

A FUNCTIONALIST ANALYSIS OF FEMALE CHARACTERS IN FAMILY DEVELOPMENT AS DEPICTED IN SESOTHO DRAMA

by

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DECLARATION

I, Motsotswana Evidence Msimango declare that this masters' dissertation titled: **A Functionalist analysis of female characters in family development as depicted in Sesotho drama**, submitted for the qualification of Master's in African Languages at the University of the Free State, is my own independent work. All the in-text references that I have sourced, as well as the those in the reference list have been indicated and acknowledged. I further declare that this work has not previously been submitted by me at another university or faculty for the purpose of obtaining the qualification.

Signed:

Date:

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DEDICATION

This dissertation is dedicated to:

- My late father, Dika Daniel Msimango;
- My wonderful children, Sebatso Precious Msimango and Lethabo Junior Msimango;
- My uncles, Tsietsi Elliot Makati and Thabiso Elias Makati and the late Molefi Makati; and
- My younger sister Nobelungu Msimango.

ABSTRACT

This study examined the role of female characters regarding the development of families in Sesotho drama texts. It aimed at uncovering how females are presented in raising children, supporting their families, and their role in society in terms of language usage and actions in the drama texts *Haeso Mafotholeng* (2015) by C. Teleki and *Malefane* (2015) by P. Maake. The qualitative research method was utilised as being suitable to analyse data from written texts. In addition, content and thematic analysis approaches were pursued to understand female characters according to their role in raising families and in society. Purposive sampling was applied to select books that were suitable to describing female characters' participation in families and in society. The research utilised the Functionalist theoretical elements such as social order, stability, and productivity to explain the role of female characters in the selected drama texts. The study revealed that the writers, Teleki and Maake, present female characters who enact and verbalise their roles in a manner that develop families and society in general. This study filled the existing gap in knowledge by demonstrating how female characters raise families and enrich the Basotho society in general. The findings also revealed the need for continuous research regarding the subject of female characters' participation in families, especially from other genres such as stories, novels, and poetry. This study contributes to the field of literature through the Functionalist Perspective which enriches possibilities for future research in this area.

Keywords: Development, family, female characters, Functionalist Perspective, productivity, stability, social order.

KAKARETSO

Phuputso ena e sekasekile seabo sa batshwantshisi ba batshehadi kgolong ya malapa ka hare ho dingolwa tsa ditshwantshiso tsa Sesotho. Sepheo sa teng e ne e le fumane tsela eo batshwantshisi ba batshehadi ba hlahisitsweng ka teng ho hodiseng bana le tshehetsong ya malapa le setjhaba ka kakaretso ho latela dipuo le diketso tsa bona ka hare ho dibuka tsa ditshwantshiso tsa Haeso Mafotholeng (2015) ka C. Teleki le Malefane (2015) ka P. Maake. Mokgwa wa phuputso wa Tlhalosi o sebedisitswe e le wona mokgwa o loketseng phuputso ena ya ditaba tse ngotsweng. Ho feta mona, mekgwa ya phuputso ya tshekatsheko ya difuperweng le manollo ho ya ka mookotaba di sebedisitswe ho nyebokolla batshwantshisi ba batshehadi ho latela seabo sa bona kgodisong ya malapa

le setjhaba. Kgetho ya boemedi ka sepheo e sebedisitswe ho kgetha dibuka tse tla kgona ho fana ka seabo sa batshwantshisi ba batshehadi ka hare ho malapa le setjhaba. Phuputso e futswelletse mmoho diqanollo tsa lewa le senolang bohlokwa ba tshebetso: taolo ya setjhaba, botsitso le tlhahiso, ho fumana seabo sa batshwantshisi ba batshehadi ka hare ho dibuka tsa tshwantshiso tse kgethilweng. Phuputso e fumane hore bangodi bana, Teleki le Maake ba hlahisa batshwantshisi ba batshehadi ba bangata ba etsa diketso mme ba bua le dipuo tse ahang malapa le setjhaba ka kakaretso. Phuputso e kwetse sekgeo se teng ka ho bontsha kamoo basadi ba nang le seabo ka teng kgodisong ya malapa le setjhaba ka kakaretso. Tse fumanweng di hlahisitse hore ho a hlokeha hore ho be le diphuputso tse tswellang ka ditaba tsa seabo sa batshwantshisi ba batshehadi ka hare ho malapa ho tswa dingolweng tse ding tse kang dipale, dipadi le dithothokiso. Phuputso ena e na le seabo lefapheng la dingodilweng le lewa le senolang bohlokwa ba tshebetso ho ntlafatsa menyetla ya diphuputso ka hare ho dingolwa.

Mantswe a mantlha: *Kgodiso, malapa, batshwantshisi ba batshehadi, lewa le senolang bohlokwa ba tshebetso, tlhahiso, botsitso, taolo ya setjhaba.*

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CHAPTER ONE

ORIENTATION TO THE STUDY

1.1 INTRODUCTION

The aim of the study was to investigate the portrayal of Basotho female characters in family development as depicted in Sesotho drama. This chapter (1) provided an overview of the study by situating the background, justifying the rationale for the researcher deciding to embark on this topic, and outlining the delimitations of the study. The Functionalist Perspective was adopted as the study's theoretical framework. This chapter also presented the research problem, research questions, the hypothesis, and the aim and objectives of the study. An overview of the research design and methodologies were included, in addition to outlining the processes of sampling, data collection, and data analysis. Moreover, ethical considerations and the value of the research were dealt with. Lastly, the chapter layout indicated how the whole research was structured.

This chapter laid the foundation for the exploration of how female characters are portrayed in raising their children in the selected Sesotho drama texts, investigating how female characters support their partners, and dissected how female characters develop their families in the given Sesotho drama texts.

1.2 BACKGROUND AND RATIONALE

The Basotho have their unique standards of developing their families. According to Seema (2012), in all societies, the family distinguishes itself as that indispensable institution in society because the development and enhancement of any society depend on members of various families. The question arises: what is development? Development refers to the process of creating the circumstances that present opportunities to raise the standard of living for people in a society (Pallipedia 2015). According to Olonade, Oyibode, Tayo, George, Iwelumor, Ozoya, Egharevba and Adetunde (2021), progress is viewed as a multifaceted process that involves reorienting and reorganising institutions and social systems so that social structures become conducive and compliant with enhancing progress; for instance, aspects such as culture influence the development of families.

In most African cultures, gender differentiation shapes the behaviours of indigenous societies (Masoga, Maluleke & Baker 2021). Zungu (2016) adds that African cultures believe that African women should act in a way that makes them amenable for marriage. Similarly, the Basotho culture is not different from other African cultures; for example, the Basotho culture sees men as the head of the house, the provider, and the breadwinner.

The perception of Basotho women being culturally marginalised has been embedded in Sesotho literature. This characterisation of females in Sesotho literature has depicted them as being weak. Zungu (2016) adds that Zulu proverbs paint men as providers and women as nurturers. Although in Monyaise's novel *Ngaka, Mosadi Mooka* (1974) the female characters' have powerful voices, literary and societal stereotyping continue to instil the conventional framework (Qokela, 2014).

Lamentably, Sesotho drama is one of the genres in literature that also contributes to this depiction of female characters as ingrained in societal norms. For instance, Khaketla (2008), through the character Bulane states:

Kelello tsa basadi ha di a loka. Ke batho ba hlokanang kelello ka mokgwa o makatsang mme ha nka ya ka bona nka fumana hobane mesebetsi ya ka e senyehile.

[The mindset of women is unrighteous. They unimaginably lack logic. If I were to follow their lead, I would discover that all my accomplishments are in ruins].

The statement articulated by the character Bulane, illustrates that the typical Mosotho male character repels advice from females. The erroneous perception of female characters having less power manifests in the drama, and consequently female characters are seen to be the ones ruining the plans of their husbands.

Based on this background, the study investigated the depiction of female characters in family development as represented in Sesotho drama texts by focusing on the works of Teleki's *Haeso Mafotholeng* and Maake's *Malefane* in the post-apartheid era.

1.3 MOTIVATION FOR THE STUDY

The Functionalist analysis of female characters in family development as depicted in Sesotho drama texts is motivated by the way the female characters are represented in Sesotho literature. Female characters are delineated in such a way that they are seen to not reflect a positive impact on families and communities at large. Female characters are embodied as being soft, and incapable of making firm decisions about their lives and the family's wellbeing. Hence, the study investigated how female characters are depicted in family development in Sesotho drama texts with the intention of exposing societal negativity about females. Accordingly, the chosen Sesotho drama texts are relevant to the study as they present the different roles that female characters' play.

1.4 DELIMITATION OF THE STUDY

The study focused on the portrayal of female characters in family development in the selected texts. The study only focused on how female characters are portrayed through supporting their partners, raising their children, and advancing the family's needs as depicted in the works of Teleki's *Haeso Mafotholeng* and Maake's *Malefane*.

1.5 STATEMENT OF THE PROBLEM

In Sesotho literature, female characters are mostly negatively depicted and portrayed as victims of circumstances. Similarly, Cote and Allahar (2009) affirm that Warren Farrell's fifth commandment of masculinity supports negativity towards women. It states: 'Thou shall not be consenting to women in every way' (Cote & Allahar 2009). According to Khotso (2010), in Sesotho literature female characters are traditionally regarded as being weak, liars, traitors, and enemies of the society. Fortunately, this view of females has shifted over time, thus resulting in positivity about contributions they make to their societies (Lease, 2003; Khotso, 2017). Basotho women are industrious, they work for their families, and acquire high social, political, and academic status (Khotso, 2017). As a consequence of stereotyping women in Sesotho literary texts, there is a gap that research needs to address to mitigate this negative perception.

1.6 AIM AND OBJECTIVES OF THE STUDY

The **aim** of this study was to investigate how female characters are portrayed in family development as depicted in Sesotho selected drama texts by focusing on the works of Teleki's *Haeso Mafotholeng* (2015) and Maake's *Malefane* (2015).

The following were the **objectives**:

- To examine how female characters are depicted in child-nurturing situations in the Sesotho selected drama texts;
- To determine how female characters contribute to their partners' development as exemplified in the Sesotho selected drama texts; and
- To investigate the roles played by female characters in society as depicted in Sesotho selected drama texts.

1.7 RESEARCH QUESTIONS

Central question: How are female characters depicted in the selected Sesotho drama texts of Teleki's *Haeso Mafotholeng* and Maake's *Malefane*?

Sub-questions

- How are female characters depicted in child-nurturing situations in the selected texts?
- How do female characters contribute to their partners' development as exemplified in the selected texts?
- What are the roles played by female characters in society as depicted in the selected texts?

1.8 THEORETICAL FRAMEWORK

The study was underpinned by the Functionalist Perspective as the theoretical framework. This section provided a brief history of the Functionalist Perspective, after which the Functionalist Approach was explained.

1.8.1 Historical Background of the Functionalist Perspective

The Functionalist Perspective is known for its contribution to sociology as a discipline spearheaded by Emile Durkheim as the developer. According to Inglis and Thorpe (2012), one of the main points of view expressed in classical social theory (especially by Emile Durkheim and Herbert Spencer) is Functionalism. Emile Durkheim's theory of Functionalism was influenced by the society in which he grew up (France). The main idea of the Functionalist Perspective was to explain society in terms of its systems and functions. As stipulated by Janse (2021), Functionalism, has different parts of society that collaborate to make it function. These different parts are referred to as social institutions; namely: family, government, media, education, and religion. Every component has a distinct impact on the structure and form of society to meet distinct needs. Similarly, Grossman (2019) contends that Functionalism views every aspect of society in terms of how it supports the stability of the entire community. Pike and Beams (2013) point out that Emile Durkheim's goal was to figure out what 'glue' kept society together when individualism increased.

The theory of Functionalism attracted many scholars in the research field. One of the scholars whose works was influenced by Emile Durkheim was Talcott Parsons. According to Turner (2017), the Functionalist Perspective died in the 1920s, and was reborn in the 1950s primarily under the direction of Talcott Parsons's (1991) work. Ormead (2020) elaborates that Talcott Parsons created his social theory of Functionalism in the first part of the 20th century. According to Ormead (2020), by beginning with system elements from which subsystems are derived and ultimately included into a structural description of a social system as a whole, Parsons' schema for social systems is explained bottom-up. Durkheim's theory of social system starts from the society to the individual with the emphasis on the individual, whereas Parsons' theory of the social system begins with the individual going up to the society but also focuses on the individual.

The Functionalist Perspective, like any other theory, came under criticism. According to Ormead (2020) Luhman was one of the critics of the Functionalist Perspective. Ormead (2020), Luhman claimed that the ideas of self-references and complexity - or chaos in modern phraseology - were absent from Parsons' theory. Even though Luhman agreed

with Parsons that individuals are at the centre of their own actions, Parsons explained this principle in simple terms that there are more complex terms to consider.

1.8.2 Aspects of the Functionalist Perspective

The Functionalist Perspective centres on systems and functions. In order for a system to operate, there are certain functions that need to be performed by individuals. Thus, Inglis and Thorpe (2012) contend that for a system to work productively, every individual has to perform his/her role excellently. Although every individual is furnished with roles that are different from others, individuals have to align their different roles so that the system can operate and function cohesively. In this regard, Inglis and Thorpe (2012) assert that to prevent people from becoming completely confused when they traverse the various subsystems, their role expectations must be sufficiently similar.

The Functionalist Perspective seeks to explain society in terms of its systems consisting of subsystems and their functions. This perspective is more conscious about the individual who adapts to the local environment. According to Inglis and Thorpe (2012), the social structure must successfully adjust to its surroundings or it will disintegrate, much like an organism that is unable to adapt to its surroundings will perish. Individuals are placed at the centre of their own development, and the development of their social systems. Thus, it is through the individual's adaptation to the environment that determines the stability and development of such individuals and the social systems they belong to. Furthermore, the individual is not only expected to adapt, but also the adaptation must be effective so that the individual does not lose his/her sense.

Through the eye of the Functionalist Perspective, social institutions such as marriage consist of individuals with their own unique personalities. In the view of Inglis and Thorpe (2012), social institutions are patterned sets of relationships centred on individuals fulfilling allotted roles to maintain the social system. This means individuals within a certain social institution are allocated certain roles to execute. However, the roles that individuals enact differ from one individual to another. Consequently, one has to perform roles to the best of one's ability so that the social system is developed and well-maintained.

Additionally, the Functionalist Perspective places individuals at the centre of the social system. In order for a social system to function effectively, individual actions have to be executed in such a way that they promote social order. However, Inglis and Thorpe (2012) assert that if individuals were essentially selfish, calculating, and only wanted to promote their self-interest at the expense of everyone else, then there would be a 'war of all against all' and random chaos with no social order possible at all. In other words, if individual actions are directed to enhance a specific individual and not the whole institution, then social order is not guaranteed as there would be chaos. Therefore, individuals are expected to act in accordance with the social norms of particular institutions so that the social order is maintained.

In this regard, the Functionalist Perspective sees the cultural system as one of the institutions of keeping and maintaining social order. If in a particular social institution, individuals act according to and adapt to their cultural norms and beliefs effectively, that social institution is guaranteed to have a social order. Since a cultural system shapes specific sorts of personalities to interact according to certain norms or roles (Inglis & Thorpe 2012), it means a cultural system inculcates individuals with personalities that suit certain roles, hence an individual who enacts a specific role is then expected to act accordingly. Furthermore, the individual will interact with other individuals who have their own personalities to play a specific role. Altogether, individuals are expected to follow a particular cultural system which has already set personalities and roles that go hand-in-hand with such personalities.

Further, Functionalism advocates that each part of society depends on the other, such as family, government, media, education, and religion. An institution exists only because it serves a vital role in the functioning of a society. The parts of society produce order, stability, and productivity only when they work towards a common goal. When one part of society is dysfunctional, the whole system becomes disrupted. Similarly, literature mirrors society and characters in texts to represent members of society. Characters' actions can contribute positively towards the development of other characters or vice versa.

This research employed the following aspects of Functionalism:

- social order
- stability

- productivity

These three aspects mentioned above were utilised to align with the study's aim, objectives, and research questions.

1.9 ETHICAL CONSIDERATIONS

The researcher adhered to ethical standards in conducting this research. All sources of information were acknowledged by correct referencing. Also, permission was granted from the University of the Free State's Ethics Committee to commence with this research project. The researcher did not engage in any form of plagiarism. Above all, the findings of this study were authentic, and they were not manipulated by the researcher.

1.10 VALUE OF THE RESEARCH

The study will benefit different sectors of society. Firstly, the Basotho nation may transition to accept women as equals who have a significant role to play in uplifting families and societies. This research project was intended to change the way female characters are portrayed by writers of various genres. The Basotho nation may understand that since literature is forever changing, people may also evolve to desist from stereotyping. Further, new Basotho writers may also benefit from the study by portraying female characters in a positive light. Moreover, the study may inform readers enormously, especially those with a gender quality mentality who may agitate for a more unbiased representation of women in literature. Lastly, teachers who teach literature in schools may gain from this study to present learners with the truth of women as equals.

1.11 LAYOUT OF THE CHAPTERS

This research project is divided into **five chapters**:

Chapter one: The chapter was an introduction to the study. It summarised how the research was conducted. It provided the background of the study and the problem statement. It further included the theoretical framework, research aim, questions, hypothesis, and objectives. The chapter also highlighted the value of the study. It ended with the ethical considerations, delimitations, the chapter layout, and the concluding paragraph.

Chapter two: The chapter focused on the literature review and theoretical framework

of the study.

Chapter three: The chapter explained the research methodology. It provided an in-depth description of how data was collected and analysed by using the qualitative research method.

Chapter four: This chapter dealt with the Data presentation and data analysis. It is in this chapter where the selected texts were presented, analysed, and discussed.

Chapter five: The chapter concluded the study. It covered the summary of the texts, the findings, recommendations, and conclusion to the study.

1.12 SUMMARY OF THE CHAPTER

A general orientation to the study was provided. The background and rationale for embarking on this research were explained. Also presented were the research problem, aim, objectives, research questions, methodology, design, and data analysis techniques. The ethical issues and layout of the chapters were outlined in this chapter. The next chapter (2) presents the literature review and theoretical framework.

CHAPTER TWO

REVIEW OF THE RELATED LITERATURE AND THEORETICAL FRAMEWORK

2.1 INTRODUCTION

This chapter (2) aimed at reviewing the literature and the theoretical framework associated with the study. The first section of this chapter reviewed literature that was categorised into five sub-sections: a general discussion of female characters, proverbs, music, Sesotho literary works, and Sesotho drama. The second section dealt with the theoretical framework selected for this study. The theoretical framework was explained by examining how other scholars used a certain structure to underpin their different studies. This theoretical framework is divided into four sub-sections: Functionalist Analysis in general, music, language, and literature.

2.2 REVIEW OF THE RELATED LITERATURE

This section of the chapter reviewed literature concerning women in general, and those within the Basotho culture. It dealt mainly on how female characters are portrayed in different genres.

2.2.1 Portrayal of Female Characters in General

lida (2023), who investigated the impact of traditional gender roles regarding women's lives in Taiwan by highlighting the willingness of highly educated women to establish families, found that Taiwanese women attain equal positions and avoid conventional settings to safeguard their rights and evade gender norms linked to traditional households. lida's (2023) study is relevant to the current study as it demonstrates how women develop and nurture their own families. The difference is that lida's (2023) study delved into the influence of traditional roles in women's lives, while this study analysed how female characters in texts are depicted in family development.

Additionally, Alanazi, AlHugail and Almeshary (2023) investigated Saudi men's and women's perspectives on gender roles in the Saudi household. Alanazi et al. (2023) discovered that compared to men, women had greater pro-feminist views. The study of Alanazi et al. (2023) informed the current study that female characters can influence

male characters to take responsibility about their behaviour and values in building the family. This study differs from the current study in that it explored the attitudes of Saudi men and women toward gender roles within the Saudi family, while the current study examined the depiction of female characters in family development in selected Sesotho drama texts.

Further, Kumar and Govindaraj (2022) who studied the portrayal of women in the selected novels of writer Jamaica Kincaid, discovered that novels demonstrated the resilience of women and their capacity to challenge society. This finding informed the current study on how female characters could be portrayed as being strong and able to protect their families against the stereotyping by society. While Kumar and Govindaraj's (2022) study analysed the portrayal of women characters in novels, the current study interrogated the portrayal of female characters in selected Sesotho drama texts.

Also, Jayakumar and Deivasigamani (2022) who examined how Sivakami's *The Grip of Change* and *The Taming of Women* depict gender discrimination and the power of the patriarchy, exposed that the female characters Thangam, Lakshmi, and Anandhayi in Sivakami's novels are trapped within a fractured social identity in a powerful patriarchal society. The study of Jayakumar and Deivasigamani (2022) informed the current study that female characters can realise their identity in society and in the family. Jayakumar and Deivasigamani's (2022) study differ from the current study in that it was about patriarchy, while the current study examined the portrayal of female characters in family development.

Moreover, Thobejane and Shabangu (2018) studied gender division of labour within households and found out that even when women work and men do not, women desire a more equitable division of household chores. Lamentably, the majority of unemployed males do not view domestic chores as a way to contribute to the household. The study of Thobejane and Shabangu (2018) differed from the current study as it focused on the division of labour within households while the current study focused on how female characters develop their families.

In addition, Low and Sherrad (1999) who examined whether photographs of women in college-level Human Sexuality and Marriage and Family textbooks exhibit comparable tendencies, indicated that in the 1970s photographs were mainly depicting traditional

images of women. The study by Low and Sherrad (1999) assisted the current study by shedding light on how female characters in selected texts can be perceived differently from the image that society paints women. However, (1999) this is different from the current study as it explored women in photographic images while the current study examined the role of female characters in selected Sesotho drama texts.

Lastly, Craig (1992) analysed the differences in gender representations between drug and non-drug advertisements which revealed that women were much more likely than men to be featured as characters in drug advertisements compared to those for other products. They are also regularly depicted in these commercials as being knowledgeable about in-house medical care as mothers tending to sick children. This revelation informed the current study that women are portrayed as significant when it comes to selecting proper treatment for their children. However, it differs from the current study in that it investigated gender differentiation in commercial advertisements, while the current study focused on female characters in Sesotho drama texts.

