TITLE PAGE:

DEPICTION OF WOMEN BY SEPEDI POETS FROM SELECTED POEMS

BY

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MINI-DISSERTATION

Submitted in fulfilment off the requirements for the degree of

MASTERS OF ARTS

In

AFRICAN LANGUAGES

In the

FACULTY OF HUMANITIES

(School of Education)

At the

UNIVERSITY OF LIMPOPO

SUPERVISOR: Dr O.R Chauke

CO-SUPERVISOR:

2021

DECLARATION

I declare that DEPICTION OF WOMEN BY SEPEDI POETS FROM SELECTED POEMS is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references and that this work has not been submitted before for any other degree at any other institution.

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Ramohlale Matswiri Isaac   Date

ACKNOWLEDGEMENTS

ABSTRACT

This study focused on identifying and analyzing the perceptions of Sepedi poets on women. This qualitative, descriptive research was conducted to determine if there were any discrepancies between role perceptions and role expectations. Data was collected from texts (poetry books) in the form of poems that poems which portrays negative perceptions of poets on women. Poems were selected randomly and analyzed to expose their perceptions on women. The study has exposed the prejudices that were unfairly inflicted upon women through poetry. The findings revealed that there is a need to rehabilitate authors, poets in particular to write positive about women, perceive women as capable and gifted beings. If this social ill is left unattended, it may result in confusion and role conflict among members of the society, which can ultimately transgress the attainment of credible and aesthetic element of literary work.

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1. CHAPTER 1: BACKGROUND TO THE STUDY

1.1 BACKGROUND AND MOTIVATION

Poetry is known for its unconventional approach to language and often thought of as a genre in which language is manipulated. Familiar words and phrases are twisted into new shapes from which new ways of thinking about the words emerge (Lethbridge, 1989:142). This study was prompted by the tendency of male African poets who coin poetic words with the primary motive to portray negativity and prejudices against women. Matsepe (1985: 41), in his poem 'Se mpotŝe gore ga o nthate' (Don't tell me that you don't love me), is typical example. Stanza number four, poetic line number one and two, say:

'*Nka be ga e thuŝe selo mothepana,*
Ge a tŝhologile ke moka a tŝhologile'.
(If and only if, does not help, girl,)
(When it spilled it spilled)

Sarcastically, the poet is telling the woman that it is too late to reconcile their relationship, and he goes on to coin words that will consolidate that their relationship has reached the point of no return, and further hurt and degrade the dignity of a woman in the second poetic line.

Literature of the early 19th century, poetry in particular, was flooded and dominated by the majority of male folk. Poets did not only write about the greatness of their kings, mountains, rivers and gods; they also wrote about the important role played by their mothers and sisters, but discredited that of their wives. Stratton (1994:25), in her analysis of Achebe's writing observes: "Achebe's women are indeed 'down in one knee' if not both, before their men folk and they are regularly making an exit, no doubt 'in their proper order', from all the spaces in which power, economic or otherwise, is exercised".

It is evident that for decades, poetry continued to be used as mechanism of punishment against women in the following ways: (a), poetry would describe the beauty in woman,
but with the final motive of advising fellow menfolk to avoid beautiful women, because they are promiscuous and misleading; (b), poems of the 19th century would perceive women as

prostitutes, filthy and folk with elementary morals, and (c), many poets wish less luck to women who, either denied their proposals or pulled out of marriage. Evidence is provided by Masekoameng (2017), in the poem entitled 'Bjale ka ge o sepetše'. Stanza 1, poetic line 1 is presented as follows:

"Bjale ka ge o sepetše moratiwa"
(Now that you are gone, my love).
The second stanza is presenting the poetic line 1, which states:
"Dula le botse bja gago ga geno"
(Stay with your beauty at your home).

The poem above is presenting a simple interpretation about a woman who pulled out of marriage, but her husband is bitter. The man is venting his bitterness by wishing the woman bad luck. The poet then says:
"Madimabe ke go lakaletša ona neng le neng,"
(I wish you bad luck all the way,)

It is inevitable that most poets wrote about real experiences, disappointments in marriages and relationships. Men, with the power and ability to express their experiences through poetry, would not write negatively about themselves, instead would discredit and prejudice women, because women were systematically excluded from the political, the judicial and even the socio-economic discourse of community life.

Lange (2008:1) states that males who are influenced by their gender and culture, inaccurately express the female lived experiences from a feminist perspective. The result is the poetic depiction of women as weak, useless and not capable of taking the lead, morally unstable and dependent on men for maintenance. Culture perspective, women have no sense of choice, they were not given any option to choose life partners nor pull out of abusive ones. If a woman denies a man's proposal or pull out, in poetry, she would be labelled names and despised of. Culturally as well, women in poetry are expected to be hard workers, especially a newly-wed woman. She was obliged to cook for the entire extended family, wash their clothes, collect firewood, clean the homestead and the children, care for visitors and most importantly satisfy her husband. McDowell (1992:73) states that "the most basic division of labour within any society …is based on age and sex". Poetry was used as correcting the illicit social ills, thus if a woman was not capable of satisfying the above-assertions, she was regarded as lazy and unfit

to be married. What prompted this study was the fact that women are being prejudiced in poetry because they don't have any representation. The noble contribution by Chauke (2004:33) consolidates the notion that women were marginalized in all spheres of life. Chauke says; "Men would indulge in extramarital affairs and, in the end forget about their homes completely". Women were prohibited to protest publicly and openly, they could only use songs to inform the powers that be, to bail for them.

1.2 RESEARCH PROBLEM

The problem investigated in this study was prejudice that hangs like a dark cloud over the lives, morals and dignity of women in poetry. The problem was aggravated by lack of female writers due to social, cultural and physiological factors in African communities. When poems were composed, the main motive was to correct social ills. It cannot be true that women were the only mischievous gender to be corrected through poetry in the society. Men as well committed wrongs, which must be corrected. Freedman (2001: 3) states: "Despite the huge special changes that have taken place in the past century, the concept of difference between men and women still prevails in society". Men were given the superior and authoritarian status, while their female counterparts were expected to be submissive and dependent on men. In this study, the poems were analyzed and organized to expose negative depiction of women by Sepedi poets. The negative depiction into social, cultural and emotional; furthermore, the depiction was qualified as unjust, and how best the male poet could have perceived women in poetry during the 20th century.

Negative depiction on women was a course for concern, since it contributed to the eruption of Feminism. Stone (2008: 1) states that "it is therefore clear that feminism opened our eyes to see life differently, to respect women, to cherish women and further teach our children and young emerging authors to write aesthetically about women, to paint positive about women and avoid unnecessary criticism..." therefore if the 'depiction of women by Sepedi poets' is not addressed, it would be accepted as a norm, nature and style of literature that would be transmitted from one generation to another.

1.3 LITERATURE REVIEW

A research literature review is a systemic, explicit, and reproducible method of identifying, evaluating, and synthesizing the existing body of completed and recorded work produced by researchers, scholars and practitioners (Fink, 2010:3). It is as well important to read as many essays, books, journals and dissertations by different scholars, both local and international. Fink further divides literature review into seven tasks, i.e. selecting research question, selecting bibliographic or article databases, choosing search terms, apply practical screening criteria, applying methodological screening criteria, doing the review and synthesizing the results. If all the tasks are well heeded, the researcher will write a well non questionable piece of study.

It is common practice among researchers to review the literature, to gain an insight of what past researchers have done (or have not done) with respect to the variables being studied (Yunus & Tambi, 2013:124). It is therefore mandatory that literature review be part of every successful research study. Hofstee (2009:92), boldly outlined five main aspects of Literature review. They are as follows:

1. **Identifying credential**

By your selection of words, organising them in a way that makes sense, discussing them objectively, and focussing on the important bits, you will have established your credentials.

2. **Theory base.**

He insists that, the more general a theory is, i.e. the more it explains without the facts contradicting it the better a theory it is. As a scholar and researcher, you need to hunt down the major explanatory theories that pertain to what you are doing and comment on them as they relate to your work.

3. **Context**

Here you need to locate your work in the work of others. It must be clear to the reader how what you are proposing to do fits in with what has gone before. By discussing the works related to what you are going to do and focussing on the ones most closely related, the context of your work will automatically be clear.

4. **Significance**

After reading your literature review, there should be little doubt in reader's minds that your work has some significance. If you want to emphasise the significance and originality of your work, when you review the work of other scholars, gently point out, where you can, omissions or inadequacies in their work as it relates to what is original in your work. This is how to

analyse other's works. So-and-so's major contribution was this, that and the other. However, he failed to consider his point in the South African environment 'while you do'.

5. **Originality**

If you have received the related work of other scholars and you have not found anything that precisely duplicates what you are going to do, then your work must be original. It is important that your literature review focuses on the most closely related and most correct work. It's how you show that what you are planning to do hasn't already been overtaken by work already published. In-depth literature review of this study is outlined in chapter two.

1.4 THE THEORETICAL FRAMEWORK OF THE STUDY

Like all authentically designed studies, this study was positioned within a specific concept or theoretical framework. Liberal Feminist theory fitted like a lock and key; or like enzyme and substrate to this study, 'The depiction of Sepedi poets on women'. Generally, feminists agree that women are, in some sense subordinate and that this should come to an end. In this study Liberal feminism is coupled with cultural feminism. Cultural feminism emphasizes the essential differences between men and women in terms of biology, personality and behaviour. Women according to cultural feminists are seen to have different and superior asserts that provide the foundation for a shared identity, solidarity and sisterhood. Tong (2009:81) states that "cultural feminists urged women not to forsake their power to bring new life into the world". According to cultural feminists, women's reproductive powers are anything but oppressive.

In feminist philosophy, philosophers study, criticize and discourage biases against women within, one, writings from history of philosophy, especially writings by ancient authors like Plato and Aristotle. Two, areas of contemporary philosophy such as epistemology, three, patterns of imagery and symbolism that could be found in writings from both past and current philosophy e.g. the image of women as emotional. Feminism, therefore enabled us to see life differently, to respect women, cherish them and teach young emerging authors to write authentically about women, painters to paint positively about women and avoid subtle stereotypical depiction of women. This study was grounded on Liberal feminism. This kind of feminism works within the structure of mainstream society to integrate women into it and make

it more responsive to individual women's rights, but does not directly challenge the system itself or the ideology behind women's oppression (We Rise, 1960:3).

Liberal feminism is most relevant, appropriate and preferred for this study because of its continued persistence to liberate women from social, political and economic oppression. Negative depiction of women by Sepedi poets, is one social ill which is obliged to be corrected by Liberal feminism in this study. It was on this note that the main aspect of feminist philosophy was identified. Feminism is the movement to end sexism, sexist exploitation and oppression (Hooks, 2000:19). We should accept that this exploitation happened for a long time and done by men. Women were excluded from political, economic and cultural cycles. This must come to an end and not any other time but now.

1.5 PURPOSE OF STUDY

1.5.1 Aim of the study

The aim of this study was to investigate the prejudices and negative depiction of women by selected Sepedi poets.

1.5.2. Objectives of the study

The objectives of this study were as follows:
- To identify the stereotypical depiction of Sepedi poets of women.
- To examine patriarchal constraints and depiction of Sepedi poets of women.
- To determine the influence of African culture and mechanism of punishment on women.

1.6 RESEARCH METHODOLOGY

Research methodology is the strategy that a researcher employs to arrive at a save and sound conclusion. Hofstee (2006: 107) describes a method as the way of considering thesis statement

or the general techniques that one employs to examine thesis statement or an experiment, survey and modelling.

This study was based on textual analysis within the qualitative approach, in which the researcher gathers information about how other humans make sense of the world. When the researcher performed textual analysis on a text, he made an educated guess at the most likely interpretation that might be made of the text. Texts refer to a wide range of resources; they include books, television, programmes and film magazines. A text is something that the reader makes meaning from. Frey, Botan and Krebs (1991:10) describe textual analysis as the method which researchers use to describe and interpret the characteristics of a recorded or visual message. The purpose of textual analysis was to describe the content, structure and functions of the messages contained in texts.

This study, "depiction of women by Sepedi poets from selected poems" took a unique, but interesting dimension in the following ways:

- Secondary sources were collected from texts, in the form of poems.
- Poems of prominent poets were analysed using textual analysis.
- There was no need for interviews, questionnaires and Sampling.

1.6.1 Research design

This study adopted a descriptive interpretive research design within qualitative research approach as informed by the research questions, the theoretical framework and the objectives of the research. Kothari (1985:2) maintains that "the major purpose of determining research is describing the state of affairs as it exists at present." Qualitative research was indeed beneficial because it had a socially constructed nature of reality. Its explanatory nature involved interview, observational, interactional and visual texts. This study dwelled solely on the textual analysis of selected poems.

1.6.2 Sampling method

This study adopted the purposive sampling method due to its descriptive nature. Relevant poems from different authors had equal chance of inclusion in the sample. Kothari (1985: 15)

ascertains that "this procedure gives each item an equal probability of being selected". In this study, poems with negative perceptions to women were purposively selected and analysed. Poems were selected from the following poets: Matsepe (1985), Tseke (1987), Puleng (1991), and Kgobe (2008). In this study, Matsepe (1985) represented the pioneer and ancient period, Tseke (1987) and Puleng (1991) represented the middle period while Kgobe (2008) were most probable for contemporary period.

