

THE DELINEATION OF POLITICS AND POWER IN THE CONTEXT OF SELECTED SESOTHO DRAMA TEXTS

by

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DECLARATIONS

I, Khanye Hopolang, declare that this master's dissertation entitled: **The delineation of politics and power in the context of selected Sesotho drama texts**, is my own work, and that all sources cited have been correctly acknowledged in-text as well as in the list of references.

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DEDICATION

This study is dedicated to my mother, Ntlatseng Khanye, my daughter, Bohlokwa, and my late father, Katiso Alfred Khanye, whose teachings and guidance always kept me pushing.

ABSTRACT

The purpose of this study was to investigate how politics and power are delineated in selected Sesotho drama texts, with the intention of finding out how politics and power are delineated in the selected Sesotho drama texts: Maake's *Kgabane ha di rwesane mekadi* (1991), *Malefane* (2015) and Mokhele's *Diphetoho* (2015). This study employed a qualitative method and thematic analysis to explore the aspects of politics and power. Postcolonial theory and Marxist critical theory were applied to achieve the objectives of the study. This study found out that governance, authority and coercive power are aspects of politics and authors create characters that are greedy, corrupt, brave, malicious and manipulators to reflect politics and power.

Keywords: bravery, delineation, politics, power, social class

Kakaretso

Phupotso ena e sekasekile ka moo dipolotiki le matla di hlahisitsweng ka teng dingolweng tse kgethilweng tsa terama tsa Sesotho, ka morero wa ho fumana ho re na dipolotiki le matla di hlahisitswe jwang dingolweng tse kgethilweng tsa terama tsa Sesotho eleng tsa: Maake, *Kgabane ha di rwesane mekadi* (1991), *Malefane* (2015) le Mokhele, *Diphetoho* (2015). Boithuto bona bo sebedisitse mokgwa wa *qualitative* le *thematic analysis* ho hlahloba dintlha tsa dipolotiki le matla. Teori ya Postcolonial le teori ya Marxist di ile tsa sebediswa ho fihlella sepheo sa boithuto bona. Phuputso tsa boithuto di fumane hore puso, bolaodi le matla di qobellwa ke dikarolo tsa polotiki le matla mme bangodi ba hlahisa dibapadi tse moharo, tse tletseng bobodu, tse sebete, tse lonya le bolotsana ho hlahisa dipolotiki le matla.

Mantswe a bohlokwa: Sebete, ho hlahisa, dipolotiki, matla, maemo ka hara setjhaba,

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CHAPTER ONE: ORIENTATION OF THE STUDY

1.1 Background

The purpose of this study was to explore themes of politics and power in selected Sesotho texts. Politics and power are prevalent themes in African literature. According to Rancière (2004:10), politics is commonly viewed as the practice of power or the embodiment of collective wills and interests and the enactment of collective ideas. On the other hand, Alpo (2018:30) states that “Power is one person’s ability to exert change on another person’s way of life and actions. The use of power is an important means of influencing and achieving intended desires and future actions in others.” From Alpo’s definition, power is revealed as way that the person is able to decide how other people should live their lives or have a huge influence in other people’s decisions.

Authors such as Chinua Achebe in his novel *Things Fall Apart* (2006), Marechera in his novel *The House of Hunger* (2009), Booysen in *Sekhukhune* (1989), and Khaketla in *Tholoana tsa Sethepu* (1985) are all examples of writers who have developed and led discussions of colonial and postcolonial political and power dynamics in terms of Africa and the Western influence. For example, Chinua Achebe, in his novel *Things Fall Apart* (2006), narrates how politics and oppression by the colonizers affected Nigerian people and how colonial power affected the behaviour of Indigenous Africans such as Okonkwo, who committed suicide because of colonial pressure. In addition, Dambudzo Marechera, in his novel *The House of Hunger* (2009), also describes how the colonial government used power to control the citizens of Zimbabwe. This led to the suppression of the local people in all domains of life, resulting in poverty and violence. Further, Booysen narrates in *Sekhukhune* (1989) how politics divided the Bapedi nation and led to the killing of Sekhukhune by his half-brother Mampuru while fighting for power. In the context of Sesotho literature, authors such as Khaketla in *Tholoana tsa Sethepu* (1985) also explores the themes of politics and power. For instance, Malokobe, the king’s adviser, lies to King Matete that Prince Bulane is not his son so that Prince Mohapi can take the throne. In Mofolo’s *Chaka* (1925), politics and power are also portrayed; King Sezangakhona’s wives make him chase Queen Nandi and her son Chaka away, paving the way for their sons, Chaka’s half-brothers. Furthermore, politics and power are portrayed in Maphalla’s *Bophelo ke Dihaeya* (2005), where Matsekane tells the congress lies about pastor Mohau, because he wants to take charge of the church to get the authority of the Congress. The examples provided above show that themes of politics and power exist in African literature, including in the Sesotho texts.

The themes of politics and power are not limited to governance entities; they also apply in households/families and in different institutions. In a household or family, they appear as patriarchy. Ortner (2022:307) defines patriarchy as “a social formation of male-gendered power with a particular structure that can be found with striking regularity in many different arenas of social life”. From Ortner’s definition patriarchy gives males power over women; it is a social issue.

The issue of power in household or family can be traced from the work of the author such as Walker in *The Color Purple* (2017), who narrates how Celie is oppressed by her father and husband. She finally finds the courage to stand up against patriarchy and she empowers other oppressed women. In Shakespeare’s *Romeo and Juliet*, patriarchy is also seen where Lord Capulet is forcing Juliet to marry the noble Paris. Chinua Achebe in his novel *Things Fall Apart* (2006), also portrays power in households. Okonkwo uses patriarchy towards his wives, he controls them, and he is the one who dictates what should they do. Okonkwo also tried to use power towards his son Nwoye, who joined Christianity by force. Marechera in his novel *The House of Hunger* (2009) also portrays power as oppression towards women. Peter is intimate with his girlfriend Mary while he orders Marechera to watch them.

In the context of Sesotho literature, in the work of authors such as Mokoena in *Lekgapetla la panana* (2015), patriarchy is also portrayed as the source of power. Lesibu rapes his daughter Tswalano and he threatens to kill her if she tells people. Lesibu is also oppressive towards his wife Mma Tswalano. Mokoena in *Ntataselala* (1970) explores the theme of power in family where Ntefeleng, who plotted the death of her husband Kgojane, is now exerting power over Kgojane’s family because she has money. Ntefeleng exerts power over her employees. She does as she likes at work. Maake’s *Novel ‘Mme’* (1995) also delineates the theme of power in families. In Maake’s novel the character by the name of Mmateboho is suppressed by her husband Thollo Mofokeng, Thollo is suppressing Mateboho by giving orders to her and not listening to Mateboho’s views, and Thollo’s first wife, who arrived and is just known as Mme. She also shows signs of being suppressed, because she does not fight for her husband Mofokeng, but decides to die with the secret. Diseko also portrays the theme of being powerful when she stand up to Mmateboho and tells all the Mofokeng family where to get off. Khaketla in *Bulane* (1992) also reveals the theme of patriarchy. Chief Bulane wants to take another wife, while his wife Mookgo disapproves of the idea. However, Bulane uses his power to practise polygamy. His mother Lireko also fails to reprimand him because he practises patriarchy.

1.2 Problem statement

Although themes of politics and power have been explored by writers in Sesotho literature, researchers seem not to have paid attention to how these themes are reflected in these texts: Maake's *Kgabane ha di rwesane mekadi* (1991), *Malefane* (2015) and Mokhele's *Diphetoho* (2015). This study bridged this gap by exploring their delineation in selected Sesotho drama texts. The main question of this study is: How are politics and power reflected in *Kgabane ha di rwesane mekadi*, *Malefane* and *Diphetoho*?

1.2.1 Research sub-questions

- How do authors use characters to reflect politics and power in *Kgabane ha di rwesane mekadi*, *Malefane* and *Diphetoho*?
- What aspects of politics and power are reflected in the *Kgabane ha di rwesane mekadi*, *Malefane* and *Diphetoho*?
- How do politics and power contribute to the actions of characters?

1.2.2 Aims and objectives

The objectives of the study are as follows:

- To investigate the kind of characters authors, create to reflect politics and power in *Kgabane ha di rwesane mekadi*, *Malefane* and *Diphetoho*.
- To explore factors that influence politics and power of characters in *Kgabane ha di rwesane mekadi*, *Malefane* and *Diphetoho*.
- To find out how politics and power contribute to actions of characters.

1.3 Theoretical framework

The study employed Marxist critical theory and Postcolonial theory in analysing the selected Sesotho drama texts. Both theories are chosen for different reasons in the analysis.

Marxist critical theory is the theory that was developed in German by Carl Max and Friedrich Engels in 1800s. According to Bashir, Mir & Mehmood (2019:142) Marxist literary criticism is founded on the political and economic ideas of the German philosopher Karl Marx. In addition, Pratiwi (2009) state that Marxism is a belief of system cantered around the fundamental idea of the interconnection between economic, social, and political notions, which are shaped by global changes. Bashir, Mir & Mehmood (2019) and Pratiwi (2009) statements prove that

Marxism was developed to understand the socio- economic issues associated with politics and power. Socio- economics issues like class struggle, ideologies and materialism.

Bashir, Mir & Mehmood (2019:142) state that Marx and Engels were addressing the societal difficulties that arose from the emergence of capitalism. The above statement means that the proponents of Marxist theory were focussing on how the upper class affects the lower class. Furthermore, Bashir, Mir & Mehmood (2019) state that Marxist theories are designed to examine how society operates amid disruption and ongoing change. The above statement also adds to the prominence of the theory in looking at the changes brought by politics in the society and effects of capitalism. The Marxist critical theory was improved by scholars like Vladimir Lenin in Marxist-Leninism, Ernest Mandel wrote books like (Marxist Economy Theory (1967), Late capitalism (1978)) and Joseph Stalin.

However, while Marxist critical theory focuses on the effects of politics and power on the society like class struggle and ideology, it does not answer all of the current study research questions hence there is a need for the employment of another theory which is Postcolonial theory.

Postcolonial theory emerged around 1970 after Edward Said's *Orientalism*, it emerged in Eastern countries. The proponents of Postcolonial theory are Edward Said from Palestine, followed by Homi K Bhabha, and Gayatri Chakravorty Spivak the Indian scholars. Hamadi (2014) attests by stating that Said is regarded as a foundational figure of this theory, although other prominent contributors like Gayatri Spivak and Homi Bhabha play important roles as well. The purpose of Postcolonial theory was to discover how colonised countries retaliate from foreign cultures imposed on them by the colonisers. According to Rukundwa & van Aarde (2007:1174) Postcolonial theory develops its critique centred on the social histories, cultural distinctions, and political inequalities that are enacted and made standard by colonial and imperial systems. Furthermore, Kishan (2021) states that Postcolonialism is a field of study that examines, interprets, and addresses the cultural inheritances of colonialism and imperialism. The statements of Rukundwa & van Aarde (2007) and Kishan (2021) clarify that Postcolonial theory was formulated to look at how colonised people behave after being imposed on the cultural activities of the colonisers. It includes cultural hybridity, imperialism, identity loss, and orientalism.

Chinua Achebe and Ngugi wa Thiong'o are some of the African scholars who depict postcolonialism in their literary work, they improved postcolonial literature in Africa. Uddin & Rahman (2023) state that Achebe and Ngugi have significantly influenced the post-colonial

literary realm by motivating numerous African writers to delve into their cultural roots using indigenous languages. The statement of Uddin and Rahman (ibid.) proves that postcolonial theory is still significant in modern literature because African writers can explore their cultural using their languages. Furthermore, Wang (2018) states that: 'In recent times, postcolonialism has gained popularity and significance as a theory for literary research. Wang (ibid.) also indicates that postcolonial theory status is growing because is now popular literature.

The current study employed Marxist critical theory and Postcolonial theory because there is an interplay between the theories when it come to power and politics. While Marxist focus on the ideologies of power and politics in the society, Postcolonial theory links because the ideologies by capitalist change the identity of the lower class. Marxist critical theory investigates the effects of capitalism in the lower class, which is class struggle, the Postcolonial theory interplays again because imperialism makes the society to adopt cultures of the prominent class.

Accordingly, this study therefore investigated the portrayal of politics and power in the following Sesotho literary texts: Malefane (2015), Diphetoho (2015) and Kgabane ha di rwesane mekadi (1991). The study employed postcolonialism and Marxist criticism theory to investigate how the selected literary texts reflect on issues of politics and power. Edward Said, Gayatri Chakraworty Spivak, and Frantz Fanon are proponents of postcolonial theory. These scholars, through postcolonial theory, advocate the balance of power to produce better relations between people and cultures. Nair (2017:1) emphasises the fact that postcolonial theory is also concerned with how people in power relate to the ordinary people. Adetuyi, Adeniran & Dives (2018:5) define Marxism theory as “a theoretical framework of socio-economic analysis that examines class relations and societal conflict using materialistic interpretation of historical development and a dialectical view of the socio-transformation”. Karl Marx and Friedrich Engels were proponents of this theory; they used this theory to investigate the link between economic class and politics in social life. Thus, in this study, both theories helped to address the research question: How are politics and power reflected in selected Sesotho drama texts?

1.4 Research design and methodology

1.4.1 Data gathering

Data required for the accomplishment of this research include information pertaining to three Sesotho texts, namely *Malefane* (2015), *Diphetoho* (2015) and *Kgabane ha di rwesane mekadi* (1991). These texts were accessed from the Sesotho collection in the library. They were read from the first to the last page. The selected texts were purposively selected focusing on the notion of interest to the current study. The current research used purposive sampling when selecting the Sesotho drama texts. According to Thomas (2022:2) Purposive sampling can be considered as generators of due to their extensive understanding of plant species. From Thomas' explanation, purposive sampling is used in selecting samples that have deeper information or relevant to the topic that is being investigated; hence, the current study selected drama texts reflecting power and politics.

This study employed a qualitative approach which, according to Neuman (2000:417), Leedy and Ormrod (2005:133-135), is an approach concerned with data in the form of text, written words, phrases, or symbols describing people, actions, and events in social life. As this study is based on written texts, it was appropriate that qualitative data analysis was used.

1.4.2 Data analysis

Marxist critical theory and postcolonial theory were used to analyse the delineation of politics and power in the selected texts. Marxist critical theory and Postcolonial theory align with power dynamics because both theories are associated with social issues like imperialism. Sawant (2012:121) defines imperialism as a "*formation of an empire, and, as such, has been an aspect of all periods of history in which one nation has extended its domination over several neighbouring nations*". An empire is the source of power in the community, which means that there will be social class and cultural hybridity. There will be dominion of power where the upper class will suppress the lower class and when different nations meet the powerful nation will rule the inferior nation, bringing new ideologies that will affect cultural identity. Therefore, both theories interplay because they have elements of power such as imperialism and capitalism. Furthermore, Sawant (2012:121) states that Colonialism served as a profitable business venture that amassed wealth and riches for the Western counties by exploiting other nations. From Sawant's statements Postcolonial theory aligns with Marxist theory because colonialism was the form of exploiting the lower-class using power and ideologies to control the trade.

The study achieved its goal by analysing the texts in relation to the delineation of politics and power in the selected Sesotho drama texts. These works were not treated through a chronology of dates of publication; instead, they were treated in the way politics and power seem to be predominant in each text: starting with the text in which politics and power are the most dominant to the text portraying the least domination.

1.5 Ethical considerations

This research is a desktop study. The researcher acknowledged all information obtained from all sources such as books, diaries, and other people's research reports through referencing. Ethical clearance for the study was sought from the University of the Free State research committee.

1.6 Value of the study

The researcher established that Sesotho literary works such as *Diphetoho* (2015), *Malefane* (2015) and *Kgabane ha di rwesane mekadi* (1991) are taught in schools. This study is therefore an important resource for the analysis of the texts. Additionally, the study should contribute knowledge to the field of Sesotho literature and the literary fraternity as a whole in terms of research and scholarship.

1.7 Chapter outline

Chapter 1: Introduction

Chapter 2: Literature review and theoretical review

Chapter 3: Methodology

Chapter 4: Analysis

Chapter 5: Conclusion/Findings

CHAPTER 2: RELATED LITERATURE REVIEW

2.1 Introduction

This chapter provides a discussion of the relevant previous studies by other scholars about politics and power in literary texts. The chapter is divided into two sections: a review of literature and the theories adopted for the study. The first section of this chapter deals with previous studies, where the previous scholars' work is scrutinised from global to Sesotho scholars. The second section deals with scholars who use Postcolonial theory and Marxist theory in juxtaposition.

2.2 Delineation of politics and power by other scholars globally

This study explores how scholars globally have delineated the intricate relationship between politics and power through various literary analyses.

Mustafa and Najmalddin's (2019) study focuses at assessing the nature of revolution in *Animal Farm*. Mustafa and Najmalddin (2019) found that revolution does not change the ruling system, it only changes new leaders who will come and rule citizens in the very same way that the former leader did, being greedy, oppressing the citizens. Mustafa and Najmalddin's (2019) study informs the current study on how political leaders use people to get into positions that they want and then oppress the same people who helped them to get into power. While the study conducted by Mustafa and Najmalddin investigated the nature of revolution in *Animal Farm*, the current study investigated how politics and power are depicted in selected Sesotho drama texts.

Rehman, Durrani and Rehman (2021) did research about the art of manipulating the masses and the failure of leadership in Orwell's *Animal Farm* and *Pakistani Politics*. Rehman et al.'s (2021) study found that leaders suppress citizens; leaders do not deliver to the citizens and the economy becomes bad due to toxic leadership. Rehman et al.'s study informs the current study on how bad leadership suppresses the citizens who voted for them and how bad economic decisions lead to economic crisis. While the study of Rehman et al. (2021) investigates the art of manipulating masses and failure of leadership, it differs from the current study, because the current study investigated how politics and power are reflected in the selected Sesotho drama texts.

2.3 Delineation of Politics and power by African scholars

Kareem's (2017) study focuses on *A Man of the People* (1966) by Achebe. Kareem (2017) discovered that Achebe portrays politicians as people who are greedy and corrupt and use education as a mechanism to manipulate people who are not educated and inferior. Kareem's (2017) study informs the current study in a way that politicians are depicted as people who are greedy and think only about their own benefits and interests. Furthermore, the author reflects on corruption as an aspect of politics. The study conducted by Kareem (2017) differs from the current study in the sense that Kareem focuses more on the types of characters and corruption as an aspect of politics and power whereas the current study paid attention to how politics and power are reflected in selected Sesotho drama texts.

Okereke's (2016) study investigated the state security apparatus and political repression in Ngugi Wa Thiongo's *Petal of Blood and Devil on the cross* (1977). Okereke (2016) found that politicians use state security agents as their tools to oppress the lower classes. Furthermore, Okereke reveals how political leaders still followed the system of the colonizers while they promised lower-class freedom. Okereke's (2016) study informs the current study in a way that politicians use public servants to further their agendas at the expense of unprivileged citizens. The study of Okereke (2016) differs from the current study, because Okereke focuses on how politicians can be corrupt and use other people for their dirty work, while the current study investigated how politics and power are reflected in Sesotho drama texts.

Zuhmboshi (2018) study aimed to describe the Politics of Sovereignty in Postcolonial Africa, reading Ngungi wa Thiongo's *Matigari* (1986) and Alobwed Epie's *The Death Certificate* (2004). Zuhmboshi (2018) discovered that the political manipulation of power hurts African democracy, especially in the postcolonial countries. The study of Zuhmboshi (2018) informs the current study in a way that politicians manipulate the power they must access to get what they want from the state. The study conducted by Zuhmboshi (2018) differs from the current study in the sense that Zuhmboshi's (2018) study focuses on how greedy political leaders keep the same colonial system although they assure the citizens of better lives, while the current study investigated how politics and power are reflected in selected Sesotho drama texts.

2.4 Delineation of Politics and power in South African literature

This section explores how South African scholars engaged with the themes of politics and power in South Africa.

Masote (2023) examined “A Critical Literary Discourse Analysis of Leadership, Conflict and the Socio-Political Manifestation and Consequences as Depicted in D.P. Moloto’s *Manyobonyobo*” (1981). Masote (2023) found that lack of legitimacy, accountability, and ubuntu causes political unsettledness in ruling the nation. Masote (2023) informs the current study on the premise that politics and power need accountable and legitimate leaders to lead citizens with humanity. The study of Masote (2023) differs from the current study in the way that Masote focuses on leadership and conflict in *Manyobonyobo*, while the current study analysed politics and power in Sesotho drama texts.

