se jaaka o tlaa bo o nthubela nyalo monna ke wena? Mosadi wa gago e le gore o kae fa o tlaa tlhola o setse basadi ba batho morago? Nna rra ga ke a itewa

seatla thata, a o batla gore ka moso ke bo ke romelelwa dipampiri go tswa kwa kgotleng go twe ke go thubela lelwapa? (Madimabe, 2003:4-5)

[You really will be destroying my marriage you sir? Where is your wife when you are after other people's wives? I am not educated; do you want the court to send me summons tomorrow implicating me in the destruction of your marriage?]

It is clear from this extract that Ubuntu is absent in Molefe. He is sharing ideas that do not benefit Sametse as she realises that she will be destroying her marriage. He underestimates their marriages, as Sametse's husband works for long hours as a security guard and his wife a teacher attending a workshop for a week away from home. His intention is to share "blankets" with Sametse, which is not acceptable according to Setswana culture.

Mutwa (1998) is in consent with the High Laws that include the commandment based on the separation of a man from his wife by an external influence, as in the text where Molefe is humiliating Sametse's husband just to gain her interest in him. The commandment suggests that if you touch a man's wife, mother, sister, or daughter, call them names or refer insultingly to their womanhood, he is bound by law to kill you. The African motto is 'an eye for an eye' and the Setswana have a saying that *fa o kgotlha leitlho la me, ke tla ntsha leitlho la gago; (ipusolosetso)* (once you poke me in the eye, I will gouge out one of your eyes). What Mutwa implies is that under normal circumstances no man will accept an affair. This will lead to undesirable consequences. In this regard, what Molefe is doing is immoral because one cannot share a married woman with another man, it shows that he violates the rights of the woman as he invades and interferes in her marriage. With regard to gender relations, Tutu (1999) reiterates that "we recognise the humanity of others and build respectful relations with them, that we can treat them with dignity and not as second-class members of our family".

5.2.3.2 Conclusion

In '*Ga ba na batsadi*', the sharing principle of Ubuntu has been violated by the protagonist and the antagonist characters. Modise contravenes the principles of Ubuntu by not sharing with his wife the information about why he is regularly absent from home, he does not adhere to morals as he is sleeping around with school

children. This brings conflict in their house. On the other hand, Sametse contravenes the principle of Ubuntu by treating her husband with disrespect, denying him information regarding the socks her husband finds in their bedroom. She acts unfaithfully and lies. Using Harrington's, (1997) theory of ethics, which relies on morals and cultural aspects of society, the reader can clearly see that the author uses the texts to highlight moral aspects of sharing with regard to Ubuntu, and in this case the principle of sharing has been violated. In terms of Dubrow's (1982) genre approach, characters in this drama text are able to expose the themes of the principles of Ubuntu, namely violation of sharing as an aspect of Ubuntu in gender relations. It would seem therefore, the author, Madimabe (2003) has succeeded in using characters to highlight contraventions of the core values and fundamental principles of Ubuntu.

5.2.4 Analysis of *Ngwanaka o tla Nkgopola* in relation to sharing as a fundamental principle of Ubuntu

5.2.4.1 *Introduction*

As with *Botsang Rre, Kaine le Abele* and *Ga ba na batsadi*, *Ngwanaka o tla Nkgopola* will be assessed in relation to sharing as a fundamental principle of Ubuntu. The behaviours of the main characters-in-action are investigated to determine whether they conform or are in violation of the sharing principle. The analysis will be based on five criteria, namely:

- i. Implications of Ubuntu for sharing;
- ii. The African principle of sharing on Ubuntu;
- iii. The notion of Ubuntu: sharing and communalism;
- iv. Ubuntu: sharing in the African society; and
- v. The African concept of sharing.

The above themes are discussed below.

5.2.4.1.1 *Implications of Ubuntu for sharing*

As indicated by Mbingi (1997), Ubuntu grew immediately through the sharing of cows, products and parcels for the reasons for endurance. Customary African social orders understood this idea since they were sewn together socially which energised an

aggregate personal conduct standard. It made Ubuntu a lifestyle that Africans put stock in, trust and practice in their everyday association with others.

Tutu (1996) points out that Ubuntu rises up out of inside oneself or from inside a general public. Ubuntu underlines the parts of human relations, that it implies the embodiment of being a human individual, realising that this substance is when Ubuntu is there and that Ubuntu talks about tenderness, cordiality and troubling oneself of sake of others. It perceives that any mankind is bound up with others. It implies not having feelings of spite however being appreciative of them. However, Lempadi (1992) reveals that Mmelegi fails to understand why Tiroeng feels obliged to share his wealth with his son at home. He makes it clear to Mmelegi that his son is the rightful heir to his inheritance:

MmaSefemo, morago ga lenyalo ke tlhalositse gore e tla re re ntse re tsweletse ke tla tshwaela ngwana yo o kwa gae, nako jaanong e fithile. Tse ke di itiretse, o ne o seyo. Ke lemogile fa o rata go rontsha batsadi ba me le ngwanak ditshwanelo tsa bone. Tswala molomo o re tu! fa e le gore o santse o ratago tshela le nna. Mmelegi, batho ba le ke batsadi bame, ba tshwanetse go itatswa le bone. Fa ke riana ke a ba kwalela go ba itsese ka se ke se diretseng ngwana yole. Ba setse ba itse ka bukana, ba tshwanetse go itse gore moraka o mo go mang. Ga go na ka moso, ke feditse. Mo mosong fa ke ya morakeng ke tla tsenya lokwalo lo kwa posong. Bona fa mma, ngwana yole ke wa me, le fa ke ile ka fosetsa batsadi ka bo ka ba ikgantshetsa, o tshwanetse go nja boswa. (Lempadi,1992:41-42)

[MmaSefemo, after the marriage, I explained that in the process when the time is ready, I will share my wealth with my son at home. I realised that you deny my parents and child their constitutional rights. Close your mouth! If you still want to live with me. Mmelegi, these people are my parents, they must also inherit my wealth. In that note, I write a letter to inform them about what I did for that child. They already know about the bank book; they must know who inherited the cattle post. There is no tomorrow, I am done. In the morning when I go to the cattle post; I will post the letter. Look here mother, that child is mine, even though I blundered and displayed pride to my parents, that child must acquire my legacy.]

It is clear from the quotation that Tiroeng shows Mmelegi he has put his foot down. He makes her realise that a person with Ubuntu should share with other people. He believes that his legacy should be seen in his son. Mmelegi should be thankful and recognise his parents because they are the ones who gave birth to him. She must

learn to share and stop being selfish. Tiroeng shows her that through Ubuntu, Africans found ways of increasing their capacity through collectivism and collaboration, meaning that we need to work together to survive together. Through this collective and collaborative spirit, Africans developed a shared will to survive, therefore through an open heart, he will openly share his inheritance with his family and her family.

Accordingly, the declaration that 'an individual is an individual' is a call to build up one's (ethical) personhood, a solution to gain Ubuntu, to display humanness. As Tutu comments, '*When we want to give high praise to someone, we say Yu u nobuntu; Hey, so-and-so has ubuntu*'. The case that one can acquire Ubuntu 'through other persons' methods, to be progressively express, by method for public associations with others. Shutte (2001) echoes that "our deepest moral obligation is to become more fully human" which means entering increasingly more profoundly into a community with others. Mmelegi ought to have the core of tolerating that Tiroeng has guardians and a child that he should deal with.

Subsequently, Poovan *et al.* (2006) concurs that the impact of social values inalienable in Ubuntu have been a basic part in deciding the endurance of various African people group. Africans have figured out how to get by through aggregate activity, common sharing and backing. So as to guarantee commonality, they have built up an aggregate soul which enables them to pool assets and communities to cooperate all things considered. Individual premiums are less significant than community need, a basic exercise gained since the beginning. This Ubuntu soul of solidarity is something that pervades each part of African life.

5.2.4.1.2 *The African principle of sharing on Ubuntu*

Bhengu (1996) says... "the person... cannot exist of himself, by himself, for himself; he comes from a social cluster and exists in a social cluster..." This interpersonal character of Ubuntu is the source of many distinctive virtues that have been highlighted in the literature, such as patience, hospitality, loyalty, respect, sociability, endurance, sympathy, obedience and sharing; all of which lack in lacks Mmelegi. The nature of Ubuntu is that I cannot exist in isolation outside other people but that I exist in relation with other people.

However, Lempadi (1992) shows that Tiroeng is aware that Mmelegi wants only her family to be considered and his has been neglected. This worries him because according to his observation, Mmelegi does not display the African principle of Ubuntu. She does not want to create a closely-knit relationship with Tiroeng's family. Thus, in his loneliness, he says:

Mafoko a batsadi ba me ga a wela fa fatshe. Dineo le Lorato le bone ba ntlhagisitse, ke ba gopola jaanong dilo di setse di ile masweng. Ke a bo ke tla dira jang? Fa ke ka bo ke sale ke nyetse ka fa batsadi ba me ba batlang ka teng, dilo tse ke ka bo ke sa di bone. Ruri ke amogetse wa manong, ke latlhile ngwana wa batho yo o nang le botho, ke ganne go twe, "o wela ka motlhobodika". A nna motho wa mogolo! Modimo o ka re o ka nthusa ka kgona go arogana le mosadi yo. (Lempadi, 1992:57-58)

[The words of my parents were very true. Dineo and Lorato made me aware, I remember them when things deteriorated. What am I going to do now? I could have married according to the wish of my parents; I could have not come across this. Really, I have gone the wrong way, I disappointed the poor child who humanity is embedded in her, I refused when they said, "You fall in the deep end". Poor me! I so wish God could help me to divorce this woman.]

His wife's poor behaviour does not impress Tiroeng, as he regrets not listening to his parents. He realises that Ubuntu is absent in Mmelegi because she does not want Tiroeng to include his parents in sharing his wealth. Tiroeng confesses that he took the wrong way and asks God to intervene.

As Adonis (1994) observes, "traditional African values foster a communalistic world-view towards life". Nobody in an African context lives for himself. They live for the community. These human qualities also mean that an individual cannot imagine organising his life outside that of his family, village or clan.

5.2.4.1.3 The notion of Ubuntu: sharing and communalism

Kimmerle (2016) contends that in the thoughts of Ubuntu and communalism the African people group soul is typified. This infers there is a high estimation of the community in African idea and practice, higher than that of the individual however not at the expense of overlooking the distinctive individual. This is so in light of the fact that an individual is an individual in the community and through their locale. This makes

a culture generally significant, particularly in allowing common assistance, thinking about one another and imparting to one another by methods for exchanges. Kimmerle brings up that every one of these properties of communalism don't occur in an ideal manner thus there exists issues, for example, battles between individuals from a community, jealousy, scorn, etc. For Lempadi (1992), the view above emphasises the conduct of Mmelegi towards Tiroeng's folks when she wouldn't like to interconnect and impart the house to them. Her conceit and individual covetousness are being disapproved of. She diligently reveals to Tiroeng that his folks are not greet in their home...

RraSefemo, ga o ka ke wa se bona! Fa o bona ke sa batle batsadi ba gago ba gata fa, ke tshaba sone seo. O batla go tsaya dilo tsotlhe o di naya bagaeno! E e ka nna motlholo! Puo ya me e nngwe fela, ka re o tla ba baya kae? E seng fa! O raya go tshamekwa. Kana golo fa ga re mo mantlwaneng. Wa me le wena ngwana o tla salelw ke eng, fa e kete o tla gasagasa dilo jaana? (Lempadi,1992:45)

[Father of Sefemo that will not happen! For me not to welcome your parents here, I am afraid of that. You want to take all your belongings to your family! This will be a miracle! I am speaking only one language, where are you going to let them stay? Not here! You mean to play. By the way, we are not playing here. Our son will be left with nothing, you seem to distribute your belongings.]