2.2.2 Portrayal of Female Characters in Proverbs

Baker and Maluleke (2020) who studied Sesotho sa Leboa proverbs that justify the abuse of Pedi women, discovered that male dominance in Sesotho sa Leboa culture manifests in many forms such as gender discrimination and inaccurate portrayals of female identities. Their study informed the current study that women are marginalised through proverbs. While their study focused on Sesotho sa Leboa proverbs, the current study explored the role of women as nurturers of their families in Southern Sotho drama texts.

Further, Mmadike (2014) who studied women in relation to sexist proverbs in Igbo societies in Nigeria - in particular, how the Igbo conceptualise women through sexist proverbs - found evidence in these proverbs which paint a vivid picture of women through the lens of a typical man. This picture informed the current study by exposing the fact that women are marginalised through language (proverbs). This implies that women will remain marginalised if something is not done to change the way sexist proverbs are explained, specifically the ones directed against women. The study conducted by Mmadike (2014) differs in that it looked at how Nigerian women were perceived through sexist proverbs in Igbo society, while the current study investigated

how Basotho female characters are portrayed in family development as depicted in *Haeso Mafotholeng* and *Malefane*.

2.2.3 Portrayal of Females in Music

Mokala (2020) who examined the degree to which Basotho women recount their life experiences through *ditolobonya* songs, found that they counsel one another and share their difficulties of married life through music. This facilitated the current study to locate how female characters in selected texts encourage and support their families. Mokala's (2020) study differed in that she analysed *ditolobonya* songs whereas the current analysed Sesotho drama texts to determine how female characters are depicted in family development.

Also, Khotso (2017) explored the portrayal of women in Basotho accordion music and discovered that, in this genre, Basotho women are negatively portrayed by Basotho male accordion artists; hence, it is relevant to the current study. However, Khotso's (2017) study is different in that it focused on Basotho accordion music, while the current study focused on women's portrayal concerning family development in selected Sesotho drama texts.

Additionally, Rapeane-Mathonsi (2011) who analysed Puseletso Seema's songs to determine how they portray a Mosotho woman, discovered that they were identified through different categories: a married woman, the husband's female relatives, and the husband's mistress. These categories of women were found to have bitter relationships as they always compete with the legal wife to get attention from the husband; hence, the wife in response sings songs to communicate her heartache. Although Rapeane-Mathonsi's (2011) study was informative regarding how Basotho women treat each other, it was different from the current study which examined how Basotho women contribute to family development in selected Sesotho drama texts.

2.2.4 Portrayal of Female Characters in Sesotho Selected Literary Works

Ulogu (2023) who analysed female characters and the development of the common good by dissecting Nigerian novels, found that even though they live and interact with people, women are praised for their moral character but are not publicly acknowledged for their contributions to their larger communities. Although Ulogu's (2023) study was

relevant to the current study as it analysed how female characters assist the family and society, it was different from the current study which focused on female characters' contribution to family development in Sesotho drama texts.

Another scholar, Mosia (2021), who studied patriarchal expressions in modern selected Sesotho novels, exposed the fact that the culture of patriarchy still exists in most genres of Sesotho literature. This implies that the majority of male characters dominate women, while female characters are portrayed negatively. Mosia's (2021) study was relevant as its findings assisted the current study on better understanding the portrayal of female characters in drama Sesotho drama texts. The study of Mosia differed from the current study as it analysed patriarchy in Sesotho novels while the current study analysed female characters in terms of family development as depicted in Sesotho drama texts.

In Moloi's (2015) study, the purpose was to ascertain how Maake's depiction of female characters differed from the conventional representation of female characters in Basotho creative writers' novels. Moloi (2015) found that the author portrays his female characters as strong human beings and affirmed that women play significant roles in society, including domestic household chores and displaying a strong dedication to social and personal equality to demonstrate their capability of constructing a nation (Moloi 2015). This informed the current study that women are capable human beings and their roles in the family and society should not be taken for granted; however, it differed in that it depicted women from being victims to being strong, while the current study examined how women are depicted in families in Sesotho drama texts.

Further, Mohatle's (2015) study focused on the portrayal of women in Sesotho literature. Mohatle (2015) found that the representation of women in the works of Basotho male authors is prejudiced. This informed the current study on how women are depicted by Basotho male characters which might influence women's ability to develop their families. However, the study differed from the current study because it focused on Sesotho novels, poems, and proverbs while the current study focused on Sesotho drama. Also, it focused on how women are portrayed by male authors whereas the current study centred on how women develop their families in Sesotho drama texts.

Lastly, Phindane (2012) who studied the representation of women characters in Khaketla's texts, noted that female characters are not a construction of the typical

African woman as they are described as being liberated; and no matter how uneducated they were, they all desired equality and freedom of choices. The study informed the current study that women can be depicted as decision-makers in their own lives; however, the study differed from the current study which analysed two different authors' texts in order to acquire a greater scope of the depiction of women in different Sesotho drama texts.

2.2.5 Portrayal of Female Characters in Drama

Moatlhudi (2023) examined how patriarchy is portrayed in drama texts as a male-dominated social structure that is used to oppress and subjugate women in a variety of contexts, including politics, religion, society, and the home. Moatlhudi (2023) found that men continue to oppress women, and that downtrodden women fight back against male patriarchal control. This is relevant to the current study as it informed how female characters are controlled by male characters, and how female characters oppose patriarchy. The study of Moatlhudi (2023) differed from the current study which looked at how female characters develop uplift their families in Sesotho drama texts.

Further, Tabassums and Amin (2020) who studied the portrayal of women in Pakistani TV dramas and the impact it has on Pakistani society and culture, discovered that TV channels are more likely to blur the Islamic values and create a negative image of women to encourage men to divorce women. This helped the current study by demonstrating that the way women are depicted in TV drama influenced the mindset viewers that might have a carry-over effect when viewing women outside the drama. However, the study differed from the current study which investigated Basotho women in Sesotho drama texts. The Functionalist approach aimed at investigating how women are depicted in the Sesotho drama texts.

Lastly, Pienaar (2015) who analysed the battering of women in Sefatsa's drama *Pakiso* (1988), revealed that Basotho women are abused and violated in the name of *tjhobediso* which is part of Basotho culture. This informed the current study in that women face barriers within their families. It differed from the current study which explored Basotho women in family development, not domestic violence and abuse by their partners as the purpose was to explore how women play different roles in their households.

2.3 THEORETICAL FRAMEWORK

This section of the study focused on the theoretical framework and how other scholars employed the Functionalist Perspective in their research.

2.3.1 The Functionalist Analysis Approach

Many researchers developed an interest in Functionalism, especially in the field of social sciences. This led to scholars such as Phafoli and Khotso (2020) examining how Lesotho's poverty and economic difficulties are represented in accordion music using the Functionalist viewpoint. Phafoli and Khotso (2020) discovered that, in addition to providing entertainment, the artists sent a strong message to the Government and the Basotho people to find long-term solutions to their socioeconomic issues so that the country and the Basotho can eradicate poverty. This study is significant to the current study as it helped in identifying different aspects of the Functionalist Perspective. Nonetheless, it differed from the current study which applied the Functionalist theory to analyse the portrayal of female characters in family development in Sesotho drama texts.

Additionally, Maija and Maija (2020) who studied democratic innovations by employing a Functionalist Perspective, discovered that “the introduction of democratic innovations should be based on an analysis of the problems in the functioning of the democratic system as well as the capacity of democratic innovations to address the problems”. This study of Maiji and Maiji (2020) is relevant to the current study regarding how to employ a Functionalist Perspective in literature. However, it differed from the current study which pursued a Functionalist Perspective to analyse the depiction of female characters in Sesotho drama texts.

Moreover, Borden, Berenbaum and Gross (2016) who studied the beliefs of people by using a Functionalist Perspective, found that beliefs are useful and important to believers. This study informed the current study by providing a foundation on how to apply the Functionalist perspective in practice. However, it differed from the current study in its focus; that is, while Borden et al. (2016) focused on real-life people the current study employed a Functionalist Perspective to analyse female characters in Sesotho drama texts.

2.3.2 Functionalist analysis in music

Phafoli (2009) used a Functionalist viewpoint to analyse the language patterns and thematic elements of Basotho accordion music. Phafoli (2009) discovered that accordion music satisfies the social functions of Basotho oral literature while providing entertainment for the entire Basotho nation. This was relevant as it increased understanding on how to employ the Functionalist theory in the current study. However, the study of Phafoli (2009) was different in that it analysed Basotho accordion music, while the current study employed the Functionalist approach to analyse Basotho female characters in drama texts.

2.3.3 Functionalist Analysis in Language

Parianou (2007) who studied the difficulties in translating proper names by employing a Functionalist Perspective, found that the solution lies in assigning names a function that is different from that of the original author. The technique informed the current study in identifying and understanding different aspects of the Functionalist Perspective. However, Parianou's (2007) study differed from the current study in that Parianou (2007) focused on language while the current study focused on literature.

2.3.4 Functionalist Analysis in Literature

Possa (2013) who studied oral literature's role in the twenty-first century by focusing on Basotho proverbs within a Functionalist theoretical framework revealed that a Functionalist Perspective is relevant for the study as proverbs play a major role in maintaining peace and stability in a society. This was relevant to the current study as it informed the application of the theory in literature. However, Possa (2013) used a Functionalist Perspective to investigate Basotho proverbs, while the current study employed the theory to analyse Sesotho drama.

2.4 CONCLUSION

The purpose of this chapter was to provide a theoretical framework and literature review of the topic under investigation. It revealed that most scholars in this field of interest have researched the portrayal of female characters in various genres in one way or the other. Lamentably, female characters were depicted in a negative manner by describing them as being weak. The chapter further explained the Functionalist framework that

underpinned the study to analyse social aspects, literature, and language in Sesotho drama texts. The following chapter (3) presents the research design and methodology used to gather information for the study.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 INTRODUCTION

The previous chapter (2) dealt with the literature review related to the study, and the theoretical framework that underpinned this study. This chapter three (3) presents the research design and methodology. It described how data was collected and analysed by using the selected research design.

3.2 RESEARCH DESIGN

The research design is a plan or blueprint on how to proceed with the research study. Akhtar (2016) maintains that research design is the 'glue' that binds all the components of a research project together which can be regarded as the framework of the study.

3.3 RESEARCH METHODOLOGY

The qualitative approach was appropriate for this study. According to Neuman (2014), qualitative methods mean collecting data in the form of words or pictures. The current study utilised a qualitative method of collecting data from two selected Sesotho drama texts. The current study collected data by means of content analysis which will be explained as the study unfolds. Qualitative research was suitable as it is cost-effective. According to Taguchi (2018), the benefit of selecting a qualitative approach is its exploratory nature which allows researchers to understand reasons for the emergence of a phenomenon or issue rather than proving or disproving a hypothesis. This stance is supported by Meyers and Avison (2009) who emphasised that the goal of qualitative research is to develop an explanation for a social phenomenon.

3.4 DATA SAMPLING

Etikan, Musa and Alkassim (2016) state that the purpose of data collection in research is to improve the comprehension of the theoretical framework and the details of the phenomenon under investigation. In this study, data gathering and analysis was accomplished by applying purposive sampling, content analysis, and thematic analysis.

3.4.1 Sampling Technique

According to WordPress (2009), a sampling technique is a strategy for selecting a representative sample from a population. In other words, sampling refers to the method by which the researcher chooses objects, individuals, or groups from the population to form the sample. The researcher followed a purposive sampling technique to obtain a sample needed for the study. The study only selected two Sesotho drama texts: *Haeso Mafotholeng* and *Malefane*. According to Bless, Higson-Smith and Kagee (2006), sample is a subset of the overall population that a researcher studies, and the traits of this subset will then be extrapolated to the full population. In the current study two selected texts were sampled out of a set of Sesotho drama texts.

The purpose of the researcher to utilise sampling in this study was that, according to Bless et al. (2006) sampling is:

- Less time-consuming because the researcher will not be dealing with a number of texts;
- It is practical as the researcher will be thoroughly analysing two texts; and
- It is manageable as it reduces the number of texts to be analysed.

3.4.1.1 Purposive sampling technique

According to Etikan, Musa, and Alkassim (2016), the purposive sampling technique, also called judgemental sampling, is the deliberate characteristics inherent in a participant or object which promotes the elicitation of rich data. The current study selected *Haeso Mafotholeng* and *Malefane* as relevant Sesotho drama texts as they possessed the qualities that the researcher needed to answer the study's research questions. For Rai and Thapa (2015), purposive sampling's primary goal is to concentrate on demographic features that are relevant, and those that will best help address research concerns. Since the study implemented purposive sampling to achieve a specific goal in an effort to offer in-depth information pertinent to the subject under study, a profound understanding of the phenomenon was anticipated.

3.5 PROCEDURE FOR DATA COLLECTION

According to Khotso (2017), research tools or instruments are vital in research because they make the work of the researcher easy and feasible. The current study used the

library and its resources such as newspapers, books, theses and dissertations, computer and its software, television, and radio channels to gather evidence about the current phenomenon.

3.5.1 The Researcher

A researcher is regarded a tool as she would be analysing the topic in question (Seale, Gobo, Gubrium & Silverman, 2007). The researcher is at the start and the end of the study because she would be immersed in the study to draw conclusions and suggest recommendations on the issue under investigation.

3.5.2 Library Resources

The researcher used the library (and librarians) and its resources to collect relevant and in-depth data to strengthen the findings of this study. The researcher accessed the library to find books that enabled her to draw relevant information in line with the aim, objectives, and research questions. The book-search also assisted the researcher in critically reviewing the available literature and to gather what other scholars found on the topic. The books further assisted in finding sources pertaining to a theoretical framework that could be selected and suitably employed for this study.

3.5.3 Journals

According to the Merriam-Webster Dictionary (1994), journals are periodicals dealing with matters of current interest. Journals were valuable for the current study as they provided deep insight into other scholars' findings on the relevant topic. According to Gavin (2008), journals are the best sources for current information. Many scholars conduct research on daily basis to publish articles of interest in various fields. By accessing journal articles, the researcher was able to find recent information. For Khotso (2017), journals contain data that has been approved by the scientific community. Through journals, the researcher was able to immerse herself into a mass of information pertaining to her study to peruse what other scholars found on the topic related to the current study.

3.5.4 Newspapers

Newspapers contain textual content about current affairs that are often researched and disseminated for public consumption. Although newspapers might be an old source of information, it is still reliable as it provides fresh evidence on current affairs. According to Khotso (2017), newspapers are useful for research, and for learning about contemporary social issues. In order to know the complexities and intricacies of a particular society, one would need to read about that society in the newspapers. For the current study, the researcher consulted newspapers to access more information about the topic under examination, especially the depiction of female characters in Sesotho drama texts.

3.5.5 Books

The current study included books as sources for collecting more information about the phenomenon being investigated. The researcher read relevant books to understand how other scholars used the Functionalist Perspective approach in their studies. Furthermore, the researcher used books to gain more knowledge on the most suitable research methodology to select, including how to develop the study by using different data collection instruments and data analysis processes.

3.5.6 Theses and Dissertations

Theses and dissertations provide updated information about issues in societies. The researcher sought information from theses and dissertations to access current information from academics' research points of view in order to expand the base of collected data to bridge the gap in knowledge, as well as to avoid duplication of work on the study's topic.

3.5.7 Computer and Software

The researcher used a computer and its software to save and store information gathered for the study. The computer software used included the Internet, Microsoft Office, Google Browser, and Google Scholar.

3.6.7.1 Internet

The current study used the internet to source valuable information for the study. According to Gavin (2008), the internet is the fastest-growing source of current information. Through the internet, the researcher accessed a large quantity of current information to enrich the study.

3.5.7.2 Microsoft Office

The researcher used Microsoft Office Word to type all the content of the study, and then saved it in an organised manner. Since English is not the mother-tongue of the researcher, the software assisted the researcher with spelling and grammar.

3.5.7.3 Google Browser

The researcher used Google browser to access information related to this study. Google Browser is fast and less time-consuming. By using the Google Browser, the researcher accessed information timeously to finish the study on time.

3.5.7.4 Google Scholar

Some of the information the found in theses, dissertations, and books could not be printed in hard copies. Hence, the researcher used Google Scholar to search for some information on other platforms to augment the current study's information base.

3.5.8 Television

Though the researcher dissected written drama texts, it supplemented information from television drama series which assisted in accessing relevant material on female characters in drama. Television assisted the researcher in being updated through news channels that depicted female characters' rise in status in this modern world.

3.5.9 Radio

The researcher listened to programmes from radio channels to augment information relevant to the study. The radio also helped the researcher to access current and relevant information to enhance the study. The radio stations' drama serials assisted the study with new information on how female characters are portrayed.

3.6 DATA ANALYSIS

3.6.1 Content Analysis

According to Khotso (2017), analysis is the process of dissecting the collected data in order to simplify it for the audience to understand. The current study employed the content analysis as one approach as it was advantageous in analysing written texts. Cole (1988) asserts that one technique for examining written, spoken, or visual communication messages is through content analysis. According to Khotso (2017), content analysis refers to a study's approach that considers social media, including music, letters, diaries, newspapers, folk songs, short stories, literature, messages from media, and symbols, among others. It does this by analysing the content's details and implications, recurring themes, and other elements. The texts that were analysed were *Haeso Mafotholeng* and *Malefane*.

3.6.2 Thematic Analysis

The second approach was thematic analysis for finding, examining, summarising and detecting data patterns or themes (Braun & Clarke, 2022). The researcher applied thematic analysis by analysing female characters' family development in *Haeso Mafotholeng* and *Malefane*. The following themes were selected to analyse female characters' contribution towards family development:

- Female characters and child upbringing;
- Female characters' contribution to their partners, and
- Female characters' contribution to the family and society at large.

By extracting data, analysing datasets, emerging with themes, and then discussing them (themes), the role of women in developing their families and society through drama texts would free of the researcher's bias to produce authentic, evidence-based findings.

3.7 CONCLUSION

This chapter explained the research methodology that was employed in the study, including the research design, data gathering procedures, research tools, and data analysis processes. The chapter deliberated on the qualitative research approach and its suitability for the current study. Different research tools were applied to enrich the

research study. Lastly, the chapter described the content analysis and thematic analysis as appropriate methods to analyse collected data. The next chapter (4) presents the collected data and analyses it to emerge with the findings.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.1 INTRODUCTION

This chapter (4) examines how female characters are portrayed in the development of families in the drama texts *Haeso Mafotholeng* (Teleki, 2015) and *Malefane* (Maake, 2015). The chapter is divided into two parts, each analysing the main female characters in *Haeso Mafotholeng* and *Malefane* regarding the aspect of family development. The following broad Functionalist Perspective elements (traits) were analysed: social order, stability and productivity. In *Haeso Mafotholeng* (2015) the following characteristics were analysed: caring, protecting, advising, supporting, loving, authoritative, punctuality, believing, hospitable, respecting, disciplinarian, peaceful and persevering. In *Malefane* the following traits will be analysed: observing, guiding, responsible, caring, committed, supporting, patience, persevering, hospitality, self-disciplined, trusting, and loving.

4.2 HAESO MAFOTHOLENG

4.2.1 Summary

Teleki Chopo John is the author of the drama *Haeso Mafotholeng* [My Home, Mafotholeng]. The story concerns a young man by the name of Molefi. Molefi's parents were Pitso and Mojabeng, and Disebo was his sister. Disebo and Molefi resided with their parents in Mafotholeng. Molefi grew up with his friends, Takadimane, Mofammere, Ramafothole, and Ngatane in Mafotholeng. Ngatane, Ramafothole and Mofammere worked with Molefi who was a departmental chief translator in Maseru.

Due to professional and practical obligations, Molefi left his fiancé Montsheng behind in Mafotholeng. Upon his first visit, Molefi informed his friend Takadimane and his sister Disebo that he no longer desired to wed Montsheng. Takadimane and Disebo disagreed with Molefi because they thought Montsheng was an ideal lady who will make a good wife to build a family with Molefi. Disebo and Takadimane were ignored by Molefi who therefore decided to consult his parents and his uncle Kgolwane about the situation. When Pitso and Mojabeng learned that Molefi no longer desired to marry Montsheng, they were disappointed. Unfortunately, Montsheng was uneducated, despite Molefi's claim that he desired an educated wife. The efforts of Mojabeng to persuade Molefi were

fruitless because Molefi had already decided that he would marry Jwalane rather than Montsheng.

Mapetla, a senior, was present and attentively listened to everything Molefi and his parents were saying. Mapetla was delighted that his intentions to eliminate Molefi and his family were now falling into plan. Mapetla departed the house without saying goodbye, which alarmed Mojabeng. Mapetla, an elderly member of the village, did not want Pitso and his family to be successful in life. The fact that Molefi worked for a Maseru company and was more capable than his co-workers Mofammere, Ngatane, and Ramafothole, infuriated Mapetla. In order to ruin Molefi and force him to resign as their superior, Ramafothole 'took things' from Mapetla and put them in Molefi's office.

The educated woman Jwalane, whom Molefi later married, revealed her true colours. When they initially met, Molefi had no idea what to anticipate from Jwalane. When Molefi discovered that Jwalane had a kid with another man but had kept it a secret from him, he had already begun paying the bride-price. Disebo was upset and enraged when Molefi revealed Jwalane's true identity to her. Disebo reminded Molefi that he might have avoided all the trouble by getting married to Montsheng. Molefi's breaking-up with Jwalane was evidence that Mapetla's tactics were succeeding.

When Molefi started experiencing nightmares, he eventually told his friend Mofammere about his problems. Molefi was unable to share his problems with his family, especially his mother and sister, because they had warned him and his father about the witchcraft practised in their family by Mapetla, but he chose not to listen. Molefi and his father were repeatedly advised by Mojabeng and Disebo to visit a traditional doctor in order to receive protection at work.

After a while, Molefi became concerned as the nightmares persisted. After being involved in an automobile accident, Molefi was hospitalised. Molefi then met Morongwe at the hospital, whom he perceived as being compassionate and friendly. Morongwe, however, lacked both goodness and love. Molefi decided to wed Morongwe who made him look bad in front of his family. Morongwe was meeting a local schoolteacher. She was a 'loose girl,' and she even fought with Disebo. Disebo and Mojabeng wished Molefi had visited a conventional physician so that their family's shame might be avoided.

In the end, Molefi had a nightmare about Mapetla which changed Molefi's appearance. When Disebo noticed that Molefi's face had fur on it she screamed and called her parents to the room that Molefi was sleeping in. As soon as Mojabeng noticed her son's face, she went after Disebo. Pitso informed Kgolwane that he would contact a traditional healer but that it was already too late because things had already gone wrong. Pitso might have made things better if he had listened to his wife and daughter, Disebo advised him.