Lubambo (2019) conducted a study on manipulation of power in folklore: a perspective in some Siswati folktales. Lubambo (2019) found that powerful people use the power they possess to manipulate people who are inferior to them, whereas mentally gifted people manipulate people who are not intelligent and rich people manipulate underprivileged people. Lubambo’s study informs the current study in a way that people who are in politics and powerful use the power they possess to manipulate people who are inferior to them. The study of Lubambo (2019) differs from the current study, because Lubambo focuses on the manipulation of power in folklore, while the current study investigated how politics and power are reflected in selected Sesotho literary texts.

2.5 Delineation of politics and power in Sesotho literature

This part examines Sesotho literature texts that delineate power and politics followed by Sesotho scholars who have analysed Sesotho literary texts.

2.5.1 Sesotho literature texts delineating power and politics.

In Sesotho there are few works by scholars who investigated about power and politics in literature; however, there are literary texts that explore the themes of power and politics.

Maphalla in *Bophelo ke dihaeya* (2005) depicts power and politics in the church. Maphalla (2005) depicts how the character like Matsekane fights pastor Mohau for the pastoral position. Also, Matsekane wants to be pastor because he has been in the church for so long while pastor Mohau is new. Maphalla's *Bophelo ke dihaeya* (2005) informs the current study in the sense that both the novel and the current study depict power and politics. However, while Maphalla’s novel depicts power and politics, the current study investigates how politics and power are delineated in the selected Sesotho drama texts.

Mofolo in *Chaka* (1925) portrayed power and politics in Zulu royal palace, where Chaka was fighting for the throne of the Zulu kingship and Chaka was contesting against his half brothers.

Mofolo's (1925) novel informs the current study because Mofolo is portraying power and politics in Sesotho literature. However, while Mofolo's *Chaka* (1925) portrayed power and politics in the Sesotho novel, the current study focuses on how power and politics are delineated in selected Sesotho drama texts.

Guma in *Tshehlana tseo tsa Basia* (1981) portrays power and politics in Batlokwa palace where Queen Mmanthatisi became the regent for her son Sekonyela while Sekonyela's uncle Montwetsana wanted to become the king. In addition, Guma also portrays how Mmanthatisi and Sekonyela longed for power by attacking other clans to rule over the defeated clans. Guma's *Tshehlana tseo tsa Basia* (1981) informs the current study because the novel is portraying power and politics. However, while Guma (1981) depicts power and politics in a novel, the current study investigate how power and politics are delineated in selected Sesotho drama texts.

Booyesen (2000) in *Sekhukhune*, portrays power and politics between King Sekhukhune and king Mampuru. Booyesen's *Sekhukhune* (2000) depicts how politics in Bapedi royal palace drove Sekhukhune to attack Mampuru, so that Sekhukhune can become the Bapedi king and take power after Sekhukhune's father died. Booyesen's *Sekhukhune* (2000) drama is very prominent to the current study, as it informs the current study about the delineation of power and politics in Sesotho literature. However, while *Booyesen* (2000) depicts power and politics in Bapedi royal palace, the current study investigate how power and politics are delineated in selected Sesotho drama texts.

2.5.2. Scholars who analysed Sesotho literature

Nakin's (2017) study investigates how women are oppressed by both males and females in the Basotho folktale *Ngwana ya Kgedi Sefubeng*. In this study, Nakin (2017) discovered that people who possess power tend to oppress people who are inferior to them. In addition, Nakin found that women also oppress and abuse other women who are inferior to them. The study informs the current study in the way that politics in families also give power to people in authority to oppress people who are inferior to them. Nakin's (2017) study differs from the current study, because Nakin uses folktales to investigate women's oppression, while the current study focuses on investigating how politics and power are reflected in selected Sesotho drama texts.

2.6 Scholars who used Postcolonial theory in their studies

This section is about literature from scholars who used the postcolonial theory in research and how the properties of postcolonial theory have been utilized. Postcolonial theory has properties such as cultural hybridity where it investigates the impact of two different cultures; loss of identity, in terms of how people lose their identity due to being exposed to colonial identities.

2.6.1 Postcolonial theory globally

Ambesange (2015) analyses postcolonialism in Edward Said's *On Orientalism* and Gayatri Spivak's subaltern utilizing marginalization as the property of postcolonial theory. Ambesange (2015) reveals that marginalization as a property of postcolonial theory is relevant for the study as European countries that were colonizers represented the colonized countries as being inferior. The study of Ambesange (2015) is very prominent to the current study, as it informs the current study about the application of marginalization as the property of postcolonial theory. However, while the study of Ambesange (2015) uses marginalization as the property of postcolonial theory, the current study investigated how politics and power are reflected in the selected Sesotho drama texts.

Chandra (2013) investigated a postcolonial approach study in political science utilizing postcolonial theory as the theoretical basis. Chandra's (2013) study utilized marginalization as the property of postcolonial theory to analyse the postcolonial approach in political science. Chandra's (2013) study reveals that marginalization in postcolonial theory is relevant for the study, as it shows that political science is influenced by European and American experiences and that inferior countries use American and European political systems. Chandra's (2013) study is very important to the current study, as it informs the current study about the application of postcolonial theory in politics. However, while the study of Chandra (2013) uses postcolonial theory to investigate political science, the current study analysed the delineation of politics and power in selected Sesotho drama texts.

2.6.2 Postcolonial Theory in Africa

Moorosi's (2021) study is about the representations of school leadership and management in Africa, utilizing postcolonial theory as the theoretical base. Moorosi (2021) utilizes cultural hybridity as the property of postcolonial theory. Furthermore, Moorosi's (2021) study reveals that cultural hybridity as the property of Postcolonial theory is relevant for to this study. He found that school management and leadership take African indigenous knowledge for granted in schools, and the management focuses more on Western knowledge. The study of Moorosi

(2021) on cultural hybridity is important to the current study, as it informs the current study about the application of cultural hybridity in African leadership. However, while the study of Moorosi utilizes cultural hybridity as the property of postcolonial theory in investigating school leadership and management in African literature, the current study utilized cultural identity as the property of postcolonial theory to investigate how politics and power are reflected in selected Sesotho drama texts.

Kayira (2015) studied the effect of colonialism on Ubuntu in education systems utilizing postcolonial theory as the theoretical basis. Kayari's (2015) study utilized hybridity as the property of postcolonial theory. His study reveals that postcolonial theory is relevant, as hybridity in postcolonialism plays a huge role in reviving Ubuntu education systems. The study of Kayari (2015) is important to the current study, as it informed the current study about the application of the hybridity theory in education systems. Nonetheless, while the study of Kayari (2015) uses hybridity as a property of postcolonial theory in education systems, the current study utilized hybridity to investigate how politics and power are reflected in selected Sesotho drama texts.

2.6.3 Postcolonial Theory in South Africa

This section of the chapter deals with South African scholars who adopted postcolonial theory. Mohale (2021) analyses the reimagining the interface between African tradition and modernity in post-apartheid South Africa by adopting postcolonial theory as its theoretic base. Mohale (2021) reveals that hybridity in postcolonial theory is relevant for this study as there is tension between African tradition and modernity. When they clash, they bring a new cultural identity. Mohale's (2021) study is important to the current study as it informed the current study about the use of hybridity as a property of postcolonial theory. However, while the study of Mohale (2021) used postcolonial theory to investigate the interface of African tradition and modernity, the current study employed postcolonial theory to analyse politics and power in selected Sesotho drama texts.

Phetlhe (2018) investigated the impact of translation on the formation and transformation of the genres that constitute the body of Setswana literature, utilizing postcolonial theory as the theoretical base. Phetlhe's (2018) study revealed that postcolonial theory is the relevant theory for the study, as Setswana literature is no longer a form of word of mouth from generation to generation; it made Setswana literature change its form to foreign works of literature. Phetlhe's (2018) study is important to the current study as it informed the study about the application of postcolonial theory in literature. However, while Phetlhe's (2018) study used postcolonial

theory to investigate Setswana literature, the current study used postcolonial theory to analyse the politics and power in Sesotho drama texts.

Montle's (2018) study about reconstructing identity in postcolonial black South African literature from selected novels of Sindisiwe Magona and Kopano Matlwa. Montle (2018) utilized postcolonial theory as the theoretical basis. His study adopted cultural identity as the property of postcolonial theory. His study reveals that postcolonial theory is relevant for the study, as colonialism caused South Africans to lose their identity and choose foreign identities, because females admire white people's hairstyles to showcase their beauty. In addition, black females use bleaching chemicals to look like white people. Men lost their identity of being the protectors of women; instead, men became victimisers of women. He also found that school and religion caused Africans to lose their cultural identity and their language. The study of Montle (2018) is very important to the current study, as it informs the current study about the application of cultural identity as the property of postcolonial theory in literature. While the study of Montle (2018) utilized cultural identity as the property of postcolonial theory to investigate identity in literature, the current study used cultural identity to investigate how politics and power are reflected in selected Sesotho drama texts.

Seabi's (2022) study about the pretext of identity crisis in post-colonial Africa utilizes postcolonial theory as the theoretical basis. Seabi (2022) reveals that identity as the property of postcolonial theory is relevant for this study, as civilization and modernity lead to identity crises. People named their children English names so that they could easily be employed by white people. Those who were not given Western names by their parents were given new English names by their employers upon being employed. The study of Seabi (2022) is very important to the current study, as it informed the study about the application of identity as the property of postcolonial theory in literature. However, while Seabi (2022) utilized postcolonial theory to investigate the identity crisis in postcolonial Africa, the current study employed cultural hybridity as the property of postcolonial theory to analyse the politics and power in Sesotho drama texts.

Sekgothe's (2021) study describes home in apartheid South Africa, utilizing postcolonial theory as a theoretical base. He utilised cultural identity as the property of postcolonial theory. Sekgothe's (2021) study reveals that postcolonial theory is applicable to this study as apartheid led South Africans to identity change and cultural hybridity because colonialism erased all forms of knowledge and the existence of black lives. Sekgothe's (2021) study is very important to the current study, as it informed the current study about the application of identity loss and hybridity as properties of postcolonial theory in literature. However, while Sekgothe's (2021)

study utilized cultural hybridity as the property of postcolonial theory to investigate describing home in apartheid South Africa, the current study utilized cultural hybridity to investigate how are politics and power are reflected in Sesotho drama texts.

Jacobs's (2013) study about young South Africans and cultural (mal)practice, utilized postcolonial theory as the theoretical base. Jacobs (2013) study reveals that cultural hybridity as the property of postcolonial theory is appropriate, as there is a clash of cultures between African cultures and Western cultures where young people find themselves combining two different cultures. Jacobs' (2013) study is important to the current study as it informed the current study about the application of cultural hybridity as the property of postcolonial theory in African literature. However, while Jacobs' (2013) study utilizes hybridity as the property of postcolonial theory to investigate about young South Africans and cultural (mal)practice, the current study employed the cultural hybridity theory to analyse how are politics and power are reflected in selected Sesotho drama texts.

Morule's (2019) study about approximating an ideal South African woman of the 21st century utilizes cultural identity as the property of postcolonial theory as the theoretical basis to investigate 21st-century women in South Africa. The study reveals that postcolonial theory is relevant, because 21st-century women learn resilience and willpower against social odds, and women can defeat any obstacles in their lives. The study of Morule (2019) is very significant to the current study as it informed the current study about the utilization of cultural identity as the property of postcolonial theory in 21st-century women. While the study of Morule (2019) utilizes cultural identity as the property of postcolonial theory to investigate an ideal South African woman of the 21st century, the current study utilized cultural identity as the property of postcolonial theory to analyse how are politics and power are reflected in selected Sesotho drama texts.

2.6.4 Postcolonial theory in Sesotho literature

This section of the chapter investigates Sesotho scholars who employed postcolonial theory while conducting their study.

Sides (2018) adopted postcolonial theory in his study of narratives of modernity in Mofolo's *Chaka*, utilizing hybridity as the property of postcolonial theory. His study reveals that cultural hybridity as a property of postcolonial theory is relevant for the study, as African culture is affected by the Western culture in the change in African tradition in *Chaka*. The study of Sides (2018) is important to the current study as it informs the current study about the use of cultural hybridity as the property of postcolonial theory. However, while the study of Sides (2018) uses

cultural hybridity to investigate the narratives of modernity in *Chaka*, the current study employed postcolonial theory to investigate politics and power in Sesotho drama texts.

Letlala and Zulu (2022) conducted a study on the expression of ubuntu in the Sesotho novel *Tutudu ha e patwe* (2016), utilizing Ubuntu as a property of postcolonial theory. Their study reveals that ubuntu as an element of postcolonial theory was relevant to this study, as ubuntu is challenged during postcolonialism, because people no longer help one another, but destroy one another so that they can get what they want. The study of Letlala and Zulu (2022) is important to the current study as it informed the current study about the application of postcolonial theory in literature. However, while the study of Letlala and Zulu (2022) uses ubuntu as a property of postcolonial theory to investigate ubuntu in Sesotho novels, the current study utilized identity as the property of postcolonial theory to analyse politics and power in Sesotho dramas.

Dube (2020) examined *Boleo* (1991), a postcolonial feminist reading, utilizing postcolonial theory and feminist theory as the theoretical basis of the study. Dube's (2020) study discloses that postcolonial theory is relevant, as postcolonialism led African women to cultural identity loss, because it breeds feminism where women now do things for themselves, unlike in pre-colonialism where they relied on men for help. The study of Dube (2020) is important to the current study as it informed the current study about the application of cultural identity as the property of postcolonial theory in literature. However, while the study of Dube (2020) applies cultural identity as the property of postcolonial theory to investigate postcolonial feminist reading, the current study employed cultural identity as the property of postcolonial theory to analyse the theme of politics and power in Sesotho drama texts.

Leshota (2014) analysed a postcolonial reading of nineteenth-century missionaries' musical texts, utilizing postcolonial theory as the theoretical basis. Leshota's (2014) study reveals that identity as the property of postcolonial theory is relevant, as missionaries instilled cultural change in Africans, leading to their identity loss because of Christian hymns (*Lifela tsa Sione*). This study by Leshota (2014) is very important to the current study as it informed the current study about the application of postcolonial theory in colonial texts. However, while the study of Leshota (2014) utilized postcolonial theory in investigating the postcolonial reading of the nineteenth century in Christian hymns, the current study utilized the theory in investigating politics and power in Sesotho literature.

2.7 Literature review of scholars who have used Marxist literary criticism theory in their studies

This section focuses on scholars who have adopted Marxist literary theory. Marxist literary theory consists of the following properties: class struggle, ideology, capitalism and primitive accumulation.

2.7.1 Scholars who used Marxist Critical Theory globally

Bashir, Mir and Mehmood's (2020) study is about the Marxist analysis of *The Garden Party*, utilizing Marxist critical theory as the theoretical base. Bashir et al. (2020) utilize class struggle and ideology as the properties of Marxist critical theory. Through class struggle and ideology, they found that the upper classes controlled the lower classes by applying ideology to maintain their status. The study of Bashir et al. (2020) is important to the current study as it influenced the current study about the usage of ideology and class struggle as the properties of Marxist critical theory in literature. While Bashir et al.'s (2020) study utilizes social struggle and ideology as properties of Marxist critical criticism, the current study utilized Marxist critical theory to investigate how politics and power are reflected in the selected Sesotho drama texts.

Uddin (2019) studied the rising voice against the Christian oppression in *The Merchant of Venice* utilizing Marxist critical criticism as the theoretical base. Through the utilization of class struggle and ideology, he found that Shylock was the cause of oppression, social inequality and abuse. Furthermore, Uddin found that there was a relationship between Jews and Christianity because of the political ideology. Uddin's (2019) study is important to the current study, as it influenced the current study about the application of Marxist critical theory in the literary drama texts. While the study of Uddin (2019) utilizes class struggle and ideology as Marxist criticism to investigate the rising voice in Christianity in *The Merchant of Venice*, the current study utilized Marxist critical theory to investigate how politics and power are reflected in the selected Sesotho drama texts.

2.7.2 Scholars who used Marxist critical theory in Africa

Mugambiwa (2018) examined the adaptation measures to sustain indigenous practices and the indigenous knowledge systems to adapt to climate change in Mutoko rural district of Zimbabwe, utilizing Marxist theory as the theoretical base of the study. His study utilized ideology as the property of Marxist literary criticism. Mugambiwa (2018) found that with indigenous ideology African natives are able survive during terrible climate situations like drought. The study of Mugambiwa (2018) through ideology as a property of Marxist theory was

important to the current study as it informed the current study about the utilization of ideology as a property of Marxist theory in African indigenous knowledge. Although Mugambiwa's (2018) study employed the ideology as the property of Marxist theory in investigating adaption measures to sustain indigenous knowledge in Zimbabwe, the current study utilized ideology as the property of Marxist literary criticism theory to analyse how politics and power are reflected in selected Sesotho drama texts.

Nkalubo's (2021) research deals with the Marxist reading of *Things Fall Apart* in the ESL classroom, utilizing Marxist critical theory as the theoretical basis of the study. He utilized capitalism and primitive accumulation as the properties of Marxist critical theory. Nkalubo (2021), through capitalism and primitive accumulation found that Igbo people's land was expropriated by colonisers and they used alienation to separate the Igbo society from the peasantry. Nkalubo (2021) found that the novel can also help in the classroom to deal with issues such as African colonial history and class struggle. The study of Nkalubo (2021) was important to the current study as it influenced the current study about the utilization of Marxist theory in literary texts. Although Nkalubo's (2021) study utilized capitalism and primitive accumulation as the properties of Marxist critical criticism, the current study utilized Marxist theory in analysing how politics and power are reflected in the selected Sesotho drama texts. Mwetulundila's (2016) study is a Marxist analysis of Ngugi Wa Thiong'o's novel *Matigari*, utilizing Marxist critical theory as the theoretical base of the study. His study utilized alienation and class struggle as the properties of Marxist critical theory. Through the utilization of alienation and class struggle, he found that there is a class struggle between the upper classes (the capitalists) and the lower classes, corruption is also a huge problem, because workers are alienated from what they have produced, and girls turn to prostitution due to being orphans. The study of Mwetulundila (2016) was important for the current study as it influenced the current study about the application of the theory in literary texts. While the study of Mwetulundila (2016) utilized alienation and class struggle as the properties of Marxist critical theory in analysis of a Marxist perspective in Ngugi Wa Thing'o's *Matigari*, the current study utilized Marxist theory to investigate how politics and power are reflected in selected Sesotho drama texts.

Hussain's (2022) study about trauma, betrayal and the resistance in Ngugi wa Thiong'o's *Weep Not, Child* and *Matigari*, utilized Marxist critical theory as the theoretical base of the study. His study utilized class struggle and capitalism as the properties of Marxist critical theory. Through the utilization of class struggle and capitalism, Hussain (2022) found that both texts portray the themes of class struggle where the colonisers oppress the lower class, and imperialism is

replaced by capitalism, advancing the same corruption. While the study of Hussain (2022) utilized class struggle and capitalism in the study to investigate about trauma, betrayal and resistance in Ngugi Wa Thiong'o's literary texts, the current study utilized Marxist theory to investigate how politics and power are reflected in selected Sesotho drama texts.

Mokibelo (2018) studied language in education policy issues in Botswana and Karl Marx's views on education utilizing Marxist literary criticism theory. He further utilized class struggle as the property of Marxist literary criticism theory. Mokibelo's study through class struggle reveals that Marxist criticism has found that there are inequalities in primary classes and beyond, which also shows that lower-class citizens do not get quality education. The study of Mokibelo (2018) through class struggle as the property of Marxist literary criticism theory is important to the current study, as it informs the current study about the utilization of Marxist critical theory in investigating economic class. However, while the study of Mokibelo (2018) uses class struggle as the property of Marxist literary criticism to investigate the language policy issues in Botswana schools, the current study used class struggle as the property of Marxist criticism theory to investigate how are politics and power reflect in selected Sesotho drama texts.

2.7.3 Scholars who used Marxist critical theory in South Africa

Du Toit's (2018) study about "Without the blanket of the land: agrarian change and Biopolitics in post-Apartheid South Africa" utilized Marxist criticism as the theoretical basis. His study utilized class ideology as the property of Marxist criticism theory. Du Toit's study through class struggle reveals that Marxist criticism is relevant for the study, as land issues are the political signifier and economic marginalization. Furthermore, he found that land issue is an unsolved problem in South Africa because black Africans are still struggling with land ownership. The study of Du Toit (2018) was very important for the current study as it informed the current study about the utilization of the class struggle as the property of Marxist criticism theory in politics and power poetry. However, while the study of Du Toit (2018) utilized the class struggle as the property of Marxist criticism theory to investigate the agrarian change and biopolitics in post-apartheid South Africa, the current study used class struggle as an element of Marxist literary criticism to investigate how are politics and power reflect in selected Sesotho drama texts.