This passage shows that Ubuntu/Both is absent in Mmelegi. She does not have a sharing heart; she is selfish, as she only wants her son and her family to benefit from Tiroeng's belongings. Her behaviour is not acceptable and failure to maintain the principles of Ubuntu can lead to undesirable consequences in communities where tradition is recognised.

According to Teffo (1998), the philosophy of Botho/Ubuntu could create an awareness of purpose and meaning in life. Hence, one acts in accordance with the notion that duty to one's social group is more important than individual rights and privileges, which shows Mmelegi that she needs to know that Tiroeng's son and parents have the right to visit and to acquire his wealth. Therefore, Tutu (1999) says that the strong group feeling has the weaknesses of all communalism in the way that it encourages conservatism and conformity, which means Mmelegi's demands were not entertained by Tiroeng, to the extent that Tiroeng tells her that what she wants will not happen.

5.2.4.1.4 Ubuntu: sharing in the African society

According to Eze (2015), when someone behaves according to custom, a Setswana-speaking person would say "ke motho", (he/she is a human). It can be translated as "I am because we are," or "humanity towards others" but is often used in a more philosophical sense to mean "the belief in a universal bond of sharing that connects all humanity. Broodryk (2005) echoes that the Ubuntu philosophy believes in group solidarity, which is central to the survival of African communities - an African is not a rugged individual but a person living within a community.

However, Mmelegi contravenes the principle of Ubuntu by forgetting that nobody is an isolated individual.

In a threatening domain, it is just through such community solidarity that appetite, detachment, hardship, destitution and any developing difficulties can be enduring on account of the community's kindly and genuine concern, collaboration, care and sharing. According to Maphisa (1994); Swarts context and Davies (1997), behaviour that is in line with Ubuntu is identified as an individual's state of being, where it is governed by the ability to reason and think within the community. In this regard, Mmelegi emphasises the point that she will never in her life allow Tiroeng's parents to visit them, she shows clearly that Ubuntu is not embedded in her, by failing to share Tiroeng's house and belongings. Lempadi (1992) reveals that Mmelegi when speaking to Tiroeng:

RraSefemo, mosadi fa a inama o a bo a ikantse o o ka kwa teng, ga o bone fa ke sa tsiboge ka tse o di dirang. Maano a dijo a mantsi, le nna ke ne ke batla go ja. Se ke ne ke se batla ke se bonye, pelotshwaana e boetse mannong. Fela maikaelelo a me e ne e se go go bogisa, ke dirwa ke wena. Ke go badile ke go feditse, ke itse gore ke nyetswe ke monna yo o ntseng jang? (Lempadi, 1992:44)

[Father of Sefemo, when a woman bends over, she does so rely on her inner hind-skirt (to cover her backside). As you can see, that's why I'm not bothered a bit by your shenanigans. There are many ways of putting food on one's table, I too needed to have food on my table. Now that I've got what I wanted I can withdraw with a contented heart. But it was not my aim to torture you; it's you who made me do all this. I have read you from a-to-z you like a text and I fully know the kind of man I am married to.]

Tiroeng is hurt and unhappy when he realises the Mmelegi's true colours. Indeed, Ubuntu is not embedded in her. He regrets and curses the day he agreed to marry her. For her, sharing is the last thing she could do in her life, meaning her conscience does not haunt her for living in abundance without sharing to change Tiroeng's parents and son's situation.

As indicated by Tutu (2008), the loss of the capacity to impart and to share has gotten obviously exceptional. Man can't live in isolation and he should acknowledge he has a reason and obligation as an imparting human. So also, he alludes to what Africans call Ubuntu, the outflow of "motho ke motho ka batho ba bangwe" which mirrors the idea of social incorporation. Along these lines, Ubuntu is a conventional African way of thinking, characterised as discussing, mindful and imparting to people in agreement with the entirety of creation.

5.2.4.1.5 *The African concept of sharing*

According to Tang (2015), Ubuntu induces an ideal of shared human subjectivity that promotes a community's good through an unconditional recognition and appreciation of individual uniqueness and difference. She echoes that Ubuntu "implies that everyone has different skills and strengths; people are not isolated and through mutual support they can help each other to complete themselves". However, Mmelegi contravenes the principle of Ubuntu as she refuses to display the mutual support which should be shared in spirit of cooperativeness to ensure positive living for Tiroeng's parents and son.

Broodryk (2008) states that everyone should cooperate as sharing human beings and people should aim to complement one another. This means that people with Ubuntu should live according to the values of open-handedness and supportiveness, in accordance with the needs of others. In this regard, Mmelegi is far from changing her behaviour as she interferes with Tiroeng's happiness when she refuses to visit Tiroeng's parents. Lempadi (1992) ilucidates that Mmelegi tries to find horrific ways of killing Tiroeng so that she, her son and uncle could inherit Tiroengs wealth:

Gompieno ke la gagwe la bofelo. Letswalo le nkatoge. Ke batla go mo ruta batho. Go botlhoko ka ga a kitla a kgona go tlotlela ope thuto e. Ke ikutlwā ke bela bogale.

Malome o teng, ke ene mompoloki, o nkgodisitse. Ija! Mma ke se ka ka itebala ka buela ruri. (Lempadi,1992:53)

[Today is his last day. Conscience must drift away. I want to teach him a lesson. It's painful because he will not be able to converse with anyone about this lesson. I feel heated with cruelty. My uncle is with me, he is my saviour, he brought me up. Oh! Let me not forget myself by talking forever.]

Tutu (1999) contends that the pith of being human is a piece of the blessing that Africa will give the world. It grasps sharing friendliness, thinking about others, being happy to go the additional mile for another. Africans accept that an individual is an individual through different people and mankind is bound inseparably with all. At the point when I dehumanise you, I unyieldingly dehumanise myself. Accordingly, you try to work for the basic advantage in light of the fact that your humankind makes its mark in the community and having a place.

5.2.4.2 Conclusion

In *Ngwanaka o tla Nkgopola*, the sharing principle of Ubuntu in this drama has been contravened by the antagonist character. Mmelegi denies her husband (Tiroeng) the right to share his wealth with his parents and son, she even denies his parents the right to see him. She insists that her son is the rightful heir to his wealth. Using Harrington's, (1997) theory of ethics, which relies on morals and cultural aspects of society, the reader can clearly see that the author uses the texts to highlight moral aspects of sharing with regard to Ubuntu, where sharing is about realising and to encouraging a collective behavioural pattern that makes Ubuntu a way of life that Africans believe in, trust and practice in their daily interaction with others. In terms of Dubrow's (1982) genre approach, characters in this drama text are able to expose the themes of the principles of Ubuntu, where these principles have been violated. It would seem therefore, the author, Lempadi (1992) has succeeded in using characters to expose contraventions of the core values and principles of Ubuntu.

5.3 SUMMARY AND CONCLUSION

The main purpose of this chapter was to examine four selected Setswana drama texts in relation to sharing as a fundamental principle of Ubuntu. The behaviours of the main characters-in-action were investigated to determine whether they conform or are in violation in relation to sharing as a fundamental principle of Ubuntu.

The following observations have been made, namely that in *Botsang Rre* the sharing principle of Ubuntu has been contravened by the protagonist (Boikobo), who suppresses his feelings by not sharing with his father that he loves Dipogisho, not Seikokobetso, which caused Dipogisho to commit suicide. Sharing is about being open and affirming other's personalities, feelings, emotions and thoughts.

In *Kaine and Abele*, the sharing principle of Ubuntu has been maintained by both the protagonist and the antagonist characters. Jo-Anne welcomes Katlego in England while they are in exile. She shares with him their experiences and ideas of liberating the Blacks from apartheid. Katlego agrees to be part of the fight against apartheid and believes in being together in the struggle. Sharing is about being open and available to one another at all times, hence we belong to one another and a feeling of togetherness is created.

In *Ga ba na batsadi*, the sharing principle of Ubuntu has been violated by the protagonist and the antagonist characters. Modise contravenes the principles of Ubuntu by not sharing with his wife the information about why he is regularly absent from home, he does not adhere to morals as he is sleeping around with school children, bringing conflict into their house. On the other hand, Sametse contravenes the principle of Ubuntu by treating her husband with disrespect, lying about unknown socks that her husband finds in their bedroom and the car that drops her off.

In *Ngwanaka o tla Nkgopolwa*, the sharing principle of Ubuntu has been contravened by the antagonist character. Mmelegi denied his husband (Tiroeng) the right to share his wealth with his parents and son, his parents had no right to see him and she even suggests only her son should inherit his wealth. Sharing is about encouraging a collective behavioural pattern which makes Ubuntu a way of life that Africans believe in, trust and practice in their daily interaction with others.

One may therefore conclude that it is possible to use Ubuntu principles to determine the behaviour of main characters in literary works, where they assist the writer to project the desired message to the reader, to convey his/her standpoint regarding social issues to influence the audience. According to Dubrow (1982), following the genre approach, it is clear that the reader detects the knowledge of the genre in this case of the selected Setswana drama texts. Characters in these works are able to expose the themes of the principles of Ubuntu. Therefore, the authors have succeeded in using characters as maintaining or contravening the core values and principles of Ubuntu.

Using Harrington's (1997) theory of ethics, which relies on morals and cultural aspects of society, the reader can clearly see that the authors use the texts to highlight moral aspects of sharing with regard to Ubuntu. The readers can easily detect whether they have been adhered to or ignored. It is the researcher's humble opinion that authors of Setswana drama text do adhere to this specific Ubuntu principle, whether they highlight it in a positive or negative way.

CHAPTER 6

RESPECT AS A FUNDAMENTAL PRINCIPLE OF UBUNTU

6.1 INTRODUCTION

The main purpose of this chapter is to examine four selected Setswana drama texts in relation to **respect** as a fundamental principle of Ubuntu, in terms of whether or not these novels do indeed adhere to the principle of respect.

6.2 SELECTED TEXTS TO BE DISCUSSED IN THIS PARTICULAR UBUNTU PRINCIPLE

The Setswana drama texts selected for this study are: *Botsang Rre (Ask father)* by GGS Gaetsewe,(1958) *Kaine le Abele (Caine and Abel)* by G Mokae, (1995) *Ga ba na batsadi (Orphans)* by Tebogo Madimabe (2003) and *Ngwanaka o tla Nkgopola (My child you will remember me)* by Martha Lempadi (1992). The intention is not to discuss the above-mentioned texts all at once but rather to discuss them according to a particular sequence.

6.2.1 Analysis of *Botsang Rre* in relation to respect as a fundamental principle of Ubuntu

6.2.1.1 *Introduction*

The aim is to examine one of the Setswana texts, *Botsang Rre* in relation to respect as a fundamental principle of Ubuntu. The behaviours of the main characters-in-action are investigated to determine whether they contravene or maintain the respect principle. The analysis will be based on the following themes:

- i. Ubuntu as a principle of pastoral respect;
- ii. Beyond respect relations in Ubuntu;
- iii. Influence of Ubuntu-understanding respect of hospitality;
- iv. Positive behaviour with respect related to the Ubuntu philosophy; and
- v. Ubuntu and authenticity with respect.

The themes will be discussed in the order stated above.

6.2.1.1.1 *Ubuntu as a principle of pastoral respect*

Pato (1997) sets that individuals have pride, which makes an individual celestial and subsequently regarded and esteemed. He keeps up that this poise comes from the conviction that an individual is made by God, despite the fact that this conviction isn't regularly communicated in unequivocally religious terms. It is similarly accepted that life is the most noteworthy endowment of God to mankind. Anything that undermines, harms, compromises and wrecks an individual isn't obliged thusly of life however is disliked since it influences the very establishment of society, the human individual. In this regard, Boikobo feels that his rights are violated as his father insists that he should marry Seikokobetso. Gaetsewe (1958) reveals that Boikobo cannot hold back his emotions when says:

Rra ga ke tlole molao, ke a go rapela ke ikokobetsa fa pele Ga gago. Nthebolele, ke tseye mosetsana yo o ratilweng ke pelo ya me. (Gaetsewe, 1958:31)

[Father you are not against the law, I pray and humble myself before you. Allow me to marry the woman I love with all my heart.]