1.6.3 Population

The study precisely focussed on Sepedi poems selected from different authors who wrote poems with negative depiction of Sepedi poets on women. Poems were selected purposely from authors according to periods. The three periods are stated as ancient, middle and contemporary periods as stated in the sampling method.

1.6.4 Data collection

In this study, data was only on depiction of women by Sepedi poets from texts (poetry books) in the form of selected poems which portray negative perceptions on women. Data was collected from different Sepedi texts for analysis. Hofstee (2009:117) submits that "once you have your data, of whatever nature, you have to do something with it in order to turn it into evidence…to turn it into information you have to analyse it. You may apply statistical analysis techniques or do some form of textual analysis or combination of the two." This study applied textual analysis, where text was presented in the form of poems from Sepedi poets.

1.6.5 Data analysis

The study analysed data using content analysis within the qualitative parameters. Kothari (1985:110) states that "content analysis consists of analysing the contents such as books, magazines, newspapers and the contents of all other verbal material." This study, textual analysis was conducted in the following ways:

- Each poem with negative perceptions on women was identified and analysed.
- Much concentration was converged on stanzas and poetic lines with negative perceptions on women.

- Data was grouped / categorized according to eras of poetry and the nature of prejudices against women.
- Conclusion was drawn about all data analysed in respect to 'perception of Sepedi poets on women'.

Data analysis will be outlined in detail in 3.4.2.

1.7 QUALITY CRITERIA

Guba and Lincoln (2008) argue that trustworthiness in qualitative research involved establishing confidence in the findings (credibility), showing that the findings had applicability in other contexts (transferability); and that the findings were consistent and could be repeated if the study was conducted by another researcher (dependability). Furthermore, the findings should demonstrate some degree of neutrality, meaning that they were shaped by the respondents and not by researcher bias, motivation or interest (confirmability).

1.7.1 Credibility

In ensuring credibility, data was collected from prescribed and approved authors. By virtue of their credible scripts and text in the form of poetry books, these authors represent the whole community.

1.7.2 Transferability

Translatability of this qualitative study was guaranteed by thick descriptions applied by the study in the following ways:
- The study rigorously described the subtle and hidden negative perception of poets in selected poems.
- Related and connected all perceptions to cultural beliefs and socio-economic circumstances that propelled the perceptions.

1.7.3 Dependability

This study was dependent on collecting data from Sepedi poems, randomly selected from prominent authors. The entire study was dependent on analysis of relevant poems with negative perceptions on women.

1.7.4 Confirmability

Korstjens and Moser (2018:121) define confirmability as the degree to which the findings of the research study could be confirmed by other researchers. To ensure confirmability, the study kept the authentic record of all references. Secondly, through proper systematic categorization of data according to different eras, thirdly, stanzas with negative perception on women were identified and analysed.

1.8 SIGNIFICANCE OF THE STUDY

This section of research stated how the study was beneficial to society. The findings of this study was rebound to the benefit of the society; considering that the perceptions of women in literature incited and encouraged the abuse of women. Soanes and Stevenson (2006:1341) acknowledge that the significance of the study described what contributions the study made to the broader literature or set of broad educational problems upon completion. This study on "depiction of women by Sepedi poets" advocated for the following theoretical and practical social significance:

- Restoring women's dignity through literature.
- Correcting the poets' negative perceptions of women.
- Overall aesthetic authorship.
- To create the love of literature and poetry in particular to both men and women folk.
- Eliminate women sufferings that existed for generations.
- Motivate women to participation in literature.

1.9 ETHICAL CONSIDERATIONS

According to Soanes and Stevenson (2006:490), ethical consideration related to moral principles or the branch of knowledge concerned with humanity. This study was independent from any kind of ethical concerns. The study was involving neither participants nor questionnaires, personal or telephone interviews. Instead, the research study was based on textual/content analysis of data collected from poetic books written by prominent authors. To satisfy ethical aspect, this study refrained from:

- Plagiarism.
- Quoting poems out of context.
- Interpreting poems wrongly.
- Using inappropriate and illicit language that will hurt women emotionally.
- Exaggerate and further prejudice women, instead of uplifting their spirit.

CHAPTER 1: INTRODUCTION

Chapter one presents the introduction to (background) and the rationale behind the study. Chapter one as well discusses the research problem, research questions and purpose of the study.

CHAPTER 2: LITERATURE REVIEW

This chapter projects a review of the existing literature on the 'depiction of women by Sepedi poets from selected poems'. In addition, the chapter discusses the theoretical framework (motivation theory) used in this study.

CHAPTER 3: RESEARCH METHODOLOGY

The chapter explains the procedure that was followed in carrying out the research.

CHAPTER 4: RESEARCH RESULTS (DATA ANALYSIS AND INTERPRETATION)

This chapter presents the raw data as well as an analysis of the data. The study results are presented in accordance with the textual analysis design.

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CHAPTER 5: SUMMARY, FINDINGS, CONCLUSIONS & ECOMMENDATIONS

This chapter presents a summary of the study, the study findings and the conclusions drawn from the study. The researcher also discusses the limitations of the study and offers recommendations for further research.

The next section contains a review of the existing literature on depiction of women by Sepedi poets from selected poems.

1.10 CONCLUSION

This chapter provided the background of the study. Problem statement has been categorically Identified and outlined. The aims and objectives of the study clearly stated, research methodology and scope including limitations of the research stated. It is rather important and key to indicate that data in the form of poems with depiction of Women by Sepedi poets will be collected purposely from selected poetic books and clearly analysed accordingly.

CHAPTER 2: LITERATURE REVIEW

2.1. INTRODUCTION

The significance of this study is enshrined in the contribution that feminism and feminist theorists participated to liberate women from prejudices they suffered for decades. The collusive role of African men in the oppression and degradation of their fellow women folk have not been intensively subjected to sufficient criticism. This knowledge gap seems to be confirmed by the selected authors' differences in popularity ratings and critical reception. These differences could be attributable to these authors' glaring differences in terms of their religious beliefs, ideological orientations, educational background and existential experiences as an African man and African woman living under colonialism. The literature review in this study consisted of the following sections: The influence of African culture on the oppression of women in poetry, contrasting life orientations between two genders in poetry and Poetry and the rights of Women; Women, the holy villains and African woman at the receiving end.

2.2. FACTORS IN POETRY THAT INFLUENCE THE DEPICTION OF WOMEN BY SEPEDI POETS

2.2.1 SOCIAL FACTORS

2.2.1.1 Contrasting life orientations between two genders in Poetry

Lange (2008:1), in his article 'Men and Women writing Women' holds the notion that many critics believed that because men and women have different life experiences, the writing of male and female authors would differ. He says: "Some believe that male authors are not able to write accurately from the female perspective…the majority of time, life from the female point of view was portrayed in literature by women authors, but male authors had also taken on the female perspective". When writing about women it is possible that authors would describe them differently depending on gender, nationality and culture. He confirmed that he studied the representation of women in four novels. Lange's perspective focused on perception of women in novels and not on Sepedi poetry, which created a gap that needed to be filled by this study.

Du Plessis (2010:2), 'the fragmented self: Female identity in personal poetry with particular reference to selected poems by Anne Sexton, AntjieKrog and Finuela Dowling. Du Plessis examined selected poems which dealt with what is termed 'the personal' in relation to specifically female concerns in poetry of selected prominent poets. While du Plessis converge her concentration on women personal poetry of selected English poets, this study navigated through perception of Sepedi poets on women.

The passion of this study is to close the gaps created, thus further study is inevitable. Du Plessis's submission is further consolidated by (Nanbigne, 2003: 3), in his study entitled 'Poetry and gender: The changing status of Dagaare women'. His paper examines the evolving roles of Dagaare women in Dagaare oral poetry, transformation and changing status in the society. Nanbigne states: "One of the recommendations made was that much more needed to be done to give women an even higher status in the society.

Vividly, I regarded the similarities of Nanbigne' study and this study and came to the conclusion that we both are pushing same agenda, which is 'advocating for the higher status of

women in society and abolishment of women suffrages inflicted on women'. The only contrasting dimension was that Nanbigne's study was reduced to Dagaare oral poetry, while mine was solely on perception of Sepedi women in poetry which granted me passport to continue with my research.

2.2.1.2 Women, the holy villains

For sure, wherever they are, women are surprised, 'what the hell is happening to them, what wrong have they committed to justify their persistent suffering. Ina painful way they are obliged to bring life into this world, yet they are reduced to unpalatable labels of being villains and most filthy vessels. It is in this light that Byrne (2014:60) summarizes women oppression in literature as follows: Patriarchal writing, including poetry, has frequently constructed women's bodies in negative and disempowering ways. This most Often takes the form of respecting women as only bodies (without Minds) or only as objects of male sexual desire. Both of these are the result of myths about bodies and gender. For example, in popular culture, women are subjected to powerful pressure to be decorative. This implies that men are seen as effective in accomplishing tasks, while women are relegated to the (optional) sphere of merely aesthetic.

Wanjohi, in his book entitled 'images of women in African proverbs' perceive the relationship between man and woman as co-operative and mutual. Wanjohi says: "The overall impression one gets from them is that man and woman are meant to be united". He went further to quote words from the Holy bible, the invincible verse that says that "man shall leave his father and mother and cling to his wife so that the two shall become one flesh". The tension and conflict arises when the two begin to interact with the society.

These proverbs according to Wanjohi are accusing women of a number of things: being unreliable or untrustworthy, being liars, being intellectually deficient, jealous, inclined to keeping grudges and most of all being witches. Wanjohi has written quite a number of aesthetic piece of work about the manner in which African proverbs have an element of prejudice against women, in any language.

Wanjohi's study topic 'mages of women in African proverbs', is directly linked to my study topic, 'the perceptions of Sepedi poets on women'. Both topics research about the distorted

image of women in African culture, how women are perceived, treated and prejudices by their husbands and fathers. The only noticeable difference between the two studies is that Wanjohi has written about the role played by women in African proverbs, while my study is having its heels dug in poetry. This difference leaves a considerable vacuum enough for further research to be conducted.

2.2.1.3 African woman at the receiving end

For decades, women have been on the receiving end, not only from the societal perspective, but as well from the cultural and communal at large. In fact, in the whole of African continent and the world at large, and in language and literature, women have suffered a remarkable prejudice. Byrne (2014:221) says that: "Like the tigress with young cubs, the east African female is seen by her male partners as a wily, sly, beautiful but dangerous creature, in whose irresistible clutches men experience the pangs of living death.

Maphalale and Mpofu wrote about the challenges faced by women in institutions of higher learning. The two scholars say: "…the current literature suggests that women are still facing challenges in higher education institutions". Their study focuses on challenges of women academics in institutions of higher learning. If these democratically envisaged institutions continue to commit foul play, no further corner or habitat is left for women to be treated as competent and respectful human beings.
The two scholars have observed that women need to have more education than men to get some decent jobs.

It is evident that in higher institutions, powerful positions that require integrity and profound level of responsibility are occupied by males while women are left to occupy lower positions. This is done because women are perceived weak and incapable to hold positions of power. It is therefore not surprising that in South Africa during the early 70's, male and female teachers in all spheres of education were not earning the same salary. Men would earn double what women got although they did the same job responsibility. The situation was only reversed in the early 80's after the power that be, realized that, it is in fact women who should wage better considering the facts like, they are heading most families are comparatively competent.

Maphalala and Mpofu's article is similar in content with the article written by Themane, Mabasa and Mathedimosa (2017:8762), entitled 'the experiences of female principals on curriculum leadership in rural secondary schools of Limpopo province, South Africa.' The three scholars acknowledge that: "in South Africa, as in many countries, curriculum leadership has traditionally been reserved for men. This was informed by the apartheid systems and the cultural practices. They submitted the finding that women are appointed as principals in the primary schools and men at secondary schools. In the contrary, their study revealed that women principals possess social skills such as warmth and strong relationships. They also have school policies in place which displayed a fair amount of professionalism, they have good social relations. Women as leaders of schools were able to work as a team with the teachers and stakeholders. They came to a conclusion that women, if given opportunity and support, they are able to use their feminine skills and behaviors to make schools effective and conducive learning environments.

Maphalala and Mpofu, Themane, Mabasa and Mathedimosa' studies display similarities with my study, except for the fact that their study is based on negative perception and prejudices of women in academic institutions to occupy better and powerful positions, while my study is based precisely on perceptions of Sepedi poets on women. Therefore, justification of further research is inevitably guaranteed.

2.3 POLITICAL FACTORS

2.3.1 Poetry and the rights of women

In her dissertation, 'Human rights advocacy in the poetry of contemporary women poets', Moreen (2005:3) analyses the human rights concerns that selected poets have addressed in their poetry and how each has achieved their objectives. In essence, Moreen' study analyses the women poet's contribution of Ugandan poetry and her role in advocating for human rights, because many studies carried out in Ugandan poetry have not been particularly focusing on women poets. This analogy simply suggested that women prejudice was a universal social ill. Moreen (2005:3) states: "The study investigated the contribution made by Kiguli and Barya's poetry in their society considering that the two poets averagely represented the Ugandan women writers both in terms of content and time."