4.2.2 Haeso Mafotholeng

This section critically analysed the following character traits: caring, protecting, advising, supporting, loving, authoritative, punctuality, believing, hospitable, respecting, disciplinarian, peaceful and persevering in the text *Haeso Mafotholeng*.

4.2.2.1 Caring

Caring means being kind, helpful, and sympathetic towards other people. Hornby (2010) defines caring as giving attention or thought to something or someone to avoid mistakes or damage. The study adopted the definition from Macmillan Education (2009) that lists the following characteristics of being caring: kindness, helpful, and sympathetic. These pertain to Mojabeng, Disebo and Morongwe towards Molefi and his friends.

Mojabeng displays a caring attitude towards Molefi and his friends. Mojabeng does not want anything unfortunate to happen to Molefi. She exhibited a kind disposition to all she came into contact with. She was concerned not just for her son, but also for his friends. Molefi returned home after securing employment in Maseru. The following is what Mojabeng says to Molefi and his companions before they departed to Maseru:

Mojabeng; *Tsamayang hantle bana ba ka. E se eka Modimo a ka le tshireletsa sepalangwang seo le tlang ho se palama. Dipalangwang tsena di qetile batho. Maobanyana mona seyaalemoya se sa tswa tlaleha ka kotsi e tshabehang ya mmotorokara e etsahetseng mane Tsikwane.* (Teleki, 2015: 35)

[Go well, my children. May God keep you safe along the way as there are lots of accidents happening on the roads. It was previously reported on the radio station that there was a tragic accident that happened in Tsikwane.]

In the excerpt above, Mojabeng is offering her son Molefi and his companion Mofammere emotional assistance. In the phrase *Tsamayang hantle* which translates to 'go well', it indicates that Mojabeng does not want her son and his friend to experience any negative outcomes while on the road. As they leave, she demonstrates her compassion, kindness, and concern for their safety. This act demonstrates according to the Functionalist Perspective the stability that Mojabeng seeks for her family and society.

Furthermore, Molefi and Mofammere are addressed as *Bana ba ka* equivalent to 'my children' by Mojabeng. Though Brainly (2023) refers to a child as a young person who has not yet reached puberty or the legal age, this is not the case with the Basotho society. Regardless of his age, Mojabeng views Molefi and Mofammere as young people who need constant care and kindness as they were no longer living with their parents. According to Mojabeng, Molefi is still her child and has to be cared for. In African customs including Basotho, and according to Ndofirepi and Shumba (2014) a person of any age born to a mother and a father is considered to be a child. Even though Molefi and Mofammere were young adults, Mojabeng still sees them as children who need to be taken care of, which demonstrates a form of social order that Mojabeng practises to honour her customs. Smith (2010) asserts that the Functionalist viewpoint is more concerned with how social order may exist and how society can maintain relative stability in order to become productive. Mojabeng wished Molefi and Mofammere that they must go well. This demonstrates social order between Molefi, Mofammere, and Mojabeng. Molefi and Mofammere were given an 'instruction' to look after themselves. By looking after themselves they would engender stability in the society as Molefi and Mofammere were anticipated to be vigilant on the road and not be careless that may result in an accident. When Molefi and Mofammere arrive safely at their employment places, they work hard to support their families which advances the principle of productivity in the family and in the society.

Another character who has a caring attitude is Disebo. Disebo acts in a compassionate manner towards her brother Molefi. When Molefi decided to break up with his fiancée Montsheng, the family and Disebo were upset as they adored Montsheng. Disebo begged Molefi to reconsider his decision of breaking up with Montsheng, but Molefi was adamant, and went to bed after making up his mind to break up with Montsheng. The next morning, Molefi was concerned that he had not heard Disebo knocking because he

could not sleep properly that night. Disebo remarked that Molefi appeared to be experiencing some problems.

Disebo; *Molefi, o ke ke wa jowa ke dinthontho moyeng yaba ha o mpoelle tsona. Ha o sa bolelle ngwaneno ditaba o re o tla di bolella mang. Hona jwale o hlabile dipelo tsa mme le ntate ka lerumo habohlolo hoo ba bileng ba ikutlwa ho lokeleha hore ba ye kerekeng ho ya thoba dipelo tsa bona. Le nna nkabe ke ntse ke ile kerekeng hoja e ne e se hona ho sala ke o lokisetsa dijo.* (Teleki, 2015: 29)

[Molefi you cannot worry about things that bother you, and you do not tell your sister about it. Who do you want to share it with? Now, mother and father went to church to release the anxiety you caused them. I could have gone to church too; however, I wanted to prepare a meal for you before you go.]

In the excerpt above, Disebo showed compassion by being kind to her sibling. Molefi is reassured by Disebo that he should not worry about the things that disturb him, and that he should inform his sister about his problems. Nickerson (2023) states that the primary socialisation process is when girls learn to assume an expressive role, motivating them towards caring work, household chores, and raising children, in line with the Functionalist Perspective. This alludes to Disebo, the 'female character' in the family, who provides 'caregiving' for her brother by reassuring him that she is available whenever he needs someone to talk to and provide emotional support. In this sense, Disebo ensures that her family becomes stable and that Molefi is productive in all aspects of his life.

Disebo demonstrates her kindness not only towards her brother, but also towards the members of the community. Inglis and Thorpe (2012) claim that each person is born into a society with certain standards and values, and via socialisation, each person internalises these norms and values in order to fit in and become a productive member of society. The Basotho custom of *moeti o a hlokomelwa le ha e se wa hao* [the visitor is taken care of even when they are not visiting you] (Segoete, 1977) is one of Disebo's best principle. Disebo addresses Molefi's guests Mofammere and Takadimane as follows:

Disebo; Tjhe, jwalo ka ha ke ile ka le bolella o tsohile. Ke ne ke re le se ke la teneha hobane Molefi o tla tloha a e tla hona jwale. Na le ka thabela ho tla dula ka tlung? Kapa le lokile hona tlasa difate moo? (Teleki, 2015: 31)

[Okay, as I have previously stated, he is awake. I was trying to reassure you that he is on the way. Would you want to have a seat inside? Or are you okay under the tree?]

In the above excerpt, Disebo demonstrates compassion by offering Molefi's friends seats until Molefi attends to them. She keeps a caring eye on them at all times. Disebo's request for Molefi's friends to move in at her residence demonstrates her concern for society. According to the Functionalist viewpoint, as stated by Mocrei-Rebrean (2023), education has the purpose of facilitating young people's socialisation while teaching them about societal norms and values. The Basotho people are expected to care for everyone who lives nearby, even if they are not related to them. Sekese (1983) attests to this:

Basotho ke batho ba molemo. Ha ba na lonya; hara bona ha ho ha ata ba nang le sehloho. Ke batho ba fanang. Moeti le ha ba sa mo tsebe, ba mo amohela hantle ka lijo le ka ho mo boloka tlung, kapa mokhorong wa khotla.

[Basotho are significant individuals. There is not one vicious person among them, so they are not cruel. Giving is being done. Even strangers are welcomed with food and given a place to stay when they are seen.]

Disebo extended kindness to Molefi's friends in firstly greeting them. She did not consider the fact that they were Molefi's friends and that he should be the one taking care of them. Due to her upbringing in the Basotho customs and values mentioned above, Disebo showed kindness to all. Through her actions Disebo demonstrated the three elements of the Functionalist Perspective in her quest to show a caring attitude towards Molefi and his friends. Firstly, when Disebo asked Molefi about his problems and when she offered Molefi's friends comfortable places to wait for Molefi, she demonstrated that there is a social order between Disebo, Molefi, and Molefi's friends. Disebo promotes stability when she asked Molefi to talk to her about his problems so that they together can solve them as siblings. Disebo also shows societal stability by offering food to Molefi's friends when they were conversing with Molefi. The act of Disebo assuring Molefi that she is the only one who can assist him in his problems, and

offering food and accommodation to Molefi's friends, would yield positive outcomes for both Molefi and his friends.

Morongwe is another female character who has shown caring attributes to a stranger. Morongwe is a nurse who works at the hospital where Molefi was admitted. Morongwe was not assigned to Molefi but decided to assist him. After some time, Molefi and Morongwe were conversing, but Morongwe felt that Molefi had spoken too much and may be feeling weak. This is what Morongwe has to say to show that she cared:

Morongwe; Aubuti Molefi, o se o buetse ruri hoo le lentswe la hao le seng le felletswe ke matla. Kwana ke phoso hore motho o le mahlabeng ebe o buela lolololo. Ke ne ke re o phomole hanyane. Ke sa ile bona hore na bomme ba lokisetsang bakudi dijo ba hole bo bokae ka tsona. Ke rata hore o fumane dijo ke tle ke tsebe ho ofa dipidisi le sepeiti. Ka mora sepeiti seo o tla robala hamonate o be o tsohe o kgatholohile hamonate. Ha e le mahlaba ona o ke ke wa a utlwa hobane se etsa hore motho a se ke a utlwa. Ke se ke ile he! (Teleki, 2015: 105)

[Molefi, my brother, you have spoken too much and now your voice is becoming weak. It is wrong for a person who is sick to speak too much. I suggest that you take a break. I am going to check how far the women who prepare food for the sick are. I would love to give you food so that you are able to take your medication and injection. After the injection, you will sleep peacefully and wake up fresh. You will never feel pain because the injection protects you from the pain. I am leaving now!]

In the above extract, Morongwe demonstrates that she cares for Molefi and does not want to see Molefi in discomfort. Morongwe suggested that Molefi take a break from talking because overtalking will make Molefi become weak. Morongwe lets Molefi rest but ensures that he is well fed and takes his medication. Among the Basotho, offering someone food shows that one cares about the wellbeing of that person. The Basotho do not want to see people hungry. Morongwe, as a female character, ensures that Molefi is energised so that he is able to imbibe his medication. According to the Functionalist Perspective, it is believed that because a sick person is not a contributing member of society, the medical profession has the responsibility to provide support for incapacitation (The LibreTexts, 2023). Morongwe is a female medical professional who

takes care of Molefi so that he becomes a productive member of his family and the society.

4.2.2.2 Protective

Protection is the act of shielding someone or something from injury, danger, or destruction. According to Hornby (2010), protection is the act of ensuring that no one or anything is hurt, damaged, or harmed. Merriam-Webster Dictionary (1994) defines protection as a shield of something or someone who would normally be destroyed or injured. Also, Louw and Reynolds (2015) define protection as exhibiting a strong desire to keep someone safe. In this regard, Mojabeng and Disebo portray protective attributes of shielding other characters from harm or injury.

Mojabeng is a female character who displays a protective trait towards her family. The extract below articulates how Mojabeng is concerned about the safety of her son and the family after realising that grandfather Mapetla visited their house without announcing himself to the family.

Mojabeng; *Basadi! Ke mehlolo ya eng eo re e bontshwang? Na ho ye ho etsahale hore motho a fihle ha motho ka lenyele a be a tsamaye a patile mohwasa? Ke a belaela! Ruri ke se ke belatse! Ketso ena ya Mapetla e fupere tse kgolo. Ke eng ha ho etsahala dintho tse re makatsang lapeng mo matsatsing a? Esekaba Mapetla o betsa lelapa lena la ka ka ditlhare? Ntate, re tla tshwanela hore re se ke ra ba nonyana ya kahlamamela mmolai. Nna ke nahana hore nkgekgehadi ya ngaka matsetsela ke yona feela e ka tshehetsang lapa lena.* (Teleki, 2015: 16)

[Women! What is this kind of behaviour we are shown? Can it happen that someone arrives at your place quietly and disappear without showing themselves? I am worried! I am very worried! This act of Mapetla holds big things. Why is it that all these mysterious things are happening in this family these days? I hope Mapetla is not bewitching my family with witchcraft? Father, we should not be like a bird that stares at its killer. I think a strong traditional healer is the only one that can protect this family.]

In the above extract Mojabeng is surprised by the actions of Mapetla who came to her house but did not enter the house. Mojabeng is also worried that Mapetla might be bewitching her family. Mojabeng's remarks portray her as a protective individual because Mapetla is acting in a way that is completely uncharacteristic to her family. The act of worrying demonstrated by Mojabeng shows social order. The reason Mapetla did not enter Pitso's house was that he wanted to check if his witchcraft was effective or not. This is the reason Mojabeng is keen on seeking protection from the traditional healer which shows the stability that Mojabeng craves for in her family.

Further, Mojabeng wants to protect the family by engaging the services of a traditional healer in case Mapetla is bewitching them. This proves that Mojabeng possesses a protective attribute concerning her family. Mojabeng as a Mosotho female understands that they can get protection from a traditional healer as it was done by her forefathers. She believed that traditional healers assist those that seek protection from evil spirits that might attack the family. Mojabeng demonstrates social order when she attempts to verify if Mapetla is truly attacking her family with witchcraft. She wants to be protected by a traditional healer to restore stability and productivity in the family.

Mojabeng continues to ask Pitso, her husband to go seek protection from the traditional healer:

Mojabeng; (*O hlwephetsa mamina a kopaneng le meokgo*). *Molefi! A ko thole! Ha ke bue le wena, ke bua le ntatao! Ntata Molefi, ke re na hosasa o tla ya le aubuti Mmuella ho ya lata nkgekgehadi ela ya ngaka, e le hore ngwana eo wa ka a tle a phele? (Hoba a botse potso eo a boela a itshela ka dikgapha)*. (Teleki, 2015: 179)

[She cries tears mixed with slime. Molefi! Just shut up! I am not talking to you, I am talking to your father! Father of Molefi, are you going to Mmuella tomorrow with my brother to fetch a strong traditional healer, so that my child can live? When she asked that question, she again burst into tears].

The extract above explains how Mojabeng is content about getting a traditional healer to protect Molefi so that Molefi can live. Mojabeng's call for a traditional healer talks to the social order in which the Basotho culture is embedded in. They call for a traditional healer to protect their families when they feel like there is someone attacking the family

with witchcraft. Mojabeng knows that when the traditional healer comes and protects the family, there would be stability in the family. Furthermore, the traditional healer will protect the family and pray for Molefi's longevity to produce offsprings for the family. Mojabeng uses the word *Nkgekgehad*i (strong) to show that she does not want just a traditional healer, but the best amongst them. According to Futhwa (2013) *nkgekge ke ngaka e upellang malapa le hona ho tiisa marena pusong* [*nkgekge* is a traditional healer that strengthens families and kings that are in power]. By seeking the best traditional healer, Mojabeng is serious about family stability, especially ensuring that no harm comes to Molefi.

Another character who displays caring traits is Disebo. Disebo is protective of her brother and the family. Like her mother, Disebo feels that it is important that the family be protected according to the Basotho customs and traditions. The extract below resonates how Disebo is protective of her brother, Molefi.

Disebo; *Mme, kannete nna ha ke tsebe hore na ke hobaneng ha le ile la dieha ho sebetsa Molefi. Dintho tseo Molefi a di etsang di nahanisa motho habedi.* (Teleki, 2015: 63)

[Mother, I do not know why you took time to protect Molefi. All the things that are done by Molefi make one to think twice.]

In the above extract, Disebo is concerned that her brother is acting strangely, which makes Disebo seeks to seek protection for Molefi. Disebo shouts out to her mother, informing her that she was capable of ensuring Molefi's safety and that o *tlameha ho tshwara thipa ka bohaleng* [she must hold a knife on its sharp edge]. Disebo asked Mojabeng why they are taking so long to protect her brother. Disebo's reasoning demonstrates social order, and that she lives by Basotho norms and values to bring about stability in her brother's life and the family.

4.2.2.3 Advising

An advisor is one who seeks solutions to problems a person is experiencing. The advisor is defined by The Dictionary of South African English (2002) as a person who recommends a course of action or informs about a fact or situation. Macmillan Education

Dictionary (2009) states that an advisor is someone who offers advice on subjects that they are experts in. According to Hornby (2010) advice is an opinion or a suggestion about what somebody is deeply knowledgeable about. Mojabeng is a mother who always shows concern to her children and partner. Mojabeng does not only show concern, but also acts by proffering advice to her family in problematic situations. Kumar and Govindaraj (2022) maintain that women constantly cherish love and frequently give their loved one's 'uninvited' advice. In the extract below Mojabeng offers advice to her husband:

Mojabeng; *Le jwale ho teng. Nna ke ne ke nahana hore o tla ke o re Molefi a tsholle madi ka ho hlaba konyana e le ha a leboha badimo. Taba e nngwe ya bohlokwa eo ke bonang eka o e siya morao ke ho sebetswa ha koloi ena, le lelapa lena, esitana le ofisi ya Molefi. Re bana ba Basotho, mme re tseba ka botlalo hore na batho ba jwang, haholo ha motho eka o a atleha. Hona jwale tjena, ha re na tseba seo ba seng ba se entse lapeng mona, mmotokareng wa Molefi, kapa ofising ya hae ke sefe. Ruri ntate, ha re a tshwanela ho tlohela ngwanenwa wa ka feela tjena hobane batho ba ka nna ba mo senya ka ditlhare...* (Teleki, 2015:62)

[Yes, there is. I thought you would request Molefi to slaughter a lamb in appreciation of what the ancestors have done for him. The other important matter that I see that you are leaving behind is that of protecting Molefi's car, this family, and Molefi's office. We are Basotho, do we know exactly what people are like when they see that you are about to succeed. At the moment, we would not know what they could have done to this family, Molefi's car, and his office. Truly, father, we should not just leave my son like this because people might destroy him through witchcraft.]

The above extract demonstrates how Mojabeng is advising her husband Pitso to ensure that the family is protected. Mojabeng advises her husband that in order for Molefi to thank the ancestors for getting a job, getting promoted, and getting a car, Molefi's father should tell his son to slaughter a lamb and shed its blood. Mojabeng's advice is also guided by Obioha and Tsoeunyane's (2012) contention that elders provide leadership in society and their families for practices such as offering a sacrifice in order to appease the ancestors. According to Meno (2021), in the Basotho culture the blood of a goat is

shed in appreciation to the ancestors, especially upon receiving a bride, employment or the birth of a child. Regarding the shedding of blood, Futhwa (2013) states:

Tshollo ya madi ke tsela eo batho ba hokahangwang le badimo ka yona. Ke ka tshollo ya madi a phoofolo moo re kgonang ho buisana le badimo ka yona. Ka hoo, lelapa ka leng le lokela ho boloka lesaka le hlohonolofatsehile ka ho hlaba phoofolo kgafetsa. Sena se tliša mahlohonolo le nala.

[People make their connections with the gods through bloodshed. The ritual of spilling animal blood allows humans to communicate with the ancestors. As a result, every family should regularly slaughter the animal to keep the kraal blessed. This brings fortune and prosperity.]

The aforementioned quote states that Mojabeng advises Molefi to shed blood in order to receive blessings. It is evident that Mojabeng demonstrates social order for being aware that Molefi would not have broken up with a devoted young woman like Montsheng, and that things at work would not have gone horribly wrong if he had shed animal blood. Since his ancestors would not have always been on his side, Molefi would have been immune to spells had he shed blood. Mojabeng's advice also confirms that she believes that Molefi could have been stable in his relationship with Montsheng if his ancestors were protecting and guiding him.

According to Mojabeng, Molefi ought to give thanks to the ancestors who are people who passed away ages ago. Futhwa (2013) states:

Badimo, jwalo ka baholo ba setjhaba, ke baeletsi ba setjhaba tabeng tsa molao. Mohlala o nkuwa ho bona hore na bona taba ba ne ba di sebetsa jwang mehleng ya bona.

[Ancestors, as community elders, they are the legal advisors of the community. Examples are taken from them on how they used to work on problems in their days.]

The ancestors are 'spirits' who are knowledgeable about the law to advise society. Since this explanation has a direct bearing on Mojabeng's advice, Molefi should give thanks to his ancestors so that he is protected at his workplace and in his relationships. For Mojabeng, as a Mosotho woman, it is important to remember one's origins when things

go awry. One way to do this is to express gratitude to the ancestors for all that they have done in one's life. Mojabeng desires to call on the ancestors to protect her family and her son Molefi to promote stability in her family.

Disebo is another female character who demonstrates an advisory streak. Disebo acts as an advisor to her brother Molefi. Disebo does not agree with Molefi who intends to part ways with Montsheng. She advises her brother not to break up with Montsheng otherwise he will soon regret it, as Montsheng is a woman of integrity and dignity. This is what Disebo had to say:

Disebo; Tjhe, ha e le nna ke robetse. O a bona he Molefi, ke o bolelletse. Kannete ho ne ho se na mokgwa wa hore o ka robala hamonate, empa ele hore o ile wa bapala ka bomalome maobane. Nna ke o eletsa ka hore o fetole mehopolo ya hao tabeng tsa maobane tseo malome a neng a di tletse mona lapeng. Bona, taba ena ha eso kaba e ya kae, empa badimo ke bana ba se ba ntse ba o etela. (Teleki, 2015: 28-29)

[Yes. I did sleep. You see Molefi, I told you. There was really no way you could sleep well, although you played with your uncles yesterday. I advise you to change your thoughts on yesterday's matter that brought uncle here at home. See, this matter has not gone anywhere, but the ancestors are already visiting you.]

In the above extract Disebo tells Molefi that he was wrong to break up with Montsheng, and that was the reason why he did not sleep well. Disebo says Molefi disrespected his uncle and father by not listening to them, and by not discussing his marriage to Montsheng. Disebo advised Molefi that she wants him to change his mind about the break up. By advising Molefi, Disebo is demonstrating social order as she wants stability in Molefi's life. Disebo believes that Molefi is causing disorder not just in his life, but also that of the family by breaking up with Montsheng. Disebo appeals to Molefi to change his mind to please the ancestors who are displeased with his decision of breaking up with Montsheng. Disebo wants stability in her brother's life so she advises him to rethink his decision and marry Montsheng so that the ancestors and the family could be at peace.