From this quotation, Boikobo humbles himself, he displays the element of respect towards his father, to allow him to marry the woman she loves. His father is adamant, Ubuntu is absent in him as he does not listen to Boikobo's plea(s).

One of Boikobo's bitter experiences is his father's denial to allow him to marry the woman of his choice, therefore, he violates his human rights. What we observe in this dialogue is that parents have an influential role play in their children's decision-making. That is why, even in affairs of love, children tend to heed parental advice and accede to their wishes. The author shows that Goitsenna wishes to oppress Boikobo - that according to him, he would marry the daughter of Seikaneng without consulting Boikobo. He shows no Ubuntu as he is already destroying Boikobo's future by denying him the chance of choosing his own woman to marry.

Pato (1997) further says a person is not a thing or a number but something more valuable than that. Goitsenna is looking after his own interests and not recognising Boikobo's interest; he fails his son by refusing him his rights. An appropriate saying in

Setswana for this situation is “*mogolo kgabela ngwana gore ngwana a go kgabele*” (an elderly person should respect a child, so that a child could respect the elderly person as well). This reiterates that even though a person is younger, it is expected that he or she should be accorded respect. Respect for a person, which is accompanied by acceptable good behaviour, is very high on the list of priorities regarding Ubuntu. This is evident in the way people relate, talk and show courtesy to each other.

Goitsenna contravenes the element of Ubuntu as he shows no respect for Boikobo and the elders. To him, his decision is final, he does not consider other people’s advice and ideas. In the Setswana culture, from childhood, Africans learn that behaviour towards those in authority, such as the king, the elders and other members of the community, should always be respectful and these members of society become dignified through respect. Thus, Poovan *et al.* (2006) echo with the same voice, that respect and dignity, together with survival, solidarity, spirit and compassion, constitute the African value system of Ubuntu.

6.2.1.1.2 *Beyond respect relations in Ubuntu*

The way of thinking of Ubuntu, as indicated by Venter (2004) alludes to a positive moral/moral method for going/being in connection with others. Ubuntu is a profoundly established worth framework in African culture. Oneself is connected to and shapes some portion of the community and these qualities ought to be instructed in the public eye. The African worth framework is destined to instill a culture of responsibility and straightforwardness.

Gaetsewe (1958) shows the animosity and inhumanity with which the news is presented to Boikobo. He is denied the usual freedom of speech and deprived of pride of choice for a woman. The following quotation summarises what Goitsenna says:

Mosetsana yo o utlwang ke re ke mmatla mo ga me mo, ke morwadia Seikaneng. Ga ke bone fa ke tshwanetse go mmitsa ke re “mosetsana”, bogolo go botoka ga ke re “mosadi”. Ke mosadi tota ga a bo patelediwe. Ditiro tsa gagwe di supa fa e le mosadi. Legae le lo le bonang la ga Seikaneng le emisitswe ke ene. Mang le mang o ka ntshupela; ngwana yo ke buang ka ga gagwe yo, o ikokobeditse, o na le maitseo, o rata batho, o utlwa batsadi ba gagwe. (Gaetsewe, 1958:33)

[The girl I 'm referring to, I want her here at home, she's the daughter to Seikaneng. I don't see I should address her as a "girl", it is best to address her as a "woman". She is not forced to be a woman. Her work shows that she is a real woman. The home of Seikaneng that you see, is there because of her. Anyone could be my witness; this child I'm speaking about; is humble, well mannered, loves people and listen to her parents.]

Goitsenna shows Ubuntu is not embedded in him. He does not respect Boikobo because according to him, Boikobo seems not to know the qualities of a woman he wants to marry. He undermines Boikobo by telling him the type of woman Seikokobetso is, meanwhile Boikobo is not impressed as he is denied the pleasure of marrying the woman he loves, Dipogisho.

Gaetsewe's drama text is clouded with a lack of respect, oppression and violation of human rights which are hardly plausible. The Boikobo's father's insistence on marrying the woman he does not love reveals that two cultures come into contact, it is the more sophisticated and advanced culture that swiftly influences, changes and dominates the traditional culture, forgetting that in Setswana we say: "*pelo e ja serati*", (beauty lies in the eyes of the beholder). His father begins to abuse him emotionally, thinking that he will give up, unaware that his heart grows as hard as stone each time he is abused as Boikobo tells him love plays an important role in marriage. He further tells him that the quality of woman he wants to marry is the one who shows respect as one of the principles of Ubuntu. Accordingly, the more youthful age, as represented by Boikobo, rejects its own conventional culture for Western culture. This is the purpose behind Boikobo's dad's grievances about his conduct, especially his absence of regard and non-recognition of the social desires which are normal among African guardians. We do comprehend Goitsenna's concern in light of the fact that for him, as a conventional Motswana, everyday life coordinated by the ethics and morals of society, unites individuals. Kezilahabi (1988) emphasises that since a youngster experiences childhood in connection to the codes of society, whatever he/she does is an impression of him/herself to society and an impression of the general public in which he/she lives.

6.2.1.1.3 Influence of Ubuntu-understanding respect of hospitality

Broodryk (2002) points out that one has to conform to the values of Ubuntu, which include showing respect to all and in return getting respect from all. The Ubuntu norms and values of the community are similarly respected since they determine life in that community. However, Goitsenna is contravening the element of respect, he is adamant and does not want to accept his mistakes. He tells the elders that, “*ga ke bone fa ke ka sokolowa ke sepe, ke raya le fa e bile lefatsho le ka thubega*” (nothing can change my mind, even if the world could break into pieces). Goitsenna as Boikobo’s father fails to build a relationship of a father and son, he is not prepared to work together with him to ease the burden that he wants Boikobo to carry. Hospitality is not applied as he is not prepared to become a respectable father, he fails to demonstrate love that knows no limitation to his son.

A question may arise, has Goitsenna to show the same degree of hospitality to others within the community practice? If so, how? If a community member has offended someone, other extended family members collectively become involved in discussing the offence in order to settle the problem and restore peace and unity. Respect is especially applicable to the manner in which elders are treated. Elders are regarded as wise people due to the life skills and knowledge they have acquired over the years. Respect is considered as an important value in most societies and cultures.

However, Boikobo feels that for him to show respect, he should conform by humbling himself, as the Bible says: “Respect your father and mother’ so that your days on earth could be multiplied”. Ubuntu is embedded in him, he knows that he wants his father to be in his life, so he accepts his father as he is. He, therefore, says with sadness:

Ga ke na lefoko lepe, botsang ene. Nna ke feditse ke re ke lesiwe ke tseye mosetsana yo o ratilweng ke nna. (Gaitsewe, 1958:33)

[I don't have a word, ask him. I am done, may I be allowed to take a girl who is loved by me.]

Boikobo, as the name suggests, (humbleness) ensures a sense of respect towards his father. He does not want to be rude to his father by saying openly that he refuses to marry Seikokobetso, he rather says, ‘ask him’. He is sensitive to how he

communicates with the elders hence he is able to talk to them to allow him to marry a woman he loves. This shows that Ubuntu is embedded in him.

Lutz (2009) fights that the shared character of African culture doesn't mean, in any case, "that the good of the individual person is subordinated to that of the group, as is the case with Marxist collectivism". In a genuine community, the individual doesn't seek after the benefit of all rather than their own great yet rather seeks after their own great by seeking after the benefit of all. The morals of a genuine community don't request that people penance their own great to advance the benefit of other people yet rather to perceive that they can accomplish their own actual great just by advancing the benefit of other people.

6.2.1.1.4 Positive behaviour with respect related to the Ubuntu philosophy

Eze (2006) states that respect refers to an objective and unbiased consideration of and regard for somebody's rights, values, beliefs and property. The person's behaviour is governed by the ability to reason and think within the community context. In this regard, Boikobo is psychologically affected by his father's behaviour. He wants to commit suicide because he shows no Ubuntu. He feels that he has disrespected Dipogisho by not keeping to his promise of marrying her. Therefore, Gaetsewe (1958) demonstrates to us that Boikobo displays his disappointment and says:

*O! Go ipolaya we! Ke ipege ka kgole mo setlhareng ke swe bogolo? Nnyaya! Nnyaya!
Go botoka gore ke go itshokele lero ke wena o montsho o lepeletseng fa godimo ga
tlhogo ya me, go na le gore ke lomolole mowa wa me ka diatla tsame, o felelefwe ke
bonno mo no lefatsheng le kwa legodimong. Dipogisho, Dipogisho we! Ke dire jang fa
go ntse jaana moratiwa? Ke tlhanoge se ke se go sololeditseng ke nne moaki? Le
go ka! Wena o wa me. Le fa ke kaila mo lefifing le lentsho jaaka mosidi wa pitsa ga
nkitla ke go lebala. Le magodimo a bua jalo a re wena o wa me Dipogisho. Letsatsi le
phirimile ke saletswe ke lefifi le lentsho! Botsang rre! Botsang rre! (Gaetsewe,
1958:37-38)*

[Oh! To kill oneself! Should I hang myself in a tree rather to die? No! No! it is best to persevere you, the dark cloud hanging over my head, rather than killing myself with my own hands, not to have space in the world and in heaven. Dipogisho, Dipogisho Oh! What should I do in this situation, my love? Should I change what I have promised

you and turn to be a liar? Never! You are mine. Though I am wondering about in darkness like a black pot, I will never forget you. Even heaven articulates the same that you are mine Dipogisho. I am left with darkness after the sunset! Ask father! Ask father.]

The quotation clearly shows that Ubuntu is absent in Goitsenna, he fails to respect Boikobo's request to marry the woman he loves. Goitsenna's behaviour works to affect Boikobo's character through his values and beliefs learned in his culture which contribute to his irrational behaviour of wishing to commit suicide and leaves Boikobo in a miserable situation.

As indicated by Tutu (2008), Ubuntu decorates social convictions and values and is the pith of being human. At first, Ubuntu was made in African towns to weave together people with deference and adore and viably fortify human intrapersonal correspondence and correspondence with others, including family and community. Besides, the loss of the capacity to convey and to share has gotten very clear, yet a man can't live in isolation and he should understand that he has a reason and duty as an imparting human. Note that Yukl's (2002) position on judicious conduct centers around positive human qualities, for example, love, compassion, consideration and sharing; in the end Boikobo treasured himself by not ending it all.

6.2.1.1.5 Ubuntu and the authenticity with respect

In Guignon's (2004) view, the ideal of authenticity is pictured as the stance of the individualistic who upon experiencing anxiety in the face of the ultimate absurdity of life, live intensely in the present and creates their own world through leaps of radical freedom. According to the notion of Ubuntu, the individual truly represents itself in the situation where Boikobo (after the disappointment of not marrying Dipogisho) experiences a feeling of emptiness and pervasive depression. He feels purposeless, adrift and deeply dissatisfied with life. All these experiences are caused by his father. Heidegger's (1993) use of the term 'authentic' in ordinary situations suggests the idea of being 'original' or 'faithful to an original' and its application implies being true to what someone (or something) truly is. Boikobo needs to escape from his father and decides to live near Dipogisho as he respects her and feels he owes her an explanation. He never returns home afterward.

However, even though Boikobo is true to himself, his father sends the elders to ask him to come back home but he is faithful to himself and tells them that “*lo mo reye lo re ga nkitala ke baya lona* *lwa me kwa gae ke sa ntse ke tshela*” (I will never put foot at home while I am still alive). According to him, his wife has passed away, the wife they are speaking about he does not her.