2.8 Conclusion

This chapter's focus was to review related literature by other scholars who investigated politics and power in their academic work and scholars who used postcolonial theory and Marxist

criticism theory in their scholarly work. The chapter revealed that the themes of politics and power are prevalent in literary texts and that scholars investigate them. The chapter has revealed that cultural hybridity and identity as the properties of postcolonial theory are relevant in analysing issues of postcolonialism and that class struggle and ideology as the properties of Marxist literary criticism are relevant in analysing themes of economic power and politics. The chapter has revealed that much scholarly work is needed in Sesotho literature concerning politics and power.

CHAPTER THREE: RESEARCH METHODOLOGY

3. Introduction

The previous chapter addressed the literature review and related theories. The current chapter deals with the research methodology and how data were collected and analysed. The first section of this chapter deals with research design, which is a qualitative method, and the second section is about how data were collected and analysed.

3.1 Research design

Research design is the method of how a researcher wants to go through the research process. Asenahabi (2019) states, "The research design must contain a strategy for interpreting the analysed data to provide adequate findings and conclusions from the research." Jongbo (2014:87) states that "research design helps prevent frustration by providing the glue that holds the research project together through a structured plan". From the above statements, this study understood that a research design is the skeleton that guides a research project because, without the research design, the objectives of the research cannot be achieved.

Asenahabi (2019) further states, "A good research design shields a researcher from frustration by binding the research work together through a plan that outlines how all the major parts of the research work together to address the research questions." A research design provides a research direction on how the researcher should go about conducting the study. Mzoneli-Makhwaza (2016) states that a research design is more than a plan that states what needs to be done to finish the project. A research project without a research design cannot be completed, because the researcher can get lost along the way. Thango (2020:22) posits, "The research design is important in research because it is the plan that specifies the sources and types of information that is relevant to the research problem." This study adopted a qualitative research method, because the study investigated the delineation of politics and power in selected Sesotho drama texts. With a qualitative research method, the study could derive new meaning from the data gathered from existing texts.

3.1.1 Qualitative research method

The historic origin for qualitative research is anthropology, sociology, the humanities, and evaluation (Asenahabi, 2019). A qualitative method focuses on gathering data from other works in their original setting and bringing meaning to them from the views of the people involved. Hence Aspers and Corte (2019) attest that a qualitative method is a process that develops

thoughtful meaning to the community by bringing new clarities and getting closer to the topic studied. Thango (2020:23) states that “qualitative research involves people, their opinions and ideas about the world or social life”. From Thango (2020) and Aspers and Corte (2019) it is clear that a qualitative method deals with people’s understanding and reactions in the real world.

This study adopted a qualitative method to gather data from selected Sesotho drama texts, because a qualitative method provides an in-depth understanding of the object under study. Asenahabi (2019) attests to the above statement by stating, “Qualitative research design produces data that are not quantifiable, using open-ended questions.” From Asenehambi it is clear that with the qualitative method, data are not measurable. This method was suitable for this study, because the study focused on the themes of politics and power.

Muzari, Shava and Shonhiwa (2022) state that qualitative methods consist of the following data-gathering methods: interviews, observations and document analysis. The current study was a desktop study, because it dealt with Sesotho drama texts, focusing on document analysis as a method of collecting data, in this case, analysing selected Sesotho drama texts.

3.2 Data collection methods

This section aims to explain how data were collected using qualitative research methods. It covers the qualitative research procedure, primary and secondary data collection and document analysis.

3.2.1 Primary and secondary data

Primary data are the data a study is derived from; it is the pillar of a study because, without the primary data, the project goals and objectives cannot be achieved. The primary data in the current study were the selected Sesotho drama texts. The drama texts are written in Sesotho, while the study is in English. Any content that was quoted from the drama texts was translated into English after the Sesotho quote.

Secondary data are the data that are gathered for a study from another source besides the primary source. The secondary sources for the current study were other literary documents like dissertations, and Sesotho materials on politics and power like newspapers, magazines and social media.

3.2.2 Sampling

Sampling is the process in research where the researcher chooses the target that is suitable for gathering data. The researcher selects a suitable target to gather information. Fredericks et al. (2016:4) define sampling as “the process of selecting a subset of elements from within a population, with the intent of using this subset to draw valid conclusions about the population as a whole”. From Fredericks et al.’s (2016) definition of sampling, sampling is the system of planning where to gather data.

The current study was a document analysis study; therefore, purposive sampling was applied to select suitable texts. Sampling is the process of choosing the best text for the research from other texts. Obilor (2023) states, “Sampling is the act, process, or technique of selecting a suitable sample, or a representative part of a population for the purpose of determining parameters or characteristics of the whole population.” Purposive sampling is part of the sampling process where the researcher can choose texts or participants that are suitable for the study. Suitable Sesotho drama texts were purposively selected from the range of drama texts to analyse the delineation of politics and power. The texts we purposively selected from the range of Sesotho drama texts because they have a notion of interest in this study. In addition, the years that they were published, *Kgabane ha di rwesane mekadi* (1991), it was published when South Africa was in the dawn of democracy, while *Diphetoho* (2015) and *Malefane* (2015) were published during the era of democracy in South Africa.

In addition to that, Lopez and Whitehead (2012:125) state that “purposive sampling is designed to provide information-rich cases for in-depth study”. Lopez and Whitehead’s (2012) statement confirms that from purposive sampling the researcher can get much information about the samples that are chosen because of the selection made when choosing the right text or participants. Purposive sampling gives the researcher the choice to choose samples that are suitable for the study while leaving out samples that are not suitable for the study.

3.2.3 Document analysis

Document analysis is the procedure where existing texts are read and analysed to gain new meanings from the texts. Morgan (2022:65) states that documents analysis “consists of analysing various types of documents including books, newspaper articles, academic journal articles, and institutional reports”. Document analysis suited the current study because the study gathered data from analysing existing Sesotho literary texts.

3.3 Data analysis and interpretation

This section deals with methods or strategies for analysing the gathered data. To analyse data the researcher needs to use certain methods of analysing and interpreting data.

3.3.1 Data analysis

Mezmir (2020:15) defines qualitative data analysis as “the classification and interpretation of linguistic (or visual) material to make statements about implicit and explicit dimensions and structures of meaning-making in the material and what is represented in it”. Mezmir’s definition clarifies that data analysis is the process of giving meaning to the data that have been gathered and processed.

This study employed thematic analysis to analyse the data, because the study investigated how themes of politics and power in selected Sesotho drama texts could be analysed in the selected texts. Thematic analysis techniques make it easy to achieve the objectives of the study. Maguire and Delahunt (2017) define thematic analysis as “the process of identifying patterns or themes within qualitative data”. Thematic analysis is about checking the patterns that are repeated in data and then grouping them as themes. With thematic analysis, the researcher looked at the patterns of how politics and power were delineated and then arranged them from the most relevant themes to the least relevant.

The study employed postcolonial theory and Marxist critical theory in analysing data from the selected drama texts. Postcolonial theory, as developed by Edward Said and Bhabha, is the theory that analyses literary work produced during the colonial era even after colonialism. This study utilized hybridity and cultural identity as the properties of postcolonial theory to analyse the delineation of power and politics. Douaa (2022:13) defines hybridity as “the creation of new trans-cultural forms with the culture produced by colonization”. Douaa’s definition proves that hybridity occurs when two different cultures are mixed together to form one culture. South Africa was colonised by Western cultures so African culture is neither purely African nor purely Western. Furthermore, Douaa (2022:13) states that

In postcolonialism, it was first associated with the works of the Indian theorist Homi Bhabha who is a contributor to the postcolonial theory, His ideas mainly focus and analyse the relationship between the colonizers who tempted to translate the colonized indigenous identities creating a cultural clash.

Homi Bhabha focused on the impact of the coloniser on the indigenous culture of the colonised. Identity in postcolonialism is about who you are or become. Douaa (2022:20) defines identity

as “a state of being of whom or what a person is. It is the answer to the question of what kind of person he or she is, and what his or her relationship with others is”. From Douaa’s definition, identity is about the origin of the person and how the person becomes after postcolonialism. Elam (2019) defines postcolonial theory as “a body of thought primarily concerned with accounting for the political, aesthetic, economic, historical, and social impact of European colonial rule around the world in the 18th through the 20th century”. Elam’s (2019) definition clarifies the work of postcolonial theory, because in this study factors like identity loss and hybridity were analysed from the selected Sesotho drama texts and how colonialism has affected politics and power were addressed.

Marxist critical theory was employed to analyse the class struggle and ideology in the delineation of politics and power. Cox and Nilsen (2014:112) state that “Marxist theory is about noticing the patterns that exist across national and political particularities in terms of how labour is organized by elites for the financial profit of the latter”. As transpires from the above statement, Marxist theory was utilized to identify the class struggle and ideology portrayed in selected Sesotho drama texts. Asci (2019:33) states, “Being a social theory, Marxism is Karl Max and Friedrich Engels’s economic, political, and social doctrines. It is based on labour, social actions and class struggle.” From Asci’s statements the founders of Marxist theory are Karl Max and Friedrich, and it based on labour how economic resources benefit the working class, social effects of politics.

3.4 Data presentation

The study presented data by building on themes; themes of power and politics were discussed, and new ideas were presented. Selected Sesotho drama texts were organised as follows: all selected texts were summarised and an in-depth analysis of politics and power from the texts was provided. Themes from the texts were organised based on themes that appeared the most to the themes that appeared the least in each drama text. Subthemes relating to the main themes of politics and power were also discussed. Vaismoradi et al. (2016:101) describe a theme as “an implicit topic that organizes a group of repeating ideas, it enables researchers to answer the study question”. The selected texts were not treated according to the dates of publication, but according to the way the themes of politics and power appeared.

Therefore, the method used in interpreting data is thematic analysis. Clarke & Braun (2017) define thematic analysis as “*a method for identifying, analysing, and interpreting patterns of meaning (‘themes’) within qualitative data*”. From Clarke & Braun’s definition it is evident that the themes are seen when interpreting data and then arranged in a pattern. Thematic analysis

is employed in the current study because it helps by avoiding repeating the same information that can be arranged. In addition, Clarke & Braun (2017) also state that thematic analysis “*can also be used within a ‘critical’ framework, to interrogate patterns within personal or social meaning around a topic*”. Thematic analysis helps to arrange the same patterns of information that is being analysed and interpreted into one theme avoiding confusion. In the current study thematic analyses is employed to easy the process of analysing the same traits appearing in the text.

3.5 Conclusion

This chapter discussed the qualitative research method. It discussed the research design. It showed how data was gathered and how the texts were chosen among other drama texts using purposive sampling. It also discussed how data was analysed using document analysis and thematic analysis. Furthermore, postcolonial theory and Marxist critical theory were utilized to analyse data gathered from the selected Sesotho drama texts. The study presented data according to themes found in the texts.

CHAPTER FOUR: DATA ANALYSIS

4.1 Introduction

The previous chapter dealt with the methodology for this study. This chapter analyses how politics and power are delineated in these texts. The chapter is divided into three sections, with each section focusing on each text. Characters in these three texts are analysed in line with their character attributes. The aspects of postcolonial and Marxist theory are employed to understand how politics and power are delineated in these texts. Postcolonial theory is employed to understand the power balance between people and cultures to produce better relations. It is further utilised in this study to comprehend how characters in power relate to ordinary characters. Marxism theory is used as another lens in this study to examine class and societal conflict using material interpretations of historical development and a dialectical view of social transformation. Marxism theory is further used to investigate the link between economic class and politics in the social lives of the characters in these three texts. In this study, both the postcolonial and Marxism theories are employed to address the research question: How are politics and power reflected in *Kgabane ha di rwesane mekadi* (1991), *Malefane* (2015) and *Diphetoho* (2015).

The analysis in this chapter adheres to this pattern: firstly, it provides the summary of the texts to be analysed and then provides different categories in the form of themes.

4.2 Summary of *Kgabane ha di rwesane mekadi*

Kgabane ha di rwesane mekadi is a drama text about Chief Leoka, who is supposed to choose one of his heroes to go and rule over the place of ha Phooko, because there is no-one in his family to rule the place. Between his two headmen, Motshwane and Rasebata, he does not know whom to choose, because they all have different characteristics when it comes to kingship and governing his people. Chief Leoka had to consult with his wife for guidance. However, his wife also tells him to follow his heart and choose Motshwane. When talking to his messenger Letebele about the matter, Letebele also says that the king should choose wisely, but Letebele suggests that the chief should choose Motshwane. While they are still discussing this issue, they see a group of men with cows entering the king's village. The chief asks Letebele to go and find out where the cows are coming from and to whom that group of men are taking the cows.

Letebele sees that the cows are brought to Motshwane's house. Letebele arrives at Motshwane's house and speaks to Mmaneo, Motshwane's wife. Letebele changes the story to

Leoka, and says the cows are brought to Rasebata's homestead as the dowry for Rasebata's daughter, Mosa and they come from King Maqhama who is Leoka's enemy. The issue of the cows surprises the chief because the chief trusts Rasebata and Leoka knows that Rasebata will not be involved in dodgy business with Maqhama, especially accepting cows from his enemy. Letebele no longer goes to Rasebata's house to call him if there are meetings. When the chief asks about Rasebata's absence from the meeting, Letebele would say that Rasebata is not there. Letebele tells lies because he wants the chief to choose Motshwane as the ruler of ha Phooko, so that Letebele could benefit from Motshwane, because Letebele knows all about Motshwane's shenanigans with Chief Maqhama.

Both Letebele and Motshwane bribe two village guards. The guard bribed by Motshwane is supposed to mislead people when asking about Motshwane's whereabouts, especially if he goes to Maqhama's village. The guard bribed by Letebele is paid to monitor Motshwane's movements on how many days he goes to King Maqhama and how long he takes. Motshwane's act is revealed on the day when Motshwane says to the chief he is going to see his cattle on the mountains in the morning. Letebele follows him in the morning and when asking the guards if anyone has passed there that morning, the guard who was paid by Motshwane says no-one has been there, while the other guard on Letebele's payroll says Motshwane has passed there. That is where the guards start to tell each other about the money they are paid by Motshwane and Letebele.

Maqhama is associated with Mozambican poachers and top government officials. Maqhama fights with Chief Leoka because he wants Leoka's land where there are wild animals, so that he can sell the elephant tusks. The cows Maqhama sent to Motshwane are the payment because Motshwane is his spy. Maqhama's people continue to attack and kill chief Leoka's guards, and when Leoka sends messengers to Maqhama to discuss this issue, Maqhama does not repeat it. The soldiers take the government by siege and on that day Maqhama launches an attack on Leoka. Leoka calls his headmen Motshwane and Rasebata to lead the regiments. In the war Rasebata is declared dead, although Leoka's regiments have won the war. The night before, Chief Leoka was supposed to introduce Motshwane as the new ruler of ha Phooko. Rasebata arrives at the home of King Leoka and tells Leoka that the person who has stabbed him is Motshwane and that Motshwane is Maqhama's spy. Rasebata also tells the king that he has faked his death so that Motshwane could stop stabbing him. Rasebata further tells the king about the cows that Maqhama has given to Motshwane as payment. That is when Leoka discovers that Letebele is also the deceiver. The next morning, Chief Leoka called Rasebata's

family and took them to the place where Rasebata was hiding, and the family is also told what has happened to Rasebata, Motshwane and Letebele are punished.

4.2.1 Kgabane ha di Rwesane Mekadi

The following category will illustrate how different characters delineate the aspects of power and politics in *Kgabane ha di Rwesane Mekadi*. The following themes were established and will be analysed in this category: bravery, corruption, rebellion, malicious, manipulation, betrayal, greed, and spying.

4.2.2 Bravery

Bravery is having the courage to face challenges without hesitation; it is when a person puts his/her life at risk to achieve what the person desires. According to Kinsella (2017:2), bravery is frequently defined as being able to face danger or discomfort without fear. Additionally, Voigt and Dew (2024:1) state that bravery often involves bodily peril through activities intended to preserve the lives of others in hazardous situations. Levy (2022:656) adds by stating that brave people are not afraid of any enemy, or are willing to die for a cause and are never intimidated. Kinsella (2017), Voigt and Dew (2024) and Levy's (2022) definitions make it clear that brave people are not afraid of facing danger or death. This means brave persons are courageous and fearless. Brave people are not scared of facing danger; they are confident and will take risks. In *Kgabane ha di rwesane mekadi*, there are characters who display bravery when taking risks and facing challenges. Characters such as Motshwane and Rasebata portray bravery. Bravery is seen in Motshwane's actions and words when Motshwane talks to other characters and also what other characters say about Motshwane. Motshwane's actions of accepting cows from Maqhama as bribery for allowing Maqhama's hunters to hunt elephants are an action of confronting danger without fear. Motshwane's action calls for class struggle as a property of Marxist critical theory to understand his actions. Motshwane is not wealthy like Maqhama and Leoka, and his actions of refusing to pay the village guard also delineate class struggle, because Motshwane is influenced by class struggle to suppress the lower-class guard. Motshwane abuses the power he possesses by risking being banished or killed if Leoka hears about his shenanigans.

Moreover, Motshwane displays bravery in the text by the way he talks to Letebele. Motshwane is not afraid of facing Chief Leoka about the issue of the cows that were given to him as the bride price from Chief Maqhama, while Motshwane knows very well that the cows were just payment for allowing Maqhama to poach animals on Leoka's land. Motshwane does not fear

what Chief Leoka can do to him after finding out that the cows are from chief Maqhama. The following extract justifies how Motshwane delineates bravery in the text.

Motshwane: Ha a ka qala o tla tseba maikutlo a ka. Taba tsa lapa la ka ke tsa ka, le qabang ya hae le Morena Maqhama ha se taba ya ka.

Letebele: Empa Motshwane, ha o bone hore Morena o nepile?

Motshwane: Ha ke dumele, Letebele. Wena o ka dumela hore taba tsa motse wa hao di kenakenwe ke banna ba bang? (p. 25)

Motshwane: If he can start, he will know my opinion. The affairs of my family are mine and his conflict with the chief Maqhama is not my business.

Letebele: But Motshwane, do not you see that the chief is right?

Motshwane: I do not agree, Letebele. Can you allow men from the other families to meddle in your family affairs?

From the above dialogue, Motshwane is proving his bravery, because he does not seem to be shaken by the chief's instructions to return the cows from Maqhama. Words like '*O tla tseba maikutlo a ka*' (He will know my opinion) show that Motshwane takes risks when it comes to his family; Motshwane does not care whom he is facing.

Therefore, Motshwane continues to do dodgy business with Maqhama. Motshwane uses the power of being the chief's headman to prove his bravery and the risk he is taking. He is confident in all actions he takes to make deals with Maqhama and bribe the village guard. Motshwane's actions call for class struggle as a property of Marxist theory to understand Motshwane's brave character, because in class struggles the lower class also wants to experience an affluent lifestyle. Inequality in class influences people to take risks. Motshwane accepts cows from Maqhama, the enemy of Leoka, without fear of being caught, because Motshwane also wants to be wealthy like Chief Leoka.

Motshwane also informs Letebele that he is also a man like Chief Leoka and that Leoka cannot tell him what to do with his family matters. Motshwane also proves his bravery when he refuses to pay the village guard the money; he promises to pay the village guard after being appointed as the ruler of ha Phooko. The following extracts also delineate Motshwane's bravery.

Monna wa 1: ke ne ke mpa feela ke re matsoho a a hlatswana, mongahadi.

Motshwane: Monna, ke bona hore o mpe o itsamaele pele ke o ntsha mona ka nthswa di sa fohlwa. (1991:59)

Monna wa 1: I was only saying that you scratch my back I scratch yours, sir.

Motshwane: Man, I think it is better if you leave willingly or I will give you a boot.

The above extracts call for class struggle because the security guard is of a lower class, while Motshwane is from the middle class. In extracts above, Motshwane also displays bravery when he says: *“Monna, ke bona hore o mpe o itsamaele pele ke o ntsha mona ka nthswa di sa fohlwa”* (I think it is better if you leave willingly or I will give you a boot). Intimidating the guard who knows all his secrets also shows that Motshwane is not afraid of taking risks. Class differences give Motshwane the power to manipulate the village guard, because the village guard enjoys money from Motshwane, while Maqhama also uses Motshwane as his spy. Motshwane’s actions call for class struggle as the property of Marxists to understand Motshwane’s bravery, because Motshwane was able to bribe the village guard, due to the guard’s lack of financial stability.

Rasebata also displays bravery. He takes risks in the text and does not shiver or scream when facing death. After Rasebata was stabbed by Motshwane and taken to Maqhama’s village to be mutilated by Maqhama’s warriors so that they could perform their spiritual rituals, he is able to fake his death until he has the opportunity to flee. The following extract provides a justification for how Rasebata delineates bravery.