Disebo continues to advise Molefi not to rush into relationships just after breaking up with a decent girl like Montsheng. Molefi tells Disebo that he had found a new woman in his life, and that the woman is educated unlike Montsheng. Disebo advises Molefi:

Disebo; Molefi, ha ke hopole hore ho sa na le motho ya ka thibang sekgeo se entsweng ke Montsheng. Hape ke fumana o ile wa tata hore a batle kgarebe. Hoja bonyane o ile wa re ke o shebele bananeng ba rutehileng ba motseng mona le ba metseng e ka mathoko. Ka mehla ho molemo ho nyalana le motho ya tsebang mefokolo ya hao. Botle ngwaneso ha bo sebetse ha ho tluwa lenyalong. Ke kahoo e leng phoso ka Sesotho motho e be e sa le a boledisa ka moo mosadi wa e mong a leng motle ka teng. Taba eo o qetang ho mpoella yona ngwaneso ha ke fumane e le monate; empa ke fumana e ntshosa hobane le ba boJwalane eo wa hao ha re ba tsebe.
(Teleki, 2015: 66)

[Molefi, I do not think that there would be someone to fill the space that has been left by Montsheng. I also see that you rushed to find a girlfriend. At least you could have asked me to look for an educated girl around our community and the communities nearby. It is always advisable to get married to the person that would understand your weaknesses. Beauty does not mean anything when it comes to marriage my brother. That is why it is wrong in Sesotho that someone praises the beauty of the other man's wife. My brother, what you have just told me, I do not find it pleasant; I find it scary because we do not even know Jwalane's family.]

The above articulation by Disebo proves that she is not satisfied with Molefi's decision to have a new girlfriend, especially seeing that he just recently parted ways with Montsheng. Disebo understands that Molefi has tried very hard to find a new girlfriend, but he should have waited a little longer as *lepotlapotla le ja poti* [hurried processes will eat a goat] (Ngcangca, 1990). Disebo advises Molefi to speak to her first before looking for a new partner so that she can guide him in finding a partner who meets his expectations. Furthermore, Disebo advises Molefi to choose a village girlfriend so that he is familiar with her manners and background. This demonstrates the social order that Disebo lives by.

Disebo tells Molefi to ignore beauty as a criterion when choosing a partner. According to Makama (2022), the Basotho people are not concerned with a girl's physical attractiveness; instead, they value a girl who is industrious. Disebo persists in telling Molefi that they are unfamiliar with Jwalane's family. The Basotho believe that a person should marry into a family that is respectable and well-known so that in the event of an issue, he or she will know who to contact. Disebo's concern and advice show that she wants stability in her brother's life.

Disebo continues to advise her brother Molefi:

Disebo; Mahlaba a pelo! Letswalo le o kgakgathang! Molefi eseng o mpe o ye ngakeng Romeng mola? Ke ya tshepa ba ntse ba butse. Moqebelo tjena ba kwala ka hore ya pele. (Teleki, 2015:170)

[Heartaches! The anxiety that is bothering you! Molefi should you rather go to the doctor in Romeng? I hope they are still open. On Saturdays they close at one o'clock.]

In the above extract Disebo is worried about the sickness that Molefi is suffering from - heartache and guilt. Disebo advises Molefi to go see a doctor so that he can get well which shows the quality of social order that Disebo possesses as a female character. Disebo continues to tell Molefi where to find a doctor so that he does not waste time looking for an open surgery. Disebo's advice includes the closing times of the surgery to suit Molefi's schedule. Disebo wants Molefi to be healthy so that he can be productive in doing his work when he gets back to Maseru.

4.2.2.4 Supporting

According to Hornby (2010), someone who is regarded as supportive, is one that offers help, encouragement, or sympathy to somebody. Cambridge Dictionary (2023) defines being supportive when someone backs a specific concept, organisation, or individual. Supportive in this study is understood when a person assists physically or mentally through positive opinions of others for a common good. In this regard, Mojabeng and Disebo supported their family.

Mojabeng is a woman who supports her husband Pitso, on the matter that Molefi should not break up with Montsheng:

Mojabeng; *Jwale moo teng o a bua ntate. Ruri ekaba phoso e kgolo haholo ha re ka tlohela Molefi a wela. Kwana o se o boletse hore Molefi e sa le ngwana ya lokelang ho thuswa. Ha Molefi a sa thuswe ke rona batswadi ba hae, o tla thuswa ke mang? Ruri ha e le tabeng ena teng, ho totobetse hore Molefi o iketsetsa ntho eo a sa e tsebeng; ke hore tsona dintho tsa bashanyana hantle.* (Teleki, 2015: 17)

[Now you are telling the truth, Father. Truly we could have made a serious mistake by letting our son fall into a trap. You have just mentioned that Molefi is still a child who needs assistance from both his parents. If he is not assisted by us his parents, then who will assist him? Truly, in this matter, it is clear that Molefi does not know what he is doing - he does exactly what is done by boys.]

In the aforementioned excerpt, Mojabeng begins by concurring with her partner Pitso that Molefi and Montsheng's break-up is unwise and unbelievable, as Pitso puts it. Mojabeng shows support to her husband because of the morals and values that the Basotho people live by. By concurring with Pitso, Mojabeng advocates for social order in her family - as a wife she supports her husband. Mojabeng further articulates that if lets Molefi break up with Montsheng, Molefi will be disappointed later in life. Mojabeng also supports Pitso because she recognises him as the head of the family whom she should value when it is in the best interest of the family. Mojabeng's love for social stability in the family manifest as she supports the husband to ensure that their children do not make decisions that would jeopardise the family's peace. Mojabeng also agrees with Pitso that Molefi will be making a mistake if he breaks up with Montsheng because Montsheng is a moral and well-respected woman. Mojabeng's response to the call for support demonstrates the positive relationships within the family such as the father and mother helping one another to prevent the children from becoming misguided. This, in essence, means that collaboration yields stability and functionality in the family.

Mojabeng highlights her support for Pitso by saying that Molefi is still a child and still needs support from his parents so that he does not make mistakes. Mojabeng affirms that she supports Pitso in mentoring Molefi so that Molefi does not fall into a trap while his parents are still alive.

Disebo is another female character who demonstrates a supportive trait. Disebo was with her brother Molefi and his friend Takadimane when Molefi told them that he wants to break up with Montsheng because Montsheng is not educated enough for Molefi. Takadimane was telling Molefi that Montsheng is a diamond in their community and that it will hurt Montsheng and the family if Molefi breaks up with her. Disebo supports Takadimane:

Disebo; (o mo kena hanong) Eke! Jwale moo teng o a bua Takadimane ngwaneso. A ko mmolelle hore rona re phela le Montsheng. Bohloko le maswabi wohle ao a tlang ho aparela Montsheng le ba lelapa la bo a tla bonwa ke rona eseng yena. Dikgapha tse tla keketla marameng a Montsheng di tla binwa ke rona yena a le siyo. Molefi! Na o a tseba hore ha se se ka etsahala batswadi ba Montsheng ba tla tshwara lelapa le lesa ka pelo? Na o a lemoha hore taba e ha e ka etsahala e tla ama hampe sekgotsi se neng se se se qadile sa batswadi ba ka le ba Montsheng? Molefi! Ruri ekaba phoso e kgolo ha o ka hlala Montsheng. Hona o kile wa bona kae ngwanana ya kopilweng a hlalwa ntle ho mabaka? Le letho! Ha ke dumele! Montsheng a ke ke a sebetswa jwalo! (Teleki, 2015:04)

[(Interrupts him). Yes! Now there you are talking Takadimane my brother. Let him know that we live with Montsheng. All the pain and sorrow that will befall Montsheng and his family will be seen by us, and not by him. The tears that will roll down Montsheng's cheeks will be sung by us in his absence. Molefi! Do you know that if this happens, Montsheng's parents will hold grudges against our family? Do you realise that this matter, if it happens, will have a negative impact on the friendship that had already started for my parents and Montsheng's? Molefi! It would be a big mistake if you break up with Montsheng. And where have you ever seen a girl who was asked to be divorced for no reason? Never! I disagree! Montsheng will not be treated like that!]

In the above extract Disebo agrees with Takadimane. The agreement of Disebo with Takadimane shows that Disebo supports Takadimane by saying that Montsheng will be hurt, and the family will be hurt too. Disebo says “eke!” [yes], to show that she agrees with Takadimane that Molefi must not break up with Montsheng. For Disebo to support Takadimane shows that Disebo has social order to protect the dignity of the family

because she does not want Molefi to embarrass the family by breaking up with Montsheng, especially since the family has already gone to Montsheng's family to negotiate the bride price.

Disebo does not only show support to Takadimane, but also to Montsheng. Disebo explains to Molefi that the pain and sorrow that Montsheng will be subjected to will be seen by her and Takadimane, not Molefi because Disebo and Takadimane live in the area with Montsheng. Disebo continues to show support for Montsheng by telling Molefi that she will not let him break up with Montsheng by using the words 'never' and 'disagree'. Disebo continues to say she will not let Montsheng be treated unfairly. Disebo is not only protecting Montsheng, but also the dignity of the family, demonstrating that she wants stability in her family and in the society.

4.2.2.5 Loving

Love is a strong emotional bond between two or more people which is sometimes complicated by personal experiences but it is marked by affection, joy, and concern for the other person. According to Verma (2008), love is deep and tender feelings of affection for a person. Merriam-Webster Dictionary (1994) confirms Verma's definition by maintaining that love is a strong affection and tenderness for and dedication to another. Mojabeng, Disebo and Jwalane demonstrate a loving characteristic towards other characters.

Love is also expressed by Mojabeng to Morongwe, who is marrying Molefi, her son. In this way, Mojabeng greets Morongwe with warmth, love, and joy:

Mojabeng; *Morongwe ngwana ka, rona bohle ba leng ka mona re thabile ka thabo e sitwang ho lekgwa. Ya thabileng le ho feta ke nna hobane jwale ke se ke atametse ho fumana mothwana ya tla sidila seholoholo sa ka.*
(Teleki, 2015: 126)

[My dear daughter, all of us here are happy with joy that cannot be measured. The one who is happier is myself because I will find a child that will massage my old body.]

To express her love for Morongwe, Mojabeng refers to her as her daughter when she begins to talk to her as demonstrated in the above excerpt. Although Morongwe is not

Mojabeng's blood-child, Mojabeng refers to her as her daughter because she wants Morongwe to know that she is her mother too, and must be free to talk to her as a mother. According to Nelson (1990), a mother can demonstrate her love and care for another person's child as her own. Morongwe sees that Mojabeng is motherly since she is getting married to Molefi. She will now become her 'daughter' which demonstrates the social order that Mojabeng lives in. Mojabeng does not consider Morongwe to be a daughter-in-law but her own daughter. Like Molefi and Disebo, Morongwe should also feel like a member of the family. Mojabeng's claim that Morongwe is her 'daughter' illustrates how a society as a whole can live in harmony and without hardship if each parent views every child as their own child. The Sesotho adage that *Ngwana ke wa setjhaba* [a child is raised by the whole community] is significant. By virtue of calling Morongwe her 'daughter' Mojabeng seeks for stability in her family so that they can live in peace and harmony.

Another character who has shown her loving nature is Disebo. Disebo supported her mother through her difficulties. The extract below confirms this:

Disebo; *Mme moratuwa, o se ke wa ba wa leka ho dumela ho dujwa maikutlo ke motho eo o qalang ho mmona le hona eo o fumanang lehano lena la hae le se le ntse le tletse meno.* (Teleki, 2015: 127)

[My dear mom, please do not allow yourself to be hurt by the person that you are starting to see, especially one that you found full of teeth.]

The above articulation demonstrates Disebo's love and concern for her mother's feelings. Disebo begins by asking her mother to make amends concerning the manner in which Morongwe addressed her. Also, Disebo expressed her love for her mother by calling her darling. Disebo tells her mother not to worry about Morongwe as she does not know how she (Morongwe) was raised by her family. Disebo does not want to see Mojabeng depressed. This affirms that Disebo wants stability in her family by not wanting her mother to be worried. Disebo's act of love for her mother demonstrates unequivocally how family members should love one another, so the community will function well as a whole when children care for and love their parents.

Jwalane is another female character who has shown loving disposition. After a long period of time of not seeing Molefi, Jwalane expresses her love for her boyfriend (Molefi), as evidenced in the following extract:

Jwalane; Nakong ela eo ke neng ke qetela ho buisana le wena ka yona ke ile ka sitwa ho tswela pele ka mosebetsi, ka lebaka la tlholohelo e neng e mpolaya. Ke hona he, ke ile ka be se ke ilo ikopa ho mookamedi wa ka.
(Teleki, 2015: 50)

[The last time I spoke to you I was unable to continue working because I missed you dearly. Then I asked to be released by my supervisor].

Jwalane in the aforementioned extract expresses how much she misses Molefi, and how she was unable to continue working without meeting Molefi. Jwalane realised that meeting her beloved Molefi would take a long time, so she decided to leave work early to meet Molefi. For Jwalane to seek leave early from work just to see Molefi, demonstrates the social order that is between two people who love and long to see each other. Jwalane and Molefi's love demonstrates the love of two individuals from two different families. Two families come together to form one because of Jwalane's love for Molefi. Through her love for Molefi, there is the anticipated productivity within both families.

Jwalane continues to express her love for Molefi:

Jwalane; Ako ntshune hle moratuwa. Ha se moo he. Ere ke yo itlhatywa e le hore re tle re tsebe ho tla qoqa. (Teleki, 2015: 52)

[Please kiss me my love. There you go. Let me go and take a bath so that I come back to you.]

In the above articulation, Jwalane requests a kiss from Molefi. This is an indication of her affection for Molefi, thus demonstrating their positive relationship. It shows that she wants to keep her relationship with Molefi stable. Furthermore, Jwalane refers to Molefi as a lover. The word *Moratuwa* [Lover] connotes that Jwalane truly loves Molefi.

4.2.2.6 Authoritative

According to Collins (2020), an authoritative person conveys a sense of importance and power and is more likely to be heeded. Hornby (2010) concurs with Collins (2020) that *authoritative* means showing that you expect others to follow and respect you because what you do and say is believed to be true and wise. Mojabeng displayed an

authoritative disposition as she talks in a tone indicates that she should be obeyed and respected for her decisions. Hence, being authoritative is offering wisdom that would lead to trust – which one expects the people to obey and respect.

Mojabeng is busy mentally preparing for Molefi and Montsheng's wedding, but Molefi had other plans. Molefi arrived from Maseru having changed his mind about getting married to Montsheng. Molefi tells his family that he no longer wants to marry Montsheng. Mojabeng is not happy about Molefi's decision to break up with her:

Mojabeng; *Molefi na o tseba ka mokgwa oo Montsheng a itshwereng hantle ka teng? Bona tjena Molefi! Nke ke ka dumela hore o yo nyala ngwanana ya tla tla nthohaka.* (Teleki, 2015: 13-14)

[Molefi, do you know how well behaved is Montsheng? Look here Molefi! I will not let you go marry a woman who will come and insult me.]

In the above extract Mojabeng puts her foot down and tells Molefi that she will not let him marry a girl that will insult her in her own house, especially after breaking up with a well-mannered girl like Montsheng. Mojabeng tells Molefi that Montsheng is a well-mannered girl because that is what wants from a girl who is going to be her daughter-in-law. As a Mosotho woman, Mojabeng understands that a man should marry a woman whom the family knows very well, and who has grown up in front of them. Molefi cannot marry any woman with bad manners. This shows the social order that Mojabeng lives by that Molefi cannot break up with a well-behaved woman whom he promised to marry. As a mother, she wants to ensure that Molefi lives by his promises, and not to put his family's name into disrepute. Mojabeng knows Montsheng and her family and she understands that Montsheng is a suitable woman for her son. The words *nke ke* [I will not] shows that Mojabeng wants Molefi to obey her as his mother. Mojabeng shows social order by telling Molefi that she will not let him marry a woman that will insult her in her house. This implies that Mojabeng wants stability in her family as demonstrated by the directive she conveys to Molefi.

Mojabeng continues to demonstrate her authority:

Mojabeng; *Pitso ho hang ha a rate ho nkela taba yaka hloohong. Ke hore ha ho na moo ho reng teke ho yena ha ke re re ikatele. Teng ha ke bua ka methokgo ha a batle le ho utlwa...Ebang o a rata kapa ha a rate, Pitso o tla lokela ho sebetsa lelapa lena, a be a sebetse le ngwana enwa wa ka.*

Kannete ruri diketso le dipuo tsa monnamoholo Mapetla di a belaetsa.
(Teleki, 2015: 38)

[Pitso does not want to regard this matter as serious at all. There is no worry on him when I say we should protect ourselves. Especially when I talk about muti, he does not want to hear anything. Whether he likes it or not, Pitso will have to protect this family, even this child of mine. Truly the actions and words of grandfather Mapetla are questionable.]

In the above extract Mojabeng is concerned about Pitso's disinterestedness in finding a traditional healer who can protect her family and her son Molefi. Mojabeng tells herself that she will force Pitso to do what is right for Molefi and the family; that is, to protect them from Mapetla's witchcraft. Mojabeng says *Pitso a ratang kapa a sa rateng* [whether Pitso likes it or not] which depicts authority over Pitso to protect his family. The authority demonstrated by Mojabeng was expected to promote order and stability in the family. Fletcher (1956) supports the notion that a family living and working together must meet the needs of stability and harmony within a specific material environment. This implies that it is necessary that some situations require firm decisions so that the family and the society can be stable. Hence, Mojabeng compels Pitso to listen to her to protect the family from Mapetla's witchcraft.

4.2.2.7 Punctuality

Punctuality is the ability to prepare something or appear in time so that everything becomes perfect at the arranged time. According to Hornby (2010), being punctual is to do something as arranged at the correct time and not doing something late. Collins (2020) agrees with Hornby (2010) that a person who is punctual always adheres to arranged times. Mojabeng has the responsibility of a mother to keep to time especially for the marriage of her son Molefi, and does not want to start arrangements late.

Mojabeng is excited about Molefi getting married, and wants to see the wedding being a success. Kgolwane, Mojabeng's brother visited the family so that they can plan for the visit to Montsheng's house and finish with *lobola* negotiations. Mojabeng is ready to plan for the wedding. This is what she says to her brother and husband when she realises that Pitso and Kgolwana have not touched on the wedding preparations:

Mojabeng; *Nha ke ne ke re re hle re buisaneng ka tsa mokgwa le tsela eo lenyalo le tlang ho tsamaiswa ka yona re sa kopane tjena. Hape re be re dumellane le ka kgwedi le letsatsi leo lenyalo le tlang ho tshwarwa ka lona.* (Teleki, 2015: 10)

[I was saying let us discuss the manner and the way the wedding will be conducted while we are here. We also should also agree on the month and day on which the wedding will take place.]

In the above extract Mojabeng shows her desire for punctuality by telling Pitso and Kgolwane that they should discuss the wedding preparations in time, especially now that they are planning a meeting. Mojabeng demonstrates her love for social order and stability; if they start planning the wedding as early as possible, the wedding will turn out to be perfect with good memories. Mojabeng continues to tell Pitso and Kgolwana that they should also set the date of the wedding so that they get preparations underway in order to keep to time. By suggesting that the date should be set, Mojabeng demonstrates that she wants to see stability in her son's wedding, so that everything should be well-prepared and planned beforehand.

4.2.2.8 Believing

A belief is the acceptance of something or someone's existence or veracity, particularly in the absence of evidence. Merriam Webster Dictionary (1994) defines a belief as a mental state or behavior where one has faith or confidence in a person or object. This means that a belief is a habit of the mind in which trust and confidence are placed in some person or object. Furthermore, belief is explained as a strong faith so that witchcraft does not affect families. Mojabeng displays a strong belief in traditional healers.

Mojabeng, a typical Mosotho woman, wants to live by her Basotho traditional way of life, and does not want other people's traditions to interfere with her own traditional beliefs. Mojabeng when speaking to Pitso, Disebo and Molefi about the Basotho tradition articulates the following:

Mojabeng; *A-a, Sebu re sa tla reng Motloung ka batho ba itebatsang hore ke Basotho ha se Majuda? Kannete ke utlwa ke maketse ha e le mona ba itebatsa hore ho kgolwa ha motho ke tumelo ya motho. Disebo, ntatao o a*

lebala hore pele re bolellwa ka Jesu wa kwana Nasareta moo re sa tsebeng, re ne re ntse re sebedisa tumelo ya rona, eo e neng e re thusa, eo e ntseng e thusa ba bangata le hona jwale. Yena fatere enwa ya re bolellang ka Jesu, a ke ke a re bolella ha a tiisa lelapa la hae, koloi ya hae, le phaposi yane eo a sebeletsang ka ho yona mane kerekeng. Hona jwale ha le tsebe hore na ha a hlobotse, ditlhaka tse ho yena mmeleng mona di kae. (Tekeki, 2015: 64)

[Ah, Sebu what are we going to say Motlounng to people who forget that they are Basotho and not Jews? I am really surprised when they forget the saying that a person's belief is a person's faith. Disebo, your father forgets that before we were told about Jesus of Nazareth which we do not know, we were still using our faith, which helped us, which is still helping many even now. This same father who tells us about Jesus, he will not tell us when he fortifies his family, his car, and the room where he works in the church. Right now, you do not know if he is naked, how many scars are on his body.]

In the above extract Mojabeng reminds Molefi and Pitso that they are Basotho, and they must not forget that. Mojabeng believes that Pitso and Molefi have abandoned their Basotho tradition and adopted other people's traditions. Mojabeng believes that one's faith is one's belief, and when one follows one's belief there can be social order in their families and the society at large. Mojabeng believes that when there are evil spirits trying to attack families, in Sesotho, one should go and find a good traditional healer that would protect the family against witchcraft. Mojabeng states that their belief in traditional healers to protect Basotho families has been working for a long time, and is still acceptable these days. Mojabeng as a socially ordered woman emphasises that the Basotho tradition is still significant like other traditions, and should not be neglected by telling Molefi and Pitso that the Jews also have their own ways of protecting themselves from witchcraft, and they are not neglecting it; that is why they are not telling other people how they are protecting themselves from evil spirits in their homes.

Mojabeng continues to until her belief that the Basotho have their own ways of solving the problem of witchcraft, which is to consult a traditional healer. Mojabeng believes that Molefi broke up with Montsheng because there was a spell cast on him by Mapetla who has been to their house without being seen by the family. Mojabeng believes that Molefi needs to be protected in a Basotho way. This is articulated by Mojabeng:

Mojabeng; *Jwale moo o buile, le hoja wa mpa wa itholela Motlounng. Taba eo ke e thabelang ke hobane o beha aubuti a le teng. Aubuti, ha se jwale re bolella ntata Molefi hore a tiise lelapa la hae le ngwana enwa wa ka. Hoja a dumela ho etsa jwalo, ke na le tumelo e tletseng ya hore dintho tsohle tseo ke di bonang di etsahala ka ngwana enwa wa ka di ka be di sa etsahale. Hore Molefi a kwenehele Montsheng, ke pontsho ya hore o furaladitswe pelo ena ya hae ka ditlhare.* (Teleki, 2015: 90-91)

[Now there you have spoken, even if you can keep quite Motlounng. What makes me happy is that you speak in front of my brother. Brother, it is not the first time that we are telling Molefi's father to protect his family and this child of mine. If he had agreed to do so, I have full faith that all the things I see happening with this child of mine would not have happened. For Molefi to break up with Montsheng, it is a sign that he has been bewitched.]