However, Wrathall (2014) echoes that authenticity might also be thought of as a virtue and interesting questions arise as to whether such a virtue should be regarded primarily as a personal or as a social virtue. This reiterates what Boikobo wants his uncles to understand Gaetsewe (1958):

Rangwane ke eng fa lo nkemetse ka mosadi yo ke sa mo itseng? A ga ke re lo ne lo le teng mogang re seka mo kgotleng ya mmuso le morwadia Motsatsing? A lo gakologelwa mosetsana yo a nkatla? A lo gakologelwa le a neng a le bua morago ga moo? He-ee-e, mme lo a bona ge, go ne ga fediwa. Gongwe ‘go feditswe’ yoo lo ne lo se ka lwa mo tsaya tsia. Mme fela o ne a raya selo se segolo thata. E rile fa ‘go feditswe’ yoo a ntshiwa ka molomo ke morwadia Motsatsing le nna ka ikutlwa ke re ‘go feditswe’ kwa legodimong ga bo go twe ‘Amen’. Go kwadilwe ka lone lobaka loo kwa legodimong gore morwadia Motsatsing ke mosadi wa me. ‘Go feditswe’ yoo o ne a bolela gore re nyadisitswe. Yo lo mpotsang ka ga gagwe yoo nna ga ke mo itse, ga se wa me ke wa lona. Mosadi wa me ke morwadia Motsatsing, le kwa legodimong ke ya go nna fa letlhakoreng la letsogo le le siameng la gagwe. (Gaetsewe, 1958:89-90)

[Uncle why do you keep telling me about the woman I do not know? You were in court the day our case was judged by the law with the daughter to Motsatsing? Do you remember the woman kissing me? Do you remember what happened afterwards, Oh-oo-o, do you see then, ‘it was done’. Maybe ‘it was done’ was what you did not take notice of. She was mentioning a huge thing. When ‘it was done’ that one was taken out verbally by the daughter of Motsatsing I even felt that ‘it is done’ and it is said in heaven ‘Amen’. It is written in heaven at that time that the daughter of Motsatsing is my wife. ‘It is done’ it means we are married. I don’t know the one you ask me about. My wife is the daughter to Motsatsing, even in heaven they know about her I am going to sit next to her at the right side of her hand in heaven.]

The quotation clearly shows that Boikobo maintains the element of Ubuntu; he speaks with respect to his uncles about his real wife that the heavens allowed him to marry. He maintains that he loves Dipogisho and tells the honest truth that he does not know Seikokobetso because he has never approached her to tell her that he loves her. Yuk!

(2002) points out that the authenticity that is displayed in this quotation implies in general, that respect refers to an “objective, unbiased consideration and regard for rights, values, beliefs and property”, hence Boikobo finds it best to act in the Ubuntu way by being honest to his uncles.

6.2.1.2 Conclusion

In *Botsang Rre*, the principle of respect has been contravened by the protagonist and the antagonist. Goitsenna stood by his word that Boikobo will marry Seikokobetso, regardless of the fact that Boikobo told him that he has a woman he loves and would like to marry. He denies Boikobo his human rights to marry a woman of his choice. On the other hand, Boikobo broke the heart of Dipogisho which led her to commit suicide by not telling her the truth of being forced to marry Seikokobetso, who was chosen by his father who at the end he killed her with her children. Using Harrington’s, (1997) theory of ethics, which relies on morals and cultural aspects of society, the reader can clearly see that the author uses the texts to highlight moral aspects of respect with regard to Ubuntu, where respect for independent decision is not adhered to by Boikobo’s father, where also one’s feelings and emotions are not respected, in this case Boikobo did not respect Digopisho’s feelings and emotions. In terms of Dubrow’s (1982) genre approach, characters in this drama text are able to expose the themes of the principles of Ubuntu, such as pastoral respect and authenticity. It would seem therefore, the author, Gaetsewe (1958) has succeeded in using characters to highlight contraventions of the core values and principles of Ubuntu.

6.2.2 Analysis of *Kaine le Abele* in relation to respect as a fundamental principle of Ubuntu

6.2.2.1 Introduction

As with *Botsang Rre*, the aim here is to examine a Setswana drama text, *Kaine le Abele* in relation to respect as a fundamental principle of Ubuntu. The behaviours of the main characters-in-action are investigated to determine whether they maintain or contravene the respect principle. The analyses will be based on the following themes:

- i. African thoughts for respect through Ubuntu;
- ii. Hospitality and interdependence with respect;

- iii. Influences of respect: biblical stories of hospitality;
- iv. Respect and the absence of Ubuntu in a person; and
- v. Respect and the absence of Ubuntu in a person.

The themes will be discussed in the order stated above.

6.2.2.1.1 African thoughts for respect through Ubuntu

According to Broodryk (2002), respect manifests in behaviour, in the way in which you obey leaders and authority figures, welcome strangers and also how you deal with others. According to the concept of Ubuntu, humanity is not embedded in a person as an individual but is bestowed upon the next person as an individual, this reiterates that a humble person like Katlego is generally regarded as respecting others though he was affected by the actions of Jo-Anne to contravene the principle of Ubuntu by killing her and his brother.

In his life-coping skills, Broodryk (2006) states the Ubuntu norms and values of the community are similarly respected since they determine life in that community. If the community member has offended someone, members collectively become involved in discussing the offence in order to settle the problem. In this regard, Katlego is arrested for the offence he has committed. He is in police custody feeling bitter about his brother and wife's affair. Mokae (1995) displays the manner in which Katlego expresses his anger to the Constable in the police custody by saying:

Ke tota ke ne ke le setlatla, semaumau. Dintšwa tse! A ke re o re ga ke a dupelela maikaelelo a bona a mabe! Mme ke tshwanetse go bo ke belaetse maikaelelo a bona Konstabole. Bogolo fa Jo-Anne a nna a babatsa Pule morago ga gore mogolole a leke go senya moletlo wa setso o re neng re o rulaganya. A mmitsa mogale wa moArika yo o ipelang ka ngwao ya gaabo, mme nna ka thaiwa “Ee dumela yo a se nang maitsetsepelo”. (Mokae, 1995:63)

[Indeed! I was a fool, stupid. These dogs! Why couldn't I suspect their evil intentions! But I was supposed to have suspected their intentions Constable. Especially when Jo-Anne was giving all the praises to Pule who disrupted the traditional ceremony which was arranged by us. He considered him an African hero who is proud of his culture and I was regarded as "Yes sir who has no leg to stand on".]

It clearly shows in this quotation that Ubuntu is absent in Jo-Anne, this reminds Katlego how she despised him by comparing him with his brother regarding their culture. She contravenes the respect principle by having a love affair and sleeps with Pule, Katlego's brother.

Furthermore, Bekker (2006) echoes that respect and dignity are considered important values in most societies and cultures. In the African culture, it is considered a building blocks to honour our loved ones. However, Katlego broke the respect principle by killing them, this reiterates that he had no enough respect to spare them and forgive them.

6.2.2.1.2 *Ubuntu and respect for “our people”*

With Ubuntu everyone ought to be treated equally. Benn (1980) explicitly endorses the view that there is nothing more to respecting a person than attributing certain rights to them and refraining from violating these rights. In regard to this, Joe-Anne echoes the same sentiments with Pule that according to their culture, she was not supposed to have come to their home before the lobola was paid. Within Ubuntu, culture needs to be respected so that the ancestors could be appeased by us.

For Benn (1980), accepting her as respect-worthy means that one attributes to her certain rights of a very general nature, actually respecting her as a person means attributing such rights to her and acting in accordance with them. Therefore, Jo-Anne takes the liberty of assuming she is not married to Katlego following their culture, hence her actions led to adultery. On this account, it comes naturally to us to regard other persons as ends in themselves because it comes naturally to us to have a certain attitude towards them. For Katlego, he realised that it is true, he has contravened the principle of Ubuntu by not involving Jo-Anne's parents in their arrangement of coming to his home, thus they failed to respect their culture.

In this regard, Mokae (1995) makes us aware that Katlego has aligned himself with his brother's sentiments:

*Ka itumelela seo, ke gopola fa se tla dira gore maparego a moletlo wa rona o tshwarwe,
Jo-Anne a itumelele go segofadiwa ga lenyalo la rona, jaaka a ne a bitsa moletlo oo,
mme morago a bule pelo, a ntsalele bana bao ke neng ke dika ke mo kopa gore a*

ntsalele bona, mme ene a nna a gana nnang ya banyana, a re e seng pele nyalano ya rona e ka segofatswa ka moletlo wa ngwao ya Gaetsho, ya Setswana! (Mokae, 1995:64)

[It brings me joy as I thought their relationship will resolve the conflict with my brother, and this could help with our marriage celebration. Jo-Anne sees this as a blessing that made her accept to bear me children, with the condition that we adhere to our Setswana cultures.]

The quotation clearly shows that Katlego contravenes the principle of Ubuntu as he did not respect the practices of the Setswana culture. On the other hand, he is happy to see the positive relationship between his brother and Jo-Anne and this makes him think that the dust has settled. Jo-Anne maintains the principle of Ubuntu by showing respect not to bear the children before the blessings of their marriage and that they should adhere to the Setswana culture.

In this way, Mbigi (1997) out that Ubuntu can assume an imaginative job in remaking social connections in racially and socially partitioned social orders, for example, South Africa. It assumes a huge job in building a soul of congruity and compromise. Ubuntu may encourage the recuperating procedure to make the outlook required to fabricate a country that has social assorted variety as one of its generally obvious and perpetual qualities. Ubuntu is perceived as a way of thinking of resilience and empathy; it likewise grasps pardoning. Ubuntu completely perceives the way that each individual is a social being who can understand Ubuntu in the organisation of and in cooperation with, other people. It likewise causes to notice the way that every single individual, paying little mind to the shade of one's skin has the potential for acing the goodness of rehearsing Ubuntu as Jo-Anne shows that she comprehends and regards the Setswana culture.

6.2.2.1.3 *Hospitality and interdependence with respect*

African hospitality is grounded on the fact that no one is an island on himself or herself, rather, each and every person represents part of the whole community, hence it is important to note that many African proverbs express this communalistic approach to life. Therefore, to use the Setswana proverb, "*moeng ga dilo pedi*" (a visitor needs to respect the host), Healey (1996) says an individual cannot do something substantial

in the host's house, one needs others for advice, teaching, rebuke, correct and training above other things. As in the situation with Katlego, his constructive conversation with the Constable reveals much, as he feels betrayed by Jo-Anne and his brother.

Arguing on the value of interdependence, (Tutu, 1989) says:

"I would not know how to be a human being at all except I learned this from other human beings. We are made for a delicate network of relationships, of interdependence. We are meant to complement each other. All kinds of things go horribly wrong when we break that Fundamental Law of our being. Not even the most powerful nation can be completely self-sufficient."

Tutu places emphasis on the concept of Ubuntu and the fact that we need each other, by sharing our experiences so that we can be relieved from the burdens we are carrying. We belong to one another and we sustain one another. Katlego finds solace in sharing his pain with the Constable.

Mokae (1995) views the conversation important as Katlego needs somebody who could listen to him, who could advise him and who at the end of the conversation would be able to tell him the truth after listening to his hurt feelings. After their conversation, Katlego receives news from the Constable that the President has pardoned him for the killings he committed, he replies by saying:

Fa e le nna ga ke kgatlhwe ke maiteko a base wa bofelo kwa setlhoeng sa naga eno go itira yo o molemo. De Klerk o leka go itira yo o molemo ka go phimola katlholo ya me ya loso. Ga ke tlhoke molemo wa gagwe. (Mokae, 1995:67)

[I am not impressed by the actions of the last boss at the top of this country, pretending to be concerned. De Klerk is trying to be kind-hearted by eradicating my death sentence. I don't need his sympathy.]

This passage shows that Ubuntu is not embedded in him. He does not respect the decision of the State President of pardoning him. He contravenes the respect principle as he displays no trust in him and says openly that he is not impressed at all.