Rasebata: Ke mohlolo, morena. Ke ile ka nkuwa ke bahlabani ba morena Maqhama ha ke qeta ho hlajwa. Ba ne ba nahana hore ha ke sa phela mme ba mpeha moo ho neng ho boloketswe ditopo tsa bahlabani ba rona tse neng di nkilwe hore ho ilo retlwa mme ho katwe manaka ka tsona. (p.62-63)

Rasebata: It is a miracle, chief. I was taken by the Maqhama warriors after I was stabbed. They thought that I was no longer alive, and they put me where the corpses of our warriors were kept and would be taken to be mutilated to fill their medicinal horns.

Rasebata: ke dutsi moo matsatsinyana di ntse di latwa ka bonngwe. Ke ne ke kgukguna bosiu ke fumane se ka yang ka maleng, ke tshaba ho thoba hoba ho ne ho le banna ba lebetseng. ke bosiung ba kajeno moo ke kgonneng ho tswa ka ha pula e ne e na ka matla mme balebedi ba teng ba iketse mahae. (p.63)

Rasebata: I stayed there for few days while they were fetching dead bodies one by one. I was sneaking away at night to get something to eat, afraid of fleeing because there were men who were guarding. It was only tonight that I managed to flee because of this heavy rainfall and the guards went back to their families.

The above dialogue between Rasebata and Chief Leoka delineates the brave character of Rasebata. The act of Rasebata faking his death and being taken away by Maqhama's warriors is proof of Rasebata's bravery. Moreover, the second statement of Rasebata indicates that he was afraid of fleeing, but in that situation, Rasebata also proves his bravery, because he was able to lie among dead people, while some might already be smelling due to decomposing bodies. Brave characters are patient, just as Rasebata has long struggled and waited for a chance to escape. Rasebata's actions call upon ideology as an aspect of Marxist critical theory. Ideology focuses on the thoughts and beliefs of society and the law that governs citizens. Rasebata followed the rules of Leoka to go and fight with the warriors of Maqhama.

4.2.3 Corruption

Corruption is the state of dishonesty involving illegal activities such as money laundering, bribery, and misuse of power. According to Myint (2000:35), corruption is the utilization of public office for personal advantage, specifically the exploitation of one's official position, rank, or standing by an officeholder for individual gain. Williams (2021:01) defines corruption as the misuse of power for personal enrichment. Williams (2021) and Myint's (2000) definitions of corruption point out that it is for personal gain and the misuse of power, while it can also influence people to engage in illegal activities.

In *Kgabane ha di rwesane mekadi*, there are such characters, using the state assets and the status they have for their benefit; characters that engage other characters in illegal activities. Characters such as Motshwane and Letebele delineate aspects of corruption. Motshwane and Letebele are characters who use the money and power they possess to corrupt village guards. Motshwane and Letebele's actions call upon class and ideology as properties of Marxist critical theory to understand their corruption.

On the one hand, Motshwane is the corrupt character in the drama. Motshwane uses the status of being the chief headman for his gain. He misuses the power of being Leoka's headman to ask for favours from village guards and manipulate village guards with money to mislead people who want to know about Motshwane's ways. Motshwane abuses the status of being the chief headman by being involved in illegal activities for his personal gain. The village guard hides Motshwane's tracks from other people. The following extracts delineate Motshwane's act of corruption.

Monna wa1: Motshwane o ile a ntefa tjehelete ena mme a re o na le mabaka a mo tlamang hore a tlo feta mona, mme ha nka bona Letebele eka o mo setse morao ke mo lahlise mohlala. (p.30)

Monna 1: Motshwane paid me this money and said that he has some reasons that bind him to pass here, and if I see that Letebele is following him, I should mislead Letebele.

In the above extract, the village guard tells the other guard about the money that Motshwane is paying them as bribes. The village guard's statement clarifies that Motshwane is a corrupt character and that he uses money to bribe people to get favours from them. Motshwane's actions call upon class struggle as the property of Marxist theory to understand his act of corruption. Motshwane as the chief's headman is not earning as much money as the chief. According to Asci (2019:33), class is defined as expressed by the affairs of its associates and to means of production. In addition, this means that people are differentiated by how much they earn or what they can produce. Motshwane and the village guards do not earn equal salaries; that is a class struggle. That is why Motshwane as the headman and trusted warrior of Chief Leoka uses that opportunity to give the village guard money, corrupt them and to make deals with Maqhama. This is the power of money, where people use money to control other people who have less money. Maqhama, as the wealthy chief is using Motshwane for his personal gain, while Motshwane uses money to ask for favours from the village guard. This is indeed a class struggle, because Maqhama is in the upper class and uses Motshwane in the middle class and Motshwane uses the village guard in the lower class.

In addition to that, Letebele is also a corrupt character, because he uses money to bribe the village guard to watch Motshwane's moves. Banerjee, Mullainathan and Hanna (2012:06) define corruption by stating that it is the breach of a law by a public servant for private improvement. Letebele, as the chief messenger, is the public servant of Leoka's village. Letebele is corrupt when bribing the village guard for personal improvement. Letebele also misuses the information he has for his own benefit. The following extracts justify how Letebele delineates corruption in the text.

Monna wa 2: Monna le nna ke jwalo ka wena. Ha ke tsebe hantlentle hore ke ka baka lang Letebele a ntefileng hore le hlokomela metsamao ya Motshwane. O itse ha nka bona Motshwane a leba nqa ha morena Maqhama ke mo tsebise, mme ke nne ke ngole fatshe hore o ya ha kae, le hore ha a kgutla, o tshwere eng. Le mohla

ho neng ho kena dikgomo mona o ile a re ke di bale, mme a mpollela hore di tla be di tswa ha morena Maqhama. (p. 31)

Monna wa 2: I am just like you, man. I do not know exactly the reason why Letebele paid me to watch the moves of Motshwane. He said if I can see Motshwane going to Maqhama's direction I should inform him and write down how many times he goes there and when he returns, what it is that he is caring. Even the day the cows were entering here he said I should count them, and he told me that they would be coming from chief Maqhama.

The conversation between the village guards demonstrates the involvement of Letebele in corrupt practices. The village guard tells the other guard about the money that Letebele has given him to watch Motshwane's moves. Both guards are the same because they do not know why they are asked to perform the tasks asked by Motshwane and Letebele. This conversation with the village guards is a sign of how Letebele engages in corruption. According to Vargas-Hernandez (2011:272), bribing is the most common form of corruption, motivated by financial gain and the promise of a benefit to influence a decision. Being corrupt is the act of giving people money and expecting of them to return the favour. Furthermore, Letebele's bribing of the village guards is associated with class struggle, because village guards do not earn much from the chief. The following extract justifies how village guards earn an income.

Monna wa 2: Ekare re lefuwa ka lekgetho ke setjhaba wena wa be o lefuwa ke Motshwane? (p.30)

Monna wa 2: Yet, we are getting remunerated by the nation through tax, on the other hand, you are paid by Motshwane?

In the above extract, the second village guard asks the village first guard how Motshwane pays the first village guard while they are remunerated by the nation through tax. Being paid by the village tax can also prove that there is inequality in payment between Letebele and the village guards. The inequality also forms part of the class struggle because if Letebele and the village guard had earned the same salary, the village guard would not have accepted money from Letebele. Therefore, Letebele uses that opportunity to control the village guard because of the power that he has as the chief's messenger, earning more than the village guards.

Aidt (2016:145) states that corruption is when secret agents seek to follow their own interests in competition especially when conduct by government officials. Also, Vargas-Hernandez (2011:270) states that corruption involves using government offices and authority for personal

benefit. According to Aidt (2016) and Vargas-Hernandez (2011), corruption occurs when people abuse power for their personal gain, and government officials are involved. Letebele is the chief's messenger and is the same official who governs the tribal society in which Letebele lives. Letebele also competes with Motshwane and Rasebata, because Letebele wants to use the information he has about Motshwane to blackmail him. The following extracts provide justification for how Letebele delineates corrupt actions.

Letebele: Ha morena a ka kgetha Motshwane hore e be mmusi wa ha Phooko ke hona ke sa tla hlafuna ka e mmedi mehlahare. Ke tla lala ke mo hopoditse tsohle tseo a di entseng ha Maqhama, ke be ke mo hopotse bokakailane bona ba hae mme o tla ntefa ka kgomo. (p.34)

Letebele: If the chief can choose Motshwane to be the ruler of ha Phooko, I will chew with both my jaws. I will always remind him of everything he has done with Maqhama and he will thank me with a cow.

In the above extract, Letebele states how he will threaten Motshwane when Motshwane is appointed to rule at ha Phooko. Letebele's actions call for class struggle because Letebele is planning to blackmail Motshwane so that Letebele can earn more. Letebele says, "I will chew with both my jaws", a Sesotho idiom that means "having your bread buttered both ways". It implies that Letebele will be rich. Furthermore, Letebele's statement shows how he wants to be in the upper class and use Motshwane. Letebele's act of telling lies to Leoka and defending Motshwane is a form of corruption, because Letebele can ultimately benefit when Motshwane is appointed the ruler of ha Phooko. Letebele, as the messenger of Leoka, is pursuing his own interests in manipulating Motshwane after he has been appointed as the ruler of ha Phooko.

4.2.4 Rebellion

Rebellion means going against the law or challenging authority. Rebellious people do not follow the rules set by the government. Instead, they go against the rules. According to McIntosh (2013:1280), being rebellious means that a person is not easily controlled and does not behave in a socially acceptable manner. Ten Dam (2007:4) defines rebelliousness as the act where citizens, leaders, and government officials fight against the government for personal reasons. McIntosh (2013) and Ten Dam (2007) justify the fact that being rebellious is when citizens or individuals challenge the law by being uncontrollable. From the definition of Ten Dam, this study understands that being rebellious involves fighting against the authority or the state.

In *Kgabane ha di rwesane mekadi*, Maqhama is the character who delineates rebellious actions. Maqhama is rebellious because Maqhama is going against government rule. Maqhama instructs illegal poachers to hunt elephants on Leoka's land. Maqhama also attacks Leoka on the day when the soldiers take over the state by coercion. Maqhama, as the chief, is abusing power by instructing people to hunt on Leoka's land and he engages in illegal business with the Portuguese in poaching animals. The above act calls upon ideology and class struggle as properties of Marxist critical theory and hybridity as a property of postcolonial theory to understand Maqhama's actions of being rebellious.

Furthermore, Maqhama hunts protected animals that are protected by the state. The class struggle also forces Maqhama to send hunters to risk their lives when poaching animals on Leoka's land where they can be killed just because they want money. In the class struggle, Maqhama uses the status of chief to control the lower class by his illegal poaching activities. The combination of traditional chiefs and Western rule, one government with chiefs, is cultural hybridity. The combination of traditional affairs and state affairs causes Maqhama to engaged in illegal activities like poaching and killing innocent citizens, because Maqhama is also connected to government officials.

Maqhama is fighting another chief for land, while the *Constitution of the Republic of South Africa* (RSA, 1996) gives all citizens equality and safety. Maqhama violates the law by attacking Leoka, putting the lives of citizens in danger. Maqhama is also against the law when he gives Motshwane cows to allow Maqhama's hunters to hunt on Leoka's land. The following extract provides a justification for Maqhama's act of being rebellious.

Leoka: Taba ena jwale ke bona eka ha se ntho e hlahileng ka tshohanyetso. Ke ka baka lang Maqhama a futuhang mohla mmuso wa tonakgolo o nkilweng ka dikgoka? Ekaba o ne a tseba hore ntho ena e tla etsehala kajeno? Ke ne ke ntse ke utlwa hore yena le marena a mang ba ne ba sa hlomphe tonakgolo, kajeno ke mona sesole se nkile mmuso ka dikgoka mme Maqhama o se a bile a mphutuhela. (p.40)

Leoka: I now see that this problem is not a sudden occurrence. What is the reason Maqhama is attacking me on the day the prime minister's government is toppled? Did he know that this was going to happen today? I used to hear that Maqhama and other chiefs did not respect the prime minister; today the soldiers overthrown the government by siege and Maqhama is already attacking me.

Leoka's statements demonstrate Maqhama's rebellious character. Thus, Chief Leoka now realises why Maqhama attacks him on the day that soldiers overtake the state, toppling the

government. Maqhama rebels against the government, because Maqhama also wants to be in power. The conflict between Maqhama and Leoka is an act of power and politics, because Maqhama attacks Leoka at a time when there is chaos in the government.

Maqhama's actions call upon ideology as the property of Marxist critical theory. According to Mostafaee (2016:224), Marx uses the term 'ideology' to describe the classification of ideas by which citizens identify their land. From Mostafaee's quote (2016), this study understands ideology to be rules or constitutions that guide people on what to do in society. Maqhama knew very well that the government was against elephant poaching and that he was not supposed to attack Chief Leoka. Maqhama uses the shared power to fight Leoka because he uses Motshwane as his spy, while he has connections with the Mozambique Portuguese who are supplying him with guns. The class struggle also makes Maqhama attack Leoka because Leoka's land has wild animals like elephants and Maqhama knows very well that defeating Leoka can earn him a lot of money. According to cultural hybridity, Maqhama and Leoka have to work with the ruling government of the country and consult the state authorities if there are problems. That is why Maqhama attacks while there is political turmoil in the state, because he knows that it will take time before Leoka can report the matter.

4.2.5 Malicious

Maliciousness is posing a danger to or intending to harm people. It is the act of wishing or planning evil against other people. McIntosh (2013) defines maliciousness as an intention to hurt or upset other people. Characters motivated by hate and greed tend to hurt other characters.

Motshwane is a malicious character. He wants to harm other characters; he intends to kill Rasebata in the war against Maqhama's warriors. Motshwane attacked Rasebata, while Rasebata is unaware of this, because both Motshwane and Rasebata's enemies are Maqhama's warriors. As a result, Motshwane's malicious behaviour causes harm and disappointment to Rasebata and Chief Leoka. In addition, Leoka is very hurt when he hears about Motshwane's act of trying to kill Rasebata and working secretly with Maqhama. The following extract justifies Motshwane's malicious act.

Rasebata: Ka hopola hore mohlomong o entse phoso. Ha ke re "Motshwane ke nna" a bua ka ntswe le tletseng mabefe a re, "Ke wena Rasebata, ke kgale ke o batla mme kajeno ke o fumane". (p.64)

Rasebata: I thought he might have made a mistake. When I said “Motshwane it is me” he spoke in a violent voice and said, “It is you Rasebata, I have been looking for you, for a very long time, I got you today”.

Motshwane stabbed Rasebata in a fight against Maqhama’s warriors, Rasebata thinks it was a mistake, but Motshwane tells him that he has been looking for Rasebata, and he got him. Motshwane’s actions of thrusting Rasebata with a spear to kill him are malicious acts. Rasebata trusted Motshwane as Motshwane is also Leoka’s right headman. Motshwane’s actions call upon ideologies as a property of Marxist critical theory to understand Motshwane’s malicious act. Motshwane tried to kill Rasebata while Motshwane was not supposed to kill Rasebata. However, due to class struggle, Motshwane sees Rasebata as a competitor and an obstruction to wealth, which is why Motshwane tries to kill Rasebata.

4.2.6 Manipulation

Manipulation is the act of controlling people without pushing them to do what they did not plan to do to benefit the manipulator. It can also be the act of making people do what they did not intend do. Susser, Roessler and Nissenbaum (2019:13) define manipulation as an impact on how someone would perform without the manipulator’s involvement. Salim, Sandaran and Aliakbar (2021) define manipulation as an effort to convince someone to adopt another person’s perspective and alter their thoughts on specific topics to benefit the one speaking. Susser et al.’s (2019) definition of manipulation emphasises the aspect of impact on someone to change his or her perspective. Salim et al. (2021) focus on the aspects of convincing someone to change his or her perspective.

McIntosh (2013:941) brings a different view by stating that manipulation is using unfair or dishonest means to gain influence over another person or object for one’s own benefit. Booth (2024) states that manipulation comes with withdrawal, love bombing, comparison, social and emotional bullying, and cruel humour. McIntosh’s (2013) definition of manipulative action portrays the act of being dishonest, while Booth (2024) focuses on emotional blackmail and cruelty. Both McIntosh (2013) and Booth’s (2024) definitions have some similarities, especially on the aspect of dishonesty and cruelty.

The above definitions clarify that manipulation occurs when a person controls another person to benefit from the process. Characters like Motshwane delineate manipulation by their actions towards other characters. Motshwane manipulates and bribes the village guard to tell lies to people who ask about Motshwane.

Motshwane delineates the characteristics of manipulation. He starts by manipulating his wife to tell lies when people ask about him. Motshwane tries to manipulate Chief Leoka not to fight with Maqhama. The following extracts justify Motshwane's manipulation actions.

Motshwane: Nna Morena ke bona eka re hlile re batla re e tatela haholo taba ena. Ha re e so be le bonnete ba hore batho ba entseng taba ena ke ba Morena Maqhama. Ha re ka fumane bonnete ke hona ke bonang hore re ka rera tsa ho mo futuhela. Le teng ha re futuha ka kgopolo ya hore re a iphetetsa re tla be re sa rarolle qaka ena. (p.36)

Motshwane: Chief I think we are rushing this matter. We have no evidence that the people who did this belong to Maqhama. If we can get the truth that's I see that we can plan to attack him. However, if we attack with the idea of paying revenge, we will not be resolving this problem.

Motshwane is trying to manipulate Leoka not to fight with Maqhama, because Motshwane knows very well that he is behind the poaching of elephants and being Maqhama's spy. Motshwane gives reasons for not attacking Maqhama as if Motshwane wants to avoid the war. Motshwane protects Maqhama because Motshwane and Maqhama had a deal that includes poaching. Chief Leoka was willing to go and fight against Maqhama, but Motshwane keeps changing Leoka's mind about what he plans to do. Motshwane's actions call upon class struggle as the property of Marxist critical criticism to understand Motshwane's actions of manipulation. Being in a lower class than Maqhama, Motshwane tries to protect Maqhama so that Motshwane can continue benefiting from Maqhama, while convincing Leoka not to attack Maqhama.

Motshwane's manipulation is also seen in his wife Mmaneo's behaviour. Mmaneo turned out to be a liar so that she could defend him from other people. The following extracts delineate how Mmaneo lied due to Motshwane's manipulation.

Letebele: Ena ke noha ya mosadi. O tseba hantle hore monna wa hae ha a yo ka tlung empa o ilo itjhebisa. O nahana hore ha ke tsebe se etsahalang.

Mmaneo: ka nnete ntate o robetse bona bo boima. Ke re ke a mo tsosa ho a hana. Ha o na le nako ntate o ka kgutla motshearenyana mohlomong o tla be a se a tsohile. (p.33)

Letebele: This woman is a snake. She knows very well that her husband is not in the house, but she goes and looks for him. She thinks that I do not know what is happening.

Mmaneo: Seriously, my husband is in deep sleep. I tried to wake him up, but I failed. If you have time during the day, you can come back, maybe he will be awake by then.

Mmaneo is trying to fool Letebele by pretending to wake up her husband Motshwane, while she knows very well that Motshwane had gone to Maqhama's place. She states that Motshwane is in deep sleep and Letebele should return during the day; maybe Motshwane will be awake by then. Mmaneo is manipulated by Motshwane in such a way that she is a pathetic liar, protecting Motshwane from Letebele. Mmaneo's actions call on class struggle as a property of Marxist critical theory to understand Mmaneo's actions. Mmaneo, as an African woman, is under the leadership of her husband, Motshwane, in her household. Ebila (2015:146) states that proper African women put the family first before their personal interests and do not challenge authority. Mmaneo also puts her family first by protecting Motshwane. It is a class struggle, because Motshwane is the only one who has power in terms of money and as the head of the family in the African tradition. Class struggle also plays an important role, because Mmaneo knows that when Motshwane visits Maqhama, it will bring more wealth. After all, Motshwane and Maqhama always engage in illegal activities, and Maqhama has already provided Motshwane with many cattle as payment to allow Maqhama's hunters to poach on Leoka's territory.

4.2.7 Betrayal

Betrayal is the act of deceiving and being dishonest to people. It includes breaking trust and loyalty. Bunkers (2018:6) states that betrayal can be planned or unplanned; it is an attack on human pride and creates painful discouragement and disappointment. McIntosh (2013:136) defines betrayal as an act of deceiving someone or something, or the realisation that someone or something has been deceived. The above definitions clarify that betrayal is the act of being dishonest to people and causing them pain. In *Kgabane ha di rwesane mekadi*, characters such as Motshwane delineate actions of betrayal. Motshwane betrayed Leoka by helping Chief Maqhama with poaching on Leoka's land. Motshwane also betrayed Rasebata by stabbing Rasebata in the war against Maqhama's warriors. Motshwane's actions call upon class struggle as a property of Marxist critical theory to understand Motshwane's action of betrayal, because

Motshwane tries to be wealthy at the same time as trying to eliminate the competitor, Rasebata for ruling at Ha Phooko. By the act of stabbing Rasebata, Motshwane did what nobody thought he could do, which caused a huge disappointment to Rasebata. The following extract justifies Motshwane's actions of betrayal.