The above extract explicitly demonstrates that Mojabeng is a Mosotho woman who believes that things do not happen without a reason. Mojabeng wants to convince her brother Kgolwana that Molefi did not just take a decision to break up with Montsheng out of the blue, but was forced through witchcraft. Mojabeng keeps on telling her brother that she has been asking her husband Pitso to find a traditional healer who would protect Molefi; however, he has not even bothered to do so. Mojabeng strongly believes that if ever Pitso had listened to her when she told him to go and seek a traditional healer to protect the family, Molefi could have still continued his relationship with Montsheng. This demonstrates that Mojabeng is a determined woman who is concerned about stability in her family, especially for her son Molefi. Mojabeng was confident that Molefi would be living a happy life with Montsheng, a respectful woman who has good manners. Mojabeng says *hona jwale re ka be re dula hamonate le Montsheng ho fapana le nkwapo ena e kgentshwang ke mosebetsi wa lelapa* [right now, we would be living in peace with Montsheng, instead of this belligerent woman who does not want to do household chores.]

Mojabeng is confident that a traditional healer could protect her family. Moreover, Mojabeng is more concerned about her son Molefi who stays far from home, who has been promoted to senior positions, and now owns a car. Mojabeng says to Pitso:

Mojabeng; *Taba e nngwe ya bohlokwa eo ke bonang eka o e siya morao ke ho sebetswa ha koloi ena, le lelapa lena, esitana le ofisi ya Molefi. Re bana ba Basotho, mme re tseba ka botlalo hore na batho ba jwang, haholo ha motho eka o a atleha. Hona jwale tjena, ha re na tseba seo ba seng ba se entse lapeng mona, mmotokareng wa Molefi, kapa ofising ya hae ke sefe.* (Teleki, 2015: 62)

[The other important matter that I see that you are leaving behind is that of protecting Molefi's car, the family, as well as Molefi's office. We are Basotho, do we know exactly how people are like when they see that you are about to succeed. At the moment, we would not know what they could have done to this family, Molefi's car, and his office.]

In the above extract Mojabeng insists that the most important aim about finding a traditional healer is to protect Molefi's car, office, and the family. This shows that the social order and social stability that Mojabeng wishes to entrench in her family have become stronger. Mojabeng emphasises her belief that as a Mosotho she understands that people change when they see others succeed before them, but this would not affect Molefi; that is why she wants Molefi to be protected by a traditional healer. Mojabeng further wants her family and the yard to be protected so that whenever Molefi is at home, he would not inhale evil spirits.

Mojabeng continues to remind Pitso that if he had found a traditional healer in time, Molefi would not have been involved in a car accident that almost claimed his life. While Pitso believed that only holy water from church could protect Molefi and the family, Mojabeng tried so many times to make him see that, as a Basotho the only protection that they should seek is from a traditional healer. Mojabeng was sceptical about the use of water to protect the family, and so continued to pursue Pitso to do what is right as a Mosotho man. The extract below demonstrates how Mojabeng feels about the use of the water to protect her family:

Mojabeng; *A sebetsa kae? Haeba a sebeditse, e kae koloi ya Molefi? Se qetang ho etsahala hona jwale se etsahetse hobaneng haeba metsi ao a sebeditse?* (Teleki, 2015: 157)

[It worked where? If it had worked, where is Molefi's car? How did what just occurred now happen if the water had worked?]

In the above extract, Mojabeng expresses her dissatisfaction that Pitso continues to believe that water from the church would work as a protection for Molefi and the family while Molefi's car is written off in the accident he was involved in. Mojabeng asked Pitso questions about the water from the water from church. She believed that Molefi's car would not have been involved in an accident if it was protected by a traditional healer. Mojabeng tells Pitso that his Christian belief does not work when it comes to the Basotho. Mojabeng cautions Pitso that if they do not follow their Basotho beliefs then there would be dysfunctionality in the family.

Mojabeng affirms her belief in traditional healers by telling Pitso that prophets are unable to fight witchcraft done by the Basotho:

Mojabeng; *Ha ke re maoba ntata Molefi o ile wa hana ho batla ngaka e sebitsang koloi ya Molefi yaba o mathela bathong ba ba ipitsang baporofeta? O ile a etsang moporofeta eo wa hao? E kae koloi ya Molefi? Ruri ha o tshaba o tshabe Modimo. Hoja e ne e se ka yena ngwanenwa wa ka a ka be a sa tjhate kajeno lena.* (Teleki, 2015:129)

[Yesterday Molefi's father refused to call a traditional healer who will work on Molefi's car, instead he rushed to people who call themselves prophets. What did that prophet of yours do? Where is Molefi's car? Truly when you fear, fear God ... If it was not of Him this child of mine would not be getting married today.

In the above extract Mojabeng reminds Pitso that he refused to find a traditional healer to protect Molefi's car. Mojabeng believes that if Pitso could have listened and protected Molefi's car, the car would not have been written off. By asking Pitso questions about the work of prophets on Molefi, his office, and the car, shows that Mojabeng wants to convince Pitso that witchcraft performed by the Basotho can only be removed by a traditional healer, not prophets. Mojabeng shows that she wants her family to be stable and to believe that traditional healers would protect them from evil spirits.

Mojabeng, in the above extract, introduced her strong belief in God. Mojabeng says that it is only God that saved her son Molefi during the accident as the car was written off. Mojabeng believes that Molefi is alive and getting married because God raised His hands to protect Molefi. Mojabeng shows that she acknowledges the presence of the Lord in the life of a Mosotho. The Basotho had always believed in God through their prayer called *Thapelo ya Basotho*:

*Modimo a ko utlwe re a rapela;
Medimo e metjha rapelang wa kgale,
Rapelang Tlatlamatjholo rammoloki* (Guma, 1983: 115)

[God do hear us pray;
New ancestors pray to the ancient God,
Pray to God, the Father of the Saviour.]

The above extract demonstrates that the Basotho have been believing in God for centuries. Mojabeng believes that God assisted Molefi who is getting married through God's miracle. This indicates that Mojabeng understands that God has put stability in her family. Mojabeng believes that God has also brought productivity in her family by not letting Molefi die in the accident and that is the reason why Molefi is getting married. Mojabeng feels that because Pitso refused to find a traditional healer to protect their family, God intervened to protect Molefi. Basotho people have strong faith in God, as well as in their ancestors. Mofokeng (2021), in his drama *Senkatana*, portrayed Mmaditaolane as a Mosotho woman and mother to Senkatana who tells her son (Senkatana) that they should be grateful to God and the ancestors that they have survived death unlike other community members. It is not only Mojabeng that has faith in God like a Mosotho woman, but also Mmaditaolane. Both Mojabeng and Mmaditaolane believed that everything that is good happens because of God's and ancestors' intervention.

Disebo is another character who demonstrates belief in the ancestors. Disebo like her mother Mojabeng believes that ancestors are living spirits that protect them and punish bad behaviour of those left in the world. Molefi told Disebo that he did not sleep well the previous night because he disappointed his father and uncle by telling them that he no longer wanted to marry Montsheng. Disebo demonstrates her belief in ancestors in the following extract:

Disebo; *Bona, taba ena ha e so kaba e ya kae, empa badimo ke bana ba se ba ntse ba o etela.* (Teleki, 2015: 29)

[Look, this matter has not gone anywhere but the ancestors are already paying you a visit.]

In the above excerpt, Disebo tells Molefi that his break-up with Montsheng, and him disappointing his uncle and parents have not gone far, but already the ancestors are visiting him in the dreams. Disebo shows her belief in ancestors by mentioning that *badimo* [ancestors] are already paying Molefi a visit. For Disebo, Molefi had not slept well because the ancestors were unhappy with Molefi's decision of breaking up with Montsheng. Disebo's belief regarding social order is confirmed when she tells Molefi that the ancestors are important in a Mosotho's life. In congruence, Obioha and Tsoeunyane (2012) posit that the ancestors are very important in the life of the family members, as they send messages to their descendents through dreams.

Disebo's belief in ancestors is emphasised when Molefi tells the family that he had found Jwalane with a child of another man, and Jwalane did not show any remorse. Disebo tells Molefi that they had warned him about Jwalane that they did not know her family and where she comes from:

Disebo; *Nna ke ne ke re sena seo Molefi a reng se etsahetse ha se makatse. Molefi o ne a ye ho Jwalane a bolelwang ho se le ya mong wa rona ya neng a rata ha a ka etsa jwalo. Ke hona he, taba ya hae le Jwalane ha e a ka ba ya hlohonolofatswa. Sesupo sa sena seo ke se bolelang ke dintho tsena tseo Molefi a qetang ho re bolella tsona. Ka nnete haeba o teng ho rona mona ya sa boneng ha badimo ba kgenne jwale ke tla be ke sa tsebe. Ke qetella ka hore ditaba tsa Molefi di re tlontlollotse ho lekane. Ho se teng feela e se e le ho batla ngaka e tla sebetsa Molefi hammoho le lelapa lena leso.* (Teleki, 2015:90)

[I was saying that what Molefi says happened, is not surprising. Molefi went to Jwalane even though we refused for him to do so. That is why the matter with Jwalane was not even blessed. The proof of that is these 'things' that Molefi just told us. In fact, if there is one of us here who does not see when

the gods are angry, then I will not know. I conclude by saying that Molefi's news has humiliated us enough. The only thing missing is to find a traditional healer who will protect Molefi and our family.]

The above evidence indicates that Disebo is not surprised about what Molefi is saying because Molefi dated Jwalane when no one in the family blessed the relationship. Disebo says Molefi got married to Jwalane without approval from the family, and she believed that for one to contemplate marriage, the family has to be consulted to approve the marriage. Disebo's belief shows that she believes in social order that the marriage must be a family matter so that it is blessed. Disebo continues to tell the family that Molefi broke up with Montsheng while his parents did not want him to do so. That also counts on why Molefi and Jwalane's marriage would not be a success.

Further, Disebo stresses the need to find a traditional healer to protect the family. Disebo's belief in a traditional healer to protect the family is borne out in the following extract:

Disebo; *Jwale moo teng o a fosa ngwana mme. Ha re re o itiise, o be o tshireletse le ofisi eo o sebeletsang ho yona le koloi ya hao, ke hobane re thusa wena, eseng ho kgotsofatsa rona. Empa tjhee le ha ho le jwalo ako mo leke. Feela nna ke tshepa ditlakala le dithupa. Kwana ke batla ke sa bone hore na metsi a thapelo a ka thibela baloi ba Basotho jwang. Hoja ebe mohlomong o ne o tliilo thiba baloi ba Bajuda ka wona teng ke ne tla utlwisisa.* (Teleki, 2015:96)

[Now there you are missing a point my sibling. When we say you protect yourself, protect the office, where you work, and your car, it is because we want to help you, not to satisfy ourselves. But no, even so, you can try him. Only trust in herbs and sticks. I almost do not see how the water of prayer can prevent Basotho witches. If perhaps you were going to stop the Jewish witches with it, I would understand.]

The above extract indicates that Disebo wants to protect Molefi and that she is not doing it for herself, but for the welfare of Molefi. Disebo wants Molefi to be stable in life, and the only way that would happen is by showing Molefi that the only medicine that could assist him is herbs from a traditional healer.

Disebo does not just believe in traditional healers, but also demonstrate her loyalty to the Basotho culture. Disebo is not educated like Molefi and did not have the privilege of attending university like Molefi; however, Disebo is comfortable that she is not educated because she believes that education makes Molefi to disrespect his uncle. Disebo showcases her belief in her Basotho culture in the following extract:

Disebo; Ha ke ikwahlaye ha e le mona ke sa ruteha. Ruri ke swabile ha e le mona thuto e lebatsa barutehi ba Basotho bosotho ba bona. Haeba thuto e etsa hore batho ba be tjena nke ke ka ruta bana ba ka mohlang ke bang le bona. Molefi o re bolella ka Matjhaena, Majeremane, Manyesemane le ba bang jwalo ka haeka rona boDisebo re a ba tsotella. Ha eba yena a ba nketse hodimo, a tsebe hore rona boDisebo ha ho moo re ba behang teng. Molefi, motho eo e leng sethoto lefatsheng ke ya tshabang botjhaba ba hae. Ntho e mmakatsang ke hore batho bana bao o qetang ho bua ka bona ha hona moo ba tsotelang botjhaba ba Basotho teng. Hape ha hona mohlang ba tla o tshaba, ha ba etsa tsa botjhaba ba bona. Molefi ngwaneso, tseba hore motjhaena a ke ke a o bolella hore na ka sehahabo o tebela thokolosi jwang ha e patetse lelapa la hae. (Teleki, 2015:93)

[I do not regret being here without education. I am really sad that education is making the Basotho academics to forget their culture. If education makes people like this, I will never teach my children. Molefi tells us about the Chinese, Germans, English and others as if we care about them. If he believes in them, let him know that we have nowhere to put them. Molefi, the person who is stupid in the world is the one who fears his culture. What surprises me is that these people you just talked about do not care about the Basotho culture. And they will never be afraid of it, when they do what their people do. My brother, Molefi, know that the Chinese will not tell you how they protect themselves when attacked by witchcraft.]

In the above extract, Disebo starts by telling Molefi that she does not regret not being educated because she did not like the way that Molefi addressed his uncle Kgolwane. Disebo says education changes people because she knows that a Mosotho child knows that they cannot speak with an adult in a disrespectful manner. As a Mosotho child,

according to Beiroth (2017), one cannot speak to an elder in any how they like. Disebo demonstrates social order for obeying the teachings from the Basotho culture.

Furthermore, Disebo demonstrates her belief in the Basotho culture without being educated; she wants nothing to do with the culture of the Chinese, Germans, and English people because she is a Mosotho who loves her Basotho culture. Disebo wants social stability in her own culture so she will not be influenced by other cultures. Disebo says only a fool does not know his culture but follows other people's culture. Disebo is supported by Mokotjo (2014), a Sesotho singer whose song *itshebeletse motjha* [work for yourself youth] included the line: *ha o sa tsebe moo o tswang teng o keke wa tseba moo o ya teng* [if you do not know where you come from you will never know where you are going]. Disebo tells Molefi that the Chinese will not let him know how they protect their families, and that is why she wants her family to value their cultural heritage by seeking a traditional healer to protect the family.

4.2.2.9 Hospitable

Hospitality means the ability to treat people with kindness and courtesy, especially when they visit you or your family despite whether they are invited guests or not. Hospitality, according to Hornby (2010), refers to friendly and generous behaviour towards guest(s) that includes offering food, drinks, and services. This is demonstrated by Mojabeng, Disebo, and Dineo in the text.

Mojabeng has demonstrated good behaviour towards people by providing them with food and drinks. For instance, Mapetla arrives when Pitso's family is about to eat, so Mojabeng asks Disebo to bring food for Mapetla because he had just arrived.

Mojabeng; *Re a leboha Motlounng ka dijo tsena. O se ke wa lebala ho tsholela ntatemoholo Mapetla. Ke a kgola le yena o lapile.* (Teleki, 2015: 16)

[We thank you Motlounng for this food. Do not forget to dish out for grandfather Mapetla. I am sure he is also hungry.]

In the above extract, Mojabeng demonstrates her hospitable nature by instructing Disebo to dish out for grandfather Mapetla who is their guest who just arrived. Mojabeng practised the principle of social order by asking Disebo to serve food to grandfather Mapetla. This social grace implied that Mojabeng takes care of society and wants people

to be welcomed and comfortable. Mojabeng assumed that grandfather Mapetla was hungry and in need of food; that is why she asked Disebo to serve Mapetla food even before he could ask. Mojabeng wanted grandfather Mapetla to be productive by possessing strength and energy to participate in family discussions.

Mojabeng's actions demonstrate that she possessed sound hospitality skills in accordance with the Functionalist Perspective that is continued to be seen in the extract below:

Mojabeng; *E, dumela ntate! Ao, wena ka mokgwa oo o dulang o ntse o tjhele ka teng. Dula setulong seo ntate. o maoto a matle hobane ke moo o fihla mokone a betile morena.* (Teleki, 2015: 36)

[Grandfather Mapetla is here and just arrived! Can you please dish out for him too girl?

Yes, hello father! Oh, the way you are always hungry. Sit in that chair, father.

You arrived at a good time because we were about to eat.]

In the above extract Mojabeng offered a seat to father Mapetla which shows that Mojabeng takes good care of her visitors and does not want to see grandfather Mapetla standing while he was visiting her home. Mojabeng, as a Mosotho woman established that she takes care of the elderly, like grandfather Mapetla. The offering of the chair promotes the principle of productivity since Mapetla was old, tired, thirsty, and hungry after his long walk from his home; hence, he needed to sit and rest before being served food and drinks in preparation for family discussions.

Disebo is another character who enacted hospitality towards guests. Disebo welcomed Takadimane, Molefi's friend, and provided him with soft porridge as it was morning. Disebo says *Motoho ke ona Takadimane* [Here is soft porridge Takadimane.] (Teleki 2015). According to Futhwa (2013), *Motoho ke seno se entsweng ka phoofo ya mabele mme se lomositsweng. Ha se se se lometse e ba se ya phehuwa* [Soft porridge is a fermented beverage made from sorghum flour. It is ready to cook once it has dried]. By providing Takadimane with soft porridge as a breakfast demonstrates that Disebo is conscious of social order through her hospitable habits which is reinforced through good and respectful behaviour towards guests.

Disebo continues to show hospitality by welcoming Takadimane and Mofammere while they were waiting for Molefi to wake up and bath. Afterwards Disebo went back to Molefi to see whether he was awake and had finished bathing which demonstrates her hospitality towards Molefi's guests:

Disebo; Tjhe, jwalo ka ha ke ile ka le bolella o tsohile. Ke ne ke re le seke la teneha hobane Molefi o tla tloha a etla hona jwale. Na le ka thabela ho tla dula ka tlung? Kapa le lokile hona tlasa difate moo? (Teleki, 2015: 31)

[No, just like I said before he is awake. I was just saying that you should not despair because Molefi will soon come. Would you like to come and sit in the house? Or you are fine under the tree there?]

The above evidence shows Disebo's hospitality by going to Molefi and ensuring that Molefi finishes washing up as his friends were waiting for him. The action of Disebo demonstrates her caring for guests because even after she welcomed them, she continued ensuring that they were not left unattended. Disebo saw to it that the guests were not left bored while waiting for Molefi. Disebo continued showing hospitality by asking Takadimane and Mofammere where they would prefer to sit while they were waiting for Molefi. This confirms that Disebo was a person who promotes the values of Basotho culture which embeds social order by taking care of members of society.

Disebo further shows hospitality towards her brother Molefi as he is not living with the family and has just visited for the weekend. Disebo treats Molefi as a guest and brings food to him in his bedroom:

Disebo; Molefi! Molefi! tsoha dijo ke tsena. Hona o fihlile neneng ha re sa utlwa ha o fihla? Helang! Haeka tje Molefi o se a robetse? Ke lokela ho mo tsoha e le hore a tle a robale a se a jele. (Teleki, 2015: 181)

[Molefi! Molefi! Wake up, here is the food. And when did you arrive? We did not hear you when you arrive. Hell! Seems as if Molefi is already asleep? I have to wake him up so that he can sleep after eating.]

In the above excerpt Disebo is displaying hospitality towards Molefi who arrived and went to bed straight away without alerting anyone in the house. Disebo wants to wake Molefi up because she understands that a person must not sleep with an empty

stomach. The action of bringing Molefi food in bed shows that Disebo wants Molefi to be productive when he wakes up in the morning. Molefi needed to eat so that he obtains energy when he wakes up to perform the work that will be given his parents.

Another character who showed hospitality towards guests was Dineo the mother of Morongwe, fiancée of Molefi. Dineo has demonstrated hospitality as she was called to come and greet Pitso and Kgolwane who had come to negotiate the bride price on behalf of Molefi. Dineo said that she is honoured to be called to greet Molefi's parents:

Dineo; Kannete ke thabela ho le tseba bontate... Bontate, phutholohang. Le amohelehile hae mona. Le se ke la ba la tsotella dipuo tsena tsa mohlankana enwa wa ka. Kwana yena ke motho ya ipuelang dipuo tse jwalo. (Teleki, 2015: 114)

[I am truly happy to know your fathers. Fathers, relax. You are welcome in our home. Do not even mind my husband's words. He is a person who talks like that.]

In the above extract Dineo shows appreciation that she is meeting her daughter's in-laws. She continues to show hospitality by telling the in-laws that they are welcomed and they must relax because they are home. To say that guests must feel comfortable in the house shows that Dineo has learnt how to accommodate the guests. According to Segoete (1997), a guest according to Basotho tradition should be properly welcomed. Dineo fosters social order in that she is practising what she has learnt. Pitso and Kgolwane will be free and comfortable because they have been welcomed by the mother of the house.

Dineo continues to be hospitable by telling Pitso and Kgolwane that they must not mind the words of her husband when he tells them that Dineo is the most beautiful woman because he (Thebe) is just fooling around. Dineo realised that Thebe might have praised her so much that Pitso and Kgolwana might lose focus on the matter of the day - negotiating the bride price for Moronngwe. This realisation of Dineo affirms that she is a person who promotes social order in families and in society, and does not want things to go wrong regarding her daughter's bride price negotiations.

4.2.2.10 Respectful

Respect is the act of not hurting or interfering with another person's or object's rights and dignity. According to Macmillan Education (2009) to treat someone with respect is to act in a way that suggests you think they are important and worthy of your admiration. Hornby (2010) concurs with Macmillan Education that respect is admiration for someone or something due to their virtues or accomplishments.

Disebo is a woman who has respect for all people. According to Futhwa (2013), *Tlhompho ke boitshwaro bo bottle bo lebelletsweng ho bohle hara setjhaba* [respect is good behaviour expected to be displayed by all members of society]. The extract below demonstrates how Disebo respected Molefi, her sibling:

Disebo; (*O mo kena hanong*) *Ke ona he motoho Molefi. Ke se ke bile ke kopa tshwarelo ngwana mme ka ho o kena hanong hoja o sa qoqa le motswalle wa hao.* (Teleki, 2015: 11)

[(She interrupts him). Here is your soft porridge, Molefi. I would also like to ask for forgiveness my brother, for interrupting your conversation with your friend.]