Donnelly (2003:211) classified rights of women as group rights that such rights were unnecessary, unavoidable and even counterproductive. He argued that although women had a sad history of near universal systematic suffering in virtually every area of the globe, the idea of group human rights for women was fatally undermined by problems of collective agency for a diverse group that included half of humanity. It is indeed true that women were universally marginalized, hence the emergence of feministic theory and feminism. Moreen's dissertation is closely related to my research study. The only difference that in fact prompted me to further carry out my research is that her dissertation is confined to Ugandan authors not writing anything about women in literature, poetry in particular, only men are been praised in their poetry. My study, though sharing some features with Moreen' study converged, concentrating on perception of Sepedi poets on women. Therefore, an implied suggestion arose for further research in this study.

2.3.2 The influence of African culture on the oppression of Women in Poetry

In African culture, women suffer from political, psychological and socio-economic marginalisation. Machaba (2011: 169) states: "Women in general and Vatsonga women in particular, have grown to transcend the traditional norms of submissiveness and total dependence". According to her, women were absolutely vulnerable to all forms of prejudices by men. Machaba's emphasis is on Xitsonga literature and precisely on Vatsonga women. Machaba was among scholars and researchers who researched about the topic that I am studying, but her research was on literature in general, not poetry in particular. The above assertion justified further research to be conducted.

Masuku (2005: 4), in her doctoral thesis presented the title 'Perceived oppression of women in Zulu folklore: A feminist critique'. Her study is purely an analysis of perceptions of women in folklore. Masuku insisted that her study would focus on the folktales that portray women as main characters. Masuku' study and mine shared similar features with regard to perceptions and oppression of women, but Masuku on the other hand, focused on the folktales that portray women as main characters while this study focused on the perceptions of Sepedi poets on women. The slight similarities and gross differences between Masuku' study and this study created gaps that warranted further research to be conducted.

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2.3.3 Women as absented presence

Nkealah (2014:95) asserts that the term "absented presence" is oxymoronic: it is a combination of two words whose meanings are inherently contradictory. The purpose of using an oxymoron is usually to heighten or intensify the reader's visualization of an image – usually an image that is central to the narrative.

There would thus appear to be a problem with the way that women are perceived and constructed within the nationalist discourses of the nation, there is no trace of women's agency, resistance and subversion, why is that so? Let truth be told, this is because nationalism focus principally on men – the heroes, conquerors traitors and vanquished – and sideline women who feature only peripherally, usually among the casualties of nationalist struggles.

According to Nkealah, the term 'absented presence' is used in this article to refer to two types of female characters: those who are mentioned by other characters but are never seen performing any roles, and those who are assigned roles in the plays but perform them off stage. These categories of women characters constitute the "absented presence". The notion of women as "absented presences" is represented in the study by Kuwabong's journal entitled 'the Tigress and the Grape: images of women east African poetry'. Kuwabong ascertain that most anthologies of poems in English by East African poets, are dominated by preponderance of two types of images that reflect East African male's conception of female. These two predominant images are: Tigress image and the Grape image according to him. Like Tigers with young Cubs, the East African female is seen by her male partners as a wily, sly, beautiful but dangerous creature, in whose irresistible clutches men experience the pangs of living death. These women are viewed, perhaps through the blurred lens of male chauvinism, as merciless and philistine bunch of mercenaries of sex.

The poem analyzed by Kuwabong does not exonerate the males. Instead, the bitter venom is spat on the females. The poem portrays women, their daughters, mothers and mothers in law as prostitutes. Kuwabong states that: "the young daughters, mothers and grandmothers all crowd at the drinking bars where they auction their chastity for ephemeral pleasures…mother in law strives to rival her daughter while the barmaid is giving it to the inspector as a dog and a bitch pass interlocked.

The poem does not exonerate the males; the bitter venom is spat on the females. The poetic lines that boldly pronounce the poem's theme are:

Sister prostitute
Wherever you are
I salute you
Wealth and health
To us all.

The above poetic lines provide proof enough that the depiction of women in poetry is not limited to Sepedi poets but all African poets are not immune to it.

There have been divergent views on feminism in African society. Of course the debate is completed by a large measure of self – interest in some cases, e.g. the affirmation of the dichotomy between male and female, between givers and takers and between the emancipated and the oppressors for the benefit of either males or females (Mtuze, 1980:50). Mtuze, further maintain that in Africa, women have also suffered under male dominance and from systematic social injustice because of their sex. Mtuze's analysis of Xhosa poems consolidates the notion that it is indeed true that women suffered the social prejudice across all African societies.

The primary focus of this study is not about analyzing Xhosa poems, nevertheless it will not be a waste of time to quote one stanza from Mtunzi's analyzed poems. The poem: 'Ubafazi', by 'Nobantu Ndlazulwana'. Stanza 2 says:

Ndiyayizam' imlzam' iphumelele.
Ndlyayifezekis' immqwen' izahseke.
Kodw' amalungel': andinawo
Kuba kuthiwa ndlbuthathaka ndmgumfazi

I do achieve success in my efforts.
I do realize some of my wishes.
But I am deprived of all the rights
Just because they say I am weak. I am a woman

From Ndlazulwana's poem, it is inevitable that the woman does everything to show that she is a full human being but she meets concerning opposition against all her laudable efforts, thus women are perceived as weak and deviant from the norms of maleness. Mtuze's study is somewhat related/connected to Akujobi's "Motherhood in African literature and culture". Although Mtuze's focus is more on women's feminist perspective, Akujobi' study is on womanhood in African literature. In her article "motherhood in African culture" she analyses the place and role of women in African religion and traditional and also interrogate the place of motherhood in the production, circulation and consumption of items in the African tradition. Following women's experience, most scholars and critics dwell more on the oppression and victimization of the woman in all areas of human endeavors (Akujobi, 2011:3).

Akujobi is a feminist of her time, she is trying so hard to redeem women's image in African society in literature. She says: "some critics of African literature believe that this idea of "mother Africa" often found in male literature is a ploy to silence the woman but most female writers are not silenced by this sentiment; rather, it encourages them to work hard…Men may rule the world, but women rule the men who rule the world.

Akujobi submission is somewhat related to Vyomakesisri's study in that both addresses both the presentation of women in literature and motherhood in African literature and motherhood in African literature. Vyomakesisri's study precisely discusses the feminism, the women problems and issues portrayed in the literature through the women centered roles. Vyomakesisri's women are often found themselves
In harsh restless world dominated by men. Her novels presented the image of a suffering woman preoccupied with her inner world, her sulking frustration. Kuwabong's study addresses the anthology of poems in English by east African poets, Mtuze is looking at women: feminist perspectives and concerns in Xhosa poems. Vyomakesisri analyzed the presentation of women in literature from past to present.

The three scholars managed to present the perceptions of women in different forms of poetry and literature but nevertheless could not manage to successfully and conveniently expose the depiction of women in poetry, let alone that of Sepedi poets which my study is primarily all about. This create a golden opportunity to proceed with my study 'the depiction of women by Sepedi poets from selected poems.

2.3.4 Vindictive nature of poets

The focused on the factors that influenced many Sepedi poets to write unaesthetically about women in their poems and literature under general. The literature review reveals that the factors motivating poets to design such poems are amongst others, cultural background and lack of representation in social hierarchical legislation. It is in this light that kambarami (2006:6) says that: "The socialization process in the family which instills patriarchal practices into the young, does not end within the family but infiltrates into the other social institutions like marriage, religion, education, politics and economy."

Many authors in literature wrote about their societal and cultural experiences. These experiences encompass manipulation of language, gender interaction experiences, cultural resolutions and justification of patriarchy. Byrne (2014:53) ascertained that: "there are a host of myths that circulate in patriarchal culture about women and gender. They all have the implicit or explicit effect of disempowering women relative to men." Oppong (2015:6) propounded says: "It is widely acknowledged that literature is the reflection of the society. Literature reflects the perception and attitudes of the society. It portrays human life through characters, by their words and deeds convey message for the purpose of instruction, information and delight". It therefore implies that culture is the main source of women discrimination and societal economic exclusion. Culture is rooted in language and language is used to express culture. Since many African poets write poems in their native languages, which of course dictate that women are inferior gender, they will as well design most poems which undermines and degrade women, forgetting that they (women) are their mothers and sisters.

2.4 THEORETICAL FRAMEWORK

Like all authentically designed studies, this study was positioned within a specific concept or theoretical framework. Liberal Feminist theory fitted like a lock and key; or like enzyme and substrate to this study, 'The depiction of Sepedi poets on women'. Generally, feminists agree that women are, in some sense subordinate and that this should come to an end. In this study Liberal feminism is coupled with cultural feminism. Cultural feminism emphasizes the essential differences between men and women in terms of biology, personality and behaviour. Women according to cultural feminists are seen to have different and superior asserts that

provide the foundation for a shared identity, solidarity and sisterhood. Tong (2009: 81) states that "cultural feminists urged women not to forsake their power to bring new life into the world". According to cultural feminists, women's reproductive powers are anything but oppressive.

In feminist philosophy, philosophers study, criticize and discourage biases against women within, one, writings from history of philosophy, especially writings by ancient authors like Plato and Aristotle. Two, areas of contemporary philosophy such as epistemology, three, patterns of imagery and symbolism that could be found in writings from both past and current philosophy e.g. the image of women as emotional.

Feminism, therefore enabled us to see life differently, to respect women, cherish them and teach young emerging authors to write authentically about women, painters to paint positively about women and avoid subtle stereotypical depiction of women. This study was grounded on Liberal feminism. This kind of feminism works within the structure of mainstream society to integrate women into it and make it more responsive to individual women's rights, but does not directly challenge the system itself or the ideology behind women's oppression (We Rise, 1960:3).

Liberal feminism is most relevant, appropriate and preferred for this study because of its continued persistence to liberate Women from social, political and economic oppression. Negative depiction of women by Sepedi poets, is one social ill which is obliged to be corrected by Liberal feminism in this study. It was on this note that the main aspect of feminist philosophy was identified. Feminism is the movement to end sexism, sexist exploitation and oppression (Hooks, 2000:19). We should accept that this exploitation happened for a long time and done by men. Women were excluded from political, economic and cultural cycles. This must come to an end and not any other time but now. Depiction of women by Sepedi poets from selected poems, is one social ill which is obliged to be corrected by Feminist theory in this study.

2.4.1 FEMINISM

All feminists agree that women are, in some sense subordinated and that this should be changed. We should consider that women are vulnerable to rape, several assault and domestic violence which are committed by men. We should consider too that many cultures perceive

woman as a sex objects, baby makers who specialise in household duties and babysitting. When a woman is married, the primary objective is to procreate and labour for the whole family. It is not surprising for a woman to be divorced solely because she is infertile.

This brought into surface, the main feminist political views, which according to Stone (2008:1), arose in the early 1970's and developed strongly in Western Europe, North America and Australia. He further argues that, in in the above-mentioned regions feminist philosophy had become a major sub - discipline within philosophy. It is on this note that the main aspect of feminist philosophy was identified. Feminism is the movement to end sexism, sexist exploitation and oppression (Hooks, 200:19). We should accept that this exploitation happened for a long time and done by men. Women were excluded from political, economic and cultural cycles. This must come to an end and not any other time but now.

2.4.2 History of feminism

Many philosophers invented different presupposed ideas on how feminism began, but I support and advocate the explanation extracted from Friedan (2018) which states that "The term should be limited to the modern feminist movement and its descendants. Those historians use the label 'proto-feminist' to describe earlier movements". The article further divides the modern western feminist movements into three "waves". Each wave deals with unique aspect of same feminist issue. The first wave refers to the movement of the 19th through early 20th centuries, which according to the article dealt mainly with suffrage working conditions and educational rights for women and girls. Second wave (1960's – 1980's) dealt with the inequalities of laws as well as cultural inequalities and the role of women society. The third wave of feminism (late 1980's – early 2000s (decade)), was perceived as both a continuation of the second wave and a response to the perceived failures. It is with this background history that we will conceive the idea that feminism has long been in existence. Attempt to fight the suffrage working conditions and educational rights began only in the 60s, but women's oppression is old as mankind.

2.4.3 Feminist theory

I should acknowledge the "We Rise" article's definition of feminist theory. The article states: "A theory offers a general account of how a range of phenomena are systematically connected by placing individual items in a larger content. It increases our understanding both of the whole

and of the parts constituting the whole. Theory is a systematic, analytic approach of every experience".

A theory offers a general account of how a range of phenomena are systematically connected by placing individual items in a larger context. A theory increases our understanding of the parts constituting the whole. Feminist theory therefore, can finally be defined as a systematic, analytic approach of everyday experience of feminists in respect of how women are treated and the struggle to strike economic and political equality between men and women.