Mahamba (1993) echoes that notwithstanding Ubuntu's verbalisation of significant qualities, for example, regard, human nobility and sympathy, it can, in any case, be misused to authorise bunch solidarity and in this way neglect to shield the rights and assessments of people and the minority. Ubuntu, be that as it may, requires bona fide

regard for singular rights and values and a genuine energy about decent varieties among individuals. In perspective on this, Ubuntu represents the African friendliness and homogeneity that can be utilised to benefit Africa.

According to Moila (2002), African hospitality is characterised by the emphasis on interdependence. It is in agreement with Pauline theology, which is echoed from Christology, especially on the assertion that we are one body, one people of God despite the many different gifts and talents that are bestowed upon each and every one of us. According to the notion of Ubuntu, Katlego respects the pieces of advice and ideas of the Constable, as he needed somebody to talk to. This calls us to share whatever talents and gifts we have for the sake of God and the general prosperity of our society as a way of encouraging one another.

6.2.2.1.4 Influences of respect: biblical stories of hospitality

As per Malina and Rohrbaugh (2003), in the past visitors were relied upon to demonstrate respect to hosts and their families. It was likewise expected of visitors to respond the thoughtfulness of their hosts, normally by presenting them with gifts. This did not occur when Jo-Anne slept with her husband's brother. She shows that Ubuntu is not embedded in her because she as a guest, does not respect the host at all as she is the one who encourages promiscuity in Katlego's household. Mokae (1995) exposes Katlego's bitterness as...

Mme se gopole gore Jo-Anne a le esi ke ene mothodi wa go ratana ga bona. Ke ne ke ithaya ke re go gola go fetotse Pule. Bošweng jwa rona o ne a le lefufa thata, a fufegela sengwe le sengwe se ke neng ke se rekewa; a batla se nna sa gagwe.
(Mokae,1995:65)

[Don't think that Jo-Anne is the only one who initiated the love between them. I thought of Pule as a grown-up man, he has changed. In our youth, he was very jealous of everything that was bought for me, he wanted it to belong to him.]

In the above quotation, both Jo-Anne and Pule both contravene the respect principle because according to the concept of Ubuntu, no man is allowed to sleep with his wife's brother.

For Van Rensburg (2007), regard and nobility, together with endurance, solidarity soul and sympathy, establish the African worth arrangement of Ubuntu. Ubuntu has expansive ramifications for an individual's needs throughout everyday life, his conduct towards others, his frame of mind and points of view. This implies others, their delights and agonies, are genuinely imperative to he who has Ubuntu and he shares his feelings. In this regard, Katlego finds it best to tell the Constable all that is troubling him. He feels that jealousy between him and his brother started from their youth. He is worried because his brother has taken his wife from him. He says this to the Constable since what is useful for the community is useful for the person. What is embarrassing for an individual from the community, is mortifying for the entire community. To have the option to excuse is a basic piece of the Ubuntu soul. Van Rensburg further contends that key to the Ubuntu reasoning is the view that individuals are normally related as people and that life discovers its significance in the manner individuals regard this reality. Ubuntu, subsequently, infers the non-appearance of class, since everybody is basically the equivalent.

The preservation of people's humanity relies on their ethical behaviour towards others. Regine (2009) contends that how we treat others and are treated by others is in the Bible (Judges 17:6). In one of the stories where the woman is not faithful to her husband, the man was later killed. The story is in line with the situation Katlego is facing as he was provoked, he killed his brother and wife. Be that as it may, the way of thinking of Ubuntu, as per Venter (2004) alludes to a positive moral good method for going/being in connection to other people. Ubuntu is a profoundly established worth framework in African culture. Oneself is connected to and shapes some portion of the community and these qualities ought to be educated in the public eye. The African worth framework is well on the way to instill a culture of responsibility.

6.2.2.1.5 Respect and the absence of Ubuntu in a person

Tutu (2008) echoes that Ubuntu embellishes cultural beliefs and values and is the essence of being human with respect and love. It is strengthened through human intrapersonal communication and communication with others, including family and community. However, Jo-Anne contravenes these principles as she promises Katlego that she will support him throughout his life, yet she has an affair with his brother and

dismisses their union because lobola had not been paid. Ubuntu is absent in Jo-Anne as far as Katlego is concerned:

Ee, o ne a kgathwa ke go nganga ga ga Pule gore batsadi ba gagwe ga ba ise ba kopane le ba me; le gore re tla bo re sa mo nyala fa re sa mo ntshetsa magadi; jaaka ngwetsi, ga a tshwanelo go bo a le gatile kwa gae batsadi ba gagwe ba ise ba bonwe.
(Mokae,1995:64)

[Yes, she was impressed by Pule's argument that she had never met with mine; and that we would not have married her because lobola is not paid yet; as a daughter-in-law, she is not supposed to have been at my home before her parents have shown up.]

It is clear in this quotation that Jo-Anne has no Ubuntu in her. She does not respect Katlego and their relationship. She fails to support Katlego as she promises and stands with Pule's ideas. She is familiar with the Setswana culture does not involve her parents in her marriage. She knows very well that it is wrong to stay with a man with no lobola being paid.

In his *Future without forgiveness*, Tutu (1999) explains that after the monstrosities of the politically sanctioned racial segregation framework in South Africa, the country required compromise. The country proceeds onward, looks the 'beast in the eye' and moves "forward with compassion, to build a newer and more humane world." Now, it is important to distinguish the start of the annihilation of Ubuntu, particularly in Southern Africa, to know about the appalling circumstances and to quantify the power and intensity of Ubuntu.

6.2.2.2 Conclusion

In *Kaine le Abele*, the respect principle of Ubuntu has been contravened by both the protagonist and the antagonist. Katlego killed Jo-Anne and his brother Pule who took his wife from him. Jo-Anne contravened the respect principle of Ubuntu as she had an affair with Katlego's brother. Using Harrington's, (1997) theory of ethics, which relies on morals and cultural aspects of respect with regard to Ubuntu, where in summations, there is nothing more to respecting a person than attributing certain rights to them and refraining from violating these rights, as the characters have done. In terms of

Dubrow's (1982) genre approach, characters in this drama text are able to expose the themes of the principles of Ubuntu. It would seem therefore, the author, Mokae (1995) has succeeded in using characters to highlight contraventions of the core values of Ubuntu.

6.2.3 Analysis of *Ga ba na batsadi* in relation to respect as a fundamental principle of Ubuntu

6.2.3.1 *Introduction*

As with *Botsang Rre* and *Kaine le Abele*, this section aims to examine one of the Setswana drama texts, *Ga ba na batsadi* in relation to respect as a fundamental principle of Ubuntu. The behaviours of the main characters-in-action are investigated to determine whether they contravene or maintain the respect principle. The principle of respect will be discussed under five themes:

- i. A person with respect is a person through other persons;
- ii. Moral reasoning and action with respect;
- iii. Ubuntu as respect implication on morality;
- iv. The spirit of Ubuntu with respect; and
- v. Violating respect as an aspect of Ubuntu in gender relations.

The themes will be discussed in the order stated above.

6.2.3.1.1 *A person with respect is a person through other persons*

As stated, according to Tutu (2008), Ubuntu is a belief that "a person is a person through other persons, that my humanity is caught up, bound up, inextricably, with yours. When I dehumanise you, I inexorably dehumanise myself. Clearly, Molefe does not respect his wife, he wants to sleep with another man's wife. He forgets that a dignified person is someone with self-respect. Teffo (1998) echoes the same words; self-respect usually manifests in a person's behaviour towards others "it is tolerant, harmonious", in his or her choice of words and body language. Madimabe (2003) makes us aware that Molefe finds the platform where he speaks with Sametse in a convincing manner by saying:

Ke a itse gore monna wa gago ke modisadikago kwa khanseleng. Ka basadi lo le boboi, a ga o nke o boifa bosigo fa a seyo? Ke ne ke re ke tle go go pata. O bo o tlaa re o bona morama o phunyegile wa o lesa Sametse! Bona, o nyetswe le nna ke nyetse ka jalo re ka se re re sa nyalana. Fela mme re ka tsietsa bommata ba rona, bogolo jang fa ba sa nne le rona lebaka le le ntsi. (Madimabe, 2003:4)

[I know that your husband is a security at the council. Because you women are fearful, do you not fear at night when he is not home? I was saying I should accompany you. Don't let this opportunity pass you by, Sametse! Look, we are both married; therefore, we cannot say we are still getting married. But we can cheat on our partners, especially when they don't stay with us most of the time.]

In this quotation, Molefe clearly shows that he has no Ubuntu in him. He has no respect for women as he knows very well that Sametse is a married woman but because of his selfishness, he convinces her to cheat on her husband as he cheats on his wife. However, for Tutu (1999) the Ubuntu oriented person will always strive to behave with dignity. We realise that having Ubuntu is a powerful tool to strengthen a community, to communicate through community support, dignity and identity achieved through mutualism, empathy, generosity and community commitment. Thus, Ubuntu has strongly produced communities and corporations where humans behave with respect toward one another, to bind and link them together to result in a better community nationally and hence, given time, a better globe.

Ubuntu honours respect as a cardinal skill. Broodryk (2002) points out that respect is the basis of a structured and disciplined society. If families are to be evaluated, they should be judged by the respectful conventions that manifest and are upheld in that family. Being shown respect (or not) is an indication of whether a person is decent and civilised (or not). Respect is closely linked to the skill of living an ordered and structured life.

6.2.3.1.2 Moral reasoning and action with respect

Kohlberg's (1971) origination of equity pursues that of the savants Kant and Rawls, just as incredibly good pioneers, for example, Gandhi and Martin Luther King. As per these individuals, the standards of equity expect us to treat the cases of all gatherings in a fair way, regarding the essential pride surprisingly as people. With regard to what

Kohlberg is echoing, Sametse's actions show that she does not respect her husband, she falls into Molefe's trap using warped moral reasoning. Note what Madimabe (2003) says about reasoning.

Mo gare ga bolwetse jwa Eitsi, a wena o bona go babalesegile go nna matlhomatlho? Ke raya gore rra fa ka fa letlhakoreng le lengwe re re re ruta bana ba rona boitshwaro jo bo eletsegang re bo re eta re ikganetsa gape, bana ba rona ba ka utlwa tota? Akanyetsa mafoko ao. Ke buisiwa ke gore ke ineetse go nna ke dirwa ke batho fela jaaka le wena o batla go ntira. Ka o itse loleme lwa lona banna lo le borethe, motho e le wa sesadi o ka gana jang a lebaganngwa le mabaka? (Madimabe,2003:5)

[In this AIDS disease, do you see it fit to be promiscuous? I mean on the other side we teach our children to behave well, but we negate what we teach them, will they really listen to us? Think of those words. I am saying this because I have submitted myself to other sexual relationships just as well as you want me to indulge in sexual relations with you. You know men are smooth talkers, how can a woman deny it when faced with such situations?]

It is clear that Ubuntu is absent in Sametse. Her actions show that she has long been disrespecting her husband. Her behaviour is not acceptable because a married woman cannot allow herself to indulge herself in different sexual relationships. She hurts her husband and children as what she does is immoral.

The principles of justice are therefore universal; as Kohlberg echoes, they apply to all – we must 'practise what we preach'. In other words, we must model behaviour we would want our children to imitate. Therefore, the principles of justice guide us toward decisions based on equal respect for all.