Rasebata: E re ke di qete morena. Eitse moo re ikakgelang ho bona ka setotswana ka utlwa lerumo le ntlhaba bohlasa ka morao.

Leoka: Ao!

Rasebata: Ka wa. Ha ke sheba hodimo ke bona Motshwane a se a le hodima ka.

Rasebata: Le nna ke ile ka tshoha haholo. Ka bona a se a betlile meno a batla ho nqetella. E ne e le pherekano ena eo motho a neng a sa bone wa habo hantle. Ka hopola hore mohlomong o entse phoso. Ha ke re "Motshwane ke nna", a bua ka ntswe le tletseng mabefe a re, "Ke wena Rasebata, ke kgale ke o batla mme kajeno ke o fumane". (p.63-64)

Rasebata: Let me finish chief. By the time we were in the middle of the war, I just felt the spear piercing me badly in the back.

Leoka: Ao!

Rasebata: I fell. When looking up I saw Motshwane above me.

Rasebata: I was also very shocked. I saw him with his teeth out wanting to finish me. It was so confusing that it was not easy for someone to see his allies clearly. I thought that maybe he made a mistake, when I said "Motshwane it is me", he spoke with a voice full of anger and said, "it is you Rasebata, I have been looking for you and I got you today".

Rasebata and Leoka's conversation demonstrates Motshwane's act of betrayal. Furthermore, Rasebata told Leoka about Motshwane's betrayal when he tried to kill Rasebata. Rasebata says he tried to notify Motshwane that it was him, but Motshwane did not stop because it was the opportunity that Motshwane had been waiting for to kill Rasebata. Motshwane's actions are the same as in politics where people who contest for the same position may want to assassinate people with whom they compete for a position. Perliger (2015:11) states that political assassinations have been a feature in social reality, as the leaders of tribes, villages, and sorts of community need to defend their status. Perliger's (2015) statement clarifies that assassination in politics is common; hence, Motshwane tried to assassinate Rasebata. Power in class struggle drove Motshwane to try and kill Rasebata so that Motshwane could get the ha Phooko position without any competition.

Betrayal in literature is also evident in Shakespeare's text *Julius Caesar*. Shafiq (2020:82) states that betrayal is demonstrated through trickery and the manipulation of others' trust for evil ends. Shafiq's (2020) statement also proves that betrayal happens when a person illtreats people who trust him/her. Just like Motshwane betrayed Rasebata, Brutus also betrayed Julius Caesar by organising a group of conspirators, while Caesar trusted him, just like Motshwane who betrayed Rasebata, while Rasebata also trusted him. Power and politics are the roots of betrayal in Rasebata. Motshwane's actions call upon class struggle to understand his betrayal. Motshwane betrays Rasebata so that Motshwane can gain power as the ruler of ha Phooko and accumulate more wealth. Motshwane knows that when he is in power, he will be able to control more people. The class struggle forces people to obey the rules of their superiors. Motshwane's wife obeys Motshwane's rules as the head of the house.

4.2.8 Greed

Greed is the act of not appreciating what the person has and the desire to get more. Seuntjens et al. (2015:917), define greed as the propensity to desire more all the time and not be satisfied with what one presently has. Webster (1998:329) defines greed as having an enthusiastic and regularly selfish desire or longing. Seuntjen et al. (2015) and Webster's (1998) definitions prove that greedy people are selfish and longs for personal gains. However, Steinel and De Dreu (2004) state that greedy people driven by greed are likely to deceive and commit fraud in their quest for personal gain. Greedy characters are always hungry for wealth, without being happy with what they have. Being selfish and manipulating others to achieve their own desires are characteristics of greedy characters. Characters like Letebele possess the same characteristics mentioned above, because Letebele is not happy with what he has as Leoka's messenger, with privileges that other citizens do not have. Letebele is greedy because he only thinks of himself and how to enrich himself. The following extracts delineate Letebele's greedy.

Letebele: Ba nahana hore Letebele ekare e le kgale a sebeletsa morena yaba bona ba etswa balaodi ba mabotho nna ke dule ke ntse ke phaolaka ke isa melaetsa kwana le kwana jwalo ka ha eka ke moshemane? (p.34)

Letebele: They think that even though Letebele has been serving the chief for so long and then they are made the leaders of the army, and I should just run around delivering messages from piler to post like a boy.

Letebele complains about how Motshwane and Rasebata think they are better than him, because they are the warrior's commanders. Being the chief's messenger also causes

Letebele to think that he is of a lower class compared to Rasebata and Motshwane, another reason why Letebele complains about Motshwane and Rasebata. Letebele's actions of being greedy call upon class struggle as the property of postcolonial theory to understand his greed. Letebele feels like a 'subaltern' of the lower-class command, because Letebele is just the messenger, not the commander of the soldiers. Letebele feels like he is being excluded in power, hence Letebele feels like he is a boy.

Additionally, greed has prompted Letebele to act selfishly. According to Seuntjens et al. (2015:919), greedy people tend to desire a lot for themselves. Although Letebele already earns money as the chief messenger for Leoka, he still wants more for himself. Letebele's behaviour is motivated by class struggle, since he aims to dominate Motshwane once Motshwane is named ruler of ha Phooko. Letebele exploits Leoka's dilemma, which involves choosing between Motshwane and Rasebata, by persuading Leoka to appoint Motshwane as the ruler of ha Phooko. He withholds information from Leoka about Motshwane's dealings with Maqhama because he understands that once Motshwane secures the ruling position of ha Phooko, he can blackmail Motshwane for his own gain. The following passage also outlines Letebele's greedy actions.

Letebele: Ha re emele mohla o seng o se kotsometse sa ha Phooko mme re bone hore o ka nteboha kang. O nkutlwisise hantle, Motshwane, ha ke re o ntefe hoba e tlab e le ho nka tjo tjo. Se ke se bolelang ke hore hlaahlela le lla ka le leng. (p.57)

Letebele: Let us wait for the moment when you take on the throne of ha Phooko and see what you can thank me with. Listen to me carefully, Motshwane I am not saying that you should pay me because that will be taking a bribe. What I am saying is that you scratch my back I scratch your back.

Letebele informed Motshwane about his shenanigans and that, after Motshwane takes the throne and rule ha Phooko, Motshwane should thank him. The above statement proves that Letebele is greedy, because he is now expects Motshwane to pay him for keeping Motshwane's secrets. After all, when Letebele says that Motshwane should thank him, Letebele means that he should pay him and not by word of mouth. Letebele's action also calls for a class struggle to understand his greedy behaviour because Motshwane will be above Letebele as the ruler of ha Phooko, while Letebele will be in the same position as the messenger.

4.2.9 Spy

A spy is a person who gathers information secretly about other people and uses that information for personal gain. A spy can collect information while betraying other people. Allen (2008:3) defines a spy as a person who investigates or inspects a person without the person being informed that he or she is observed. McIntosh (2013:1514) states that a spy is a person who sneakily gathers and reports news about the activities of another nation or group. The above definitions clarify that a spy is a person who secretly investigates people without their knowledge and uses the information gathered for personal gain. Motshwane and Letebele delineate the characteristics of a spy.

Motshwane is Leoka's headman, but Motshwane also works for Maqhama, Leoka's enemy. Motshwane spies on Leoka and informs Maqhama about what happens at Leoka's palace. Motshwane even uses the village guard to deceive people who ask about Motshwane. The following extract delineates the actions of Motshwane as a spy.

Letebele: o nahana hore ha ke tsebe hore Motshwane e se e le sehlwela sa ha Maqhama. (p.33)

Letebele: She thinks that I do not know that Motshwane is now Maqhama's spy.

Letebele is referring to Mmaneo, Motshwane's wife, while Mmaneo tries to fool Letebele about Motshwane's whereabouts, while Letebele states that Mmaneo thinks that he does not know that Motshwane is a spy. From the extract, Motshwane's spying character is delineated by what people say about Motshwane; hence, Letebele is the one who delineates Motshwane's character by the words he is uttering about Motshwane. Motshwane's actions call upon class struggle as a property of Marxist theory to understand his action as a spy. Motshwane is Maqhama's spy because he is benefits from Maqhama; therefore, Motshwane can give Maqhama information about Leoka.

4.3 Summary of *Malefane*

Malefane is a drama text about a young man who is a teacher at Fumane Secondary school. Malefane is in love with a young dentist called Mapule. One day when Malefane comes home from work, he finds his father waiting for him. Letshela, Malefane's father, tells him that there is an important matter that needs to be discussed at Nkubu's house. Malefane tries to ask his father about the matter, but his father tells him to eat fast so that they could go. Malefane goes with his father, and they return with the news that Nkubu wants Malefane to join their political party as the leader or president of the party. Mmamalefane does not like the idea of Malefane discussing some matters with Nkubu, because Nkubu is a dangerous politician who dislikes

educated people. Malefane is confused after hearing about Nkubu's proposal that he should join politics. His mother does not approve of this suggestion, but Letshela persuades Malefane to join politics so that he can have freedom and earn more money as a young man.

Nkubu and Letshela convince Malefane to resign from work and choose politics because politics is power. This is a tough decision for Malefane because he does not like the killings associated with politics. Instead, he likes teaching. Letshela betrays Malefane and sends a letter to Mapule's parents informing them that the bride's price negotiation day should be postponed until the next year, and the letter was received on a Friday while Malefane's negotiators were supposed to come on the following day which is Saturday. The postponement of the bride price negotiation angers Mapule's father as he has not approved of this marriage from the beginning, saying that Mapule is too young to be married. Malefane invites Mapule to a date on which he tells Mapule about the postponement of the marriage till next year, not about the postponement of the day of bride price negotiation, because he does not know that his father has sent a letter to Mapule's parents.

When Malefane hears about the postponement of the wedding price negotiations, he is very angry and asked Letshela why he has not discussed it with him first. Malefane ends up joining politics because he was promised a new company car and his friend Thabiso, Nkubu's son also resigns and joining politics, Thabiso also encouraged Malefane to join politics.

As time goes on, Thabiso and his father plot to assassinate Malefane. Thabiso arrives at Malefane's home and tells him that they are supposed to attend the Party function that tycoons from overseas will attend and Malefane should be there. Thabiso also promises to bring two girls: one for himself and the other for Malefane. However, Malefane was supposed to go and meet Mapule on a date. Malefane and Thabiso are involved in an accident while heading to the party function and after the accident Malefane is not in a good state. Consequently, he is mentally disturbed. Malefane goes to Nkubu and tells him that they will meet at the party meeting, and Nkubu tells Malefane not to go there. Nkubu instructs his son Thabiso to go after Malefane and kill him. Malefane is shot and killed a day before the big meeting.

4.3.1 Malefane

This category illustrates how different characters delineate the aspects of power and politics in *Malefane*. The following themes were established and were analysed in this category: manipulation, intelligence, deceit, greed, murder, bravery, stupidity, and cowardice.

4.3.2 Manipulation

The concept of manipulation has been explored in the analysis of the first text in relation to the characters who are manipulative. Once again, in the analysis of *Malefane*, the concept of manipulation is visited in relation to manipulative characters to find out further how they reveal power and politics. In *Malefane* characters like Nkubu delineate the characteristics of manipulation, because Nkubu is a sweat talker, blaming and criticising other people. For instance, Nkubu asks Malefane to resign from his work and join politics. Nkubu criticises the education sector that makes people poor while politics give people power. On top of that, Nkubu also promises Malefane that he will be the youth leader of the party. The following extract justifies Nkubu's act of manipulation.

Nkubu: ke a thaba mora, ha ho le jwalo. Jwale re se re bokelleditse bahlankana ba batjha ba rutehileng jwalo ka wena mora, mme boholo ba bao re seng re buisane le bona ba amohetse memo ya ho ba ditho tsa mokga ona. Ha ho potang hore mokga wa rona o se o nkile mehato, mme ho se ho ntse ho le pepenene hore dikgetho tsena tse ntjha re tla di hlola. Diphetoho tsena tse tlileng le tlholo ya ntwana ya tokoloho ya rona di tla re tlisetsa melemo e mengata. Jwale ke a kgolwa le ho tshepa hore mora o se a imametse hantle, mme o tla dumela ho ba moetapele wa sehlopha sa batjha mokgeng ona. (p.39)

Nkubu: I am happy, son, if things are like that. We have now gathered young, educated men just like you son, and most of whom we have spoken to accept the invitation to be members of this party. There is no turnaround, our party will take steps and it is now clear that we will win the next elections. Changes that have been brought about by the victory of our freedom war will provide more important opportunities. Now I believe and trust that son you have thought about this, and you will agree to be the leader of youth in this party.

Nkubu speaks to Malefane telling him about young, educated men who agreed to be part of the political party, convincing Malefane to think about it and join the party. In this extract, it is noticeable that Nkubu uses his power as a politician to change Malefane's mind so that Malefane can join the political party. Nkubu's act of informing Malefane about new young men who have joined the party and how the party will win the upcoming elections is an element of manipulation, because Nkubu is changing Malefane's mind about politics. Moreover, Nkubu's actions call for a class struggle as the property of Marxist critical theory to understand Nkubu's manipulation act. It is a class struggle, because Nkubu promises Malefane more money and power by further telling him that being the political leader will include earning more money for

himself, which in return will put him in a higher social class. Nkubu continues with manipulation tactics by telling Malefane that politics is power and as a man Malefane should choose politics over women. The following extract delineates Nkubu's manipulation actions.

Nkubu: Monna Malefane e re nke ke o bolelle, ha monna a tshwanetse ho kgetha pakeng tsa matla a dipolotiki le mosadi, o tshwanetse ho kgetha matla a dipolotiki.
(p.43)

Nkubu: Malefane, Man, let me tell you. If a man must choose between the power of politics and a wife, he is supposed to choose the power of politics.

Nkubu is manipulating Malefane by using political power, because Nkubu knows that in politics there is power and money; hence, Nkubu encourages Malefane to choose politics over women. Malefane wants to marry Mapule, but Nkubu crushes that plan by brainwashing Malefane about political powers. Nkubu's actions call upon class struggle as the property of Marxist theory to understand Nkubu's manipulation of Malefane. Nkubu proves to Malefane that politics will give him power and social class, while women cannot give him that power. Additionally, Nkubu's act of manipulating Malefane to choose power over woman is the same as the Old Major of *Animal Farm*, while Nkubu is creating an anti-women person. Salim et al. (2021:31) state that Old Major employed manipulation tactics to advance his anti-human ideology by sharing his revolutionary dream with the animals. Nkubu also tells Malefane about the power of politics, not women; Nkubu creates an ideology to make Malefane not value his girlfriend, but instead to value money and power. Nkubu also makes a negative comment about women when he tells Malefane about problems that can be brought about by women. The following extract justifies Nkubu's act of manipulation

Nkubu: Rona leha re sa di bale buka tsena tsa lona, re a utlwa hore dinatla tse kgolo tsa mehleng ya kgale di ile tsa wa ka baka la hona ho kgetha basadi bakeng sa ho kgetha matla a dipolotiki. (p.43)

Nkubu: Even if we did not read these books of yours, we hear those big heroes of those ancient times, fell because of choosing women instead of choosing the power of politics.

In addition, Nkubu is enforcing his bad ideology and beliefs about women to Malefane, manipulating Malefane's mind, making him not to value women, because women dethrone men. Moreover, Nkubu's actions call upon ideology as the property of Marxist theory to understand Nkubu's manipulation towards Malefane. Nkubu enforces his belief to Malefane

about how women will dethrone him. It is an ideology, because that is what Nkubu is trying to add into Malefane's perspective about women; hence, Nkubu quotes heroes who fell because of choosing women.

Thabiso is also a manipulative character, because he made Malefane resign from his full-time work and join politics, knowing very well that Malefane will only be the face of the party so that the party can be recognised by the public. Furthermore, Thabiso has convinced Malefane to join politics so that he could live the good life. Thabiso tells Malefane that if he does not join politics, he might regret it one day if the nation is ruled by greedy people or people who do not know anything about politics. The following extract justifies Thabiso's manipulation of Malefane.

Thabiso: O tla reng ha naha e se e nkilwe ke batho ba se nang matswalo, ba itjhebetseng mejo feela? Kapa e tshwerwe ke masole a se nang ke re le tsebo ya ho tshwara pene le ho ngola mabitso a bona? O tla be o dutse o ntse o re hoja ka ema ka maoto ha ke sa le motjha, ntho di ka be di se tjena. (p.48)

Thabiso: What will you say if this country is taken by people who have no fear, who are looking for wealth only? Or controlled by soldiers who do not even know how to hold a pen or even write their names? You will be sitting and saying if you stood by your foot while you were still young, things wouldn't be like this.

From the above extract it is clear how Thabiso warns Malefane about the possible negative effects that can happen if Malefane does not join politics. Thabiso tries to scare Malefane that, if he does not join politics, he might regret the decision not to join, because someone who is not fit might join and mess up the country. Installing fear in Malefane can make Malefane change his mind about politics and join the party. Thabiso's actions call upon class struggle as the property of Marxist critical theory to understand Thabiso's manipulation. Thabiso wants to get more money from politics, but he knows very well that for Ntjapedi to be successful the party needs someone like Malefane who is admired by people. In that way, people will support the party, Ntjapedi's political party will generate more wealth, and the members will earn more in salaries.

In addition, Thabiso deceives Malefane by triggering him to see life in another way, making him regret taking this chance of joining politics. Furthermore, Thabiso boasts to Malefane about his last days as a teacher, while Malefane will still be at school teaching and obeying the school policy and obeying the school bell. The following extract justifies Thabiso's act of boasting to Malefane trying to manipulate him.

Thabiso: Monna kgowa ke leo le a re bitsa. Bekeng ena e mpitsa la ho qetela tshepa ena. Ka ena e tlang, ke tla be ke tsoha ka nako e ratwang ke nna ho se tshepe e ntlhodi yang jwalo ka ha eka ke kolota motho. (p.49)

Thabiso: Man, our boss is calling us, this week this bell is calling me for the last time. Next week, I will wake up at the time I like without a bell making noise to me as if I owe someone.

Thabiso wants Malefane to see the benefits of being a politician. Right now, Thabiso is using the school situation of the bell ringing and time management in the workplace to show Malefane that in politics there are no sirens. Thabiso's actions call upon class struggle because there is a difference between politicians and teachers. Thabiso's actions show that in politics time is not honoured like in school where the bell controls teachers. In addition, due to inequalities, Malefane as a teacher will identify himself as someone who must bow down for politicians because he is paid less than politicians, even though they are not professionals.

4.3.3 Intelligence

Intelligence is the ability to learn new skills and know how to apply them. McIntosh (2013:812) defines intelligence as the capability to learn, recognise, and have convictions or views that are based on reason. Webster (1998:909) states that intelligence is the capability to study and know or deal with difficulties. McIntosh (2013) and Webster's (1998) definition of intelligence makes it clear that intelligence is about acquiring information, processing it and then being able to use it. In *Malefane* some characters are intelligent and able to make opinions. Nkubu has the characteristics of intelligence, because Nkubu can plan and make people trust him. Moreover, Nkubu uses educated people to grow his political party and be accepted by citizens and Nkubu chooses young people like Malefane to lead the party. The following extract justifies Nkubu's intelligence.

Nkubu: Ere pele o bula molomo ke hle ke o hlalose tse hore le mora wa ka, enwa motswalle wa hao, Thabiso, o se a kene mokgeng. Empa setulo se phahameng ka ho fetisisa se behetswe wena, hoba diputswa tsa mokga di hlile di ntswe leng hore ke wena motjha eo e leng mohlala o motle motseng ona wa heso. (p.39)

Nkubu: Before you open your mouth, let me explain that my son, your friend Thabiso, joined the party. But the higher position of all is reserved for you because the elders of the party spoke in one voice that you are the youth that is a good role model in our community.

In the above extract, Nkubu is talking to Malefane, informing him that Thabiso has joined the party, and the higher position is reserved for Malefane, because the party elders also like Malefane due to his good behaviour. Nkubu is trying to lure Malefane to join the party because Nkubu wants the party to have popular leaders who are loved by people. Malefane is loved by people for his work as a teacher, so Nkubu uses the love citizens have for Malefane to expand the party. Nkubu proves his intelligence by using educated young men who are liked by citizens. Furthermore, Nkubu's actions call upon class struggle as the property of Marxist critical theory. Nkubu uses money to attract Malefane into joining the party, because he tells Malefane about the higher position that the party's elders are promising to offer to Malefane. Nkubu further proves his intelligence when he uses money and positions to lure Malefane into politics. Nkubu uses the information he has about teachers' salaries to make sure that Malefane changes his mind about politics. The following extract justifies Nkubu's intelligence.