2.4.4 Philosophy biases against women

In this feminist philosophy, philosophers study, criticise and discourage biases against women within, one, writings from history of philosophy, especially writings by ancient authors like Plato and Aristotle, two, areas of contemporary philosophy such as epistemology, theory by knowledge and ethics. Three, patterns of imagery and symbolism that can be found in writings from both past and current philosophy e.g. the image of woman as irrational. It is therefore clear that feminism open our eyes to see life differently, to respect women, cherish them and further teach our children and young emerging authors to write aesthetically about women. In this study, the concept feminism will be discussed under the following headings**: Liberal feminism, Cultural feminism, social feminism and Radical feminism.**

2.4.5 Liberal feminism

Liberal feminism is a more accommodative and considerate kind as it does not directly challenge the system itself or the ideology behind women's oppression. Instead, this kind of feminism works within the structure of mainstream society to integrate women into it and make it more responsive to individual women's rights. Liberal feminists feel it's ideal if women are treated same as men because they are equally capable. They further argue that women deserve an equal education and equal rights to own property, be economically independent and have careers.

Many women are irrational, helpless and vulnerable. But this was due to their upbringing and circumstances, not their nature and for Stone (2008:11) "…the rebirth of liberal feminism was driven by the recognition that, alongside formally equal rights, there persisted (1) inequality in

pay and (2) informal barriers and prejudices which were blocking women's access to the public spheres and forcing women to pass unfulfilled lives confined to a home". In response to liberal feminism equal pay and anti-discriminatory laws were passed in many countries including developing African countries. Amidst all efforts to liberate women, oppression on women persisted because men enjoyed and believed that women must take their rightful position of procreation and childcare.

2.4.6 Personal analysis and judgement

Liberal feminism is designed precisely to liberate women from economic, social and religious discrimination. Liberal feminism is achievable and its objectives are not far-fetched. It is true that women must be allowed to be educated, own property and have careers. Women must not be confined to the house. Abbott (1987:8) argues "women come increasingly to be economically dependent on men". It is inevitable that not only women were oppressed, but their daughters suffered the same fate as they were groomed to become their future husband's subordinates. It is believed that in African culture, initiation schools are organised for both boys and girls separately. Boys were taught how to maintain dominance over their wives, while girls were taught to be submissive before their husbands. These teachings continued from generation to generation, women were oppressed under the banner of culture and tradition. Nowadays women have organizations to fend for them, and to eradicate sexism, suffrages and economic oppressions. I personally accede to the call to abolish feminism and support Liberal feminists; in fact, I am a liberal feminist.

2.4.7 Liberal feminism and Africanism.

Africanism crafted women to become more of slaves. Women in African culture are denied education, economic independence and have careers. In the late 1950s, when missionaries infiltrated South Africa, they brought with them the Bible and education (how to read and write). (1), it was believed that a girl child must not be taken to school because she will soon be married and that in itself is a financial loss and a boost to her in-laws. Due to continued civilization they were allowed access to education but some families resisted. (2), a girl child was denied powers/rights to choose or to accept proposals of a man she desires, but she will wait for her family to find her a groom. (3), after marriage she will not have a say on the number of children she must give birth to, instead her in-laws will decide for her, if they decide on

eight, she must succumb. She is absolutely reduced to a slave. Abbott (1987:4) further maintains that "wives exchange their labour for their maintenance and therefore wives…are exploited by their husbands". These were the social and cultural ills that ensured persistent punishment of women. It was only in the early 1970's that South African women experienced little relieve when they were recognized by the powers that be and were paid same as men, were allowed to drive cars and wear trousers as men, something that was regarded taboo in the past.

2.4.8 Radical feminism

Radical feminism is the extreme form; it is the movement that believes sexism is so deeply rooted in societies that the only cure is to eliminate the concept of gender completely. They suggest changes, such as finding technology that will allow babies to be grown outside a woman's body, to promote more equality between men and women. This will allow women to avoid missing work for maternity leave, which radical feminists believe and argue is one reason that disadvantage women from being promoted to higher positions as men. In fact, "radical feminists will argue that the entire traditional family system is sexist" (Stone, 2008:58). Men are expected to work outside the home while women are obliged to care for children, clean the house and cook. This according to radical feminists inaugurate men as economically powerful over women and to that note, traditional family structure should be rejected.

2.4.9 Radical feminism versus reality

Radical feminists believe that a machine must be invented and used to make babies, which act will allow women to compete with men counterparts for all activities that require power and superiority. Caring for children can be done by hired personnel who can either be a male or a female. While some radical feminists think according to Stone (2008:13), that "female biology gives women nurturing, cooperative qualities which are a valuable contrast to the patriarchal focus on power over others". Most radical feminists still maintain and insist that domination over women should be abolished.

I share the same sentiments with radical feminists that male domination over women must be abolished, but I totally disagree with the notion submitted by radical feminists for finding a technology that will allow babies to grow outside of a woman's body, to promote more equality between men and women. Men must respect women and there must be equality between them

but believe me, a woman's body can never be replaced by machines. It is like trying to find technology to make or grow meat. Imagine a generation of babies bred and grown by machines, it will be a doom to mankind. A woman must be pregnant, give birth to a child and lactate and together with men, and care for the child. During the whole process equality must be the order of the day.

Radical feminists claim that the domination of women is the most fundamental and widespread of all forms of domination. It stresses that "women, as a group, are dominated by men as a group" (Stone, 2008:8). Many radical feminists refer to male domination as 'Patriarchy', which means rule by males. Radical feminists hold, too, that men have seized control of culture, religion, belief systems and even language. Consider how the word 'man' refers to both males and humankind as a whole, and how some cultures and religious leaders are almost all males. I have never seen or heard about a female pope. ZCC (Zion Christian church) followers know for sure that it is taboo for a woman to open the gates of the church while dirty (in menstruation), how they are detected, is still to be researched.

Some radical feminists have disagreements about feminism. They think that feminism should be rejected, while some advocate for creating women only spaces and institutions in which female/feminine culture can germinate. South African legislation allowed only female schools to exist in the 1960s. These schools created spaces for women to practice female/feminine cultures where girls will be taught to be independent with or without men. Motsemaria High at Mashashane Maraba and Clen Cowie girls' high school at Sekhukhune District are examples of such schools. Culture practiced in these schools yielded outstanding results, as best results were produced than heterogeneous schools (schools where boys and girls are mixed).

2.4.10 Cultural feminism

Cultural feminism emphasizes the essential differences between men and women in terms of biology, personality and behaviour. Women, according to cultural feminists, are seen to have different and superior asserts that provide the foundation for a shared identity, solidarity and sisterhood. Women are perceived to be kinder and gentler by nature as compared to men, it follows that if woman were in power the world would be a better place. In 1960s and 70s women supported the idea of forming separate women only cultures. Tong (2009:81) states that "cultural feminists urged women not to forsake their power to bring new life into the world". According to cultural feminists, women's reproductive powers are anything but oppressive. On the contrary women's life-giving capacities are the paradigm for the ability of

people to connect with one another in a caring supportive relationship. Cultural feminist believe that women are not essentially different but in certain ways more evolved than men. They accede to the notion that women's differences are not only unique but superior to men. This theory of feminism takes note of the biological differences between men and women such as menstruation and child birth, is the idea of an inherent "women's culture". Every society has its so called culture which in one way or another ruffle feathers with the rights of women, and women in Pedi culture resorted to form separate women only culture.

2.4.11 Pedi women only culture

Social life is organised, each member of society has knowledge of what is to be done, how and when. Each member of society knows precisely what to wear and how, men have their own dance forms so are the women with their unique dance styles that suit their attire. Labour is allocated according to gender. Watson (1988:7) states that "the most division of labour within any society are based on age and sex. In the 'Pedi' culture, men are known to perform lighter and once off activities while women are faced with relentless all year round activities including conception, labour, giving birth and caring for babies. Nature compelled women to innovate women only cultures. One commonly known woman only culture is the "woman only initiation school".

This is an initiation school of its own kind, where juvenile girls of the same age are isolated from the community and quarantined to a mountain further away from the community. At a secret place they are initiated into real tough and enduring women to be. There the girls now realise that they are females different from males, they are to be provided partners. The girls are equipped with knowledge that there is menstruation and child birth which is followed by terrible pains. They will be trained to collect firewood, tie them together and carry them on their heads, while carrying babies. Taught how to cook, in fact they are taught everything that a woman needs in order to survive. These girls are taught/initiated by women elders of the community. Tong (2009: 42) argues "This theory of feminism takes note of the biological differences between men and women such as menstruation and childbirth…" These "women only" initiation school is attended only by women and led by a community traditional healer. When everything is done, girls go home as heroines and are immediately receptive to marriages as they have passed all the tests of womanhood, and can survive all odds.

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2.4.12 Social feminism

Social feminism is somehow related to radical feminism, the only difference is that social feminism is prepared and promises to end the economic inequalities of working women. Imagine you are a woman in a capitalist monopoly society, you get frustrated about the kind of job you do, the bills you are obliged to pay, about your husband, about the kids and the fees you have to pay for them. You are devastated about the housework, being pretty, being looked at, or not being looked at. If you think about all these things, you almost have to come up with socialistic feminism.

A great many women, Ehrlich (2001:84) has come up with socialistic feminism as a solution to the persistent problem of sexism. Social feminism is an extension of sexism, because women are allocated inferior jobs, given embarrassing wages even though they are major and gross feeders of all family members. Women give birth to children, work fend for them, while men abandon families but continue to enjoy the wealth and societal economy.

2.4.13 Social feminism and societal practices

Social feminists are having one mission, to convert the primitive practice of suctioning women from all economic activities of the society. During the early 19th century, women were not allowed to drive cars, own properties, let alone companies and occupy managerial positions. The only jobs reserved for women were inferior with disgraceful wages. Those vacancies included caring for children, nursing, domestic work and teaching. It is teaching that attracted interest, because women could only be found in primary schools while their male counterparts were concentrated at secondary schools. During those days, (1), women will never be principals of secondary schools even if they show high level of competence. (2), they will be paid less money compared to their male colleagues. (3) Women are perceived weaker species, as they were allocated foundation phase in primary schools, and GET in the secondary schools. It was believed that women will not make a good leader and institutions lead by women will persistently underperform. Themane et.al. (2017:2) states "…this dominance manifested itself in various ways. In education, it was the reservation of leadership positions such as school principal to men only…" Women were punished for being feminine, although they contributed grossly to the economy they were rewarded with prejudices and total economic sanctions, which feminists are fighting tooth and nail.

2.5 CONCLUSION

Men domination over women is as old as life itself. This happened because men and women are biologically different and that call for division of labour, different dress codes, language behaviours and food preferences. Women were perceived inferior species that is why some cultures allowed men to have three to four wives, in some cases even eight wives. It never happened that a woman can get married to more than five husbands. For the fact that women conceive and give birth to children, they are therefore obliged to care for them and that is the reason why they are confined to home, cook and clean houses.

Societies were organised in such a way that women will remain at home while men enjoy the freedom of noble and best paid jobs outside home. This culture prompted women feminists to begin to challenge the state of affairs and call for an immediate liberation of women once and for all. Some philosophers are opposed to feminism, Crow (2000:82) states "traditional feminism is caught in a dilemma of demanding equal treatment for unequal functions, because it is unwilling to challenge political classification by sex".

As human beings, we cannot share sex because giving birth is only applicable to women, something which is a dilemma to demand equal rights for. But Hooks (2000:1) argues that "feminism is a movement to end sexism, sexist exploitation and oppression". Yes, it is agreed that women are biologically different but they have rights to better jobs, own property and enjoy the beauty of economy that our country have to offer. The struggle of women to be liberated from sexist exploitation, erupted into different additional kinds of feminisms i.e. ecofeminism which views patriarchy and its focus on control and domination not only as a source of women's oppression. Transitional feminism, which is concerned mainly about how capitalism affects people across nationalities, races, ethnicities, genders, classes and societies and visionary feminism which is rooted in love of male and female being.

CHAPTER 3 RESEARCH METHODOLOGY

3.1 INTRODUCTION

The word, research methodology is a complex and sophisticated term. To enhance better understanding, the initial step shall be to unpack the words and explain each part in brief. Research refers to an activity of seeking for relevant information to support the study topic with the aim of solving some socio - economic and socio – cultural problems.

"Research is a combination of both experience and reasoning and can be said to be the most appropriate way of discovering the truth, precisely in the natural sciences" (Igwanaga, 2016:4). The word research has the prefixal morpheme re- meaning to do again. Thus it is inevitable that a researcher is obliged to do a research again and again until he gets it right.

Methodology on the other hand, as according to Igwanaga (2016:4), is the systematic theoretical analysis of methods applied to a field of study. It comprises the theoretical analysis of the body of methods and principles associated with a branch of knowledge. Typically, it encompasses concepts such as paradigm, theoretical model, phases and quantitative or qualitative techniques, it offers the theoretical underpinning for understanding which method, set of methods or best practices which can be applied to specific case.

Pandey (2015:7) outline the meaning of research as follows: the word 'Research' is comprised of two words. Re + search, means to search again. So research means a systematic investigation or activity to gain new knowledge of the already existing facts. Research is an intellectual activity. It is responsible for bringing to light new knowledge. It is also responsible for correcting the present mistakes, removing existing misconceptions and adding new learning to the existing fund of knowledge.

The following are types of research as outlined by Igwanaga (2016:6):

- **Action Research**: This type of research is mostly essential in applied research where it requires implanting recommended changes to a process, bearing in mind to solve a problem and to carry out research to determine the effectiveness of identified changes. It aims at solving an identified problem based on recommendations made to a process

- **Creative Research**: Creative research involves the development of new theories; new procedures and new inventions and is used to some extent in all fields, in contrast to experimental research, creative research is much less structured and cannot always be pre-planned. This type of research includes both practical and theoretical research.