6.2.3.1.3 *Ubuntu as respect implication on morality*

For Metz (2007), the idea that one has a moral obligation to be concerned for the good of others, in terms of both one's sympathetic emotional reactions towards other people and one's helpful behaviour towards them. In this regard, Ubuntu plays an important role in the lives of the people who respect so that harmony is achieved through close and sympathetic social relations within the group. Although the idea for ethics is that the family is something that is valued, Madimabe (2003) exposes Thari and Mmamati's conversation about the behaviour of people in the village:

Mathata a bolwetse rraabo re ne re ka a kgona. Se se tlaa re paledisang go a kgona ke gore, go na le bannabagolo le basadibagolo ba ba ipeileng mo go diriseng bana ba dikolo botlhlaswa mo go tsa tlhakanelo dikobo. Ga go rone gore o ka fitlhela monna fela a kgobogile tlhogo a elame ngwana a mo tshela malwetse otlhe a re ka bong re tsaya gore ke a bagolo. (Madimabe, 2003:16)

[We could have overcome the problem of the disease father. What will beat us is the old men and old women who use school children for a sexual relationship. It is unbecoming to find a disgusting man distressing a child by infecting her with all the elderly diseases).

This quotation shows the immorality used by elderly people who do not have Ubuntu in them. They do not respect their culture, children and themselves. The Setswana idiom says “*mogolo ikgabele gore ngwana a tle a go kgabele*” meaning “an elderly person should decorate his behaviour so that a child could see that decoration behaviour in him” (very rough translation).

Shuttle (2001) claims “Our deepest moral obligation is to become more fully human”. However, Mmamati is not happy about the behaviour of the elderly people in the village. There are no morals and respect as they indulge in sexual relationships with school children. Mmamati is worried about the unbecoming behaviour of elderly people because according to Shuttle, if one harms others by being exploitative, deceptive or unfaithful, or even if one is indifferent to others, then one is said to be lacking Ubuntu.

6.2.3.1.4 The spirit of Ubuntu with respect

Muncie (2011) sees Ubuntu as a way of life contributing positively to sustaining the wellbeing of people, the community or society, and treating and respecting others as human beings. For Sulamoyo (2010), Ubuntu can be defined as humanness, a pervasive spirit of caring and community, harmony and hospitality, respect and responsiveness that individuals and groups display for one another. In his drama text, Madimabe (2003) points out that orphans are respected by the community in the sense that they are taken care off as they should grow according to the principles of Ubuntu. They are expected to behave themselves. Furthermore, Ubuntu is the capacity in African culture to express compassion, reciprocity, dignity, harmony and humanity in the interests of the building and maintaining community. Nussbaum captures this as

follows "Ubuntu calls on us to believe and feel that 'Your pain is my pain; My wealth is your wealth; Your salvation is my salvation".

Fox (2010) echoes that in essence, Ubuntu addresses our interconnectedness, our common humanity and the responsibility to each other that flows from our connection in Ubuntu. Emphasis is placed on the human aspect and teaches that value, dignity, safety, welfare, health, beauty, love and development of the human being come first and should be prioritised before all other considerations, particularly in respecting the human being.

Furthermore, from our African perspective, regarding community is an impartially attractive sort of association that should control what greater parts need or which standards become prevailing. Hence, every part is relied upon to think about him/herself a necessary piece of the entire and to assume a suitable job towards accomplishing the great. Gbadegesin (1991) says, "Harmony is achieved towards achieving the good of all". Madimabe (2003) repeats this thought through Mmamati, when she says...

Bagaetsho, nnete e a baba, fela mme le lona lo setse lo itse gore masiela a mantsi ke a bolwetse jwa Eitsi. Masiela a a ata jaana mo 'pakeng tse di thata tse batho ba sa tlholeng ba thusana mo kgodisong ya bana jaaka go ne go twaelegile mo dingwageng tsa maloba. Bana ba bao ke ba rona re ka se ka ra ba ntsha ka luso legolo fa batsadi ba bone ba se na go ba tlogela. A re ba tlhokomeleng go fitlhela ba nna le maikarabelo.
(Madimabe, 2003:77)

[My fellow people, the truth is bitter, but you already know that most of the orphans are AIDS victims. These orphans increase in these difficult times where people are no longer interested in taking care of the growth of children as it is used to be in olden days. Those are our children; we should not neglect them after their parents have left them. Let us take care of them until they become responsible.]

It is clear that in this passage that Ubuntu is embedded in Mmamati. She maintains that the Setswana culture is respected as she wants the orphans to be cared for and grow in a healthy and moralised environment.

As per Vilakazi (1991), a child in a community or society doesn't have a place with his parents, his childhood and socialization are the obligation of each grown-up in the community. With Ubuntu standards, uncles and aunts are additionally called dads and

moms, while the old are extraordinarily regarded, in light of the fact that they are old and savvy as well as on the grounds that they are the main individuals who can guide or lead or love for the entire family. Mmamati assures the community that these children should be nurtured until they become responsible because we need each other as people, to be people. Therefore, involvement of the community plays an important role in respecting the upbringing of the orphans as their ideas, pieces of advice and decisions are taken into considerations.

6.2.3.1.5 Violating respect as an aspect of Ubuntu in gender relations

Mafunisa (2008) sees Ubuntu as the core of human existence. For him, the inner being is understood to be the centre of human personality, feelings, thoughts and will. In this regard, Molefe shows disrespect in the house of Sametse and Sekgoma. He goes straight to the main bedroom, smokes and takes off his socks and leaves them where Sametse's husband could find them. Mafunisa further says that it is important to note that 'becoming somebody' who has the right to be respected is a struggle that can be found in every national and cultural setting and amongst all subgroups, minority groups and different age groups. Since people stand in relation to each other, respect is about 'experiencing or perceiving others in the right way'.

Madimabe (2003) reveals how Molefe violates respect with regard to his behaviour in Sametse's house. When Sekgoma returns to his home, he smells the cigarette smoke inside their bedroom and asks Sametse about it. Sametse responds:

Ga ke itse, go nkga motsokwe o o tswang kae? O tlaa bo o tla ka wena. Dikausu? Ga ke itse tlhe rra nna ke gone ke gorogang go tswa kwa mabentleleng. Ke tlisitswe ke motho yo ke sa mmotsang leina a re tiro ya gagwe ke go tseela batho ba ba se nang se ba ka rwalang dilwana tsa bone ka koloi ya gagwe. (Madimabe, 2003:7)

[I don't know, where does the smell of the cigarette come from? You should be coming with this smell. Socks? I don't know father because I have just arrived from the shops. I was brought by a certain man who I did not ask his name, he says he delivers grocery with his car for people who don't have transport.]

In this quotation, it shows clearly that Sametse does not respect her husband. She rather plays dumb by not answering the questions from her husband that implicates

Molefe who has no Ubuntu by smoking cigarettes and leaving his stinking socks in Sekgoma's bedroom as evidence of having a sexual relationship with Sametse.

Ki-Moon (2010) contends that by drawing together issues of intensity and regard with those of savagery and sexuality, the plan pushed worldwide intuition ahead on gender uniformity. Molefe ought to have realised that Sametse is a hitched lady, he ought to have indicated regard by not entering the primary room and smoking. It must be stated, however, that if ladies are in fact to pick up power and regard and experience less sexual viciousness, at that point ladies would be in a far more grounded situation to accomplish dignity, to settle on and take choices in their own name, about their very own lives and their satisfaction. Ki-Moon further says we have to think about the gendering of regard itself – what we have decided to call gender regard and what it involves socially as opposed to simply trading the thought of human rights as the vehicle for regarding people or urging all men to regard ladies.

6.2.3.2 Conclusion

In *Ga ba na batsadi*, the respect principle of Ubuntu has been contravened by the protagonist and the antagonist characters. Molefe sleeps with a married woman inside the main bedroom and neglects his wife by not satisfying her sexually. On the other hand, Sametse does not respect her husband, she sleeps with any man that she comes across. She knows very well that sleeping around with other men is immoral. Using Harrington's, (1997) theory of ethics, which relies on morals and cultural aspects of respect with regard to Ubuntu, where a dignified person is someone with self-respect who treats the claims of all parties in an impartial manner, respecting the basic dignity of all people as individuals. Neither character has done so. In terms of Dubrow's (1982) genre approach, characters in this drama text are able to expose the themes of the principles of Ubuntu. It would seem therefore, the author, Madimabe (2003) has succeeded in using characters to highlight contraventions of the core values and principles of Ubuntu.

6.2.4 Analysis of *Ngwanaka o tla Nkgopola* (My child you will remember me) in relation to respect as a fundamental principle of Ubuntu

6.2.4.1 *Introduction*

As with *Botsang Rre, Kaine and Abele* and *Ga ba na batsadi*, the aim is to examine a Setswana drama text, *Ngwanaka o tla Nkgopola* in relation to respect as a fundamental principle of Ubuntu. The behaviours of the main characters-in-action are investigated to determine whether they maintain or contravene with the respect principle. The principle of respect will be dealt with under five themes:

- i. Implications of Ubuntu for respect;
- ii. The African principle of respect on Ubuntu;
- iii. The notion of Ubuntu: respect and communalism;
- iv. Ubuntu: respect in African society; and
- v. The African concept of respect.

The themes will be discussed in the order stated above.

6.2.4.1.1 *Implications of Ubuntu for respect*

According to Poovan *et al.* (2006), The Ubuntu optimises the African philosophy of respect and human dignity that is fundamental to being able to transcend ethnic divisions by working together and respecting each other. With regard to Mmelegi, this idea does not work as she does not want to show respect towards Tiroeng because she is only interested in his wealth. In this manner, individuals who genuinely practice Ubuntu are constantly open and make themselves accessible to other people, they are avowing of others and don't feel compromised that others are capable and great. With Ubuntu, one has an appropriate confirmation that accompanies the central acknowledgment that every individual has a place with a more noteworthy community.

Ubuntu ethics can be termed anti-egoistic as it discourages people from seeking their own good without regard for, or to the detriment of others and the community. In African societies, immorality is the word or deed which undermines fellowship. Kasenene (1998) is in consent with Tutu (1999) when he indicates that one must, above all, avoid unfriendliness or acting in ways that would threaten communal ties,

as Mmelegi is bitter and wants to end the life of Tiroeng so that she stays rich alongside her uncle and child. She shows no respect towards Tiroeng's parents either, hence she contravenes Kasenene (1998) and Tutu (1999) views of "we are standardly led through sympathy to take account of the welfare of others". "Would any man, who is walking along tread as willingly on another's gouty toes, whom he has no quarrel with, as on the hard flint and pavement?" "Let us suppose such a person ever so selfish; let private interest have engrossed ever so much his propensity to the good of mankind and make it an object of choice".

Lempadi (1992) shows us how desperate Mmelegi is. She does not think twice in getting rid of Tiroeng and she wants somebody who will not hesitate to kill Tiroeng. Her bitterness blinds her; hence she talks to her uncle and says:

Kana ke batla motho yo o ka kgonang go dira tiro ka motsotso fela. Fa e le yo o tsayang lobaka, ke a tshaba malome, go ka feta nna. Ke tfile go loga maaka sentle. Ke tfile go bolela fa monna wa me le ba ga gabu ba lekile gantsi go mpolaya le ka boloi jwa ga matsale jo bo tsitsibanyang mmele. (Lempadi, 1992:48)

[By the way, I want a person who can do that work within a minute. I am afraid uncle; I don't want who take forever otherwise I will die instead of him. I am going to plan carefully. I am going to tell that my man and his family tried many times to kill me and of the wicked witchcraft his mother is practising.]

The quotation shows that Mmelegi has no Ubuntu in her. She is evil to the extent that she fails to respect the life of her husband. Her cunning plans to tell lies shows that she has no Ubuntu, alongside her lack of respect for human life.