The extract above demonstrates the respectful behaviour displayed by Disebo. Disebo realised that she entered while her brother Molefi was still having a conversation with his friend. According to Basotho culture, it is rude and unacceptable behaviour for one to enter and speak while others are speaking (Fandrych, 2012). Disebo could have waited for the conversation to conclude before entering and speaking; however, she shows remorse and asks for forgiveness which demonstrates social order as a Functionalist principle. The act of asking for forgiveness portrays Disebo as a person who respects other people.

Montsheng is another character who exhibits the respect trait. Although Molefi is breaking up with her because she is not educated like him, her character outshines other females that Molefi dates in the drama. Montsheng exhibited traits of a decent woman. After being let down by Jwalane, Molefi praises Montsheng's unblemished reputation. What follows illustrates Molefi's regret concerning his relationship with Jwalane:

Molefi; *Esekaba ke tlohelletse Montsheng ka phoso. Ha ho nako le e nngwe eo Montsheng a kileng a nkemella ka ditshenase. Nako e kgolo le e nyane Montsheng o ne a dula a ikokobeleditse nna.* (Teleki, 2015: 52)

[Maybe I have made a mistake by breaking up with Montsheng. Not even once had Montsheng become a nuisance to me. Montsheng was always respectful to me.]

The aforementioned excerpt describes how Montsheng respected Molefi as a fiancé by never once complaining during their relationship. Molefi emphasised that Montsheng was more obedient to him. It was clear that Montsheng respected her relationship with Molefi as being stable and respectful, as posited by the Functionalist Perspective. She upheld the social norms and expectations of family and the society.

When they were still together, Montsheng treated Molefi with respect. Respect is an important component of partnerships, and a characteristic that wives demonstrate to their husbands. According to Dube (2007), respect is an important aspect of successful relationships which are supported by scriptural references in *Ephesians 5:22–25*, which states that women should submit to their husbands (the New International version). Similarly, according to Basotho tradition, women are supposed to love and care for their husband's siblings and in-laws as well as respect and listen to them (Sekese, 1983).

The respectable behaviour of Montsheng was not only shown in her conduct towards her fiancée Molefi, but also to Molefi's family. In their conversation that Molefi was making a mistake by breaking up with Montsheng, Molefi's father articulated the following about Montsheng's character:

Pitso; *A ko bone sehloho seo a iketsetsang sona sa hore a kwenehele ngwanana ya tswang lelapeng le seriti, ya bileng a tsebang mosebetsi. Kannete ha ke tsebe hore na Molefi o batla eng. Montsheng ke ngwanana ya matla eo e bileng re mo tsebang ka botlalo hobane o holela mahlong ana a rona. Meaparo ya hae le yona e ya amoheleha hobane o apara mese e kgahlolang tlhafu.* (Teleki, 2015:15)

[Look at how cruel he is to himself for breaking up with a girl from a good family who is capable of doing housework. I am not entirely sure what Molefi

wants. Montsheng is a powerful girl whom we are quite familiar with because she grew up right in front of us. She dresses appropriately, because her dresses reach under the knees.]

In the above excerpt, Montsheng is portrayed as a lady who respects her body and so dresses appropriately which she has learned from her family. According to Pheto-Moeti (2020), the Basotho women wear skirts and dresses that cover their knees, but those women who display their knees in public are viewed as disrespectful and lacking in dignity and family respect. According to Conklin, Jones and Safrit (1992), values associated with dress originate in culture, adopted by families, then naturally transferred to children. For Montsheng to show respect by dressing appropriately, demonstrates that she is behaving under the social order of the Basotho tradition.

Another character who has shown respect is Jwalane who is Molefi's girlfriend (and later wife) from Maseru. Molefi met her after he left Montsheng. The issue of respect is not only portrayed in intimate relationships, but also in mutual relationships amongst individuals within the society as depicted below:

Jwalane; Ntshwarele abuti Ramafothole. Ke a bona ditsebe tsa ka di ile tsa eba nakong ela abuti Molefi a neng a ntsebisa lona. (Teleki, 2015: 54)

[Forgive me brother Ramafothole. It seems as if I did not hear clearly when brother Molefi was introducing you to me.]

Jwalane shows respect by calling Ramafothole, brother. Respect is one of the aspects required to maintain stability in a society. Jwalane displays good morals that are expected by society from an individual by addressing Ramafothole respectfully. Obioha and Tsoeunyane (2012) state that in the Basotho culture everybody is to be respected, whether they are family, friend, or complete strangers. Basotho people use the words brother and sister to show respect to the other person, not necessary that one is related to the person. In this way, Jwalane demonstrated mutual respect for Molefi's friend. The respect shown here sustains the stability within the society and promotes productivity through having well-mannered members of the society.

4.2.2.11 Disciplinarian

According to the Merriam-Webster Dictionary (1994), a disciplinarian is someone who employs discipline to ensure that rules or directives are followed; they are especially harsh about punishing improper behaviour. Longman Dictionary (2024) states that a disciplinarian refers to someone who believes people should obey orders and rules. Mojabeng and Disebo have shown disciplinarian traits in the text.

Mojabeng is a disciplinarian as she does not want to see people doing wrong things and getting away with it, and without being told that they are wrong. Mojabeng realises that her husband, Pitso is more focused on church matters and seeking help from the Prophets than focusing on the real matter of their home being invaded by evil spirits caused through Mapetla's witchcraft. Kgolwane advised Molefi and Pitso to find a traditional healer to protect the family because the water from church could not assist. Molefi answered his uncle Kgolwane in a brash manner that made Mojabeng angry. Mojabeng reprimands Molefi in the extract below:

Mojabeng; *Molefi! na o ntse o ikutlwa hore na o ntse o reng? Hona o buisa malomao jwang? Ebe ke yona thuto e ya hao e etsang hore o buise batho ba baholo ka mokgwa sebopeho se tje, le hona malomae hara batho bohle? Molefi! o fapane hlooho ke o bolelle!* (Teleki, 2015: 93)

[Molefi! do you still hear what you are saying? And how do you talk to your uncle? Is this education of yours that makes you speak to adults in this manner, especially your uncle out of all people? Molefi! You are insane!]

The extract above shows that Mojabeng is angry at Molefi for undermining his uncle's advice. Mojabeng asks Molefi if he can hear what he is saying; in other words, does he realise that his words hurt his uncle. Mojabeng shouts at Molefi to demonstrate that she is not happy with his conduct towards his uncle, Kgolwane. Mojabeng shows that she is a disciplinarian and instils social order (manners) in her children so that they speak courteously to the elderly. Mojabeng continues to remind Molefi that Kgolwane is not just a person in his life, but his uncle. According to Guma (2001), Basotho children are taught to understand that uncles are very important in their lives as they are the potential supporters of their nephews. Uncles are believed by the Basotho as people that can assist their nephews through occasions like weddings. That is the reason Mojabeng

reminds Molefi that Kgolwane is not just an elder, but also that Kgolwane is significant in Molefi's life.

Mojabeng says to Molefi that the manner in which he responded to his uncle was uncalled for and he should rectify it. Mojabeng understands that if she does not reprimand Molefi about his conduct towards Kgolwane, she will be promoting dysfunctionality in her home where the younger generation disrespect the older generation. Futhwa (2013) states: *batswadi ba jara boikarabelo ba ho ruta bana molao ha mmoho le hona ho ba hlwaya ha ba fosa* [parents are responsible for teaching their children the law, as well as correcting them when they are wrong]. Mojabeng's reprimanding of Molefi is supported by Kasimoglu and Celik (2019) who maintain that the role of women is to raise children to be good members of the family by instilling moral values has to be re-established. Hence, Mojabeng's action of reprimanding Molefi would bring social order and stability to the family.

Mojabeng does not only reprimand Molefi for not addressing his uncle in a respectable manner, but also cautions him that if he does not listen to her advice, he will end up like the Prodigal Son (New International version, Luke 15: 11-32). This was what Mojabeng said to Molefi after Molefi found out that Jwalane was having a child from another man which she did not disclose before marriage:

Mojabeng; *Molefi, ruri wa tla wa e etsa taba. Na bontatao ba tla kopa hore e be esale ba o kopela mohope wa metsi, le ho lata dikgomo tsa bohadi ba hao mehla ee, ka lebaka la ho kwenehelana ha hao le barwetsana? Molefi, ka mehla ngwana-mahan-a-jwetswa o utlwa ka leqeba ho opa.* (Teleki, 2015: 94)

[Molefi, you created a major issue. Is it fair that every time when you cancel your engagements, your father and uncle must always remarry you and collect the bride price? Molefi, a child who does not listen when reprimanded always gets burnt.]

The above extract demonstrates Mojabeng reprimanding Molefi for not listening to their advice when they told him not to break up with Montsheng. Molefi believed that because Montsheng is not educated she will make his life boring, so Jwalane would be better for him. However, it turned out that Jwalane was not good for Molefi as Mojabeng and

Disebo had anticipated. Mojabeng chides Molefi that it is not correct for him to always marry and remarry as he likes just because he cannot listen to good advice. Mojabeng admonishes Molefi by telling him that if he continues to not listen, he will always get emotionally hurt. Mojabeng's intention is that she wants Molefi to change and start to listen to the family when they advise him. Mojabeng demonstrates social order by reprimanding Molefi because she wants to see Molefi being stable in life.

Disebo also exhibits a disciplinarian trait towards her brother Molefi. She questions Molefi's intention of breaking up with Montsheng because his uncle Kgolwane and father Pitso are already preparing to meet and discuss the wedding plans. Disebo angrily articulates the following:

Disebo; Molefi! Na o ntse o ikutlwa na o ntse o reng? O re o tllilo re bolella hore ha o sa batla ho nyala Montsheng? Le letho! Taba eo e ke ke ya etsahala lekgale! Ke bua le wena tjena malome Kgolwane o tloha a fihla. Ntate o mmitse ditse ho tla bua tsa hao le Montsheng. Malome a ke ke a tloha Mpharane yaba o tlela masawana mona. Molefi! Na o kile wa elellwa hore ho bapala ka moriri o moputswa ho kotsi? (Teleki, 2015:03)

[Molefi! Are you still hearing what you are saying? Are you going to tell us that you no longer want to marry Montsheng? Never! That will not happen! I am talking to you like this, uncle Kgolwane is about to arrive. Father called him to talk about you and Montsheng's affairs. Uncle would not leave Mpharane and come here for nonsense. Molefi! Have you ever realised that playing with grey hair is dangerous?]

In the above extract, Disebo questions Molefi's irrationality. Disebo reprimand Molefi as she wants him to reconsider his actions and words. Disebo shows that she was raised with respect and discipline, so she wants Molefi to be disciplined when he speaks to Takadimane. This act of Disebo fosters social order in the family.

In addition, Disebo says 'never' to show Molefi that she is upset with him for breaking up with Montsheng just because Montsheng is not educated like other Maseru women. In addition, his uncle is on the way to meet with his father to discuss the bride price to be paid at Montsheng's family. Disebo warns Molefi that he will cause dysfunctionality in his life if he breaks up with Montsheng.

Disebo further reprimands Molefi for speaking to Takadimane in a disrespectful manner. Disebo does not like it when her brother Molefi shows disrespect and takes other people for granted. Takadimane warns Molefi that he is making a mistake by breaking up with Montsheng, but Molefi does not respond. Disebo is infuriated:

Disebo; *Molefi! ha se hantle hore o buise Takadimane ka mokgwa le tsela e tjena. Hao, Takadimane! Haeka tje le wena o se o tsamaya?* (Teleki, 2015: 07)

[Molefi! It is not correct to speak to Takadimane in that way and manner. Hao, Takadimane! Are you leaving because of Molefi?]

In the above extract, Disebo reprimands Molefi about speaking to Takadimane in a disrespectful way. Obioha and Tsoeunyane (2012) state: *batho ba lokela ho buisane ka tlhomphelele le ha ho na le seo ba sa dumellaneng ka sona* [people should speak to each other with respect even when they are in disagreement]. Disebo is a Mosotho woman and believes that Molefi should have listened and talked to Takadimane in a polite way even though they did not agree with each other. Disebo wants to see stability between to Molefi and Takadimane to ensure they are always in good terms with each other.

Disebo continues to reprimand Molefi reminding him that he had brought a disrespectful woman into their family. The mother asked him not to bring a woman who would disrespect her. Disebo also reminded Molefi to choose a well-mannered woman after the break-up with Morongwe. Disebo realises that Jwalane did not speak well to her mother-in-law, Mojabeng. Disebo responded:

Disebo; *O a bona he Molefi hore na seo ke neng ke hlola ke se bolela ngwana mme ke sefe? Hommeng pitsa ena ya tla ya hoba ka pele. Ruri ke ya tshaba ke ya thothomela hobane ho se ho se hokae e bela. Ako re ke ikele ka ntle dipitseng mane pele ke senyeha maikutlo.* (Teleki, 2015: 127)

[Molefi, do you notice what I used to tell you, my brother? This pot is starting to demonstrate how quickly it will boil. It will boil soon, which is why I am trembling with fear. Please let me leave before I go crazy.]

In the above extract, Disebo reprimands her brother for bringing a disrespectful woman into the family. Disebo reminds Molefi that she once told him that he must marry someone whom the family knows. They would not be in this situation had he listened to her (Disebo). Disebo demonstrates social order by advising on marriage matters so that they have stability in life. Disebo tells Molefi that he must watch out because it is just the beginning, and that there is more trouble to come.

4.2.2.12 Peacekeeping

According to Hornby (2010), a peacekeeper is someone who tries to stop people from arguing or fighting. Collins (2020) states that a peacekeeper is one who maintains or restores peace. In the study, a peacekeeper is someone who is perceived to be calm who does not want unnecessary conflict with other people. Mojabeng is a peacekeeper because she does not want to see her family being involved in misunderstandings with the family of Jwalane. Mojabeng understands that the bride price must be collected from Jwalane's family since they were not honest about Jwalane declaring having a child from another man before marrying Molefi. Mojabeng knows that the family of Jwalane is devious, so she does not want her family to be part of the chaos. Mojabeng asks Kgolwane:

Mojabeng; *Oho, aubuti! Ka nnete nka lekeha hampe ha nka bona le mathile makgotla a dinyewe le balotsana bano. Na ha ho na mokgwa wa hore le late dikgomo tsa lona feela ntle le hore le isane makgotleng a dinyewe?* (Teleki, 2015:94)

[Oh, brother! I would truly be annoyed to see you going to courts with those villains. Is there not a way to collect your bride price without taking each other to courts?]

In the above excerpt, Mojabeng wants her brother and husband Pitso to collect the bride price without creating anarchy that would lead to court battles. Mojabeng asked Kgolwane to negotiate peacefully, not creating aggravate the situation between their family and the family of Jwalane. This affirms that Mojabeng wants peace between the families, and does not want her family to be locked in a court battle. Mojabeng wants order in her family, so as a Mosotho woman peace is a priority as taught by King

Moshoeshoe. This is justified by Ngale (2021) and Mofoua (2015) who confirm that the Basotho are people who love peace.

4.2.2.13 Persevering

According to Hornby (2010), perseverance is the trait of attempting to accomplish a specific goal in spite of obstacles. Perseverance is the capacity to persist or display resilience despite obstacles or with little to no sign of achievement. Merriam-Webster Dictionary (1994) states that perseverance means to keep going at something in spite of difficulties, opposition or discouragement. The study adopted the definition of perseverance as the ability to continue with the course of action despite challenges. Mojabeng exemplifies a persevering character in the text.

Mojabeng persists in asking Pitso, her husband, to find a traditional healer so he can protect the family, especially Molefi. Mojabeng has been adamant that the only person that can assist in protecting the family is a traditional healer. Though Pitso insists on protecting Molefi with water from church, Molefi has not yet been fully protected because he has lost Montsheng, broke up with Jwalane, and lost his car in a terrible accident that could have claimed Molefi's life. This is the reason that Mojabeng insisted that Molefi's father to go look for a traditional healer so that Molefi can be protected. Mojabeng, after hearing that Molefi had been bewitched by his co-workers, Ngatane and Ramafothole, responds:

Mojabeng; *(O ntse a lla) ke tseo he ntata Molefi. Na ruri o sa ntsaneng o hana ho batla ngaka e tla sebetsa Molefi? Mofammere, na o ile wa lemosa Molefi ka se se o qetang ho re bolella sona?* (Teleki, 2015: 155)

[(Continues crying) there you go Molefi's father. Are you still refusing to find a traditional healer that would protect Molefi? Mofammere, did you make Molefi aware of what you have just told us now?]

The above extract elucidates that Mojabeng becomes emotional when she realises that Pitso is not taking the matter of seeking a traditional healer seriously, but Mojabeng persists. The word *still* shows that it was not the first time that Mojabeng asked Pitso to find a traditional healer to protect Molefi. Mojabeng's persistence suggests that there

would have been stability in the family, especially in Molefi's life, had Pitso heeded her advice.

Mojabeng continues to persevere in the matter so that Molefi can be free from evil spirits. Mojabeng can see that Pitso is still hesitant to find a traditional healer so she asks her brother Kgolwane of what he thinks about finding a traditional healer:

Mojabeng; *Helang basadi! Ntata Molefi! Na o ntse o ikutlwa hore na o ntse o reng? Aubuti o re na o reng ka taba ya ho ya Mmuella hosasa ho ya lata ngaka e tla tla e qhala meleko hae mona? Hona jwale tje o tla re Mapetla o ne a tllilo etsa eng lapeng mo haeka the le ho kena ka tlung ha a ka a kena?* (Teleki, 2015:179)

[Hey women! Molefi's father! Are you hearing what you are saying? Brother what are you saying about going to Mmuella tomorrow to fetch a traditional healer who would come and destroy evil spirits in this house? What do you think about what Mapetla wants in this house without even showing up?]

In the above extract, Mojabeng asks her brother about his opinion in finding a traditional healer to protect Molefi. Mojabeng believes that her brother will agree to find a traditional healer. Mojabeng assumes that if Pitso is unable to find a traditional healer, then she has the option of asking her brother Kgolwane to do so, for the sake of Molefi's life. Mojabeng understands that if she does not get help for Molefi then there will be instability in the family, and there will be no productivity because Molefi will die due to witchcraft. For Mojabeng, the only thing that matters is that Molefi gets a traditional healer so that he can survive to build a strong and stable family.

Mojabeng is not just angry at Pitso for not wanting to get traditional healer, but also at Molefi who does not want to receive help. Mojabeng also no longer wants to listen to Molefi:

Mojabeng; *(O hlwephetsa mamina a kopaneng le meokgo). Molefi a ko thole! ha ke bue le wena, ke bua le ntatao! Ntata Molefi, ke re na hosasa o tla ya le aubuti Mmuella ho ya lata nkgekgehadi ela ya ngaka e le hore ngwana eo wa ka a tle a phele? (Hoba a botse potso eo a boela a itshela ka dikgaphe).* (Teleki, 2015: 179)

[(She cries tears mixed with slime). Molefi you should be silent! I am not talking to you; I am talking to your father! Father of Molefi, are you going tomorrow with my brother to Mmuela to seek the traditional healer so that my child can live? (When she asked that question, she burst into tears again).]

The above evidence confirms that Mojabeng is someone who does not give up in what she believes to be true and correct. Mojabeng wants Pitso to seek a traditional healer to protect the family. After hearing that Molefi had been bewitched (and there was 'proof'), she continued reminding Pitso that a traditional healer was the only hope to save her son's life. Mojabeng even gave Pitso the day on which he must go to fetch the traditional healer so that Pitso can understand how serious she was. She also tells him that her brother will accompany Pitso. This act of Mojabeng confirms her belief in family social order by offering guidance to Pitso in finding a traditional healer to destroy Mapetla's witchcraft.

4.3 MALEFANE

The second section of this chapter focused on the text *Malefane* written by Maake. The section provided the summary of the book, and female characters' contribution towards the development of the families and the society at large.

4.3.1 Summary

Malefane is a drama text written by Maake Nhlanhla. Malefane is a young educator who is a prospective groom. Malefane arrives home with his father waiting for him. His father tells him that there is a place they need to go to finish what he just told him. Malefane's father explains that the issue is very important, and should be dealt with expeditiously. According to his father, they should have left immediately for Nkubu's house, regardless of whether Malefane was hungry or not.

Mmamalefane doesn't know anything about what will happen at Nkubu's house. Malefane's father, Letshela, is not willing to tell Mmamalefane about it. Mmamalefane, while surprised by this matter, advises Malefane to take care of himself because they don't know what Nkubu is up to. Mmamalefane says this realising that Nkubu was not educated and prone to creating conflict because of political jostling in the village.

Mapule is very worried that her father does not want her to marry Malefane, but she and Malefane have been friendly for a long time. Mmateboho, Mapule's mother, tried to explain to her daughter that it is not that her father does not want her to marry, but that he wants to protect her from everything she has accumulated so far. But Malefane's father, Letshela, had already told his son that they should postpone the wedding as the news from Nkubu needs consideration.

Meanwhile, Malefane visited Mapule's workplace to tell her the news received from Nkubu. Malefane conveyed the news to Mapule after they finished work. When Mapule arrived home, she found that her parents had received a letter postponing her marriage to Malefane, but they did not tell her all the details. It was here that Mapule rushed to meet Malefane who confirmed that the marriage had been postponed. Malefane explained the contents of the letter to Mapule and that he was not involved in it because it was written without his knowledge.

Although the road was winding, Malefane and his father returned to Nkubu to get all the details of the issue in question. Malefane was told what was expected of him, and the promises of a changed life if he joined a political organisation. Malefane asked his friend Thabiso (the biological son of Nkubu) how he perceived this proposal. After his conversation with Thabiso, Malefane dipped his hands into politics and quit his teaching post. Also, the marriage plans came to a halt because now Malefane will find himself very busy with political issues.

Understandably, people change when immersed in politics. Malefane found himself no longer impressing members of his own political party. He was given a letter that he will be suspended from the organisation. It was Nkubu's devious plan to use Malefane to win the election for his (Nkubu's) party. However, Nkubu and others planned to kill Malefane, but failed. Malefane became mentally disturbed which did not go down well with his father.