- **Descriptive Research**: This type of research is also called a "case –study research". It involves studying a specific situation to ascertain whether any general theories may arise out of it whether an existing theory are borne out by specific situations, e.g. in anthropological studies etc.

- **Experimental Research**: The cornerstone of science is experimental and creative research. Experimental research is primarily concerned with cause and effect. Here the variables of interest are identified (i.e. the dependent and independent variables) and the researcher seeks to determine the effect of changes in the independent variables on the dependent variable.

- **Ex-post facto Research**: This is research "from after the fact" and this type of research typically occurs using data generated from experimental research. While in experimental research, the effect is determined from the cause, here the cause is deduced from the effect.

- **Expository Research**: This is research based purely on existing information and normally leads to "review –type reports". It involves reading widely on a field, comparing and contrasting, analysing and synthesizing all points of view and developing new insights.

- **Historical Research**: Studies on the past to determine cause-effect patterns. This type of research is often geared towards using past events to examine current situation and to predict future situation, e.g. stock market forecasting. Data is gathered from primary sources (records made at the time of past events) and secondary sources (records made after the event).

This study is based squarely on a mixture of action, creative and descriptive research type, because of its textual oriented nature.

3.2 RESEARCH METHOD

Research methodology is the strategy that a researcher employs to arrive at a save and sound conclusion. Hofstee (2006: 107) describes a method as the way of considering thesis statement or the general techniques that one employs to examine the thesis statement or an experiment, survey and modelling.

This study was based on textual analysis within the qualitative approach, in which the researcher gathers information about how other humans make sense of the world. When the

researcher performed textual analysis on a text, he made an educated guess at the most likely interpretation that might be made of the text.

Texts refer to a wide range of resources; they include books, television, programmes and film magazines. A text is something that the reader makes meaning from. Frey, Botan and Krebs (1991:10) describe textual analysis as the method which researchers use to describe and interpret the characteristics of a recorded or visual message…the purpose of textual analysis was to describe the content, structure and functions of the messages contained in texts.

This study, "depiction of Sepedi poets on women from selected poems" will take a unique, but interesting dimension in the following ways:
- Secondary sources were collected from texts, in the form of poems.
- Poems of prominent poets were analysed using textual analysis.

There was no need for interviews, questionnaires and sampling.

3.2.1 TEXTUAL ANALYSIS

When we perform textual analysis on a text, we make an educated guess at some of the most likely interpretations that might be made of the text. Textual analysis is a methodology: a way of gathering and analysing information in academic research.
When applying textual analysis to a magazine, television programme or song or script, we are not trying to find the correct interpretation of it – because there is no such thing as a single, 'correct' interpretation of any text. There are large numbers of possible interpretations, some of which will be more likely than others in particular circumstances (McKee, 2014).

This need to be the case with interpretation of 'Sepedi' poems and the depiction of poet's creative writing. Care and precision ought to take its toll when analysing and interpreting poems because 'there is no such thing as a single correct interpretation of any text'. Your interpretation might be wayward from the poet's original intended but subtle meaning. Since the poet cannot be reached to communicate his intended interpretation, your interpretation is rendered authentic but not immune to challenges. Therefore, when performing textual analysis

on a text, we make an educated guess at some of the most likely interpretations that might be made of that text.

3.3 RESEARCH DESIGN

Research design is defined as the clearly defined structures within which the study is implemented (Burns & Grove, 2001:223). A qualitative, exploratory, descriptive and contextual design was followed using the phenomenological method to explore the depiction of women. The richness and depth of the description gained from a qualitative approach, provides a unique appreciation of the reality of the experience (Munhall, 2001:106).

Qualitative research emphasises the dynamic, holistic and individual aspects of the human experience, and attempts to capture those experiences in their entirety, within the context of those experiencing them (Polit & Beck, 2004:16; Streubert & Carpenter, 1999:15). The researcher chose to follow a qualitative research process to explore the depiction of women by Sepedi poets from selected poems.

Through this approach, it was possible for the researcher to deeply engage and interact with poems with depiction of women through phenomenological textual analysis, and rich data was generated on the experiences of the women in poetry. The exploratory research is defined by Burns and Groove (2001:374) as research conducted to gain new insights, discover new ideas, and for increasing knowledge of the phenomenon. The study attempts to explore the experiences of women as depicted by poetry and contemporary women's image in real life.

Descriptive research involves direct exploration, analysis and description of the particular phenomena, as free as possible from unexplained presuppositions, aiming at maximum intuitive presentation (Streubert & Carpenter, 1999:49). Descriptive studies are used to document the phenomenon of interest in the real situation (Marshall & Rossman, 1995:41). The depiction of women in poetry is described and recommendations for the improvement of the dignified perception of women proposed.

Botes (1995:16) describes contextual research as findings valid within the time space and value context in which the study is being done. This study, therefore focused on the depiction of women by Sepedi poets. The approach allowed the researcher to analyse the poems randomly selected, with utmost respect for the dignity of women and to further suggest the most modern and noble way to perceive women in poetry. If this new approach is accepted by novice poets, it will instil the culture of respect for women in literature and shape up the desired social behaviour.

This study adopted a descriptive interpretive research design within qualitative research approach as informed by the research questions, the theoretical framework and the objectives of the research. Kothari (1985:2) maintains that "the major purpose of determining research is describing the state of affairs as it exists at present." Qualitative research was indeed beneficial because it had a socially constructed nature of reality. Its explanatory nature involved interview, observational, interactional and visual texts. This study dwelled solely on the textual analysis of selected poems.

3.3.1 Research Population

Population is defined by Polit and Beck (2004:50) as the aggregate or totality of those conforming to a set of specifications. Poems with depiction of women by Sepedi poets, were targeted for textual analysis as they had already been randomly selected from different poetry texts i.e. contain all features of depiction of women.

3.3.2 Sampling

Sampling is a method that allows researchers to infer information about a population based on results from a subset of the population, without having to investigate every individual. If a sample is chosen, it is important that the individuals selected are representative of the whole population. This may involve specifically targeting text in the form of poems obliged to be analysed to witness and expose the depiction of poets on women. Thus, poems selected must generously be representative of the whole population.

Yunus and Tambi (2013:141) argue that "The sampling process is the step involved in taking a relatively small number of subjects (a sample) from a population. The selected group of subjects serves as a source of data. The population parameters are estimated on the basis of sample statistics".

Several different sampling techniques are available, and they can be subdivided into two groups i.e. probability sampling and non-probability sampling. Probability sampling methods tend to be more time-consuming and expensive than the non-probability sampling. Fink (2010: 91) provided a simple description: "In probability sampling, every member of the target population has a known probability of being included in the sample. Probability or random sampling methods sometimes require knowledge of probability statistics…"

According to Fink (2010: 92-93), probability sampling is somewhat divided into four:

3.3.2.1 Simple random sampling method

In this case each individual is chosen entirely by chance and each member of the population has equal chance of being selected.

3.3.2.2 Systematic sampling

Individuals are selected at regular intervals from the sampling frame. The intervals are chosen to ensure an adequate sample size.

3.3.2.3 Stratified sampling

In this method, the population is first divided into subgroups (or strata) who all share some similar characteristics. It is used when we might reasonably expect the measurement of interest to vary between the different sub groups.

3.3.2.4 Clustered sampling

In a clustered sampling, subgroups of the population are used as the sampling unit, rather than individuals. The population is subdivided into subgroups, known as clusters.

The most appropriate sampling method for the study 'depiction of women by Sepedi poets on selected poems' is none other than simple random method because of its primary nature of being straightforward method of probability sampling with limited disadvantage.

3.3.3 Ethical issues related to sampling

Research ethics are the set of rules that govern how scientific and other research is performed at research institutions such as universities and how it is disseminated. Ethics are broadly the set of rules, written and unwritten, that govern our expectations of our own and others' behaviour. Effectively, they set out how we expect others to behave, and why they should behave. While there is broad agreement on some ethical values, there is also wide variation on how exactly these values should be interpreted in practice.

SkillsYouNeed.com (2011-2020) outlined the importance of research ethics as follows:

- They promote the aims of research, such as expanding knowledge.

- They support the values required for collaborative work, such as mutual respect and fairness.

- They mean that researchers can be held accountable for their actions.

- They ensure that the public can trust the researcher.

- They support important social and moral values, such as the principle of doing no harm to others.

On the contrary, Resnick (2015:157) made a considerable contribution about the most areas to be covered by most ethical codes:

3.3.3.1 Honesty and integrity

This means that you need to report your research honesty, and that this applies to your methods, your data, your results, and whether you have previously published any of it. When working with others, you should always keep to any agreements, and act sincerely.

The study is not intended to work with anyone, because it is text based. In the study, poems with depiction of women are randomly selected and analysed. No participants or the author needs to be consulted, but rather solely textual. Honesty and integrity will be ensured in that the study will select relevant poems and will formulate correct interpretations, authentic and fair analysis.

3.3.3.2 Objectivity

The study avoided bias in any aspect of the research, including design, data analysis, interpretation and peer review.

3.3.3.3 Carefulness

Care was taken in carrying out the research to avoid careless mistakes. Further review of the poems with the depiction of women was carefully and critically done to ensure that the results are credible.

3.3.3.4 Openness

The study will always be prepared to share data and results, along with any new tools that have developed, when findings are published, as this helps to further knowledge and advance science. The study was open to criticism and new ideas.

3.3.3.5 Respect for intellectual property

All sources consulted were cited I order to respect the intellectual property rights and to refrain from plagiarism.

3.3.3.6 Confidentiality

All the information provided in confidence were respected and protected from being shared willingly with anybody. The study also followed guidelines on protection of sensitive information such as intended meaning of poems.

3.3.3.7 Responsible protection

All the material and knowledge which is not a new creation from the study will not be published. This means, in essence, that the study will not publish everything that is not new.

3.3.3.8 Legality
All the laws and regulations governing the research process were abided by.

3.3.3.9 Human subjects' protection

If the research involves people, it must reduce any possible harm to the minimum, and maximise the benefits both to participants and other people. This means, it should always respect human rights, including the right to privacy and autonomy.
No interaction with human beings was conducted, but analyses on how people (women) are depicted in poetry were conducted therefore, people involved in analysis had their rights respected, as they represent warm bodied humans in the form of readers.

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Ethics have been termed the study and philosophy of human conduct, with emphasis on the determination of what is right and wrong. To researchers, ethics simply refer to the rules (standard or principles) that govern their conduct in carrying out research activities (Yunus & Tambi, 2013:2), taking into consideration the research ethics, compel respect and trust on supervisors and participants. It also motivates participants to get involved voluntarily under conducive atmosphere. Yunus and Tambi (2013:4) reiterates, "Thus, new researchers would benefit by adopting the maxim, "It pays to be ethical"

3.3.4 Sample

This study adopted the technique of purposive sampling method due to its descriptive nature. Relevant poems from different authors had equal chance of inclusion in the sample. Kothari (1985: 15) ascertained that "this procedure gives each item an equal probability of being selected". In this study, poems with depiction of women in Sepedi poetry were purposely selected and analysed.

3.4 DATA COLLECTION

In this study, data were collected from texts (poetry books) in the form of selected poems which portrayed negative perceptions on women. Data were collected from different Sepedi texts for analysis. Hofstee (2009:117) submits that "once you have your data, of whatever nature, you have to do something with it in order to turn it into evidence…to turn it into information you have to analyse it. You may apply statistical analysis techniques or do some form of textual analysis or combination of the two." This study applied textual analysis, where text is presented in the form of poems from Sepedi poets. In this study, poems with depiction of women were selected from Secondary data.

Kabir (2016:205) maintains that secondary data is the "Data collected from a source that has already been published in any form. The review of literature in any research is based on secondary data." Books, records, biographies, newspapers, published census and other statistical data, data archives and internet articles by other researchers (journals) database, etc. are all immediate examples of secondary data.

In this study secondary data is represented by poems from sizzling poets. Matsepe (1979) represented the pioneer and ancient period, Tseke (1987) and Puleng (1991) represented the

middle period, while Kgobe (2008) was most appropriate for contemporary period. The table below shows how poets were selected:

Poet representing ancient period

POET	NAME OF POEM
Matsepe (1979)	Kganya o inaganne
Matsepe (1979)	Se nyame
Matsepe (1979)	Se mpotše go re ga o nthate

Poets representing middle period

POET	NAME OF POEM
Puleng (1991)	Mosadi yo
Tseke (1987)	O ba fa eng Hunadi?
Tseke (1987)	O ntapišitše kgopolo

Poet representing contemporary period

POET	NAME OF POEM
Kgobe (2008)	Kobobane
Kgobe (2008)	Mmanalane

3.4.1 Data collection approach and method

Data collection is the process of gathering and measuring information on variables of interest, in an estimated systematic fashion that enables one to answer stated research questions, hypotheses, and evaluate outcomes. The data collection component of research is common to all fields of study including physical and social sciences, humanities, business, etc. (Kabir, 2016:202). On the other hand, Peersman (2014:1) argues that a "well-chosen and well implemented methods for data collection and analysis are essential for all types of evaluations Data collection is the process of gathering the desirable information carefully, with least possible distortion, so that the analysis may provide answers that are credible and stand the

logic (Sapsford & Jupp, 2006:117). In this study, data involves the collection and analysis of poems with depiction of women by Sepedi poets.