6.2.4.1.2 The African principle of respect on Ubuntu

According to Shutte (2001), humanness seems to be more appropriate when it refers to the inner core of an individual. It has to do with the soul of the person. The concept of Ubuntu embodies an understanding of what it is to be human and what is necessary for human beings to grow and find fulfilment. It is an ethical concept and expresses a vision of what is valuable and worthwhile in life. In this regard, Mmelegi finds it fulfilling to kill Tiroeng in order for her to inherit his wealth. Mmelegi has no Ubuntu as she practices evil actions when she forgets that Tiroeng has the right to life. Furthermore,

she does not respect by complying with one of the Ten Commandments in the Bible that says: ‘thou shall not kill’. However, Bujo (2003) emphasises that “as Africans see it, it is impossible to define the human person in purely secular or purely religious terms, since he is both at once. Where Mmelegi is lacking, values of intense humanness, caring, sharing, respect, compassion and associated values, ensuring a happy and qualitative community life in the spirit of family”. Thus, Lempadi (1992) displays in his drama text that Mmelegi’s patience is fading when she says:

O ithaya a re o ka se bona, boswa ke jwa me, ke tla sala ke ej a le ba ga etsho re iketlile. (Lempadi, 1992:54)

[He thinks he will survive; this is my inheritance; I will be enjoying this wealth with my family in a relaxed manner.]

In this quotation, Mmelegi shows no respect to her husband. Ubuntu is absent in her; she is anxious to kill him for her own benefits. This resulted in affecting their happiness in the relationship.

Goffman (1959) points out that, “to fail to take seriously the person as the presented self in one’s responses to the other person is to fail to give the person recognition respect as that presented self or in that role”. These words refers to Mmelegi who forgets that in Setswana culture, the man is respected as head of the family.

6.2.4.1.3 The notion of Ubuntu: respect and communalism

As per Letseka (2000), no one is brought into the world with Ubuntu, these are commonly acknowledged and alluring moral principles that an individual obtains all through his/her life and in this manner training likewise assumes a significant job in moving the African way of thinking of life. Reasoning of life and theory of training, in this way, go together, on the grounds that a way of thinking of life recognises the objectives and purposes that specific social orders holds dear. Humanness is significant in African way of thinking in the feeling of seeing human needs, interests and pride as principal to human presence and consequently it will likewise be significant in African way of thinking of instruction.

However, Lempadi (1992) displays Mmelegi's lack of education as she clearly shows Tiroeng's parents that she does not respect them when she does not allow them to bury Tiroeng at his birthplace. She is adamant and says: (Lempadi, 1992:64)

Tota ke thusegile fa ngwana wa lona a sule. O ne a tla ntseanya mo matsubutsubung a a sa feleng, e bile ke ne ka dira sentle go gana fa a ne a re o batla lo tla go mpona, kana ke ya go lo bona. Re mo fitlha mo Motseng wa Mafatshwa, ga re na motse kwa Borolong.

[It helped me so much to see your child dead. He could have put me in endless strain, and it was good for me to refuse when he says you want to see me, or I must go and see you. We bury him at the Mafatshwa village, as we have not home at Barolong village.]

Mmelegi has no Ubuntu in her because she speaks with her in-laws with no respect. She is ill mannered as her relationship with her in-laws is not worthy to be regarded as constituted with dignity.

Metz (2007) contends that to search out community (harmony) with others isn't just the thought of doing whatever a greater part of individuals in the public arena need or adhering to the standards which are persuasive types of relativism and communitarianism. Rather, from our African perspective, creating or regarding community (agreement) is a dispassionately alluring sort of connection that ought to rather direct what greater parts need, or which standards become predominant. To put it plainly, one has an obligation to display solidarity with individuals.

6.2.4.1.4 Ubuntu: respect in the African Society

As Mangena (2012) states, Ubuntu morals continue through what is known as the Common Moral Position (CMP). In the CMP, the community is the source, creator and overseer of good measures and personhood is characterised as far as adjustment to these built up moral guidelines, whose goal is to have an individual who is communo-driven instead of one who is individualistic. In Setswana society, for example, regard for older folks is one of the manners by which personhood can be communicated with the objective being to maintain common qualities. It is inside this setting regard for older folks is a non-debatable issue since these are the overseers of these qualities and wellsprings of good shrewdness. Nonetheless, Mmelegi isn't set up to regard

Tiroeng's folks. She converses with them as she would to little kids. Lempadi (1992) gives us that Ubuntu is missing in her when she says:

Wa me monna ga ye gope, go ka nna se sele. Le fa lo batla ditopo tse pedi lo ka bolela. Jaanong ke fetogile ke mmolokela fa. Ke mosadi wa gagwe ke le esi. Fa ke go ratang, ke bolokela monna wa me teng. Ga ke bue ke felepa loleme, se ke se buileng se ema jalo, ga o kitla o se bona monnamogolo. O tla boa ka se se go tlisitseng. Ke batla go supa se e leng tshwanelo ya me, ga ke nyatsi ya ga Tiroeng, ke mosadi wa gagwe.
(Lempadi, 1992:69-70)

[My husband is going nowhere; it could be something else. You can even say it if you are looking for two corpses. I have changed my mind now; I am burying him here. I am his only wife. I bury my husband where I wish. I am not lying, what I have said it stands as it is, you will not get what you want old man. What brought you here will take you back. I want to point what is rightful mine, I am not Tiroeng's concubine, I am his wife.]

It is clear in this quotation that Mmelegi does not conform to the values of respect for elderly people. Ubuntu is not embedded in her, she talks as she wishes with them, she addresses Tiroeng's father as 'old man', with no respect. The way she behaves contravenes the respect principle. She acts against the Setswana culture.

Mangena (2012) repeats that one is brought up in a general public that qualities regard for the old and the individual needs to acclimate. One significant point to note is that the way toward achieving the CMP is dialogical and profound as in seniors set good models in conference with the soul world which, as insinuated prior, is comprised of Creator God and precursors and these ethical benchmarks are maintained by society. In this regard, Mmelegi does not see that she is chasing her blessings away. Tiroeng will never forgive her for what she did to him and to his parents. As (Mangena 2012:15) says...

"These moral standards, which make up the CMP, are not forced on society as the elders (who represent society), the spirit of the ancestors (who convey the message to God) and God ensures that the standards are there to protect the interest of the community at large."

However, Tiroeng's spirit will never rest as his funeral is not properly arranged according to the Setswana culture. (Etuk, 2002:13) is of the opinion that:

“An entire way of life would embody, among other things, what the people think of themselves and the universe in which they live - their world view - in other words, how they organise their lives in order to ensure their survival.”

It very well may be securely expressed that there can be no culture without a general public. It can likewise be said that culture is remarkably human and imparted to others in a general public. Culture is specific in what it ingests or acknowledges from others who don't have a place with a specific social gathering.

6.2.4.1.5 The African concept of respect

Sachs (1996) notes that if a person refuses to conform to the traditional African prescribed standards, she/he would be referred to in Setswana as “*ga se motho wa batho*” (not part of the community). This refers to the behaviour of Mmelegi who shows no respect to the elderly people and kills her husband in order to inherit his wealth. Elucidating this point, Mthembu (1996) asserts that in an “African system, communalism is a strong and binding network of relationships. Children are under the authority and control of any adult in the community. This communal network becomes a system regulating the behaviour of both children and adults. Hence, when Mmelegi becomes unruly and disrespectful about Tiroeng’s burial, his parents display Ubuntu by respecting the death of their child, they go to the King to report Mmelegi for refusing to allow them to bury him at their home. Lempadi (1992) reveals to us how the King out ruled this matter and says:

Ehe! Lebaka la gago la boswa jaanong ke a le utlwa, ke wena o kgaogantseng motho le batsadi. Mme moswi o ya gae, le wena tota o a tsamaya. O tshwanetse wa ba wa tsena mo Motseng o o iseng o o bone oo. Tsa boswa di tla tla morago. O tsositse puo ka dilo di sele fela. (Lempadi,1992:75)

[Oh! Now I understand your reason for an inheritance, you are the one who separated the person and his parents. The deceased is going home, you are leaving as well. You must enter the home; you have never seen. We will attend to the issue of inheritance later. You raised unnecessary issues.]

In this quotation, Mmelegi is perceived as a stifling individual who shows no respect by fighting for the body to be buried at her place. Ubuntu is not embedded in her as she seeks to achieve self-gratification, regardless of the norms of the Setswana

culture. In this way, she is not officially married to Tiroeng because she is not known to the family as she has never put her foot in their home.

Tomaselli (2003) argues that his observations give the impression that respect in African culture means “those in authority are above and beyond critique”. Although Musalika’s (1994) answer to this statement is that it is accepted that respect for elders in African culture is vital for the preservation of the community, this does not mean one should give elders ‘blind respect’, which African culture, fortunately, is not about.

6.2.4.2 Conclusion

In *Ngwanaka o tla Nkgopola*, the respect principle of Ubuntu has been contravened by the antagonist character. Mmelegi denied Tiroeng the right to his life, she killed him because she regarded herself as the sole heir of his inheritance. She further contravened the respect principle of Ubuntu by refusing to allow Tiroeng’s parents to bury him in his rightful place until the King intervened in the matter. Using Harrington’s, (1997) theory of ethics, which relies on morals and cultural aspects of society, the reader can clearly see that the author uses the texts to highlight moral aspects of respect with regard to Ubuntu, where respect for elders is one of the ways in which personhood can be expressed, with the goal being to uphold communal values. In terms of Dubrow’s (1982) genre approach, characters in this drama text are able to expose the themes of the principles of Ubuntu. It would seem therefore, the author, Lempadi (1992) has also succeeded in using characters to highlight contraventions of the core values and the principles of Ubuntu.

6.3 SUMMARY AND CONCLUSION

The main purpose of this chapter was to examine four selected Setswana drama texts in relation to respect as a fundamental principle of Ubuntu. A character can either maintain or contravene the fundamental principles of Ubuntu and the researcher investigated the impact or the effect of the actions of characters on the quality of Ubuntu life. Therefore, the observations made were are discussed in the next paragraphs.

In *Botsang Rre*, the respect principle has been contravened by the protagonist and the antagonist. Goitsenna stood by his word that Boikobo will marry Seikokobetso, regardless of the fact that Boikobo told him that he has a woman he loves and would like to marry. He denies Boikobo his human rights to marry a woman of his choice. On the other hand, Boikobo broke the heart of Dipogisho by not telling her the truth of being forced to marry Seikokobetso (who was chosen by his father) which led her to commit suicide. Respect in this case therefore refers to an objective, unbiased consideration and regard for rights, values, beliefs and property.

In *Kaine le Abele*, the respect principle of Ubuntu has been contravened by both the protagonist and the antagonist. Katlego killed Jo-Anne and his brother Pule who took his wife from him. Jo-Anne contravened the respect principle of Ubuntu as she had a sexual relationship with Katlego's brother. Respect was disregarded in this situation as it is important to respect a person by attributing certain rights to them and refraining from violating these rights.

In *Ga ba na batsadi*, the respect principle of Ubuntu has been contravened by the protagonist and the antagonist characters. Molefe sleeps with a married woman inside the main bedroom and neglects his wife by not satisfying her sexually. Sametse does not respect her husband she sleeps with any man that she comes across. She knows very well that sleeping around with other men is immoral. A dignified person is someone with self-respect who treats the claims of all parties in an impartial manner, respecting the basic dignity of all people as individuals.

In *Ngwanaka o tla Nkgopola*, the respect principle of Ubuntu has been contravened by the antagonist character. Mmelegi denied Tiroeng the right to his life, she killed him because she regarded herself as the sole heir of his inheritance. She further contravened the respect principle of Ubuntu by refusing to allow Tiroeng's parents to bury him in his rightful place until the King intervened in the matter. Respect for elders is one of the ways in which personhood can be expressed with the goal being to uphold communal values.

The conclusion that has been made is that the principle of Ubuntu in terms of respect has been violated in the four selected Setswana drama texts. Ubuntu will only assist in where African people need to return to the basic values of village life so that they can recover the concept of respect. The emphasis in the African village community is

on communal life, which leads to respect for human dignity and ultimately the preservation of life. Once this concept has been revitalised, codes of living and respect for one another will be respected.