Nkubu: Thuto e na le molemo, empa ha ho fihlwa dipolotiking, matla a fumanwa ditulong. Tsebo ke matla. Hona jwale ha o ntse o ruta o re ngwana eo wa batho o ka mo fepa ka tjhelete ya botitjhere? Tjhelete eo o e etsang ka selemo o tla e fumana ka kgwedi feela ha re se re tshwere mmuso. (p.42)

Nkubu: Education is useful, but when it comes to politics, power is found in the seats. Knowledge is power. Right now, as you are teaching, do you think you can provide that child on a teacher's salary? The money that you are making per annum, you will get it in a month once our party is ruling in governance.

In the above extract, Nkubu informs Malefane about the power of politics and how joining politics can change Malefane's life for good. Nkubu uses the salary that Malefane will earn as a snare to catch Malefane's interest in joining his political party. Hence Nkubu says, "O re ngwana eo wa batho o ka mo fepa ka tjhelete ya botitjhere?" Nkubu asks Malefane this question, because he wants to change Malefane's mind to see politics as an easy way of making money and accumulating wealth. Moreover, Nkubu's actions call upon class struggles because it shows the inequality between the salaries of teachers and politicians; it reveals how teachers earn less, compared to politicians' salaries. Nkubu's statement, "The money that you are making per annum, you will get it in a month once our party is ruling in governance", proves the social struggle between teachers and politics.

4.3.4 Deceitful

Being deceitful is the state of not being loyal, but deceiving others or misleading them. Webster (1998:193) defines deceitful as practising or intending to try dishonesty. Stevenson (2010:452) defines deceitful as lying or confusing others. Webster's (1998) definition of deceitful delineates that the person tries to practise being dishonest, while Stevenson's (2010) definition of deceitful clarifies that a person deceives others with the intention of confusing them. The study went with Stevenson's definition, because characters in the text are deceitful, and confusing others. In *Malefane*, Nkubu and Thabiso are characters who delineate the characteristics of being deceitful. Both Nkubu and Thabiso are deceitful because they are not honest to people who trust them. On one first hand, Nkubu starts by asking Malefane to join politics, promising Malefane a luxurious life once he joins Ntjapedi's political party, but Nkubu does not honour his promises to Malefane; instead, Nkubu only used Malefane to grow the party's name. The following extract justifies Nkubu's deceitful actions.

Nkubu: Taba ya pele, o tla fumana mmotokara o motjha wa mokga, empa oo o ka o sebedisang jwalo ka wa hao. Ho tloha moo o tla fumana moputso wa kgwedi le kgwedi o lefuwang ke mokga. Ke a kgolwa hore ha o tadima moputso wa ona o tla bona hore o ntse o bapala mane sekolong moo o fufulelwang letsheare lohle o sa tsebe hore o ntse o sebeletsang. (p.40-41)

Nkubu: First, you will get a new car from the party, but that car you can use it as if it is yours. From there you will earn a salary every month that will be paid by the party. I believe that when you look at this salary you will see that you are playing at school, where you sweat the whole day not even knowing what you are working for.

Nkubu informs Malefane about the comfortable life that Malefane will live once he has joined the party. Malefane will be rewarded with a new car that he can even use for his personal benefit and a good salary to sustain his life. When looking at the new salary, Malefane realises that he was not earning much money in the education sector. Nkubu is being deceitful to Malefane because he only wants to use Malefane as an image of the party so that people may see that the party is full of young, educated men. Nkubu's actions call upon class struggle, because Malefane looks at the luxurious life that he will be living, without working hard as a teacher while earning a small salary in the education sector.

Nkubu also lied to Letshela. Nkubu did not tell Letshela the truth about Malefane's performance at work, saying Malefane is not doing well and, Malefane is using the party's car for his personal benefit; the very same car that Nkubu promised Malefane could use the car as his own. Nkubu

now complains that the car is used for private benefit only by Malefane. The following extract justifies Nkubu's deceitful actions to Letshela.

Letshela: Ntatao Nkubu ke ne ke bua le yena ka mosebetsi wa hao. O mpoelletse hore ha a a kgotsofala ho hang ke ka moo o sebetsang ka teng. O re boholo ba nako ha o yo ofising ha ba o letsetsa, mme o sebedisa koloi eo mokga o o nehileng yona hore oo sebeletse ka yona kamoo wena o ratang. (p. 68)

Letshela: I was talking with your father Nkubu about your work. He told me that he is not pleased at all with the way you are working. He says most of the time you are not in your office when they call you, and you use the car that the party gave you to work for the party the way you like.

Letshela informed Malefane about the conversation he had with Nkubu, where Nkubu was telling lies about Malefane, stating that he was not doing his work. Moreso, Nkubu's act calls upon class struggle to understand Nkubu's deceitful manner. Nkubu is not honest with Letshela because Letshela is a factory worker and does not know much about politics, Nkubu is also using the status of being the founder of the party to control party members.

Thabiso is also a deceitful character, because he deceived Malefane about the party's function that is held at the Sun International hotel. Malefane does not like the idea of going to the function, but Thabiso tells him that it is a function where they would meet businesspeople from America. Thabiso has even organised girls from Meadowlands to accompany them to the function. When Malefane tells Thabiso about Mapule, Thabiso tells him that he has organised a girl for Malefane. The following extracts justify Thabiso's deceitful manners.

Thabiso: Butle ka Mapule monna. Le wena ke tla o tlela le tswere hara dinonyana wa mphato. Ntho e bala kwana Turfloop. Wa ka yena o etsa bongaka Medunsa mane. (p.60)

Thabiso: Leave Mapule, man. I will bring you a beautiful girl among them. She is studying in Turfloop. Mine is studying medicine at Medunsa".

Thabiso lures Malefane into cheating on his girlfriend Mapule. Thabiso has organised a girl for Malefane and lies about the party's function, while Malefane is supposed to meet Mapule. Thabiso's actions call upon class struggle as the property of Marxists to understand Thabiso's deceitful actions. Thabiso deceives Malefane about American businesspeople who want to invest in the party, which makes Malefane agree to go to the function because of the money that the party can receive from the Americans. Moreover, it calls upon identity loss as the

property of postcolonial theory, because Thabiso has organised a girl for Malefane whom Malefane has never met, it shows that the girl has lost the African identity because girls should be proud of being approached by males, not organised for someone they do not know.

4.3.5 Greed

The concept of greed has been explored in the analysis of the first text in relation to the characters who are greedy. Once again, in the analysis of *Malefane*, the concept of greedy is visited in relation to greedy characters to further find out how they reveal power and politics. Nkubu is also a greedy character, he is using Malefane to gain more from Malefane's hard work. Nkubu even tells Malefane about the fortunes they are going to get from joining politics. Nkubu deceived and used Malefane for his personal gain in the party and thereafter decides to kill him. Moreover, Nkubu is known for killing people by the community members and Nkubu is a businessman, but he also wants to benefit from politics. The following extract justifies Nkubu's greedy character.

Nkubu: Mokga ona wa rona o na le tjhelete e ngata, mme ha re se re tshwere mmuso ona ka matsoho, o tsitsitse atleng tsena tsa rona, e sa tla ba kgora mora. Re tla ja sa mpana phahloha re be re hloke moo re ka behang tjhelete ya rona teng. Dipolotiki ke matla, mme matla ke moruo. (p.41)

Nkubu: Our political party has a lot of money, and when we take over this government, sitting steady in our hands, our stomachs will be full. We will eat to fill our stomachs and need where we can put our money. Politics is power and power is economy.

In the above extract, Nkubu tells Malefane about the financial position of the Ntjapedi political party, that the party has a lot of money. Nkubu even tells Malefane that once the party is in power, members will need the place where they can save money in. Nkubu's actions call upon class struggle to understand Nkubu's greed. Nkubu is a businessman, but he still wants more, Nkubu wants to be in the higher class and be able to control people with power and wealth that he will accumulate from politics, filling up his pockets.

Mmamalefane also attests to Nkubu's greedy behaviour when she says, "*Nkubu ke motho ya ratang ho lwantshetsa batho ditulo tsa bobota motseng mona*" (p.5), "Nkubu is the person who likes to fight people for the position of ward councillors in this village". From Mmamalefane's statement, one can see that Nkubu is greedy because he even fights with other people over the councillors' positions in the community. Nkubu's actions call upon class struggle as the

property of Marxist theory to understand Nkubu's greedy character; Nkubu does not want other people to be in power; hence, he fights them over positions.

4.3.6 Murderer

A murderer is someone who can kill someone without fear, someone who kills people without a doubt, hesitation and showing no remorse. According to McIntosh (2013:1012), a murderer is an individual who unlawfully and deliberately takes another person's life. Stevenson (2010:1166) defines a murderer as an individual who causes someone's death. McIntosh (2013) and Stevenson's (2010) definitions of a murderer make it clear that a murderer kill other people.

In *Malefane* there are some characters who delineate the characteristics of being a murderer. Nkubu is the murderer in *Malefane*, he kills people because of political conflict, and he likes fighting over positions of ward councillors, hence murdering people is not a problem to Nkubu. The following extract justifies Nkubu's act of being a murderer.

Mmamalefane: 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? (p.6)

Mmamalefane: I do not like Nkubu, at all. How many people are being found dead in this village, and the fingers point at him that they were arguing for councillor positions?

Mmamalefane was telling Malefane and Letshela about Nkubu's mischiefs in murdering people. Nkubu is always suspected of being responsible for dead bodies that are found in the community. Nkubu kills people who are contesting for councillor positions, because Nkubu wants to eliminate his competitors. Furthermore, Nkubu's actions call upon the class struggle to understand Nkubu's act of being a murderer. Nkubu wants to be the only one who is rich, he is afraid of challenges from other politicians, which made him recruit young, educated men to join the Ntjapedi political party for his party to grow. Mmateboho also complains about Nkubu's evil deeds of killing people. The following extract further justifies Nkubu as a murderer in *Malefane*.

Mmateboho: Kgale ba duletsi ho qeta batho motseng ona ka taba tsena tsa bona tsa bobota, jwale kajeno o se a qala mokga wa dipolotiki mona a re o batla ho busa setjhaba. (p50-51).

Mmateboho: They used to kill people in this community, with the issues of ward councillors, today he is forming the political party here, saying he wants to rule citizens.

Mmateboho is speaking to Mapule about Nkubu's involvement in politics. She tells Mapule that Nkubu is the murderer who has been killing people in the community because of the councillor's position and now Nkubu wants to form a new political party. Mmateboho's statement proves the fact that Nkubu is the murderer, because Mmateboho uses the phrase "finishing people", which refers to killing people. This shows that Nkubu does not have mercy when it comes to killing. In addition, Nkubu uses the power he possesses to kill people. As a father he even sends his son Thabiso to kill Malefane. The following extract justifies Nkubu's evil acts of being a murderer.

Nkubu: O hlolehile ho boloya mokoto ona ka koloi, jwale bona hore o re bakelang.
(p.78)

Nkubu: You failed to kill this dog with a car, now see what he is causing to us.

Nkubu is complaining to Thabiso that he has failed to kill Malefane, and now Malefane is causing havoc for them. Malefane is demanding answers about his demotion in the party and why they are electing the new candidate. Nkubu continues with his evil deeds when he instructs Thabiso to kill Malefane. The following extract demonstrates Nkubu's acts of being the murderer.

Nkubu: Moshemane enwa a fihla, kapa a e tswa Shongweni ho tla be ho sa bonahale ka ntle. Jwale ke batla hore wena le Malebela le mo sale morao. Moo le tla mmona teng, le hlokomele hore le se bonwe, le mo ise moo Mojela re mo isitseng teng. Ka potlako. (p.79)

Nkubu: By the time this boy arrives or comes from Shongweni it will be dark outside. Now I want you and Malebela to follow him. Where you will see him, be careful not to be seen, send him where we sent Mojela to. Suddenly.

In the above extract, Nkubu instructs Thabiso to take Malebela and follow Malefane and kill Malefane when they see him. Nkubu's statement proves that he is the killer because he says, Malefane should be sent where they sent Mojela, to the place of the dead. Nkubu's statement shows that Malefane will not be the first one to be killed according to the instructions of Nkubu. Moreover, Nkubu's actions call upon class struggle to understand his murderous behaviour.

Nkubu kills people who try to block his way to financial freedom, Nkubu looks at how rich he will be if the candidates he appoints are elected.

4.3.7 Bravery

The concept of bravery has been explored in the analysis of the first text in relation to the characters who are brave. Once again, in the analysis of *Malefane*, the concept of bravery is visited in relation to brave characters to find out how they reveal power and politics. In *Malefane*, Malefane is a brave character because he faces Nkubu after being downgraded in the party, Malefane was able to take the risk of resigning from the permanent work as a teacher and join politics and face Mapule after Letshela has postponed the bride price negotiation day. Malefane does not turn back; instead, he goes forward without hesitation. Hence Malefane was able to do business with Nkubu while knowing very well what kind of a person Nkubu was. Malefane was able to discharge himself in the hospital, and he was able to confront Nkubu without fear of being killed. Malefane's act of leaving the education sector and joining politics is also a sign of bravery and risk, because Malefane is not afraid of the consequences of being unemployed if politics would not give him wealth, as he is promised by Nkubu. The following extract justifies Malefane's act of bravery.

Mmamalefane: ke mpa ke o hlokomedisa ka motho enwa hoba pelo ya ka ha e mo rate hohang. Se ke se bonang mohlomong ntatao ha a se bone. (pp.6-7)

Mmamalefane: I am just warning you about this person because my heart does not like him. What I see maybe your father does not see.

Mmamalefane is trying to warn Malefane about Nkubu, but Malefane's bravery drives him to go and listen to Nkubu, taking a risk while his mother warns him about Nkubu. Malefane agrees to resign from his work and join politics, as he knows very well that politicians are associated with killings. Takalani and Lavhelani (2024) confirm the above statement of political killings by stating that government administrators such as ward councillors, senior municipal officials and municipal managers are at risk of political violent behaviour. Takalani and Lavheni's (2024) statement proves that killing of politicians by government officials is normal. The following extract explains Malefane's bravery.

Malefane: Dipolotiki di tletse meharo monna. Bona ka moo batho ba seng ba ntse ba thunyana kateng lekeisheneng mona eka mmuso ona o se o le matsohong ho bona. (p.47)

Malefane: Politics are full of greed man. Look at how people how people are already shooting each other here in the township, as if the government is already in their hands.

Malefane is telling Thabiso about the killings in the township due to politics, but he still takes the risk to join politics. This act of joining shows Malefane's bravery, because he takes the risk, facing the danger of being killed. In addition, Malefane's act calls upon class struggle as the property of Marxist theory, because Malefane wants to be rich; that is why he risks joining politics and be killed. Furthermore, Malefane also shows bravery when he discharges himself from hospital so that he can go and face Nkubu.

Malefane: Tjhe ntate, ke itokollotse. (p.70)

Malefane: No, Dad, I discharged myself.

Discharging himself in the hospital shows bravery, because people who are sick depend on the instructions of medical doctors and the medicine prescribed to them. However, Malefane did not wait for medical staff to discharge him. He confronts Nkubu about his dismissal at work. Malefane is not afraid of Nkubu, while other people are afraid of him. The following extract also justifies Malefane's act of bravery when facing Nkubu.

Malefane: O ne o ntse o ipatile le kolo eo ya hao ka tlung ka mona o nahana hore ke tla tsamaya, jwale ke o fumane.

Nkubu: Ha ho dumediswe haeno ha ho kenwa lapeng la batho?

Malefane: Ha se lapeng, ke ha ntja tse pedi mona. (p.77)

Malefane: You were hiding with your car in this house thinking that I would leave, now I got you.

Nkubu: At your home, you don't greet when entering people's houses?

Malefane: This is not home; this is two dogs' home.

Malefane refers to Nkubu as a dog, because Nkubu has introduced Malefane to the *Ntjapedi* political party, and now they have fired him from the party. This is bravery, because Nkubu is dangerous; citizens are afraid of him and he is older than Malefane. However, Malefane does not show respect towards him and does not feel intimidated by him. Malefane wants to show Nkubu that he is not afraid of him when he even calls Nkubu a boy. The following extract justifies Malefane's act of bravery towards Nkubu.

Malefane: ke tjholo ka re o a ntshaba, o tla balehela dieteng. Keng o sa ntadime mahlong re bue jwalo ka banna bakeng sa hore o ntjhebe dieting? (p.77)

Malefane: I told you that you are afraid of me, you look at my shoes. Why don't you look at my face and we talk like men rather than you looking at my shoes?

Malefane is telling Nkubu to face him and look him in his face, not at his shoes, so that they can talk like men. Malefane displays bravery towards Nkubu by confronting him and telling Nkubu that he is afraid of Malefane because he cannot look him in the face, but looks at his feet. Malefane's act calls upon identity as the property of postcolonial theory to understand Malefane's act of bravery. Identity loss is portrayed here because Malefane does not respect his elders; Malefane back chats to Nkubu who is older than Malefane.

4.3.8 Stupidity

Stupidity is the act of not being able to make clear judgements in life. According to Phothisuwan (2018:326), stupidity is an action or conduct that reveals an absence of intellectual and educational aptitude, along with the capacity to comprehend and reflect. McIntosh (2013:1564) defines stupidity as the state of lacking wisdom and being foolish. Phothisuwan (2018) and McIntosh's (2013), definition of stupidity proves that stupid people are not able to make clear decisions in life because they lack wisdom. In *Malefane*, Letshela is a character who lacks wisdom in his decisions. Letshela allowed Nkubu to ruin Malefane's future, while he was helping Nkubu to convince Malefane to join politics. Letshela is unwise, because he also makes stupid decisions when he sends the letter to Mapule's family postponing the bride price ceremony, without discussing the matter with Malefane. Moreover, Letshela does not listen to his wife, Mmamalefane, when she warns Letshela about Nkubu. The following extract justifies Letshela's stupidity.

Letshela: Mora tseo di se di phethahetse, ha re shebe tseo re yang re di lebile hoba mosebetsi o moholo oo re tshwanetseng ho tadimana le wona. O ikutlwetse ka tsa hao ditsebe hore Nkubu o na le wa motona mosebetsi. (p.27)

Letshela: Son, that is done, let us focus on what we are facing because there is a big work big facing us. You heard with your own ears that Nkubu has a huge work.

Letshela is telling Malefane to forget about the postponement letter that was sent to Mapule's family informing them that they should postpone the day for bride price negotiation, which would have been the following day. Letshela, instead of apologising to Malefane, just tells him to focus on Nkubu's issue. Furthermore, Letshela's actions call upon class struggle to

understand Letshela's act of stupidity. Letshela wants to see Malefane living the high life, not the life of a teacher, without thinking about the pain that he is causing to Malefane's life and to Mapule's family.

Phothisuwan (2018:326) states that individuals lacking intelligence avoid complex or demanding tasks and prefer to live without genuine responsibility. Letshela thinks that teaching is hard work with little salary, while politics are the easy way of making more money, only to realise later that he has let his son into the den of lions. The following extract justifies Letshela's act when realising the problem he has created for Malefane while focusing on political wealth and power.

Letshela: Hoja ka tseba hore ke kenya ngwana ka diheleng ha ke re a tlohele mosebetsi, a kenele dipolotiki. (p.75)

Letshela: If I knew that I was putting my child into hell when I said he should resign from work and join politics.

Letshela realises his stupidity at a later stage, after Nkubu has fired Malefane from the party and Malefane's head is not functioning well due to injuries sustained in the accident. Letshela only focused on the power that Malefane would possess in politics and did not consider the negative side of politics, which includes killing of politicians, or when the party is not doing well. Phothisuwan (2018:326-327) states that individuals with stupidity are often found being trapped in hunger, difficulties, and poverty. Finally, during tough situations, they are taken advantage by the ones with intelligence. This is true, because Letshela is exploited by Nkubu, and to prove this stupidity, Letshela does not ask himself why Nkubu does not use his son Thabiso as the leader of the Ntjapedi political party, but insists on using Malefane. In addition, Nkubu uses the power he has as a businessman and his intelligence to exploit Letshela. Nkubu's action calls upon class struggles as the property of Marxist theory, because Letshela allowed Nkubu to use Malefane. Moreover, Nkubu promised Letshela wealth. Hence, Nkubu and Letshela said Malefane should choose the power of politics, not women.