There are two methods of collecting data, which are:

1. Quantitative data collection
2. Qualitative data collection

Qualitative data collection methods rely on random sampling and structured data collection instruments that fit diverse experiences, into predetermined response categories.

Qualitative data collection methods play an important role in impact evaluation by providing information useful to understand the process behind observed results and assess changes in people's perception of their wellbeing.

Data can be collected using various techniques. The decision about which tool to use for data collection is guided by the research question. Some methods of data collection as outlined by Morgan (1998:89), are interviews, questionnaires and schedules, observations, case study and ethnography.

In this study, data was collected from poetic books written by Sepedi poets. Data was collected using purposive data collection within qualitative method.

3.4.2 Data analysis

The study analysed data using content analysis within qualitative parameters. Kothari (1985:110) states that "content analysis consists of analysing the contents such as books, magazines, newspapers and the contents of all other verbal material." This study, 'textual analysis' was conducted in the following ways:

- Poems with perception of women by Sepedi poets are selected and outlined in a table form as indicated in 3.4. Data collection.
- The poet and the poem will be written on top, and later the poem is written as copied from the poetic book.
- Much concentration will be converged on stanzas and poetic lines with depiction on women.
- Poems are written in Sepedi, thus below each Sepedi stanza, an English translation version will be provided.

- Translation will be a direct one, concentrating on the literal meaning and switching to figurative meaning where necessary, the aim being to retain the poets' original message and avoid distortion of poet's intended message.
- Each poetic line will be translated i.e. if the original Sepedi stanza has 5 poetic lines, the English version as well will have 5 poetic lines.

The written and translated poem will be analysed using the following format:

(a) Title of a poem

The title of a poem is analysed to indicate to what extend does the title alone displays the depiction on women before we even get into the in-depth analysis of the poem itself. The whole idea implies that titles pf poems can be depictive, thus when it becomes easy to identify a depictive poem by its title.

(b) The title is then followed by theme

Theme is the overall message that the poet is conveying to the reader/analyser.
The poet might be advising men to avoid beautiful women, shaming illicit behaviour of women or advocating the importance of being a loyal and faithful partner. All that will be summarised in a paragraph so that one can have the poem's bone of contention even before one goes through the poem.

(c) Analysis

This is the important item which entails analysing a poem picking poetic lines, outlining what the poet's figurative meaning refers. After analysing all poetic lines, the reader will stand a good chance to know whether the poem is depictive on women. The use of poetic language is important in this instant. The use of poetic language like, Poetic line, stanza and sonnet amongst others is key. To save time, only poetic lines with depiction on women must be priority.

(d) Interpretation

Interpretation answer the questions how, why and where. How the poet convey the whole idea of depiction must be outlined. The poet might convey depiction using idioms, figuratively or literally, that answers the question how. The poet might convey diction because he is trotting on the footsteps of previous poets and or because he is a male poem writing about women or he had horrific experiences about women he met in his life, which answers the why question. Quoting some poetic lines consolidates the where question. After some or all these questions are answered then we will confidently be satisfied that justice is made to this section.
All selected poems were analysed in detail in chapter 4.

3.4.3 Researcher's role

For purpose of the study, the researcher took his rightful position as a researcher. It was not easy for the researcher to select authentic and designated poems with depiction of women in Sepedi poetry from different high profile poets. There are many poems with depiction but since poetry have the tendency of projecting not literal meaning but figurative meaning, it takes a prolific and experienced researcher to pick the meaning first time. Subtle, according to Soanes and Stevenson (2006:1438), is "making use of clever and indirect methods to achieve something…as delicate or precise as to be difficult to analyse or describe." The study will precisely strive to interpret the poems as intended by the poet (author) in order to satisfy its credibility.

3.5 DEMONSTRATING TRUSTWORTHINESS

Trustworthiness refers to the establishment of validity and reliability of qualitative research. Qualitative research is trustworthy, when it accurately represents the experience of the study participant (Streubert & Carpenter, 1999:333). The method of establishing trustworthiness was adopted from that of Lincoln and Guba (1985:294), also cited in Krefting (1991:24) and Mouton (2001:227).

3.5.1 Credibility

Credibility relates to the trustworthiness of findings in qualitative research studies. Credibility is demonstrated when participants recognise the reported research findings as their own experiences (Streubert & Carpenter, 1999:330). During the selection of poems with depiction of women, the researcher went through all poetry by different authors in order to make a good and wise choice. Internal credibility was assured by researcher drawing comparison between different poems from different authors, writing comprehensive accounts of correct interpretation of hidden/subtle meaning of poems, so as to account for proper interpretation and Credibility. To ensure credibility, the researcher employed the following measures:

3.5.2 Dependability

The dependability criterion relates to the consistency of findings. According to Lincoln and Guba (1985:316), there can be no validity without reliability (and thus no credibility without dependability). Therefore, a demonstration of the former is sufficient to establish the existence of the latter. The same principle also applied in this research.
A dense description of the methodology used to conduct the study, and a dense description of the data, was done. Data was also organised in categories and themes. All interview materials, transcriptions, documents, findings, interpretations, and recommendations, were kept, and any other material relevant to the study made available and accessible to the supervisor and any other researcher, for the purpose of conducting an audit trail.

3.5.3 Confirmability

Confirmability refers to the objectivity or neutrality of the data, such that there will be agreement between two or more independent people about the data's relevance or meaning (Krefting, 1991:221; Polit & Hungler, 1995:255 ;). The researcher did data analysis, and the supervisor did an audit trail of the verbatim descriptions, categories and themes.

3.5.4 Transferability

Transferability refers to the extent to which the findings can be applied in other contexts, or with other participants (Mouton, 2001:277; Polit & Hungler, 1995:255). A literature control

was done wherein similar findings of other research studies were reported. The researcher had provided a dense description of the research methodology, the participants' background, and the research context to enable someone interested in making a transfer, to reach a conclusion about whether transfer can be possible or not. Purposive sampling was used (Krefting, 1991:214; Lincoln and Guba, 1985:316; Mouton, 2001:277).

3.5.5 Ethical considerations related to data collection

Data collection is central part of any research study. Sometimes, the aim is to learn more about a problem as it is experienced by a specific group of people; other times it is to see if people are better off after participating in an intervention. Most data were collected through surveys, interviews, or observation. It's important to keep in mind the following when data is collected:

- Should have permission from participants (people providing the data) and they should be made aware that their involvement is voluntary. Participants are free to withdraw from any active data collection or intervention program at any point without pressure or fear of retaliation.

- Avoid or minimize anything that will cause physical or emotional harm to participants. Make participants aware of any potential harms prior to their participation.

- Try to remain neutral and unbiased. Don't let your personal preconceptions or opinions interfere with the data collection process.

- Collecting data (i.e. through surveys) is often done under the assumption that information provided is confidential and the findings will be anonymous. You should let participants know when you will have to break confidentiality (e.g. in the case of harm to themselves or someone else) and whether results will be anonymous or not.

- When collecting data, try to avoid taking advantage of easy to access groups simply because they are there (this is called "convenience sampling"). Data should be collected from those that most help us answer our questions.

- Be respectful of people's time and when possible, compensate them for it.

- Be sure to protect the data you collect from people. Do not leave anything with personal information in a place that can easily be accessed by people who do not need to see the data (e.g. the back seat of your car). If possible, keep the information in a secure, or locked location.

- After data are analysed it is always good to share the results back to the participants.

Although the above ethical considerations are important to guide and direct any study, this study is not dependant on the majority of them, my study is textual based because most of text for analysis is extracted from poetry texts written by Sepedi poets. The analysis will be based on poems with depiction of women. Thus facts like asking permission from participants is immaterial.

3.6 CONCLUSION

The research design and method, population and sampling, ethical considerations, data collection approach and instrument, data analysis and demonstration of trustworthiness of the research data, were described.

The following chapter will have in-depth discussion of data analysis and interpretation, finally authentic conclusions drawn. The format that was clearly outlined in 3.4.3 under data analysis, will be followed to the latter.

CHAPTER 4: RESEARCH RESULTS

DATA ANALYSIS AND INTERPRETATION

4. INTRODUCTION

Chapter three dealt with research methodology, design, data collection and data analysis. This chapter presents the data collected during the study which aimed at understanding the motivation of Sepedi poets to write poems with negative perceptions on women. The chapter also contains the analysis of the data collected from the texts, in the form of poetry books written by different Sepedi poets.

Poets define poetry differently. This is prompted by the author's background, kind of poetic specialization and competencies and ethnicity. Poetry is known for its unconventional approach to language. It is often thought of as a genre in which language is manipulated; familiar words and phrases are twisted into new shapes from which new ways of thinking about the words can emerge. In many instances, it is defined as literary work in which the expressions of feelings and ideas are given intensity by the use of distinctive style and rhythm, poems collectively or as a genre (Fowler, 2012) This definition precisely implies that poetry is a kind of verbal or

written language that is structured rhythmically and is meant to tell a story, or express any kind of emotions, ideas or state of being.

Poetic language is usually subtle and sometimes difficult to interpret. This is because poetic language is figurative and requires skill and knowledge of the reader to find the hidden message in somewhat language that is often not regularly spoken. I solely concur with Lethbridge (1989:142) "to ask 'what poetry is' is very much like asking 'what is literature'…poetry is perceived as functional, it uses specialised language in many cases lacks a pragmatic function, it is also ambiguous". When reading poetry, read it more than once, don't scan or skim, lest you won't understand it. Don't stop at every line, read the poetry alone to determine its rhythm, tone and theme. Poetry is the aesthetic, self-preferentiality, which means that they draw attention to themselves as art form both through the form in which they are written through figurative and ambiguous language. It aims at finding the non-scientific truth, the imaginative truth of something. (Malan, 1997:5) Now that we have done justice to define poetry, it will be ideal to outline types of poetry:

4.1. CONTENTS

4.1.1. Types of poetry

Poetry, like any other art of literature is well structured and display universally accepted patterns used to differentiate its types. Poetry in a written form originated from the west, nevertheless African poetry did exist only in oral form. Though African poetry was not written during ancient times, Africans were able to recite their poems, pass the skills and knowledge from one generation to the next. Poems are recited after initiation ceremonies, after victory of tribal wars, in funerals, during marriage ceremonies and inauguration of traditional Kings. All kinds of poems associated with different ceremonies, will fall under one of the following types of poetry:

4.1.2. Lyric poetry

This is the most popular form of poetry, characterised by the expression of the speaker's innermost feelings, thoughts and imagination. Lyric poems are melodic and the melody is derived from the words and their arrangement. The lyric poets in African poetry, is usually a newly married young woman, who will sing a complaining and lamenting song about her

abusive mother in law or non-caring husband. When singing, she will repeat words, sentences and stanzas to ensure that the message is conveyed to listeners, who usually must be persons capable to intervene. The singer or lyric poet is actually calling for help or intervention.

4.1.3. Narrative poetry

This kind of poetry is unique. The poet tells a story, takes a role similar to that of a narrator in a work of fiction. The story is about an important incident of a tribal war victory, outstanding wedding, famine or period of terrible disease that killed many people. In African poetry narrative poetry is mostly about history of their origin. This kind of poetry is recited at funerals and festive ceremonies.

4.1.4. Dramatic poetry

Dramatic poetry is produced when a poet tries to break out of his or her own consciousness and reach into the world of another. It provides the reader with an opportunity to hear the imagined thoughts of characters that lack the poet's opportunity of expression. Dramatic poetry is typical of African modern written poetry where poets (authors) structure their thoughts systematically, according to prescribed rules acceptable to modern poetry. This kind of poetry is written about contemporary incidents, but the primary motive is for purpose of study and analysis by students. On the other hand, the author is careful to make visible the different aspects of a poem like tone, acceptable structure, sound, rhythm, language, imagery, enjambment etc.

4.2. ERA OF POETRY

Poetry is dynamic ever-changing in terms of content and message portray. The changes are generated and fueled by the state of affairs. Political, social and aesthetic aspects are the main contributing factors fueling the type of poetry. I conducted a research about types of poetry during different centuries.

4.2.1. Poetry around 1950 – 1960

This era did not have many poets. Most of poetry was produced by western poets. They wrote poetry about their heroes and heroines, about beautiful women in their societies and also wrote about their beautiful countries nature and seasons. N. Sotho language witnessed the sizzling master of literature in Matsepe literature. Matsepe wrote many poems about initiation celebrations, heroes praise poems and hunting dangerous wild animals. Matsepe's poetry was easily identifiable by his special unique introduction of:

"Kgomo e a tsha",

e gagwa ke mang?