According to Dubrow (1982), following the genre approach, it is clear that the reader detects the knowledge of the genre, in this case, of the selected Setswana drama texts. Characters in these works are able to expose the themes of the principles of Ubuntu. Therefore, the authors have succeeded in using characters as maintaining or contravening the core values and principles of Ubuntu.

Using Harrington's, (1997) theory of ethics, which relies on morals and cultural aspects of society, the reader can clearly see that the authors use the texts to highlight moral aspects of respect with regard to Ubuntu. The readers can easily detect whether they have been adhered to or ignored. It is the researcher's humble opinion that authors have succeeded to adhere to this specific Ubuntu principle, namely respect, whether they highlight it in a positive or negative way.

As indicated by Idang (2007), life appears to constrain individuals to settle on decisions or to rate things as better or more awful just as define some scale or standard of qualities. Contingent upon the manner in which we see things, we can acclaim and fault, proclaim activities right or off base or even pronounce the scene or items before us as either lovely or appalling. Every individual, as should have been obvious, has some feeling of qualities and there is no general public without a worth framework.

Regardless of whether we know about it or not, the general public we live in has methods for driving its qualities on us with respect to what is great, right and adequate. We go on in our day-by-day lives attempting to fit in with satisfactory habits of conduct and lead. People who don't adjust to their prompt society's qualities are called to arrange by the individuals from that society. In the event that a man, for example, didn't figure it astute to make trustworthiness an individual worth and it is broadly held by his quick society that reality telling is a non-debatable ideals, it would not be some time before such an individual was in a tough situation with different individuals from his general public. This shows esteems possess a focal spot in individuals' way of life. It shapes the significant rampart that continues a culture, making it increasingly sensible and genuine.

Somewhere else, we have considered African to be as " all the material and spiritual values of the African people in the course of history and characterising the historical stage attained by Africa in her developments" Idang (2009). This just implies there is an unconventional lifestyle, way to deal with issues, qualities and world perspectives that are normally African. African adages and expressions have a rich storehouse of knowledge. The precepts caution the African against underhanded direct and as indicated by Mbiti (1977), are "therefore a major source of African wisdom and a valuable part of African heritage". African culture has an ethical code that precludes doing mischief to a family member, a brother, an in-law, an outsider and an outsider, with the exception of when such an individual is engaged with an indecent demonstration. On the off chance that that is the situation, it is fitting to avoid such a person as even at death, their bodies would not be honorable with a noble burial in a coffin and grave.

CHAPTER 7

GENERAL OBSERVATIONS AND CONCLUSIONS IN RESPECT OF THE REFLECTIONS ON UBUNTU IN THE SELECTED SETSWANA DRAMA TEXTS

7.1 INTRODUCTION

The main purpose of this chapter is to summarise the overall impressions in order to conclude all the observations in this work. The researcher, therefore, consolidates each chapter with the aim to finally draw the overall and general conclusion.

7.1.1 Caring as a fundamental principle of Ubuntu

7.1.1.1 *Consolidated observations based on the drama texts*

i. **Botsang Rre: GS Gaetsewe (1958)**

In *Botsang Rre*, the caring principle of Ubuntu in this Setswana drama has been violated by both the protagonist and the antagonist characters. Goitsenna denied Boikobo the right to marry the love of his life and made his life unbearable. On the other hand, though to a lesser extent, Boikobo committed a brutal crime by killing his father's (Goitsenna) children and their mother (Seikokobetso). This act of killing children and their mother is anti-ubuntu for caring is about taking care of the well-being of other people, embracing others, listening to their views and showing hospitality to every human being.

ii. **Kaine le Abele: G Mokae (1995)**

In *Kaine le Abele*, the caring principle of Ubuntu has been maintained by both the protagonist and the antagonist characters. Jo-Anne showed Katlego that she cares for him the very first time they met in England. She welcomed him and informed him that they care for Black people hence they grouped themselves together to release the Blacks from oppression. She cared about him as she emphasised working together as

a team to defeat oppression. Caring is about creating an interpersonal bond of care and love.

iii. *Ga ba na batsadi*: Tebogo Madimabe (2003)

In *Ga ba na batsadi*, the principle of Ubuntu has been contravened by both the protagonist and the antagonist characters. Molefe drives Sametse home with the pretext of sleeping with her, but in fact he is unfaithful because he wants to sleep with another man's wife. Sametse contravenes the principle of Ubuntu as she is unfaithful in their marriage treats her marriage with unfaithfulness. She has an affair with Molefe whom she allows to enter their bedroom and she sleeps with him without using a condom. Caring is about creating a harmonious relationship, in this case it is violated through dishonesty and unfaithfulness.

iv. *Ngwanaka o tla Nkgopolwa*: Martha Lempadi (1992)

In *Ngwanaka o tla Nkgopolwa*, the principle of Ubuntu has been contravened by the protagonist and the antagonist characters. Tiroeng did not conform to the Setswana culture by marrying Mmelegi while he was still culturally engaged to Teko the mother of his son. Mmelegi knew very well that Tiroeng has a fiancé and a son at home, so his actions went against the Setswana culture of marrying a woman who is not known to his parents and uncles as he has never informed them about her and on his own he marries Mmelegi whom his parents and uncles never went to look for her to pay lobola. Caring is about honesty and doing the right thing to obtain blessings from one's parents.

7.1.2 Sharing as the fundamental principle of Ubuntu

i. *Botsang Rre GS*: Gaetsewe (1958)

In *Botsang Rre*, the sharing principle of Ubuntu has been contravened by the protagonist and the antagonist. Boikobo cannot stay with the mother and children he never loved. He does not even know the children that come with their mother. Goitsenna has never shared the news with Boikobo that Seikokobetso stayed with him and that they were his children. He sent them to him without Boikobo's consent.

Sharing is about being open and affirming other's personalities, feelings, emotions and thoughts.

ii. *Kaine le Abele*: G Mokae (1995)

In *Kaine and Abele*, the sharing principle of Ubuntu has been maintained by both the protagonist and the antagonist characters. Jo-Anne welcomes Katlego in England while they are in exile. She shares with him their experiences and ideas of liberating the Blacks from apartheid. Katlego agrees to be part of the freedom fighter group to conquer apartheid and believes in being together in the struggle. Sharing is about being open and available to one another at all times, hence we belong to one another and a feeling of togetherness is created for one another.

iii. *Ga ba na batsadi*: Tebogo Madimabe (2003)

In *Ga ba na batsadi*, the sharing principle of Ubuntu has been violated by the protagonist and the antagonist characters. Molefe disrespects the marriage of Sametse by sleeping with her in Molefe's main bedroom. Sametse contravenes the principle of Ubuntu by treating her husband with disrespect, by denying him information regarding the unknown socks her husband finds in their bedroom. She acts unfaithfully towards her husband and pretends as though she does not know whose car brought her home.

iv. *Ngwanaka o tla Nkgopola*: Martha Lempadi (1992).

In *Ngwanaka o tla Nkgopola*, the sharing principle of Ubuntu has been contravened by the antagonist character. Mmelegi denied his husband (Tiroeng) the right to share his wealth with his parents and son, she even refused his parents a visit. She insisted that her son is the rightful heir to his wealth. Sharing in traditional African societies is about realising and encouraging a collective behavioural pattern that makes Ubuntu a way of life that Africans believe in, which is trust and practice in their daily interaction with others.

7.1.3 Respect as a fundamental principle of Ubuntu

i. *Botsang Rre*: GS Gaetsewe (1958)

In *Botsang Rre*, the respect principle has been contravened by the protagonist and the antagonist. Goitsenna stood by his word that Boikobo will marry Seikokobetso,

regardless of the fact that Boikobo told him that he has a woman he loves and would like to marry. He denies Boikobo his human rights to marry a woman of his choice. Boikobo broke Dipogisho's heart which led her to commit suicide when he did not tell her the truth of being forced to marry Seikokobetso, who was chosen by his father.

ii. *Kaine le Abele*: G Mokae (1995)

In *Kaine le Abele*, the respect principle of Ubuntu has been contravened by both the protagonist and the antagonist. Katlego killed Jo-Anne and his brother Pule who took his wife from him. Jo-Anne contravened the respect principle of Ubuntu as she had a sexual relationship with Katlego's brother. Respect regards attributing certain rights to a person and refraining from violating these rights.

iii. *Ga ba na batsadi*: Tebogo Madimabe (2003)

In *Ga ba na batsadi*, the respect principle of Ubuntu has been contravened by the protagonist and the antagonist characters. Molefe sleeps with a married woman inside her main bedroom and neglects his wife by not satisfying her sexually. Sametse does not respect her husband as she sleeps with many men. She knows very well that sleeping around with other men is immoral. A dignified person is someone with self-respect who treats the claims of all parties in an impartial manner, respecting the basic dignity of all people as individuals.

iv. *Ngwanaka o tla Nkgopolwa*: Martha Lempadi (1992)

In *Ngwanaka o tla Nkgopolwa*, the respect principle of Ubuntu has been contravened by the antagonist character. Mmelegi denied Tiroeng the right to his life, she killed him because she regarded herself as the sole heir of his inheritance. She further contravened the respect principle of Ubuntu by refusing to allow Tiroeng's parents to bury him in his rightful place until the King intervened in the matter. Respect for elders is one of the ways in which personhood can be expressed with the goal being to uphold communal values.

7.2 GENERAL CONCLUSIONS

Total violation of Ubuntu prevails in the sense that someone is accountable to end man's life. Unlike other texts, *Botsang Rre* distinguishes itself prominently as an example of the violation of Ubuntu principles. In other words, there are no instances of humanity (Ubuntu) where one would have expected characters (people) to have the decency to treat one another fairly. A lot of negativity prevails in this drama text as there is no instances of positivity tantamount to the unfortunate occurrence of violation of Ubuntu principles.

With the exception of *Kaine le Abele*, Ubuntu has been maintained as caring and sharing principles prevails in the text. Ubuntu occurs in instances where there is decency of treating a person with respect and dignity and shares information with no doubt to fulfil their aim of doing the right thing of overcoming oppression.

In *Ngwanka o tla Nkgopola* Ubuntu is violated where no sign of respect is shown in this text. Tiroeng failed his parents by not fulfilling his promise to marry Teko, rather he allows himself to fall in a trap to marry Mmelegi who disrespects his parents. Mmelegi ended his life before by poisoning him in order to inherit his wealth which disappeared in the end. Violation of respect as Ubuntu principle will eventually lead to death and disappearance of wealth.

With regard to *Ga ba na batsadi*, there is no element of caring, sharing and respect because of the behaviour of characters that reigns in the texts. There is no morality and the characters behave unethical as there is no situation of sharing the trials and tribulations, what they do was for their personal interest as parents acted irresponsibly by not showing respect to their children. Their unacceptable behaviour led to HIV/AIDS which at the end was a societal problem as many children were left being orphans.

Finally, the researcher's contention is that, (as in life), *Kaine le Abele* (*Caine and Abel*) maintain the fundamental principles of Ubuntu (caring and sharing) by both the protagonist and the antagonist characters. Jo-Anne welcomes Katlego in England while they are in exile. She shares with him their experiences and ideas of liberating the Blacks from apartheid. Katlego agrees to be part of the freedom fighter group to overcoming apartheid and believes in being together in the struggle. Unfortunately some do not do so as in *Botsang Rre* (*Ask father*) *Ga ba na batsadi* (*Orphans*) Tebogo and *Ngwanaka o tla Nkgopola* (*My child you will remember me*) there are those who

contravene the principles of Ubuntu will always fall victim to mishap and die before their time. In other words, they become victims of circumstances because they almost become inhuman.

Finally, the fundamental Ubuntu principles are the key to humanity. They are our survival in life. They are a means in life. They are a means to social cohesion and nation building because philosophically “Motho ke motho ka batho” “We are, therefore, I am”.

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