4.3.9 Cowardice

Cowardice is being afraid, not having the courage to face obstacles. According to Vasilache (2020:123), cowardice is a manner of handling fear, where people let their responses be guided by psychological and emotional conditions. Webster (1998:172) defines cowardice as a lack of guts to face a threat. Vasilache (2020) differs with Webster (1998) because Vasilache's definition of cowardice delineates how cowards handle fear while handling it psychologically and

with emotions, while Webster's (1998) definition portrays cowardly people as lacking the guts to face a threat, meaning that cowardly people run away or try by all means to avoid any threat. This study accepted Webster's definition, because Letshela is also afraid of facing danger. Letshela is the character that displays the characteristics of being the coward. Letshela did not take a lead as the head of the family when Nkubu used Malefane; instead, Letshela helped Nkubu to convince Malefane to join politics. Letshela proves his cowardice when postponing the bride price for Mapule without discussing it with Malefane and he does not want to disappoint Nkubu. When Malefane was downgraded at work by Nkubu, Letshela was supposed to fight for his son's position but he failed. The following extract justifies Letshela's cowardice.

Letshela: Monna ke maswabi haholo. Ke o tshwaretse ditaba tse bohlokonyana tse tswang ho Nkubu. (p.70)

Letshela: I am very sorry man. I have bad news coming from Nkubu.

Letshela is telling Malefane that he is sorry, because Malefane has been demoted at work. Instead of fighting for Malefane's position, Letshela just listens to what Nkubu tells him. Hence, Letshela just feels bad for Malefane without taking action. Moreover, Letshela shows his weak character in the way he handles the demotion of Malefane, while he is supposed to confront Nkubu. However, Letshela tries to comfort Malefane about being demoted. The following extract justifies Letshela's act of cowardice.

Letshela: Tseo ha di re letho monna. Nna ke bona hore ba mpa ba o leka feela ba batla ho bona kamoo o tla sebetsa kateng ha o etswa sepetlele. (p.71)

Letshela: That does not mean anything. I only see that they are only testing you, they want to see how you are going to work when discharged from the hospital.

Letshela is afraid of Nkubu; he tries to console Malefane that they have not fired him; they are just testing him. The power that Nkubu possesses when it comes to politics and wealth is the reason Letshela cannot face him. Letshela's actions call upon class struggle to understand his cowardice, because Letshela is afraid of confronting Nkubu, as Nkubu is a wealthy man, while Letshela is a factory worker. The inequality in finances makes Letshela vulnerable to Nkubu. Class struggle is the root of Letshela's cowardness. Nkubu controls Letshela due to class struggle.

4.4 Summary of *Diphetoho*

The drama is about the newly appointed female police who is occupying the duties of the station commander, by the name Tlharantlhophe, who is young and from the police academy. The setting of the drama happens right after the apartheid era in the new democracy. The arrival of a female station commander and leading the long-serving male officers do not sit well with the male police officers, Takalatsa, Lejone, Leeto, Sekgutshwe and Bonolo.

With the dawn of the new era of democracy, new laws are also brought forward that will govern the police. The laws include many changes, like how to treat suspects when captured, equality at work, and the law which states that “the suspect is not guilty until found guilty by the state of law”. The changes cause conflict and division in the police station because there are two sides in the workplace, the group of old officers who believe in “*lentswe la Morena*” (the word of the chief or ruler) and “*lentswe la setjhaba*” (the word of the nation), which is democracy. Workers who believe in “*lentswe la morena*” are workers who believe that the law should come from authorities and citizens should obey the law, while officers who believe in “*lentswe la setjhaba*” are workers who believe in the government of people by the people, where the people have the right to choose how they should be governed.

Old police officers are fighting for new system they want to rule; they are not happy about the system that Tlharantlhophe uses. Takalatsa is the one who pushes other police officers not to obey the instructions from the unmarried woman who is still new to the police force, coming from the police academy. After the death of Sergeant Bonolo, at his memorial service Takalatsa tells the community how Bonolo wished that the law could be given back to the police.

Problems start after the kidnapping of Sergeant Lejone who is mutilated by the leader of a group of unknown black men. Takalatsa and his crew tend to investigate the crime the old way; they abuse three traditional healers that they suspect may have taken Lejone’s body parts to do some rituals for their business to grow. Takalatsa’s crew do not take orders from Tlharantlhophe; even their wives do not believe in Tlharantlhophe’s leadership.

While patrolling at night, Sergeant Takalatsa and Lerwana spot someone running towards their car and Takalatsa orders Lerwana to shoot, not knowing that they are killing their colleague, only to find out in the morning when Tlharantlhophe informs the staff about the death of Sergeant Leeto who was killed while running away from the kidnappers. That is when Sergeant Takalatsa and Lerwana start crying and the rest of the staff are surprised to see them crying. The kidnapping continues. Sergeant Takalatsa was kidnapped in his house in the morning while he was preparing to go to work. His kidnapping leads to the old officers fighting against the system, wanting to take the power in their own and investigate by themselves, Sergeant Lejone leads the investigation. The male officers Sergeant Lejone and Lerwana begin by

disguising themselves and go to the shebeen where their drink is spiked while they go outside and try to call Sekgutshwe so that he could come, because Lejone has spotted his kidnappers. Upon arriving, Lejone is found lying down while people are playing with their artificial beards. The kidnapped police officers are not released like Lejone who was dumped near the hospital. The community lose hope in the police officers who are investigating the kidnapping case, because the kidnappings continue. When the community arranges a meeting and invites the priest, a lady by the name Naledi comes forward and tells the community that she is the one who has kidnapped the police officers. She takes Tlharantlhophé and the priest to the place where she has locked up the kidnapped sergeants. That is when Takalatsa sees that it is Naledi, their former colleague whom they had sexually abused until she resigned from work. After Naledi has confessed, she takes out a gun and shoots herself. Takalatsa is left crying and asking for forgiveness.

4.4.1 Diphetoho

This category illustrated how different characters delineate the aspects of power and politics in *Diphetoho*. The following themes were established and were analysed in this category: cruelty, instigator, abusiveness, overambitious, and bravery.

4.4.2 Cruelty

Cruelty is causing harm or pain to someone; it can be physical or emotional. McIntosh (2013:363) defines cruelty as a brutal conduct or a cruel action. Stevenson (2010:420) adds to McIntosh's (2013) definition by defining cruelty as cruel actions or thoughts. McIntosh (2013) and Stevenson's (2010) definitions of cruelty clarify that cruelty is behaving in a harsh manner towards other people, both definitions delineate cruel actions.

In *Diphetoho*, characters like Takalatsa have the personality trait of cruelty. Takalatsa wants to see people hurt, he wants to beat suspects during interrogation sessions. Takalatsa delineates cruelty when he sexually harasses Naledi; he enjoys hurting people. Takalatsa's cruelty is motivated by power, because he does not care about other people's feelings, especially people who are inferior to him. For example, Takalatsa sexually harassed Naledi and he enjoys beating criminals. The following extract justifies Takalatsa's cruelty towards other characters.

Takalatsa: Jwale le a kgolwa ha ke re re a fela. Leoto, lefokisi le rupelletsweng le kwetetswe la bolawa! Babolai ba lokwela ke polao, le teng e sehloho. Nna nka ...
(p.53)

Takalatsa: Now you believe when I say we perish Leoto, the trained investigator is killed! The killers deserve to be killed, in a brutal way. I can ...

Takalatsa is talking to other police officers about the brutal killing of Leoto, telling them that killers should be killed in a painful manner. The use of words like “*Le teng ka sehloho*” (In a brutal way) proves Takalatsa’s cruelty towards other people. Takalatsa’s statement attests to his cruelty, because Takalatsa does not only want to kill criminals; he wants to kill them in a cruel way. Takalatsa does not show sympathy towards criminals, but his cruel character pushes him to kill in a brutal manner. Takalatsa’s actions call upon class struggle to understand his cruelty. In addition, Takalatsa uses the status of being a police officer and the power he possesses to hurt people, he wants to kill suspects in a cruel way because they have also murdered Leoto. When investigating the kidnapping of Sergeant Lejone, Takalatsa also instructs his colleagues that they should beat the traditional healers because he suspects them of the kidnapping of Lejone.

Takalatsa: Re tla leba ngakeng tsa setso. Ke nahana hore re ka ba potoloha, le pele beke e fela re be re se re ena le moqosuwa. (p.47)

Takalatsa: We will go to traditional healers. I think we can round them; within the week we will bring the suspect.

Takalatsa also tells his colleagues that if they can investigate traditional healers within the week they will catch the suspect. He wants his colleagues to beat traditional healers so that they reveal to Takalatsa and his colleagues who has kidnapped Lejone. The plan is to kidnap traditional healers one by one and beat them. Furthermore, Takalatsa abuses the power he has, being the older sergeant and being able to convince his colleagues. Takalatsa also shows that he is a cruel character when he says he can shoot a dog with a gun. Referring to criminals as dogs attests to Takalatsa’s cruel manner, because to some people killing a dog is not a bad thing. Hence it is cruelty, because Takalatsa does not refer to criminals as humans, but as dogs. The following extract justifies Takalatsa’s cruelty.

Takalatsa: Nna nka phara ntja ka tsopana la Kapa, e re e shwa boko bo be bo hasane. (p.43)

Takalatsa: I can shoot a dog with a gun, by the time it dies the brain will be scattered down.

In the above extract, Takalatsa refers to people as dogs, stating that he can shoot a dog with a gun. In Sesotho there are some proverbs about a dog, and some do not refer to a dog as a

good animal, for example, *Leshodu ke ntja le lefa ka hlooho ya lona* (a thief is a dog, and it pays by its life). Basotho people use a dog as an animal whose life does not matter a lot, even if it dies. It is also associated with people who lack humanity. Hence Takalatsa uses the metaphor by saying he can kill a dog, referring criminals. Furthermore, Letlala and Zulu (2022:154) refer to Sesotho idioms by stating that people who demonstrate the absence of ubuntu are, in the Sesotho idiom, considered subhuman. The above statement shows that Takalatsa is cruel in such a way that he refers to people or criminals as subhuman. Takalatsa tells his colleagues that he can shoot a person and scatter his brains before that person dies. The act of scattering someone's brains is also signs of cruelty. The language that Takalatsa uses delineates his cruelty. Furthermore, Takalatsa's actions call upon identity loss as the property of postcolonial theory, because Takalatsa uses guns instead of spears and sticks. His identity of an African man is lost due to colonialism and the new system of fighting and protection with guns, unlike in ancient wars where fighting sticks and spears were used.

4.4.3 Instigator

An instigator is a person who influences people in a bad way. The person causes pain or commands people to cause harm. McIntosh (2013:809) defines an instigator as an individual who initiates something to happen, mainly something terrible. In addition to that, Eshnazarovna (2023:52) defines an instigator as an individual who keeps specific traits and tasks in the command of crimes. In addition to that, McIntosh (2013) and Eshnazarovna's (2023) definitions make it clear that an instigator is a person who initiates something bad, influencing others. Stevenson (2010:906) states that an instigator is someone who brings about and recruits something. His definition only states that an instigator is someone who initiates something, it does not specify whether it is something good or bad. In *Diphetoho* there are characters like Takalatsa who delineates the characteristics of being an instigator.

Takalatsa is the character who likes to push other characters to cause harm to other people, He likes to persuade other characters to engage in what he wants to see happening. Takalatsa instigates his colleagues to hate Tlharantlhophe and to rebel against the changes brought by the new democracy. Takalatsa hates Tlharantlhophe because she is a young female and station commander, while Takalatsa and his male colleagues have been serving the police force for so long. The following extract justifies Takalatsa's instigating character.

Takalatsa: Maobanyana mona o ne a le thupellong, maobane o ne a le yunibesithi. kajeno o se a lokela ho re laela. Nna ke se ke itse setsweng ke hole! Taelo tse potang nke ke ka di amohela le kgale! Bona! (p.26-27)

Takalatsa: Not so long ago she was in the training, yesterday she was at university and today she is supposed to direct us. Over my dead body! I will not take instructions from her! See!

Takalatsa is telling his colleagues about Tlharantlhophe; that not so long ago she was at the training college and then she went to university, and now she is the station commissioner. From Takalatsa's statement, he is instigating a negative mindset about Tlharantlhophe among the other male police officers. Takalatsa have been serving for so long in the police service, and most police officers trust him, so it will be easier for Takalatsa to instigate or control other police officers. Takalatsa's actions call upon class struggle as the property of Marxist theory, because Takalatsa feels intimidated by being under the leadership of a female commissioner and he knows that he is supposed to take orders from Tlharantlhophe. Takalatsa knows that as Tlharantlhophe as the new station commander will earn more than he, since their rankings are different. Because of this, Takalatsa instigates his colleagues to hate Tlharantlhophe, making sure that all colleagues turn against Tlharantlhophe. The following extract justifies Takalatsa's instigation towards Tlharantlhophe.

Takalatsa: O amohelwa ho buswa ke mosadi, a o fe ditaelo? O eme pashasha, o otlele mosadi salute! (p.28)

Takalatsa: You accept to be ruled by a woman, and give you instructions? to stand still, and salute the woman!

Takalatsa is talking to Matjato, asking him if he accepts to be ruled by a woman and obey a woman's instructions. Takalatsa tries to change Matjato's mind about the changes caused by the new government that gives women power to rule over men. Takalatsa's actions call upon cultural hybridity as the element of postcolonial theory to understand Takalatsa's manner of instigation, because the text shows the mixture of two different traditions. In the African tradition women are not allowed to rule over men. This is evident in Malephane and Nkuebe's (2015:01) statement that Basotho women still find it hard to attain leadership positions due to discriminatory cultural practices and laws. Malephane and Nkuebe's (2015) statement proves that some cultural practices do not allow women to be in leadership positions.

Furthermore, Takalatsa uses the power of language to instigate a negative attitude towards Tlharantlhophe by using negative words when referring to her. Takalatsa also calls Tlharantlhophe names like *Lethisa* and *lefetwa*. *Lethisa* is the Sesotho word referring to an uninitiated woman, while *lefetwa* refers to an unmarried woman. Using the terms like *lethisa* and *lefetwa* causes them to be perceived as being not woman enough, because the person does not know much about being the woman, as she is not married and does not know the principles of womanhood taught at the initiation school. Takalatsa knows very well that his colleagues will change their mindset and dislike Tlharantlhophe. In *Diphetoho*, Sesotho cultural terms like *Lethisa* cause people to perceive the one referred to as being subhuman.

4.4.4 Abusive

Being abusive refers to being rude or being offensive towards other people. Webster (1998:4) defines abusive as being characterised by violence. Stevenson (2010:7) adds to Webster's (1998) definition by stating that being abusive is participating in ongoing cruelty or violence. Webster (1998) and Stevenson's (2010) definition of abusive means having the courage to hurt people or to be known by being violent. Takalatsa is an abusive character because he uses his power to hurt others. He sexually harasses Naledi because she is inferior to him. Takalatsa as the policeman is supposed to protect citizens; instead, he abuses the citizens. Sharma (2014:75) attests to the above statement by stating that a police officer's duty is to combat crime and a police officer is also a crowd manager and a social officer, protecting citizens by fighting crime and taking a good care of citizens.

Takalatsa abused his ex-colleague Naledi, the female policewoman. Naledi was still new in the police force, and Takalatsa sexually abused her. The following extract shows Takalatsa's abusive character.

Naledi: Takalatsa o ile a mpollela hore ketso tse mpe tseo ke lebollo la ditlabotjha tsa basadi mona sepoleseng. Yena he, a kgorisa takatso tsa hae a bile a le sethunya letsohong. A ntshepisa le hore ha nka tlaleha taba eo o tla mpolaya. (p.103)

Naledi: Takalatsa told me that those bad habits are how female newcomers are initiated in the police force. He satisfied his sexually lust while he was holding with a gun in his hand. Promising to kill me if I report this matter.

In the above extract Naledi informs Tlharantlhophe and the priest about the sexual abuse made of Takalatsa, while Naledi was still young in the police force. Naledi's statement proves how Takalatsa is abusive and does not care about other people's feelings. Takalatsa is

characterised by an ongoing abusive character towards other people, because he uses his power as a senior police officer to abuse Naledi as the new employee. Takalatsa's actions call upon identity loss as the property of Marxist theory, because Takalatsa is the senior police officer who is supposed to mentor new employees; instead, he abuses a new female policewoman. Harvey, Low and Kranda (2004:01) attest to the above statement by stating that mentoring is a valuable relationship in which a well-informed and trained veteran officer (mentor) offers insight, supervision, and evolving opportunities to a lesser trained and knowledgeable colleague (mentee). Harvey et al.'s (2004) statements make it clear that in working institutions senior employees should mentor new colleagues. In this case, Takalatsa as an experienced colleague was supposed to offer support to Naledi, not to harass her. Takalatsa took advantage of his power as a sergeant and harassed Naledi knowing that Naledi will not report him due to his status at work as the sergeant. Moreover, Takalatsa also used the gun to threaten Naledi, which is psychological abuse, because Naledi will be traumatised by the act of a gun pointing at her. Neuhart and Corney (2020) state that psychological abuse contains suffering caused by threats, acts, or tough tactics. Neuhart and Corney's (2020) definition of psychological abuse, clarifies that the actions of Takalatsa pointing a gun at Naledi is indeed abuse, because it caused trauma to Naledi. Moreover, Takalatsa also sexually abused Naledi by raping her.

Sekgutshwe is the character who also portrays an abusive character. Sekgutshwe instructs his colleagues to beat traditional healers, causing them bodily harm. Sekgutshwe also sexually harassed his female colleague Naledi. He uses his power as the sergeant to abuse other people, for example taking advantage of Naledi's situation of being an orphan and sexually harassing her. The status of being a government official and a policeman gives him power. Sekgutshwe abuses people who are inferior to him, Sekgutshwe's abusive character is seen when he beats traditional healers. Moreover, Sekgutshwe tells Moratuwa that she has not been tamed upon arriving in the police force, referring to the sexual abuse of new female police by Sekgutshwe and his male colleagues. The following extract portrays Sekgutshwe's abusive actions.

Sekgutshwe: Re fe matla mme! Re dumele ho tlola molao o tle o bone ha lefatshe le loka. (p. 44)

Sekgutshwe: Give us power, Lady! Allow us to break the law you will see when the earth turns to be right.

Sekgutshwe asks Tlharantlhophe to allow the police officers to break the rules and abuse people whom they think are the suspects who have kidnapped Lejone. Sekgutshwe needs a go-ahead from Tlharantlhophe to break the law and beat everyone so that they can find suspects who have kidnapped Sergeant Lejone. The following extract also confirms Sekgutshwe's abusive behaviour.

Sekgutshwe: Nna ke nahana hore re e late letailana. Re tshwareng a le mong wa dingaka tsena tsa setso kapa re di nke ka bonngwe. Ba tla e bua nnete, ha feela re ba tshwere ka thata. (p.46)

Sekgutshwe: I think we should provoke them. We should get one of the traditional healers or get them one by one. They will tell the truth, as long as we hold them tight.

Sekgutshwe is talking to his colleagues about kidnapping traditional healers and beating them until they find the suspect who has kidnapped Lejone. When Sekgutshwe says, "Holding them tight", he refers to physical abuse that can include beating them or doing something to them. Sekgutshwe's actions explain that he is abusive towards other people, especially people who are suspected of participating in illegal activities. Sekgutshwe delineates an abusive behaviour towards females by his sexual assault of Naledi. The following extracts show Sekgutshwe's abusive behaviour.

Sekgutshwe: Ena kgarebe e etswa ke hobane e fihlile ntho di se di fetohile. Ke ne ke tla mo thapisa a sa fihla, ke mo fokotse lebelo. (p.57)

Sekgutshwe: This lady is behaving like this because she arrived when things have changed. I was going to tame her on her arrival, to slow her down.

Sekgutshwe is referring to Moratuwa, the new female police, who was patrolling with them during that time. Moratuwa does not refer to Sekgutshwe as a sergeant, because Moratuwa has arrived when things have changed, meaning if it were still like in the past, he would have abused her just like he did to Naledi. Sekgutshwe's actions call upon identity loss as the property of postcolonial theory, because Sekgutshwe as an African man is supposed to protect young females, not abuse them. Sesotho proverbs like "*Mokoko o itswalla dithole*" (The roosters give birth to its hen). is used when an elder person sexually harasses his children. In this case Sekgutshwe has sexually harassed Naledi, he is like the rooster that sees a hen among its chicks. Sekgutshwe has lost that identity of being an African man. The following extract delineates Sekgutshwe's abusive behaviour towards Naledi.

Naledi: Ha ke qala ho fihla sepoleseng ke ile ka wela atleng tsa bontate bana. Ke ne ke ba hlomphe ke ba nka jwale ka batswadi ba tla ntataisa ba nthute mosebetsi. Wa pele, Sekgutshwe o ile a nqobella ho kgorisa takatso tsa nama ya hae. (p.103)

Naledi: Upon my arrival in the police service, I landed in the hands of the gentlemen. I respected them taking them as parents who will guide me and teach me work. The first one, Sekgutshwe forced me to satisfy the desires of his flesh.