E gangwa ke nna Madimetš'a a phaahle

a ngwato' a ngwamorei…"

Matsepe O.K. laid a foundation of Northern Sotho poetry

4.1.5. Poetry around 1970 – 1990

This era produced many poets. What prompted this huge birth of poets, both in writing, singing and reciting, was South Africa's political state of affairs. In other words, poetry during this era was rebellious and protesting poetry. Poets were obliged to express their dissatisfaction about apartheid system through poetry. During this era, every oppressed South African developed the love and passion for poetry. Here are some titles of protesting poems of the era: Ntwa ya tokologo (Freedom fight) and Afrika yešo (My Africa) by Machitele (2003:34)

4.2.3 The aesthetic use of allegory. (The most interesting Era of poetry)

This era was the apartheid era, and was identified by a lot of allegory (hiding the true meaning). Poets will say this, but in essence referring to that. This was done to avoid losing their work, as the apartheid government would disqualify their art, and making sure that the message is spread to the people.

- Subtle protest by poets.
- Spreading of protest to singing and recitation.
- The enemy was not able to see the danger and influence, those poems poses.

- Poetry achieved its objectives without the use of weapons.
- Poets used the language well understood by citizens and oppressed.

4.2.4. Post-apartheid era

Some poems composed during this era were about diseases that emerged and posed deadly challenge. Diseases like HIV/AIDS and EBOLA, prompted poets to write about them. Maybe the aim was to educate societies about the danger of these diseases and apply precautionary measures. A poem by Tseke S.N. entitled "o swerwe ke šalang" (He is suffering from bye bye). Poets wrote about the ills of the societies, the primary aim being to correct the ills. Apartheid was History, poets concentrated on diseases, corruption and service delivery.

4.2.5 Depiction of Women in poetry

I have unshaken extremely beautiful, that beautiful women's ending is undesirable, and that beautiful women do not have loving heart but hurting hearts. Jardine (1983:3) when analysing Shakespeare's poetry, concluded that "Shakespeare's maleness therefore makes it inevitable that his female characters are warped and distorted". As a great writer of his times, 'Shakespeare' left a mark and legacy of women's marginalization that diffused to poets who envied his works. This prompted the development of feminism in poetry. This assignment seeks to analyse Northern Sotho poems under the following headings: Title and Name of a poem about a woman, theme of a poem, analysis of a poem and perception of poet on women.

4.3. ANAYSIS OF POEMS

In this study, poems were divided into three categories:
- 1st category are poems belonging to ancient/old poets.
- 2nd category are poems belonging to middle aged poets and
- 3rd category are contemporary poems characterised by anthology.

4.3.1 1ST CATEGORY (ANCIENT POETS): MATSEPE O.K.

Northern Sotho, like all other languages of the South Eastern zone has many poets who wrote poems with negative perception on women. The table below displays Matsepe O.K, who represents ancient/old poets 1950 – 1970 era. Matsepe pioneed Sepedi poetry and laid the foundation to poets that we see today. Most if not all his poems are characterised by the introduction, 'Kgomo e a tsha', the introduction which most poets imitated. The following are Matsepe O.K. poems that are anslysed in this study.

SR N0	Author	Poem	Interpretation	Theme
4.4.	1. Matsepe (1979)	Kganya o inaganne	Be proud, but introspect yourself, you girl,	Poet is advising the girl to think deep and mind when braking and being proud.
4.5.	2. Matsepe (1979)	Se nyame	Do not despair. The girl/lady is advised not to lose hope	Poet is appealing to the girl not to despair even though she is in self-imposed problems
4.6	3. Matsepe (1979)	Se mpotše gore ga o nthate	Don't tell me that you don't love me	Poet is telling a woman (girl) not to deny his proposals.

4.3.2 Title of a poem: Kganya o inaganne
Author: Matsepe (1979)

Kganya o inaganne kgarebe mothepana,
Le hlaba o le lebeletše le be le dikele;
Ba tshwe mare o inaganne kgarebe mothepana,
Bofsa bo a go hlanogela o kgwelekgwehlwa ke masekana.
Le o le ratago sepela go le bitša re go bone,

Be proud, but introspect yourself, you girl,
It rises, while you watch it and it sets,
Spit at them, and think it up, girl.

Youth is anti you, and you are skinny.

That which you envy, go call it, let's see you.

Mohlamong o ya go hwetša le sa go meletše mare.

Tšhimama e ba fetile ka mokgwa woo nna re bone,

O tla bolaya nakedi dikobo tša bolaya none.

Le thekge ka mekgwa e mentši letswele la gago'

Fela barwakete ba a le bona go re le nyamile

Maybe you will find it still admiring you.

Wedding ring passed them this way, let you be told.

You will kill an animal and clothes will kill you.

Balance your breast in any way,

But men see that it is old.

Ge le pona letšoba ga go ka mo le ka ithapedišago'

Ge bofsa bo go hlanogela ga go ka mo o ka bo utamišago.

Wa ka ge o mo roma a a re nnako!

Roma go kganya o šiilwe ke nako.

When the flower withers, it can't regenerate,

You cannot hide getting old,

My child must deny to be sent around by you,

Send your proudness, you have expired

(Matsepe, 1979:19)

4.3.3 Title of a poem

The title of the above-poem advises the woman to deny the man's proposals with foresight, or rather it advise women to take calculated decisions when denying a man's proposals. The poem is a sonnet (has 14 lines) and is a narrative poem.

4.3.4 Theme

The above poem (sonnet) is sarcastically tongue-lashing the girl who was once so beautiful and proud. The girl who used to undermine other people, especially men who were begging to merry her with no success, is now getting old like the withering flower. Her breast has fallen; she is not beautiful anymore and has no children. This time around, the poet is scolding her and literally revenging on the woman. Poems of these kinds are always written about women and seldom about men. Women were not encouraged to emancipate themselves from their burdens: in fact, the educated/urbanized female was seen as detrimental to the integrity of the female unit and as a threat to the social system. (Rodgers, 2013). The educated woman is perceived as beautiful and attractive to many men. If such a woman denies man's proposal she will be told to do it having a solid backup.

4.3.5 Analysis of a poem

Line number three and four of the above poem says a lot about the woman character in the poem. The poet says:
"Ba tshwe mare o inaganne kgarebe mothepana,
"Bofsa bo a go hlanogela …"
The poet is advising the beautiful girl to look down upon men, but to be considerate that time is passing-by and she is growing old as well. The poet goes on to instruct the girl to balance her falling breast because of old age and maybe lack of proper care and clothes. The last three poetic lines sum it all. The poet says:
"Ge bofsa bo go hlanogela ga go ka mo o ka bo utamišago." (You cannot hide old age)
"Wa ka ge o mo roma a a re nnako!" (Now that you are old and without a child, my child must deny to be sent around by you)
"Roma go kganya o šiilwe ke nako" (send 'to be proud' because you are old and without a child).

4.3.6 Interpretation

The poet's perception on women is inconsiderate and non-supportive in the following ways:

- It is inevitable that the poet once proposed love to the woman in the poem and she denied his proposals, then the poet developed a negative attitude.

- The woman is now getting old and has no children. Things are not working for the once beautiful girl, while on the other side the poet is successful.

- The woman, former beautiful girl is not beautiful anymore, and her breast is falling, she is actually compared to a withered and scotched flower. Instead of the poet being supportive and caring, the poet is laughing at her and going further to deny his children to assist the woman. Instead he insists that she must send her proudness and looking down upon other people around for assistance.

- These kinds of poems about women are common to old and novice poets.

4.4. TITLE OF A POEM: SE NYAME

Author: Matsepe (1979)

SE NYAME

Se nyame ge o wetše kgwahlana lešaka,
Se nyame ge ka go wena ngwang o medile,
Gobane ka makgailele rena re agile.

Don't despair; you fell into cow dung,
Don't despair; you fell onto grown grass,
Caw's with broken bricks we built.

Disego le ge re tlile go go amoga,
Ge e le bona re ka se tsoge re lekile
Gobane ba re wa e bona o a hwa, re kwele.

Though we take laughter from you
We will never be your next of kin
Because, you see it you die, we know.

Laya ngwetši, wena lešaka,
Koša o mo rute ya bogologolo:
Mabele mponele, ke sona segologolo.

Advise the bride, you, kinsman.

Teach her the old traditional song:

Tech her how to brew beer.

Laya ngwetši, wena lešaka,

Ka magetleng a lahlele sa maminana:

Gwa se be bjalo re tla dula re omana.

Advice the bride, you, kin's man,

At her back she must carry a child:

Not so, we persistently complain.

E se ka phošo ge ka mokgwa woo re dira,

Mohlala wa kgomo ka ge o sa ome,

a a ye yo kgopela thari gagabo a bowe.

It's not by mistake if we do so,

The cow's track doesn't vanish-

She must go to her home and get a child.

Ditšwele o a tomotše mohla wa ntshe,

Lla sehlodimare o tla khutša:

Leago ka yena re a le hutša.

It will be the moment of truth that day,

Pretend to cry, you will rest:

We desire her to unite us.

(Matsepe, 1979: 7)

4.4.1. Title of poem

The title 'Se nyame', means do not despair or do not be disappointed. In all difficult situations, when you are facing dangerous situations, do not be disappointed. The poet is directing these words to the newly wed woman, who is going to join the family of her husband, make new

friends, work very hard to win their hearts. Therefore, against all odds, she must not despair and loose hope.

4.4.2 Theme

The poet is narrating the proceedings of the wedding (traditional wedding), this is a traditional wedding where people are singing and eating indiscriminately to welcome the new individual in their clan. Chauke (2004:68) maintains that "in marriage, the bride and the bridegroom are transferred from the state of living as a single people to the world of living as a married couple." People will celebrate drink and eat. After eating, all visitors and dignitaries will sit around the groom and the bride to join an advisory session. During this session everyone, beginning with close family members will advise the new daughter on what they expect from her when they visit the homestead. That is when you hear some of them say: "I am your father in law's cousin, I was brought up in this homestead, when I visit, and you must give me food with respect."

4.4.3. Analysis of a poem

With reference to content within the stanzas of the poem, the perception of the poet will be discussed and analysed. In stanza seven, a poet says:

"Laya ngwetši, wena lešaka, Ka magetleng a lahlele sa maminana;

Gwa se be bjalo re tla dula re omana."

Literally the quote simply means that the newly married woman must give birth to children, and not one child but as much as she could. It should be remembered that during this advisory session, the woman is the only one being advised and given terms and conditions and not a Man. Consider the threat directed to the woman depicted from the last part of stanza seven: "Gwa se be bjalo re tlo dula re omana." The sentence simply means that, if the woman fails to give birth to children, the in- laws will persistently complain. In stanza eight, the poet says:

"Mohlala wa kgomo ka ge o sa ome – A a ye go kgopela thari gagabo a

bowe … Lla sehlodumare o tla khutša." (If you don't give birth to children

You will be sent home to go and get them)

The above- citation illustrate that, if the newly married woman does not give birth to children she will be sent home to be given children. He goes on to tell the woman to cry a fake one.

4.4.4. Interpretation

The poet's perception on women is negative and abusive, due to the following reasons:

- It is only the woman who is given rules and regulations, terms and conditions, while the man is unaffected and untouched.

- The poet portrays the perception that, if there is no child in the family then the woman is to blame and not a man. The in-laws will complain bitterly and can even go to a level of sending the woman home to get children and come back. This of course is not surprising because a woman is married to bear children and increase the family of her in-laws.

- When the woman is told these flash-forwards, she will cry, but her cry is perceived by a poet as fake. Therefore, I finally conclude that the poet has no empathy for the woman. Everything that is uncalled-for is associated with a woman.

- As educated people we are aware that men can be the reason for not having children in the family. But the past, ancient and traditional belief is that which paint women as the source of all illicit and wicked activities.

4.5. TITLE OF A POEM: SE MPOTŠE GORE GA O NTHATE
Author: Matsepe (1979)

Se mpotše gore ga o nthate, mothepana
Diatla tša ka e ba yo o di lebelelego;
Makgwakgwa a tšona ao o a bonago-
Ga a go botše gore ke nna sefati, mothepana?

Do not tell me, that you don't love me, girl
My hands be the one you look at;
Dirty scaly hands that you see-
Let them tell you that I am a miner (hard worker)?

Se ntebelele sefahlogo go befa, mothepana,
Ka ganong ga boye naa, ngwanešu?
Bosasa o se itshole hle, ngwanešu?
Ge magadi a tšwela o mongwe mothepana.

Do not judge me out of my ugly face, girl

In the mouth don't I take some stuffs?

Tomorrow don't regret, please?

When bride price is paid for someone'

Re palelane fela re se hloyane, mothepana,

Serati ke seo mmapelo a se jago;

Botse e ba wena o bo jago-

Wa ka o se mo tsebafele hle, mothepana.

We cannot cope together, but let's not hate each other

Love is in the heart of the beholder

Beauty is what you eat

Do not be jealous of mine girl,

Nka be ga e thuŝe selo, mothepana,

Ge a tŝhologile ke moka a tŝhologile.

Pele ke kokotile gomme ke lebogile

Ge moŝaŝana ke o agile le o mongwe mothepana.

If and only if, doesn't help

When it is spilled, is fine mess

I've been accepted somewhere and I'm thankful

When I built a home with someone, girl.

4.5.1. Title of poem

The title (Se mpotŝe gore ga o nthate) literally means 'do not tell me, you don't love me'. The poet is addressing a woman about his wish not to be turned down (denied) by a woman he wishes to marry and make her a wife.