On the day of the organisation's meeting where Malefane was expected to be dismissed, it turned out that he was not invited, but he planned to attend anyway. On the way to the meeting, Malefane came across Mapule who advised him not to attend because of plans to stifle him. While Mapule was talking to her mother Malefane sneaked out and went to

the meeting anyway. She heard a gunshot and looked through a window and saw someone lying on the ground. That was the end of Malefane.

4.3.2 Malefane

The second section of this chapter focused on the text *Malefane*. It concentrated on the female characters and their contribution towards the development of their families and the society at large. The following character traits were analysed: observing, guiding, responsible, caring, committed, supporting, patience, persevering, hospitable, self-disciplined, trusting, and loving.

4.3.2.1 Observing

Observance according to Merriam-Webster Dictionary (1994) refers to paying careful attention to information and actions. Hornby (2010) asserts that observance is an action of being good at noticing objects and persons around you. Observance is also the ability to notice things to remember them in the future. The character Mmamalefane is an observant female in the text. Mmamalefane demonstrated an observant behaviour as illustrated in the extract below:

Mmamalefane; *Ha ke omane ngwana ka, ke mpa ke o botsa potso tseo le nna ke ntseng ke ipotsa tsona. E se e le makgetlonyana ke bona ntatao ha a tswa mosebetsing a behwa ke koloi ya Nkubu hekeng mona. Ke tle ke makale le ho ipotsa hore ha Nkubu e le ramabenkele lekeisheneng mona o kopana kae le ntatao a itswela mosebetsing. Kapa ke hona hore o se a mo lata teng? Ha ho le jwalo, setswalle sena sa bona se qala neng, hona kae hobane ha ba eso ka ba eba metswalle ho tloha kgale? Nkubu ha ke mo rate ke re le hanyenyane feela. Ba bakae batho ba fumanwang ba bolailwe motseng mona, mme menwana e supa yena hore ba ne ba tsekisana ditulo tsa bobota le yena?* (Maake 2015: 06)

[I am not shouting my son; I am just asking you questions that I am still asking myself. It has been few times that I have seen your father, after work, being dropped off by Nkubu's car at the gate here. I am surprised and wonder why when Nkubu who is a businessman in our township, does he meet your father on his way from work? Or is it that he is picking him up from work? If so, when did their friendship start, and where did it start because they have never been

friends for a long time? I do not like Nkubu even a bit. How many people are found killed in this community, and fingers point to him that they were fighting for councillor positions?]

In the above extract, Mmamalefane sounds worried about her husband Letshela being picked up from work by Nkubu, because Letshela had never been friends with Nkubu. Mmamalefane tells Malefane that she does not understand when Letshela and Nkubu's friendship started, and how it involves Malefane. Mmamalefane's observance is demonstrated when she says it was on several occasions that she saw Letshela being dropped off by Nkubu at the gate after work. The observant behaviour that Mmamalefane displayed confirms that she needed order in her family. Mmamalefane proved that she wanted stability in her family, and that is why she was observant about her husband's behaviour.

Mmamalefane continues to demonstrate her observant behaviour as she is surprised that her husband Letshela is now friends with Nkubu. Mmamalefane understands that there is no way that Nkubu and Letshela can be friends because Letshela is not a businessman like Nkubu. For Mmamalefane to be surprised by the sudden 'friendship' of Nkubu and Letshela shows that she is an observant person who notices what is happening in the lives of her family members.

Mmamalefane is not just observant of her husband as she has noticed that the so-called friendship of Nkubu and Letshela has now started to affect her son, Malefane. Mmamalefane has realised that since Malefane went with his father to Nkubu's place, Malefane was no longer the same. The extract below shows Mmamalefane's observance when she talks to her husband, Letshela:

Mmamalefane; *Ke a utlwa. Empa ntho e nngwayang maikutlo ke ho bona a sa thaba matsatsing ana. Haholoholo eka ke ho tloha hona mohla le kgutlang ha Nkubu. Ke hona mohla a neng a qala ho fetoha.* (Maake, 2015: 31)

[I hear you. But what bothers me the most is seeing him unhappy these days. Especially from the day you came back from Nkubu's place. That was when he started to change.]

In the above excerpt Mmamalefane tells her husband that she is bothered by the way Malefane has changed, especially after the visit to Nkubu's place, which shows an observant nature. The observant trait demonstrated by Mmamalefane promotes social stability that Mmamalefane wished to entrench in her family because she has realised the changed behaviour in her son.

4.3.2.2 Guiding

Guidance involves helping and advising by an experienced person to solve an issue. In other words, it is advice or information aimed at resolving a problem or difficulty. Similarly, Collins (2020) explains guidance as assistance, counselling, or training, typically provided by a more knowledgeable or experienced individual. In this regard, Mmamalefane and Mateboho provide guidance to their families.

Mmamalefane has demonstrated guidance in her son's (Malefane's) life. She realised that Malefane is about to join someone or some organisation that includes the devious politician Nkubu. Mmamalefane guides her son, Malefane:

Mmamalefane; Ngwana ka, ke batla hore o hle o ye mane moo ntatao a o isang teng o butse hlooho ena ya hao le tsebe tsena tsa hao. Taba ena ya ntatao le Nkubu, le ha ke sa tsebe hore e lebisa kae, ke utlwa ke sa e rate le hanyenyane feela. Nkubu ke motho ya ratang ho lwantshetsa batho ditulo tsa bobota motseng mona. Hape ke motho ya hlooho e thata, ya sa kang a hlaha ke re le ka mohlala sekolong. O ka utlwa kamoo a ratang ho phoqa batho ba rutehileng kateng. Empa kajeno o a mmakatsa hore o batlang ho wena ha e le mona a halala thuto tjena. (Maake, 2015: 05)

[My son, I want you to go where your father is taking you and open your head and your ears. This matter of your father and Nkubu, even if I do not know where it leads, I feel like I do not like it a bit. Nkubu is a person who likes to fight with people for leadership positions in this community. He is also a stubborn person who has never showed up at school even once. You can hear how he likes to be sarcastic towards educated people. But today he surprises me about what he wants from you, though he is forever criticising education.]

In the above extract, Mmamalefane guides her son that he must listen carefully about what they discuss at Nkubu's place. Mmamalefane tells her son that he does not like whatever is going to be discussed at Nkubu's place because Nkubu is a politician who does not like educated people. The guidance that Mmamalefane provided to her son reveals that she was a person of social order and intuition as she understands that there are things that do not just happen without ulterior motives. Mmamalefane wants Malefane to know exactly what he gets himself into when he starts working with Nkubu. Mmamalefane tells Malefane to open his head and ears because she does not trust Nkubu. She does not understand why Nkubu wants help from Malefane, because Nkubu does not like educated people. Mmamalefane can see that Malefane does not understand why she does not trust Nkubu but continues to give him guidance:

Mmamalefane; *Ke re o hlocomele ngwana ka ba se itiise ka wena.* (Maake, 2015: 07)

[I am saying be careful my son that they do not use you to fortify themselves.]

Mmamalefane tells Malefane that he must be careful so that Nkubu and his political partners do not use him to gain more power over other people. Mmamalefane knows about Nkubu's devious character and that he (Nkubu) is always getting into fights for positions in the community. She does not believe that Nkubu has the best interest of Malefane at heart. The guidance that Mmamalefane renders to her son shows a woman of social order and stability who understands that if her son Malefane is not careful of the ways of Nkubu, Malefane will end up dead and the family will become dysfunctional.

Mmamalefane continues to give guidance to her son because she does not want him to die for political dealings that involve Nkubu. Mmamalefane want to see her son being productive to the family and to the community by helping learners at school as a teacher. Mmamalefane guides her son:

Mmamalefane; *O a tseba keng ngwana ka ke o jwetse, leha ke sa ruteha jwalo ka wena le ntatao, kelello ya ho bona dintho tse etsahalang le tsebe ya ho di utlwa ke na le tsona. Ntho tse buuwang ke batho motseng mona, tse ding tsa tsona eka ke mafeela kapa ntho tsa ho iqapelwa feela. Empa ha o ka di mamedisa hantle o tla hlokomela hore di na le setso sa tsona le sesosa se etsang hore batho ba di bue ka tsela eo ba di buang ka yona. Ke mpa ke o hlokomedisa ka motho enwa hoba pelo ya ka ha e mo rate hohang. Seo ke*

se bonang mohlomong ntatao o se bona ka tsela e nngwe, empa ha ke eso utlwe Sesotho se re ntata ngwana o tshwara thipa ka bohaleng. Ka hoo ke batla o nkutlwisise hantle hore ke qenehela wena. Ha ke batle e re ha o ikgathaletse o tswa sekolong o be o ntse o mathiswa ke boNkubu o tlala motse ona kaofela eka o lehlanya, o sa tsebe hore ba o isa kae. Hosane mona ba tle be ba batla ho itiisa ka wena. (Maake, 2015: 6-7)

[You know what my son, let me tell you, even though I am not educated like you and your father, I have the mind to see things that are happening, and an ear to hear them. The things people say in this village, some of them are just words or just fabrications, but some are true. If you listen carefully, you will realise that they have roots, and the reason why people tell them the way they do. I am just warning you about this person because my heart does not like him at all. What I see, maybe your father sees it in a different way, is that the child's father never holds a knife on its sharp side. So, I want you to understand me very well that I am concerned about you. I do not want you to come home from work tired, and then you run around the whole community like you are crazy for Nkubu and his friends. You do not know where they are taking you. Tomorrow they will be here to bring you down.]

In the above extract, Mmamalefane tells her son that even if she is not educated, she has a mind and ears to see things that are happening around her. Mmamalefane tells her son that he must not take the fact that she is not educated that she cannot be able to guide on issues that involve educated people. Kasimoğlu and Çelik (2019) state that men frequently misinterpret the advice they receive from women as an attempt to manipulate and alter them, despite the fact that women always try to improve the environments they love by offering advice and proposals to improvise them. This is what Mmamalefane tried to tell Malefane. Mmamalefane advises Malefane to take into cognisance what people say because most of the time these have roots, and that a bush cannot just burn without a fire. Mmamalefane shows social order by advising Malefane that he must not ignore what people say about Nkubu.

Mmamalefane further guides Malefane by telling him that she does not like Nkubu and she does not want to see Malefane fall into the trap of Nkubu's bad ways. In that way

Mmamalefane wants to see stability in her family so that she does not lose her son because of Nkubu's politics.

Mmamalefane does not only guide her son, but also her husband Letshela when she realises that the meeting that Letshela is talking about includes Nkubu and his plan. The extract below shows how Mmamalefane guides her husband by giving him information about Nkubu:

Mmamalefane; Ebile di ile buelwa ha Nkubu? Ke a bona ke a di tshaba. Nkubu ekare a se na taba le ntho tsa sekolo yaba o bitsa ngwana ka hore a tle ha hae ho yo buuwa ditaba teng? Ka nnete dikgolo di sa tla. Ntho eo boNkubu ba tadimaneng le yona ke tsona dipolotiki tsa mona motseng tsa ho dulela ho tsekisana ditulo le boMabalane. Hosane mona ho tla be ho thwe Malefane o kenakena taba tsa bobota tsa motse ona. (Maake, 2015: 03)

[They are even going to be discussed at Nkubu's place? I see that they frighten me. Nkubu does not care about education, but calls my son to discuss matters at his place? There is definitely more to come. Nkubu is solely concerned with local politics as he is constantly competing with Mabalane for positions. Tomorrow people will be claiming that Malefane is interfering with the political positions in the community.]

In the above extract, Mmamalefane is angry when she finds out that the information that Letshela does not want to talk about is going to be discussed at Nkubu's place. This makes Mmamalefane to become fearful and frightened. Mmamalefane has social order in that when she learns that her family is involved with Nkubu she becomes frightened. Mmamalefane continues to tell her husband that there is more to come because Nkubu does not like educated people, so she does not understand why Nkubu has called her son to a meeting. By telling her husband that there is more to come, shows that Mmamalefane wants her husband to be careful and look out for what Nkubu might be planning for her son Malefane.

Mmamalefane persists in telling her husband and her son that if they get involved in Nkubu's plan, the community will end up hating her them for causing trouble in the politics of the community. Kasimoğlu and Çelik (2019) support the social perception of women who are frequently seen as fostering family unity, igniting interfamily processes, and serving as a natural unifier.

Another character that shows guidance is Mmateboho who meets Mapule in the morning after she had waited for Mapule to return home from her meeting with Malefane. Mmateboho advises Mapule about being at the streets late in the night as evidenced in the extract below:

Mmateboho; *Le hlokomele mmanyao le se tsamaye bosiu. Ho se ho le kotsi matsatsing ana a diphethoho. Ho ne ho itswe tokoloho ena ya rona e tla le tse ntjha, empa rona re se re iponela dipolayano feela. Motho a be a makale hore ke yona tokoloho e neng e ntse e lwanelwa ena na, e etsang hore batho ba bolayane jwalo ka diphoofolo tjena. E re motho a tlohele ho balabala e se eka ke setsohatsana se se nang kelello. O re wa tsamaya jwang he?* (Maake, 2015:33)

[Be careful and do not drive at night. It has become dangerous in these days of change. It was said that this freedom of ours comes with new things, but we are now seeing only massacres. One would be surprised that this is the freedom that was being fought for, that makes people kill each other like animals. Let someone stop pretending to be an old fool. How did you go then?]

The above extract elucidates Mmateboho's guidance concerning her daughter, Mapule. She must stop driving at night because the world has changed to an evil one. Mmateboho tells Mapule to be vigilant when driving at night because she does not want anything bad to happen to Mapule. Mmateboho wants stability in that she does not want to see Mapule getting killed because that would create sadness in her family, and there would not be productivity as one of the family members would be no more.

4.3.2.3 Responsible

Being responsible means having qualities of sensibility, reliability, and trustworthiness. In the drama *Malefane*, Mmamalefane demonstrates a responsible character towards her son Malefane when she realises that Letshela (Malefane's father) is trying to hide information from her about Malefane. Mmamalefane does not want to be excluded from the decisions that will affect her family, especially her son Malefane. This is what she says to her husband when he wants to sideline her about the details of going to Nkubu's place to talk about the future of Malefane:

Mmamalefane; *Ke kgale ke sutha ho lekane, ke a dula mona ke batla ho utlwa taba ena hore e tla fella kae. Ke a bona hore o ya le ntho tsane tsa bohloholo ha basadi ba sa qhelelwa thoko ho ja ho buuwa ditaba. Kajeno lena ha e sa le puo feela hore mmangwana o tshwara thipa ka bohaleng. Ke a dula bo! Ha o tshwanetse hore o arabe seo Malefane a o botsang sona, o batla ho nteleka.* (Maake, 2015: 27)

[I have excused myself enough. I am sitting here. I want to hear how this will end. I see you are going with these old ways when women were excluded when matters are being discussed. Today, it is not just a saying that a mother holds a knife in its sharpness. I am sitting! Instead of answering what Malefane asks you, you want to chase me out.]

In the above extract, Mmamalefane feels frustrated of always being chased out of the conversations that involve the life of her son, Malefane. Mmamalefane refuses to leave this time. She wants to stay until she hears information about Malefane and Letshela who want to talk in her absence. She demonstrates social order and stability by seeking to know how is Malefane involved with Nkubu - a politician who is not trusted in the community. She lets Letshela know that she will stay until they have discussed everything so that she can know what is happening in her son's life. Mmamalefane is demonstrating her responsibility as a mother who wants to sit and listen to what Letshela wants to tell Malefane. According to Futhwa (2013):

Batho bohle ba lokela ho jara boikarabelo bo ba lokelang setjhabeng, mme karolo ya maikarabelo ana ke ho ikarabella tabeng tsa bana ba hao. Motswadi o jara maikarabelo a feletseng ka diketso tsa ngwana wa hae setjhabeng.

[All people should bear the responsibility they endure in the society, and part of this responsibility is to be responsible for your children. A parent bears full responsibility for the actions of their children in society.]

The above excerpt emphasises that Mmamalefane is a responsible mother. Mmamalefane ensures that she stays and takes responsibility for her son Malefane as expected of her by society. The character Mmamalefane is subjected to the Functionalist Perspective that attests that the actions of Mmamalefane are perpetrated to bring order

in the family. She will be part of the discussions that will affect her son. This will reveal the true nature of Nkubu's plan.

Furthermore, Mmamalefane continues to show responsibility and resilience when she says that she has been chased away so many times, but this time she is going nowhere. She emphasises that she is the mother and she must take responsibility in all matters that affect the lives of her son and family. Mmamalefane wants to know everything that affects her family because she wants stability and productivity in the family.

4.3.2.4 Caring

Mmamalefane has a caring character. Letshela and Malefane were attending a meeting that was called by Nkubu. Mmamalefane does not trust Nkubu and wants Malefane and Letshela to be aware. Mmamalefane articulates:

Mmamalefane; *Le tsamaye hantle. Ke se ke tla utlwa ka lona ha le kgutla.*
(Maake, 2015: 8)

[Go well both of you. I will hear from you when you come back.]

In the above excerpt Mmamalefane wishes her husband and son a safe trip. This act of caring shows that she wants her family to be secure, functional, and productive. Ulogu (2023) confirms that African women have continued to take the lead in carrying out the duties of the community, and the notions of working or thinking for others is ingrained in African spiritual and social life.

Mapule is another character who has exhibited a caring trait. Mapule demonstrated a caring attitude towards her mother Mmateboho, the people of the community, and her fiancé Malefane. Mapule agreed with her mother that she would inform her about the wedding after she returns from her meeting with Malefane. However, Mapule is delayed and found her parents sleeping. In the morning Mmateboho asked Mapule why she did not wake her up when she arrived at night. This is what Mapule said to Mmateboho:

Mapule; *Ke fihlile e se e le kgitla, mme ka bona hore ke se ke ka o kgathatsa, ke tla bona hoseng.* (Maake, 2015: 33)

[I arrived in the middle of the night, and I saw it not to bother you, and see you in the morning.]

In the extract above Mapule is showing her mother care by telling her that she arrived late at night and did not want to disturb her in her sleep and decided to speak to her in the morning. Mapule is caring for her mother Mmateboho by using the words “*ke se ka o kgathatsa*” [not to bother you]. The caring that is demonstrated by Mapule to Mmateboho shows social order in that Mapule is considerate of her mother’s wellbeing.

Mapule did not just show caring attribute towards her mother but also towards other members of the society. Mapule was having a conversation with Mmateboho about children who no longer listen to their parents and now people have turned to killing each other like animals. Mmateboho asked Mapule if she understands the killings that are happening in the community. Mapule displays a caring attribute as demonstrated in the extract below:

Mapule; *Ke mang ya ka utlwisisang hore motho a bolawe jwalo ka phoofolo mme? Leha ho ka thwe motho wa batho o sentse hakaakang, feela hore a bolawe feela tje jwaloka ka ha eka ha se letho, ke ntho e bohloko haholo. Le rona di a re tshosa ntho tsena mme.* (Maake 2015: 54)

[Who can understand that a person is killed like an animal? No matter how much a human being has done wrong, just to be killed as if they are nothing, is a very sad thing. These things scare us too, mother.]

In the above excerpt Mapule reveals that she cares about the lives of other people by telling her mother that no one can understand the killing of people. Mapule cares to the extent that she does not think about what the person had done against others - the person does not deserve to be killed like they were animals. This shows that Mapule respected the principle of social order in line with Functionalist Perspectives. Also, Mapule favours stability of families and in society, so she does not want them to be killed.

The caring character of Mapule is further demonstrated in the excerpt below:

Mapule; *Ehlile ke sona mme, se seholo le hona. Aubuti Malefane ebaka o...Jo we...! Na ebe ha ba thunye yena. Ke utlwile letswalo le ntse le ntsheha*

ha ke bona kolo e ntse e feta hangata ka ntle, yena a re ha e na taba ke ya motswalle wa hae. (Maake, 2015: 83)

[Yes, it is mother, a big one too. Brother Malefane is...oh...! Are they not shooting at him? I fear when I see a car passing outside; and he said it does not matter - it is his friend's car.]

The above extract shows that Mapule is a caring character for thinking about Malefane when she hears the gun shots. Mapule does not only make reference to the shooting; she remembers a suspicious presence of a car that she asked Malefane about - Malefane said it was his friend's. According to the Functionalist theory, Mapule's caring character demonstrates the social order that she adheres to as she is considerate of other people's feelings.

Another female character who displayed a caring attribute was Mmateboho, especially when she was seeing her daughter (Mapule) off to meet with Malefane at night. Mmateboho says to Mapule:

Mmateboho; Tsamaya hantle ngwana ka. O se ke wa be o se o kganna ka lebelo wa etsa kotsi. Mohlomong ha ho letho le lebe. (Maake, 2015: 25)

[Go well my daughter. Do not drive with speed and end up causing an accident. Maybe there is nothing wrong happening.]

In the above extract Mmateboho tells Mapule that she must go well as a sign of caring. Mmateboho shows social order in that she cares for her daughter. Mmateboho advises Mapule not to drive with speed which might cause an accident. She craves stability in her family; if Mapule dies in an accident then there will be a gap in her family. Mmateboho also cares about the wellbeing of Malefane. When she realises that Malefane is still at her house though it is late, she asks Mapule to tell Malefane to not leave as evidenced below:

Mmateboho; E re a ke a dule ho fihlela ntatao a fihla re tswe re bona hore re tla etsa jwang. Ho se ho bile ho phirimme, mme ho kotsi hampe matsatsing ana ho tsamaya ka mafifi. (Maake 2015: 82)

[Tell him to stay until your father arrives and we will see what we will do. It is already getting late, and it is dangerous these days to walk in the dark.]

In the above extract Mmateboho tells Mapule that she must stop Malefane from going because it is too late to go home. Mmateboho demonstrates her love and care by telling Mapule that Malefane must wait for his father. The character Mmateboho was analysed through the Functionalist Perspective that promotes the principle of stability, not just in her family but by also caring for the members of the community, especially Malefane.

4.3.2.5 Committed

Commitment is the ability to put one's mind to a task until the task is completed. Commitment implies being loyal to an individual, organisation or group, and willing to work hard for it. Hornby (2010) concurs that being committed means having a strong belief in something or someone, and being prepared to put in a lot of effort and time.