Naledi is telling Tlharantlhophe and the community priest about the way Sekgutshwe has abused her. Naledi tells Tlharantlhophe that she respects Sekgutshwe and his colleagues because they are older than her, identifying them as parents to her. However, they have broken that trust and lost the identity of being perceived as parents by Naledi, because Sekgutshwe has abused her. Sekgutshwe's actions call upon identity loss as the property of postcolonial theory, because Sekgutshwe and his colleagues shifted from being perceived as parents to Naledi but being abusers. Moreover, Sekgutshwe's actions call upon class struggle, because Sekgutshwe took advantage of Naledi status of being poor and being of a lower rank by abusing her. The following extract indicates Naledi's vulnerable situation, which gave Sekgutshwe and his colleagues the power to abuse Naledi.

Naledi: Ke ne ke ferekane haholo ke qeta ho shwelwa ke batswadi ka bobedi. Ke ne ke hloka le sente ya ho iphedisa. Tshepo ya ka e ne e se e le mosebetsing oo ke neng ke qeta ho o fumana. (p.103)

Naledi: I was confused and just lost both my parents. I did not even have any cent to survive. My hope was on this job that I had just found.

In addition, Naledi informs Tlharantlhophe about the situation that she was facing during that time when she was abused by Sekgutshwe. It was a situation where she has just lost her parents, and she saw Sekgutshwe as a substitute parent, being Naledi's superior at work. Sekgutshwe's actions call upon class struggle as the property of Marxist theory to understand his abusive character. Sekgutshwe abused Naledi because he is superior to Naledi at work and he knew that Naledi was an orphan and depended on the work she got as a police officer to survive.

4.4.5 Vengefulness

Vengefulness is the act of intending to revenge any wrong done to a person by perpetrators. According to Stevenson (2010:1971,) vengefulness is pursuing to hurt someone in repayment for an injury perceived. Webster (1998:848) defines vengefulness as planning revenge.

Stevenson (2010) and Webster's (1998) definitions of vengefulness explain that vengeful people are people who want to repay pain that they have been caused by an abuser. In *Diphetoho*, characters like Naledi want to revenge what was done to her. Naledi kidnaps male police officers who sexually abused her when she was new in the police force. Naledi begins by kidnapping and mutilating Sergeant Lejone. She kidnaps Sergeant Lerwana, Sekgutshwe and Takalatsa. The following extract justifies Naledi's vengeful act.

Naledi: Bontate le nepile ha le re enwa ke nna Naledi. Disakopaneng ke dithaba! Na ha ho jwalo? Ke nna Naledi moetsi wa tsohle. Ke nna ya futuhetseng ba sepolesa ho qala ka Sajene Lejone ho ya fihla ho Sajene ... (p.101)

Naledi: Gentlemen you are right I am indeed Naledi. Only Mountains never meet! Is in it so? It is me Naledi who did everything. I am the one who attacked the police starting with Sergeant Lejone until Sergeant ...

Naledi is referring to sergeant Takalatsa, Sekgutshwe, Lerwana and Lejone, because they all sexually abused her and she has revenged their deeds. Naledi tells Tlharantlhophe and other police officers that she is the one responsible for all the kidnappings. Naledi tells Takalatsa and his sergeant colleagues that people meet, unlike mountains, using Sesotho idioms like "*Disakopaneng ke dithaba!*" (unlike the mountains people do meet). Basotho people usually use this expression when the victim meets the perpetrator to remind the perpetrator that one day they will meet. The expression is used as a threat to remind the perpetrator that people do not live in isolation; one day people will meet, and the victim will take revenge. In this case Naledi uses this phrase when she meets her perpetrators who did not thinking about meeting Naledi. The following extract delineates Naledi's vengeful act.

Naledi: Sepheo sona se teng. Nkabe ke sa itlhahisa le ho itlhahisa. Ee, ke ne ke ikemisediste ho phetha morero wa ka kajeno. (p.102)

Naledi: The intention was there, or else I would have not shown up. Yes, I was determined to complete my plan today.

Naledi informs all police offices in the room that there is a reason why she has kidnapped the sergeants. Moreover, telling the police that she would not have shown up if she liked, and that she was determined to complete her plan of revenging her sexual harassment by senior police officers. Naledi's action calls upon class struggle as the property of Marxist critical theory to understand her vengeful character. Naledi used a powerful man to kidnap the sergeants, and she feels powerful because she was able to kidnap and revenge herself on some of the

sergeants who abused her. Naledi is in a lower class than the sergeants; hence, Naledi decided to kidnap the sergeants, instead of opening a case against them, because the sergeants' social class is superior to that of Naledi.

4.4.6 Bravery

The concept of bravery has been explored in the analysis of the first text in relation to the characters who are brave. Once again, in the analysis of *Malefane*, the concept of bravery is visited in relation to brave characters to find further out how they reveal power and politics. In *Diphetoho* there are brave characters like Tlharantlhophe. Tlharantlhophe is a brave character because she is still young, coming from training and university, also new in the police service but deals with senior male officers who have been in the police service for long. Tlharantlhophe is able to call senior male officers to order when they start to disrespect her. She knows how to deal with her colleagues who have been in the police force before the era of democracy, and she is able to lead them without any fear. The following extracts justifies Tlharantlhophe's bravery.

Tlharantlhophe: Ntate Lerwana! Ha o sa ntlhomphe jwale ka modulasetulo ke tla o ntsha kopanong ena. Le ha ho le jwalo ke tla araba potso ya hao. (p.33)

Tlharantlhophe: Mr Lerwana! If you do not respect me as the chairperson, I will kick you out of the meeting. Even though I will answer your question.

Tlharantlhophe is calling Lerwana to order at their first staff meeting. She is brave enough to face Lerwana. Lerwana is undermining Tlharantlhophe as a female leader and being the station commander. Tlharantlhophe's action is similar to the character of Diseko in Maake's *Mme* (1995), because Diseko was able to stand for Mmateboho when Matehobo's in-laws fought her for burying a stranger at their home. Diseko's actions are like Tlharantlhophe's action because Tlharantlhophe is able to stand up for herself and other female policewomen. The following extract justifies Tlharantlhophe's act of bravery.

Tlharantlhophe: Bontate ha ke a le bitsetsa nyewe mona! Botsang dipotso kapa le ikgutsetse. (p.49)

Tlharantlhophe: Gentleman, I did not bring you for case here! Ask question or keep quiet.

Tlharantlhophe: (O atamela Sekgutshwe, a tonne mahlo) Jwale o tla nthohaka ntate. O re ke ngwana? Ke rata ho le bolella hore ha le se na tshebedisanommoho le mpe

le kope ho lokollwa mosebetsing etswa le ditshiu di a le dumella. (o baya ka mahlo kaofela) (p.49)

Tlharantlhophe: (She comes closer to Sekgutshwe, with her eyes widen) now you will insult me gentleman. You say I am a child? I would like to tell all of you that if we won't work together, its better if you can ask for retirement hence the age also allows you. (She looks at all of them)

Tlharantlhophe is disciplining Sekgutshwe and his colleagues in the briefing that she has summoned them to. Sekgutshwe undermines Tlharantlhophe, who is furious after being called a child by Sekgutshwe. She tells Sekgutshwe and his colleagues to opt for retiring from work if they are tired. Tlharantlhophe delineates bravery in her actions because she is not intimidated by older men; she calls them to order. The act of looking at them one by one proves that Tlharantlhophe is brave and fearless. Tlharantlhophe's actions call on cultural hybridity to understand her bravery. She knows that women have the same rights as men have. While men used to be in power, women are now occupying positions that were previously only occupied by men. Furthermore, Tlharantlhophe, as the new station commissioner, knows her rights and does not allow men to intimidate her. In contrast to cultural hybridity, Lerwana and his colleagues' actions of disrespecting Tlharantlhophe as their senior call upon class struggle as property of Marxist critical theory, because Tlharantlhophe is the leader and Lerwana and his male colleagues challenge Tlharantlhophe as the female to frustrate her leadership.

4.4.7 Loyalty

Loyalty is the act of being reliable to someone or something. According to Webster (1998:445), loyalty is the excellence and the state of being faithful. Stevenson (2010:1050) adds to Webster's definition of loyalty by stating that loyalty is the quality of being trustworthy. Webster (1998) and Stevenson's (2010) definitions of loyalty make it clear that loyalty is being trustworthy and faithful; a loyal person should be faithful to people and something like work or animals. Tlharantlhophe is a loyal character because she respects her work and the views of others; she does things according to the law. On her arrival at Tshehlong police station as the station commissioner, she found senior police sergeants who want to work the way they used to work before the new democracy. The senior sergeants wanted the Tlharantlhophe's position, but she does not change or feel intimidated by their actions. The following extract justifies Tlharantlhophe's actions of being loyal towards her work.

Tlharantlhophe: Ka bomadimabe nkeke ka le fa taelo e reng le tlole molao. Ha ke na matla hodima molao. Le nna ke buswa ke molao. Ee, esita le Mopresidente wa naha o buswa ke molao, ha a ka hodima molao. (p.45)

Tlharantlhophe: Unfortunately, I do not take an instruction which says we should break the law. I do not have power over the law. I am also ruled by the law. Yes, even the president is on the country is ruled by the law. He is not above the law.

Tlharantlhophe explains to her colleagues that she is governed by the law, and she cannot break any law. She informs all her colleagues that she is not going to let Sekgutshwe and other colleagues take the law into their own hands. Tlharantlhophe is a law-abiding citizen, who works according to the law who is loyal to the law governing the society that as set in parliament and all citizens must respect the law. The *South African Constitution, Chapter 2* (RSA, 1996) stipulates that everyone is equal before the law. Citizens must follow the law and respect the Constitution. People are governed by the law and no-one is above the law. Tlharantlhophe's loyalty to her work and respecting the law is like Fekisi's loyalty to God in *Moeti wa Botjhabela* by Mofolo (1907). Fekisi obeys the voice that told him to look for God and find him; Fekisi faced many challenges in his journey to the east but does not quit because he has proven his loyalty to God, just like Tlharantlhophe who respects the law governing the country and is loyal to her work. In *Diphetoho* everyone is equal before the law; Tlharantlhophe also proves this by reminding her colleagues that they are all governed by the law and no-one is above the law. Therefore, Tlharantlhophe proves her loyalty to the *Constitution* and to her work. The following extract show the changes that were made.

Tlharantlhophe: Baheso, ke utlwisisa ho tjhwatjhwasele ha leqeba le pelong tsa bohle. Ke mpa ke emiswa ke ho hlokomedisa setjhaba hore molao o lokelwa ho hlompshwa ka dinako tsohle, ke batho bohle. Ha le inkela molao matsohong, le ikahlolela e le lona le tla ahlolwa. (p.93)

Tlharantlhophe: Brethren, I feel the pain of the wound in your hearts. I am just standing to warn the community that the law is supposed to be respected all the time by all people. If you take the law into your own hands, judging others on your own, you will also be judged.

Tlharantlhophe is addressing the angry community that want to take the law into their own hands and obstruct the ends of justice by investigating the matter of the missing police officers, while there are specially trained detectives to investigate. Tlharantlhophe does not conform to

the community's ideas of looking for themselves; instead, she warns them about the law. Tlharantlhophe shows loyalty in her work as a commissioner; she uses her power as the station commissioner to calm people while she is observing the law. Even in difficult times, she still follows the law, not allowing the community to take the law into their own hands. Furthermore, Tlharantlhophe's action calls upon class struggle as the property of Marxist critical theory to understand her loyalty at work. Tlharantlhophe uses the power of the rank as commissioner to address the community that wants to take the law into their own hands. Furthermore, Tlharantlhophe's refusal to allow Lerwana and his crew to go and go and investigate by themselves the kidnapping of Lejone delineates the class struggle, because Lerwana and his crew, including Takalatsa, want to go and investigate, but fail to do so due to Tlharantlhophe's refusal as station commander.

Tlharantlhophe's actions call on ideology as a property of Marxist critical theory to understand Tlharantlhophe's loyalty. Tlharantlhophe obeys the law when handling the case of her kidnapped colleagues. She also informs the community that the law rules everyone, including the president of the country.

4.5 CONCLUSION

This chapter analysed the selected Sesotho drama texts, Maake's *Kgabane ha di rwesane mekadi* (1991), *Malefane* (2015) and Mokhele's *Diphetoho* (2015). The chapter provided a summary of the drama texts, and then the texts were analysed according to the themes that delineate the aspects of politics and power. The themes of cruelty, corruption, greedy, spy, cowardice, instigator, and deceitfulness were among the themes analysed in the selected drama texts. The themes were analysed using postcolonial theory and Marxist critical theory. The purpose was to apply the lenses of existing theories to make sense of the meaning portrayed by the selected drama texts. The critical points of discussions in this chapter focused primarily on the above-mentioned themes that delineate the aspects of politics and power. Therefore, the chapter concluded by arguing that the selected Sesotho drama texts depict aspects of power and politics. For instance, in *Kgabane ha di rwesane mekadi* (1991), Motshwane is striving for power; hence, he tried to kill Rasebata. In *Malefane* (2015), Nkubu wants to be in power and use Malefane to increase the image of political party. In *Diphetoho* (2015), Takalatsa was against changes that gave power to women.

CHAPTER FIVE: Conclusion and Findings

5.1 Introduction

The intention of the study was to investigate how politics and power are reflected in selected Sesotho drama texts: Maake's *Kgabane ha di rwesane mekadi* (1991), *Malefane* (2015) and Mokhele's *Diphetoho*, (2015). The aims and objectives were to investigate the types of characters the authors created to reflect politics and power in the above-mentioned texts. The themes of how politics and power were reflected in each drama text were analysed.

The findings, recommendations, suggestions for future research and conclusions are provided in this concluding chapter.

5.2 SUMMARY

5.2.1 Kgabane ha di rwesane mekadi

Kgabane ha di rwesane mekadi (1991) delineates how people betray and fight one another for chieftaincy and portrays that what is done in the dark will come to light. Motshwane and Letebele betray Chief Leoka. Motshwane had a deal with Maqhama, Leoka's enemy and Letebele knows about the deal, but has kept quiet. Motshwane also betrays Rasebata when Motshwane tries to assassinate Rasebata in the fight. The truth comes to light when Rasebata informs Leoka about Motshwane's bad actions.

5.2.2 Malefane

Malefane (2015) portrays the lack of taking firm decisions in life, like what one wants to be in life and whom to trust when making life choices. Malefane, the protagonist, shows weakness in taking big decisions in life. He allows Nkubu and Letshela to make decisions for his life and Malefane lacks independence in life; hence, he is killed for politics.

5.2.3 Diphetoho

Diphetoho (2015) narrates how women should stand up for themselves in workplaces when facing bullying and harassment. Tlharantlhophe is able to persevere through hard times when she is bullied by her male colleagues, and Naledi stands up for herself when she takes revenge on her abusers.

5.3 FINDINGS

The present study focused on three drama texts and the purpose was to establish how politics and power are reflected in selected Sesotho drama texts, Maake's *Kgabane ha di rwesane mekadi* (1991), *Malefane* (2015) and Mokhele's *Diphetoho* (2015). To reach the purpose of the study, Marxist theory and postcolonial theory were utilized. By means of Marxist theory, class struggle and ideology, as properties of this theory, were utilized, while through postcolonial theory, identity loss and cultural hybridity were utilized. The purpose of underpinning this study by these two theories was the fact that they correlate with the study aims and objectives.

This study found that in Maake's drama text, *Kgabane ha di rwesane mekadi* (1991), the aspects of politics and power delineated are leadership, coercive power. This is noticeable when Motshwane wants to be the ruler of ha Phooko, while soldiers also take over the government by coercive power. Governance as the aspects of politics is delineated in *Kgabane ha di rwesane mekadi* (1991), because tribal authorities like Chief Leoka are also ruled by the governmental law. The current study also found that social class and economic inequality are also the aspects of politics and power delineated in the texts, because superior people like Motshwane and Maqhama use the advantage of class inequality to bribe the village guards. Moreover, tribal laws and beliefs clash with the constitutional laws. Furthermore, the current study found that the author created characters who are corrupt, rebellious, greedy, and spy on others. Other characters are malicious towards characters who are competing for power and politics. Lastly, the characters who get the leadership positions show signs of bravery.

In *Malefane* (2015), the current study found that the aspects of politics and power portrayed are governance, representation, and social class inequality. Characters obey the law imposed by the government, and characters like Nkubu want Malefane to be the candidate for the *Ntjapedi* political party so that Malefane can represent the party. Social class inequality as an aspects of politics forces characters to join politics as a way of making quick money and generating wealth. Furthermore, the current study discovered that the types of characters reflecting politics and power are intelligent and greedy, like Nkubu who is a businessman, but still wants to make his wealth through politics. The study discovered that deceitful characters are also murderers, like Nkubu and Thabiso who kill Malefane. Politics and power also influence characters to be brave when facing challenges and dangerous situations. Malefane was brave to face Nkubu. Lastly, stupid characters are also cowards; Letshela was afraid of facing Nkubu.

In Mokhele's drama *Diphetoho* (2015), the study found that authority, legitimacy, and ideology are aspects of politics delineated in the text. Tlharantlhophe is the legitimate leader and in authority over her colleagues and the community of *Tshehlong* obey the rules of the

government. The current study discovered that politics and power lead to cruelty, and characters tend to be instigators. For example, Takalatsa is the instigator and cruel. In addition, brave characters are also loyal to leadership position and authority. The study found that characters abused by superior characters tend to be vengeful and brave. In *Diphetoho* the study also discovered that patriarchy is still visible, because male characters in politics do not care about females' feelings; instead, female opinions are not adhered to.

5.4 RECOMMENDATIONS AND SUGGESTIONS

- With the findings from *Kgabane ha di rwesane mekadi* (1991), the current study recommends that literary scholars should investigate the effect of postcolonialism in tribal leadership affecting characters to analyse the effects of politics and power in households or families. Sesotho authors should write more about social issues addressing cultural and modern laws to educate citizens.
- From the findings in *Malefane* (2015), the current study recommends that literary scholars should investigate the characterisation of characters in politics and power. Scholars should investigate the role of males figures in politics and the effects of greedy characters in politics and power. Scholars can also investigate the influence of social inequality in politics and power. Sesotho authors should depict more political issues and how to address the political issues, which will assist the society at large to understand politics.
- From *Diphetoho's* (2015) findings, the current study recommends that the effects of politics and power in the workplace should be investigated. The behaviour of women in power should be scrutinised and types of women authors created to reflect power and politics. Furthermore, the effects of political ideology in communities should be investigated. Sesotho authors should write about political issues women face in workplaces and solutions to political issues. This will help all female leaders who face political issues at work. In the education sector, book prescribers should also find ways of how texts should be taught in order to change learners' perspectives about women leadership and abuse.
- Literary scholars can explore the aspects of politics and power in other Sesotho literary genres like novels, short stories and poetry. This will help to enlighten readers and society at large on issues about politics and power dynamics in today's society. For instance, during the apartheid regime, leadership roles were assigned to male figures, whereas in present times women are allowed to lead.

5.5 CONCLUSION TO THE STUDY

The main purpose of the current study was to explore how politics and power are delineated in Sesotho drama texts. The study was divided into five chapters. In chapter one, the topic, research question, and the problem statement were introduced. In chapter two, the study reviewed relevant literature by other scholars who employed postcolonial and Marxist theories. The aim was to scrutinise how other scholars employed these theories in their research projects. In chapter three, the study discussed the methodology that was employed to gather data and the way the data would be analysed. The aim was to pave the way for the research structure and direction to carry out the research project successfully and be able to come up with sound findings and recommendations. Chapter four dealt with the data analysis employing the aspects of postcolonial theory and Marxist theory, where different types of character traits were discussed. Chapter five deals with the study findings, recommendation, and conclusion of the study.

The current study concludes that politics and power are delineated in Maake's *Kgabane ha di rwesane mekadi* (1991), *Malefane* (2015) and Mokhele's *Diphetoho* (2015). In Maake's *Kgabane ha di rwesane mekadi* (1991), the aspects of politics and power delineated are leadership and coercive power. This is noticeable when Motshwane wants to be the ruler of ha Phooko, while soldiers also take the government by coercive power. In *Malefane* (2015), aspects of politics and power portrayed are governance, representation, and social class inequality. In Mokhele's *Diphetoho* (2015), the study found that authority, legitimacy, and ideology are aspects of politics delineated in the text. Therefore, the study concludes that in all the selected drama texts, inequality in social class causes characters to dwell in politics. Class struggle as the property of Marxism and the aspect of politics and power is depicted in the selected drama texts. Moreover, characters in power tend to lose their identity due to power abuse. Hence, all characters that want power are corrupted and malicious towards other characters. Furthermore, employing the aspects of postcolonial theory and Marxist theory in analysing the aspects of political bravery is common in all the selected drama texts.

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