Mapule has shown commitment and love to Malefane. They promised to get married at the end of the year. Mapule ensures that her parents understand their plans of getting married. Mmateboho was explaining to her daughter Mapule that it is not that her father does not want her to be married; he just wants Mapule to start working for her family before rushing into marriage. However, Mapule has made up her mind that she wants to get married. The extract below demonstrates Mapule's commitment towards marrying Malefane:

Mapule; *Ke a utlwa mme, nna nka thaba feela ha ba ka tloha mona taba di hlophisitswe hantle, mme le letsatsi la letjhato le se le behilwe.* (Maake, 2015: 12)

[I hear you mother. I can only be happy if they leave here when things are well organised, and the wedding date has been set.]

The above extract reinforces the commitment of Mapule to marry Malefane. Mapule understands her parents' view that they are getting married too early, but Mapule is committed to marry Malefane as soon as possible. The commitment that Mapule is showing is recognised by the Functionalist theory as engendering stability in the relationship of Mapule and Malefane. Kasimoğlu and Çelik (2019) praises that, women

have led the way in difficult times to make sacrifices and dedicate themselves to the construction and reconstruction of both the immediate and extended environments. Mapule continues to show persistence and commitment by seeking a date for the wedding so that she can start to prepare herself well.

4.3.2.6 Supporting

Being supportive as a person implies having positive opinions of others for the common good. Mmamalefane and Mmateboho demonstrated supportive traits.

Mmamalefane demonstrated a supportive stance towards her son. Mmamalefane and Malefane were surprised that Letshela had cancelled the meeting with Mapule's family (Malefane's fiancée). Malefane thought that the meeting will continue even though the wedding was postponed. Mmamalefane shows her support to Malefane:

Mmamalefane; Ke dumellana le wena moo ngwana ka. Ntatao o ne a dumetse hore le ha tsatsi la lenyalo le tla tjhetjhiswa, hosane teng ba tla ya ho ya o nyalla. Jwale sena se etsang hore a fetole maikutlo tjena, ha ke se tsebe. Ke tjholo hore enwa Nkubu yena o sa tla le tse kgolo. Ke ka baka la hae ho hlahang meferefere ena e mengata. (Maake, 2015:26)

[I agree with you there my child. Your father agreed that even if the wedding date was postponed, tomorrow they will go there to marry you. Now what makes him change his mind like this; I don't know. It's a shame that this Nkubu has yet to come up with something big. It is because of him that many of these disturbances arise.]

In the above extract, Mmamalefane tells Malefane that she agrees with him that she also thought that the wedding will be postponed through a meeting that will be held on Saturday. She agrees that Letshela was going to meet with Mapule's family and formally postpone the wedding. By agreeing with Malefane, Mmamalefane adheres to the principle of social order that what her son wants is correct.

Mmateboho is another female character who has shown a supportive trait. In the extract below, Mmateboho is showed support to her husband and daughter in different ways. Mmateboho speaks to her daughter Mapule about the fact that her husband is not

entirely rejecting Mapule to marry Malefane; however, he is just concerned about the timing of the marriage.

Mmateboho; Nna ngwana ka, le ha ke sa dumellane le yena, ke a utlwisisa hore lebaka la hae keng. Motswadi e mong le e mong a ka ikutlwa a na le maikutlo a tshwanang le a ntatao tlasa maemo ana. (Maake, 2015: 9)

[I, my daughter, even if I do not agree with him, I understand what his reason is. Every parent can feel the same way as your father under these circumstances.]

In the above extract, Mmateboho shows support for her husband in that Mapule and Malefane could marry, under different times as her father suggests. Mmateboho says she does not agree with her husband to not allow the marriage to go through as planned for the end of the year; however, she says she understands why her husband is having second thoughts about his daughter marrying Malefane. Mmateboho supports her husband that Mapule should not rush to marry as she has just started to work. Mmateboho wants Mapule to understand that her father means well when he says he does not want her to rush into marriage. The support that Mmateboho was showing towards her husband brings order and stability into the family, as posited by Functionalist Perspectives. Mmateboho, a true Mosotho woman, understands that she should support her husband for the benefit of the family.

Mmateboho continues to support her husband though she sees that Mapule is not convinced about the reasons her father does not want her to marry Malefane at the end of the year as planned. In this regard, Mmateboho articulated:

Mmateboho; Ke na le tshepo e tletseng ya hore ntatao a ke ke a thibela maikutlo a hao. Ka nako tsohle o o lakaletsa mahlohonolo, mme o batla hore o fumane melemo yohle eo o ka kgonang ho e fumana bophelong ba hao. O ye o momutlwe kamehla ha a bolela kamoo yena a ileng a sotleha ka teng ha a sa hola mapolasing a Maburu Foreisetata kwana, le kamoo a batlang hore wena le Teboho le hole hantle ho feta yena, mme le fumane menyetla eo yena a sa kang a ba le lehlohonolo la ho e fumana. (Maake, 2015: 11-12)

[I have full hope that your father will not suppress your opinion. He always wishes you the best of luck, and wants you to get all the benefits you can get

in your life. You always listen to him when he tells how he suffered when he grew up in the Maburu farms in the Free State, and how he wants you and Teboho to grow up better than him, and get opportunities that he did not have the luck to find.]

In the above excerpt Mmateboho reinforces her support for her husband by saying that she has hope that her husband would not suppress Mapule's opinion about marrying Malefane. Mmateboho supports her husband's opinion and that Mapule should understand her father's point of view so that there is stability in the family. Mateboho ensures that Mapule understands what her husband's intentions are about her daughter and son.

4.3.2.7 Patience

According to Hornby (2010), patience refers to the capacity to remain composed and tolerate a delay or other uncomfortable situations without grumbling. The study concurs with Hornby (2010) that patience is the ability to stay calm and accept delay in something without having to complain. Mapule is the female character who symbolises patience in the story.

Mapule and Malefane have been dating since their high school days right into tertiary education. Their love continued as they studied and became professionals: a dentist (Mapule) and a teacher (Malefane). They were on the verge of getting married after Malefane proposed to Mapule, after which he sent his uncle to Mapule's place to ask (on Mapule's behalf) for her hand in marriage, but Mapule's father thought that the couple were rushing things and that they should wait for at least three more years. Mapule is a patient woman but reminds her mother about the many years of courting. Mapule responded:

Mapule; Ntate a ka re re potlakile e le kgale hakana re utlwana le abuti Malefane? Ke a kgolwa hore dilemo di se di feta borobedi hona jwale kapa ho feta moo. Hoja mohlomong e ne e le motho eo setswalle sa ka le yena se qalang maobane mona, ke ne ke tla dumellana le yena hore re potlakile. Ke ye ke bone batho ba tsebaneng dikgwedinyana tse seng kae feela ba nyalana, empa batswadi ba bona ba sa ba thibele. (Maake, 2015: 09)

[Can father say that we are in a hurry though we have been dating for so long? I believe it is more than eight years now or more. If maybe it was someone with whom my friendship started yesterday, I would agree with him that we are in a hurry. I have seen people who have known each other for a few months and get married, but their parents do not prevent them.]

In the above extract, Mapule explains to her mother that she has been patient enough to get married to Malefane. Mapule does not understand her father for saying that they are rushing the marriage because Mapule and Malefane have been dating for more than eight years. Mapule demonstrates her preference for social order for having to court Malefane for more than eight years before they can marry. This act of patience typifies the stability that Mapule has injected into her life, and the life of her fiancé, Malefane.

Mapule continues to exude patience when Malefane tells her that they should postpone their wedding that was supposed to be celebrated at the end of the year because Malefane wants to focus on politics. Mapule responds to Malefane:

Mapule; *Tjhe, haeba lebaka le teng le leholo le etsang hore o bone ho le molemo ha re ka tjhethjehisa ditaba, ha ho seo nka se bolelang kapa hona ho hana nke ke ka hana.* (Maake, 2015: 18)

[No, there is nothing I can say or reject if there is a good reason. You believe we should slow down. I am not going to dispute it.]

In the above excerpt Mapule displays patience by telling Malefane that if there is a good reason for the wedding to be postponed then she will not oppose it. Mapule has not yet heard why Malefane wants to postpone the wedding but her patience does not allow her to question Malefane. Mapule uses the word *molemo* [valuable] to show Malefane that she will wait for him but he must give her a good reason to postpone the wedding. This shows that she has respect for social order and is willing to listen to Malefane. Mapule respects stability in her relationship with Malefane, so she will not dispute the date of the wedding.

4.3.2.8 Persevering

Perseverance is the continued effort to do or achieve something despite difficulties, failure, or opposition. Mmateboho wanted to instil the characteristic of perseverance in Mapule to wait for a suitable wedding date. Mapule did not understand the delay and made her mother aware that they are not really hurrying things. Mapule said to her mother:

Mapule; *Ke nnete a teng manyalo a qhalehang ka pele matsatsing ana, empa ka nqe nngwe a teng a tiyang jwalo ka a lona a kgale. Ha batho ba ikopantse ka bobona ba sa kopangwa ke batswadi, ba ka ba le hona ho nka mehlala e metle le manyalo a tiileng hona le hore ba shebe a weleng le a fokolang.* (Maake, 2015: 12)

[It is true that there are marriages that are falling apart these days, but in some cases, there are marriages as strong as your old ones. When people get together on their own without being chosen for by their parents, they can take good examples from solid marriages and not look at those who have fallen and are weak.]

In the above extract, Mapule demonstrates her perseverance in intending to marry Malefane by making her mother aware that she has seen marriages that have fallen just short after the wedding; however, Mapule is also aware that there are marriages that last like the old times. Mapule says that they must look at marriages that are strong and still functioning rather than focusing on failed marriages. Mapule is showing that she appreciates social order and stability that the society and families need. Mapule is explaining that marriages are for two people, and the parents should be able to support them, and not pre-judge them.

4.3.2.9 Hospitable

Hospitality is the ability to take care of guests when they visit your family and home. Mmamalefane and Mapule showed hospitality towards family members and guests. Mmamalefane offered Malefane food to eat after arriving home from work.

Mmamalefane; (o kena a nkile boroto ya dijo) Ke tsena dijo ngwana ka. Eja e re ha o fihla mane tsebe tsena tsa hao di be di utlwa hantle. (Maake, 2015: 5)

[(She arrives holding food in a dish). Here is your food my son. Eat, so that when you arrive there your ears hear well.]

In the above excerpt Mmamalefane shows that she is hospitable by offering Malefane food. Though Malefane is not a guest, Mmamalefane believes that he needs food so that he is able to be productive in the meeting that he will be attending.

Mapule is another character who has demonstrated hospitality in the text. Malefane went to see Mapule but after seeing Mapule he seemed distracted. Mapule showed her hospitality by telling Malefane to sit down so that they could talk. However, Malefane was persistent because he was rushing to a meeting that he believed could determine his future in politics. Mapule said to Malefane:

Mapule; *Ha o ka wa dula fatshe wa mpha sebaka sa ho o lokisetsa kofi ka mane, ke a kgolwa mme o maketse hore ke nyamelletse kae.* (Maake, 2015:81)

[If you can sit down and give me a chance to prepare coffee for you in there. I am sure my mother is surprised about where I disappeared to.]

Mapule displays hospitality by offering Malefane to sit, relax, have a cup of coffee, and tell her about what transpired at the political meeting that he was rushing to. Mapule is a symbol of the social order that the Basotho believe in; that is, a guest should be offered a drink when visiting you.

4.3.2.10 Self-disciplined

Bear and Duquette (2008) define self-discipline as adopting moral and social responsibility for one's own behaviour, and acting on that duty voluntarily. Collins (2020) concurs by agreeing that possessing self-discipline is the capacity to exert self-control and force oneself to work hard or act in a certain manner without requiring instructions from others. Mapule is a self-disciplined female character who does not want to see things going wrong in her life just because Malefane wants to break up with her. Mateboho tries to make Mapule to realise that she must leave room for disappointments

in life - for instance she should forget Malefane and start to look for other suiters to marry. Mapule responds:

Mapule; *Mme, nke ke ka itihela matsohong a motho e mong eo ke sa mo rateng hobane ke nahana hore Malefane ha a sa batla ho nnyala. Nka mpa ka ba lefetwa, mme.* (Maake, 2015:36)

[Mother, I would not throw myself into the arms of someone I do not like just because I think Malefane does not want to marry me anymore. I rather be a spinster, mother.]

The above evidence tells us that Mapule is a self-disciplined young woman. Mapule says that she cannot find another man just because Malefane can no longer marry her. Mapule is self-disciplined to a point that she believes that she rather remains single than getting married to someone whom she does not love. Mofoua (2015) posits that the best type of discipline is self-discipline, which is developed from within the person and not imposed. The self-discipline that Mapule is exuding confirms her love for social order - she cannot go from one man to another just because she wants to be married. Mapule chose to be single rather than 'chase' after men.

4.3.2.11 Trustworthy and trusting

Merriam-Webster Dictionary (1994) defines trust as a certain reliance on someone or something's abilities, strength, character, or truth. Chitja (2010) echoes this by referring to trust as *ho ba le maikutlo a phethahalo kapa phethahatso ya boemo bo labalabeloang ka moso kapa ho tloha hona joale* [to have a sense of assurance on the desired state in the future or from the present]. Collins (2020) concurs by saying that if you trust someone, you believe that they are honest and sincere and will not deliberately do anything to harm you. Mapule assures her mother that Malefane will not cheat on her:

Mapule; *Taba yona e ka nna yaba e teng ho Malefane, empa seo pelo ya ka e hanang ho se dumela ke hore ho na le ngwanana e mong pakeng tsa ka le yena. Aubuti Malefane ke motho ya yeng a bue nnete le ha taba di le mpe, a tseba hore di tla kgopisa motho, empa o di beha a sa pate letho.* (Maake, 2015:35)

[The issue may be with Malefane, but what my heart refuses to believe is that there is another girl between me and him. Aubuti Malefane is a person who speaks the truth even when things are bad, even when he knows that they will offend someone, but he does not hide anything.]

The above extract elucidates Mapule's assurance that even if Malefane is hiding something from her, it will not be about another girl. Mapule shows her trust for Malefane when she tells her mother that there is no way that Malefane can bring another girl between them. The trust that Mapule is showing, demonstrates that she is a stable person in a solid relationship as she trusts her fiancé.

Mapule continues to show trust to her fiancé:

Mapule; *Ke tla ema ke utlwe ha taba ya hae e se e fedile hore o mpeha kae. Feela ha e le ya hore ho ka ba le ngwanana e mong dipakeng tsa rona teng, le kgale! Ha se motho ya jwalo.* (Maake, 2015: 37)

[I will wait and hear when his story is over, and where he is taking me. However, the issue that there is another girl between us, there is no such thing! He is not that kind of a person.]

In the above extract Mapule reiterates her trust in Malefane by telling her mother that there is no other woman between Mapule and Malefane. The steadfastness that Mapule demonstrates is further portrayed in her last statement that Malefane is a person who tells the truth even when the truth hurts other people. The trust that Mapule has in her relationship with Malefane is further expressed in the word *lekgale* [never] which emphasises her point that she will not marry someone whom she does not love just because the Malefane does not want to marry her anymore. Mapule's trust not just in Malefane but also in her relationship shows that she values stability and order.

4.3.2.12 Loving

Mapule expresses her sincere love to her lover Malefane. Mapule and her mother were talking about Malefane resigning from his work as a teacher to be part of Nkubu's political organisation, which Malefane has not yet disclosed to Mapule. Mapule answers

her mother Mateboho after she asked her what she is going to do when Malefane eventually tells her about the resignation:

Mapule; *Ha ho letho leo nka le buang hoba yena ke a mo rata mme. Motho ha o mo rata. O mo rata le tsohle tseo a di etsang. Leha moya wa ka o sa dumellane le dipolotiki tsena tse tletseng bobodu. Hona lebaka le etsang hore a mpalehe keng ha a tseba hore ha ho letho le lebe mokgeng ona oo a keneng ho wona?* (Maake, 2015: 53)

[There is nothing I can say because I love him, mother. When you love a person, you love him with all that they do, even though my spirit does not agree with this politics that is full of corruption. What is the reason for him to ignore me though there is nothing wrong happening in that organisation he is involved in?]

In the above extract, Mapule tells her mother that there is nothing she can do if Malefane tells her that he had resigned from his job because she truly loves Malefane. Mapule confirms her love for Malefane when she tells her mother that when you love a person you love him with everything that they do. Mapule's love for Malefane reveals that she adheres to social order as Mapule believes that loving a person must not just be for good times, but also when the person is going through bad times, like Malefane resigning from work.

4.4 CONCLUSION

This chapter presented the data analysis. The researcher examined the character traits of females in family development and established the traits in certain characters in the text through the Functionalist Perspective. The analysis was done in Teleki's *Haeso Mafotholeng* (2015) and Maake's *Malefane* (2015). This study discovered that both texts have similar patterns of female character traits in terms of family development. Female characters in the texts demonstrated social order, stability, and productivity in the family and in the society at large.

CHAPTER FIVE

CONCLUSION

5.1 INTRODUCTION

The previous chapter (4) dealt with the analysis of female characters as depicted in family development through Functionalist Perspective. The study investigated the portrayal of female characters in family development as depicted in Sesotho drama texts: *Haeso Mafotholeng* and *Malefane*. Data was collected through a thorough reading of texts and then analysing them by applying content analysis and thematic analysis to emerge with different themes that depict female characters in family development. The Functionalist elements such as social order, stability, and productivity were utilised in line with the aim, objectives, and research questions pertaining to this research project. This chapter (5) summarises the character analysis of the two drama texts: *Haeso Mafotholeng* and *Malefane*. Additionally, it provided the findings extracted from the analysis conducted in chapter four. Lastly, the chapter suggested recommendations for future studies.

5.2 SUMMARY OF THE TEXTS

5.2.1 Haeso Mafotholeng

The drama *Haeso Mafotholeng* has six female characters who indicated a positive development towards their families and the society. The female characters, Mojabeng, Disebo, Montsheng and Dineo demonstrated strong beliefs in developing families and child upbringing by always being positive. Morongwe and Jwalane had also shown positive attributes towards their partner Molefi. Teleki in this drama showed that women are more than capable of taking care of the family and supporting the society at large. Mojabeng showed a strong character of resilience, support, and perseverance in ensuring that her family and her loved ones were protected.

5.2.2 Malefane

In the drama text *Malefane*, the three female characters exhibited positivity towards their families and the society. Mmamalefane, Mateboho, and Mapule demonstrated their strength of character needed to take care of their families, support their partners, and

care for the people they live with in their community. Maake in this drama demonstrated that women are not just emotional beings - they are capable of securing and supporting their families in trying times. In this regard, Mmamalefane showed responsibility, commitment, and guidance towards her husband and son Malefane.

5.3 FINDINGS

The current study examined two drama texts, Teleki's *Haeso Mafotholeng* and Maake's *Malefane*, with the purpose of establishing how female characters are depicted regarding family development. To achieve the purpose of the study, the theory of Functionalist Perspectives was utilised. The aspects of social order, stability, and productivity in terms of the Functionalist Perspective theory were utilised to depict female characters in family development in the two selected texts. The application of the Functionalist Perspective as the framework of the study was motivated by the fact that it correlates with what the study seeks to achieve.

This study revealed that in Teleki's drama *Haeso Mafotholeng* (2015), the aspects of social order, stability, and productivity were demonstrated by Mojabeng, Disebo, Montsheng, Jwalane and Morongwe. The female characters' words and actions reinforced positive development in the family and the society. The study confirmed that most of the female characters raised and nurtured their children and their siblings in an exemplary manner. The study also discovered that female characters were supportive to their partners and male counterparts which fostered the functionality of the family. The study also revealed that the female characters also displayed care and support for the members of the community that they live in.

Further, the study revealed that Maake's drama *Malefane* (2015) had similar patterns with that of Teleki's *Haeso Mafotholeng* (2015) which emerged when analysing the female characters roles in family development as depicted in Sesotho drama. The female characters included Mmamalefane, Mmateboho, and Mapule who demonstrated care and love amongst each other and their male counterparts. The female characters in the texts depicted social order, stability, and productivity, not just amongst the family, but in the society at large. Lastly, the study found that the female characters in *Malefane* had the ability to raise children in an exemplary manner that led to positive development in the family and in society.

5.4 RECOMMENDATIONS

- As drama depicts real life, it is important for readers to acknowledge the texts such as *Malefane* and *Haeso Mafotholeng* as literature that would guide communities in terms of females encouraging holistic development in their families.
- The study envisioned that all role-players in literature, including teachers, to select drama texts where female characters are portrayed as family and community developers, which should be embedded in learners' curriculum.
- The study further proposes that the authors continue to write drama texts and literature in which portray female characters as developers of their families and community for the betterment and growth of society at large.
- Policymakers, the Ministry of Education and Social Development, educators, and the public at large are encouraged to contribute towards recommending drama texts where positive female attributes towards family development are demonstrated to uplift communities and to dispel stereotyping such that females are regarded as being vital cogs in the community.

5.5 LIMITATIONS AND OUTLOOK OF THE STUDY

- This study is qualitative in nature. Qualitative approach allows the researcher to explain a notion of interest. Therefore, in this study, the researcher explained and interpreted the phenomena from the texts that were analysed that is why qualitative research was relevant for the study. This study is desktop therefore, it relied on existing literature and secondary data sources. The study did not include participants and therefore did not make interviews and questionnaires. The results of this study are based only on the selected texts. This made the researcher to realise that for future research there is the need to capture firsthand experiences and current perspectives from participants through interviews.
- The study was underpinned by the Functionalist theory which confines the analysis to viewing phenomena in terms of their social functions and stability. The researcher therefore, realised that there is the need to analyse female characters in terms of family development by utilising the two-theory-approach to include psychoanalysis to address the issue of stereotypical mindsets regarding family development and societal upliftment.

5.6 CONCLUSION TO THE STUDY

The purpose of this study was to investigate the portrayal of female characters in family development as depicted in Sesotho drama texts *Haeso Mafotholeng* and *Malefane*. The study's aim and objectives were achieved, and the research questions were answered. The study found that the female characters in Teleki's *Haeso Mafotholeng* (2015) and Maake's *Malefane* (2015) were positive contributors to the development of their families and the society. The characters' actions and words demonstrated social order, stability, and productivity as proposed through Functionalist Perspectives. The study concluded that female characters in the drama texts were portrayed as being supportive, protective, and displayed nurturing skills towards the family and the society. To perpetuate this trajectory of literature depicting women in a positive light, writers, teachers, and the DoE (amongst others) should be motivated to write and select texts that frame females in roles that position them as pillars of strengths in society.

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