4.5.2. Theme

In the poem (Se mpotše gore ga o nthate), the poet is instructing the woman in question not to deny his proposal. The man is not expecting the woman to say no to his request to be her husband. Although the man is ugly with dirty and scaly hands, he is advising the woman to disregard his phenotypical appearance and accept to be married to him lest she will regret. Women have no rights to deny men's proposals. In Cameroon wives can only inherit land from a husband if they have male children who will later own land. The mother only holds such land in trust for the male child (Akinola, 2018). A woman with no rights to land and limited socio-economic gains has no obligations to say or think she doesn't love any man.

4.5.3. Analysis of poem

Stanza 1, poetic lines 2 and 4 sums up the introductory remarks of the whole poem.
'Diatla tša ka e ba yo o di lebelelego';
(Look and cherish my hands)
'Ga a go botše gore ke nna sefati, mothepana?'
Let my hands tell you that I'm a hard worker?
The poet is persuading the woman to accept him in her life, the woman is advised to look at his dirty hands and instead of despising them she must approve and respect them because they generate money. The two poetic lines advocate the saying that 'What describes a man is not his appearance, but hard work and integrity. Over and above the two poetic lines simply imply that in African culture, a woman must not 'love', but be loved. She must not choose but be chosen, must not approach but be approached. The rights of a woman are limited that is why a man must pay 'Lobola' and a woman then relocate from her home and next of kin to stay with her husband's family and change credentials. We should accept that, in instances where cultural traits and beliefs are fully practiced, women suffer a massive prejudice.

Stanza 2, poetic lines 3 and 4 serves as threatening remarks to the woman. The poet is actually giving the woman any option to deny his intentions to marry her. They are as follows:
Bosasa o se itshole hle, ngwanešu?
(Tomorrow, you should not regret my sister)
Ge magadi a tšwela o mongwe mothepana.
(When I pay Lobola to someone else, girl)

The two poetic lines are threatening because no one would like to regret when the situation is irreversible and conditions being adverse. Therefore, the right thing, the woman must do would be to quickly accept the man's proposal and be on the safe side.

The last stanza, poetic lines 1 and 4, sums-up the accomplished wishes of the poet.

Nkabe ga e thuṡe selo, mothepana,

(If and only if, doesn't help)

Ge mosasana ke o agile le o mongwe mothepana.

(When a home, I built with someone, girl.)

The above last poetic line simply implies that the woman denied the man's proposal and the man went on to get another woman. He paid bride price for the new woman and he is happily married. On the contrary, the woman who denied him is not married, suffering and is regretting.

4.5.4. Interpretation

The poet's perception on women is negative and threatening in the following ways:

- It is implied in the poem that the women have no rights to deny any man's proposals.
- If she does, the man will call her all sorts of illicit names and further wish her bad luck.
- If a woman does not succeed in life, the man will pass all nasty and sarcastic remarks to make the woman feel vindicated and regretful.

4.6 MIDDLE AGED POETS: PULENG (1991) AND TSEKE (1987)

Puleng (1991) and Tseke (1987) are Middle aged period poet from 1970 – 1990 era, as well they left a formidable fingerprint in N. Sotho poetry. Puleng and Tseke, as well are not immune to writing poems with depiction of women, they followed the footsteps of those they adulated in African poetry. Here are three poems from Puleng and Tseke with depiction of Women.

SR N0	POET	POEM	TRANSLATION	THEME
4.7	Puleng (1991)	Mosadi yo	This woman	The poet is surprised by the woman's behaviour
4.8	Tseke (1987)	O ba fa eng Hunadi?	What do you give them Hunadi?	Poet is wondering what the woman is using to attract Men

4.9	Tseke (1987)	O ntapiša mogopolo	You are tiring my brain	Poet is referring to the troubles brought by women in the lives of Men.

4.6.1 Name of poet: Puleng (1991)

Name of poem: Mosadi yo (This Woman)

O reng wa re o nyetšwe

wa kgaoganywa le lerato?

O reng wa re o le mosadi

wa lapologanywa le mahloko,

wa nyala maima, wa amuša mathata?

Why as a married woman

You distance yourself with love?

Why as a woman

You associate yourself with derelict,

You marry desolate and breastfeed problems

O šikere boikarabelo,

O lebeletšwe ke bana ba thari,

O beetšwe mellwane ke molao,

O letilwe,

O hlapeditšwe gohle.

You hold the responsibility

You are closely watched by siblings,

You have protection orders,

You are trapped

You are guarded everywhere.

Mmawešo,

Re ballakhutšo,

Re tšhaba boganka,

Re tšhaba ntwa tša kgaphamadi,

Re tšhaba mello le mekubego!

Our mother,

We are looking for peace,

We are scared for violence,

We are scared of blood ridden fights.

We are scared of merciless fires.

4.6.2 Title of a poem, 'Mosadi yo' (This woman)

These are the words uttered by a man, to a woman. You can only say these words to a woman who is wicked and declared insolvent. Puleng's title like other titles of African authors is depiction on women and worth to be analysed.

4.6.3 Theme

The poet is advising a married woman to change her ways, to refrain from hating people around her, to refrain from being the cause of chaos because her in-laws want peace, love and prosperity. The poet who is probably a man, is representing all men and the woman who is being awful is representing all women, thus in African poetry women will always find themselves on the wrong side and men always praised as heroes. In Venda culture a respectful woman is married. Matshidze (2013:50) states "The makhadzi may refuse permission for the match if she does not like the family. She can also decide to choose a wife for her nephew, after consultation with other members of the family. After marriage, the bride is introduced to the new family and its regulations." The above citation is proof of the fierce oppression that women are exposed to. Families can negotiate about the marriage of a woman without her concern. If the families agree, the poor woman will be imposed into marrying the Man she sees for the first time.

4.6.4 Analysis

- The whole of stanza 1, the poet is ridiculing the woman who, though she is married, she does not have love. The woman associates herself with all activities of chaos and thus is the cause of disruptions in the whole family she is married. Stanza 1, poetic line 5, is proof enough, 'Wa nyala maima, wa amuṡa mathata' (You married desolate and

breastfeed problems). The poet here is accusing the woman of marrying desolate. A human being cannot marry desolate, because desolate cannot be seen but can be felt. To 'marry desolate', therefore means to be associated with all the deeds and activities of desolate. The poet goes on to indicate that the woman has breastfeeding problems. This is depiction at its best because those faults committed by women are exposed to everyone to acknowledge and people make a meal out of women's mistakes. This according to me is derogatory, since even men do commit mistakes, but they are stuffed under carpets. No woman can have breastfeeding problems, this is personification, which implies that the woman is associated with all problems in the homestead.

- The whole of stanza 2, the poet is reminding the woman (who is representing all women) that she is responsible for turmoil that exists in the family, thus she is watched and given protection order which is closely monitored. Poetic line 2, says, 'O beetṡwe mellwane. ke molao' (You are given protection order). All what poets could quickly write about is the faults of women. We should as well acknowledge that the primary duty of poems is to correct the social ills, but the only social ill can only be committed by women.

- In the last stanza, the poet is appealing to the woman, (who represents all women in African culture) to adopt peace and to unify them in the family. Last stanza, poetic line 1 and 2, 'Mmaweṡo, re ballakhutṡo' (Our mother, we are looking for peace).

4.6.5 Interpretation

The poem 'Mosadi yo' (This woman), is one of Puleng N.S. poems with depiction of women. Maybe the reason why whenever every African poet decides to write about the bad side of Women is because most authors were men. Social ills can only be seen in women, and their men counterparts are perfect, immune from faults and most importantly they are untouchables. Stanza1, poetic line 1, which says: 'O reng wa re o nyetṡwe wa kgaoganywa le lerato' (Why as a woman, do you distance yourself with love?). Women are supposed to be loved by their partners, not the other way round. In the above poem, the poet expects the poor woman to unite her husband family, which is impossible if she found the family not united. This depiction of women must come to an end, not anytime but now.

4.7 Tseke (1987), who represents the contemporary poets, is as well rated a personal best in literature, poetry in particular. Tseke wrote many poems, most setting the standards of acceptable social behaviour, some of course with depiction of women. The following poems are poems with depiction of Women in N. Sotho.

4.7.1 Author: Tseke (1987)

Title of a poem: Oba fa eng Hunadi?

O ba fa eng wena Hunadi?

O ba hubela bjang wena Hunadi?

Re botše hle Hunadi mohumagadi,

O humile o humišitšwe go lekane,

O hunetše o hutše bohle gohle hle,

O hlakodišitše, o hlahunne ba bantši,

What do you give them Hunadi?

How do you give them Hunadi?

Tell us, please Hunadi the Woman,

You are rich and you were made rich, it's enough

You tricked all Men everywhere,

You saved and stole from many,

O monwana wola wa nkgotswana,

O šitwa go lahla la gago legapi,

O šetše o bolaya ka go lalela Hunadi,

You are like the finger that is crippled by its behaviour

You are not able to through your old ways,

You developed the skill of killing by ambush

Ba hunolle hle Hunadi wešu,

Ba phele ba phediše bobona,

Ba holane ba ikhole ntle le wena,

Gopola hle Hunadi, a diketše a bona

Release them please Hunadi,

Let them live and help themselves,

Let them help each other without you,

Remember Hunadi their lives are over,

O tšofetše o tšofaditše, o sa dira,

O lapile, o lapišitše, o sa lapiša

Hle lebelela morago o ipale mesepelo,

O tla bona batho ba marope Maropeng,

O tla bona ba go hlagala mahlakgeng,

O tla bona ba go tšhona mankgeretleng,

O tla bona masetlapelo ditirong tša gago,

Eba wa lešoko hle, Ramašoko o tla go bona.

You are old, you made others old and you still do,

You are tired, you tired others and you are still troublesome,

Please look back and introspect/analyse your actions/ways,

You will see people at deserted homes,

You will see the shabby at scabland,

You will see the broker at broke land,

You will see the misery caused by you,

Be merciful, please the almighty will see you.

4.7.2. Title of a poem: O ba fa eng Hunadi?

The title on its own has a depiction of women. The poet is in fact asking the woman by the name of Hunadi, why so many men are attracted to her. What is it that this woman is giving to most men, to make them hooked to her? Not only does the poem depict women to being prostitutes but as well it loudly depicts women as witches. Hunadi, the ego woman in this poem is alleged to be capable of making love portion for men to make them hooked to her.

4.7.3 Theme

The poet is asking the woman, 'Hunadi', (who in reality is representing women in African literature) many questions about her life and relationships with men. Poet is sure that 'Hunadi', is giving her partners in relationships something in the form of 'love portion' to hook her men in the relationship and be able to have complete control over their lives, finances and total well-being. In African culture, a beautiful woman is admired by all men. If some men cannot succeed through, they will begin to associate her with all sorts of things including that the woman is a prostitute. Levin and Peled (2011:585) maintain: "Radical feminism presents prostitution as founded on distorted social norms and values that dictate the nature of the power struggle between women as objects and the men who own them, making it no more than a female version of slavery and human trade." Thus it is evident that women are vulnerable to all sorts of abuse and prejudice.

4.7.4 Analysis of a poem

The first poetic line supported by the title is evident enough to qualify Hunadi as a witch and manipulator of men she comes across, 'o ba fa eng Hunadi, o ba hubela bjang wena Hunadi?' The first poetic line of the fifth stanza, which says: "Ba hunolle hle Hunadi wešu" (Please release them Hunadi). The above poetic line provide evidence that Hunadi has 'tighten' her lovers. Tighten in this context refers to using evil magic portion to condition a person into doing everything you wish him to do. That is why the poet says: "Ba hunolle" (Release them). All these not only label Hunadi as a prostitute, capable of having more than one partner, but also as a witch.

Hunadi, who represent women, is alleged to have enriched herself by moneys and properties of other men she came across. Poetic line 4 of stanza 1, says: "O humile o humišitšwe go lekane" (You are rich and you were enriched it's enough). The poetic line portrays Hunadi, who is representing women as being rich by monies from men she has relationship with, over and above she cannot stop, hence the poet is pleading with her to please stop, because according to him she has collected enough.

Stanza 4, poetic line 1, unearth another dimension about Hunadi, that her behaviour is not accidental, but in fact she inherited from her parent, probably her Mother. It says: "Mmala wa kgomo mamaneng o godile" (The colour of a cow is enlarged in its offspring). This is an idiom, which figuratively implies that the good or bad behaviour in a person becomes excessive or

dominant in their offspring. This means that prostitution, witchcraft and the behaviour of enriching oneself from others, Hunadi is displaying, she inherited from her mother, although her mother was doing them on a minimal level, Hunadi is doing to maximally.

Stanza 6, portrays Hunadi as a parasite even if she is an old woman. Poetic line 1 says: "O tšofetše, o tšofaditše, o sa dira" (You are old, you made others old, and you are still doing,). The poet is here trying to tell us that women like 'Hunadi' who represent all women are capable of becoming prostitutes, parasites and witches even when old. This is pure depiction of women by Sepedi poets.

Stanza 4, poetic lines 3 to 8, the poet advices Hunadi, who is representing all women to look back and see the misery they caused to people especially men. Poetic line 3 says: "Hle lebelela morago o ipale mesepelo" (Please flashback and introspect your ways). Here the poet is instructing Hunadi, who represent women in our communities to look back and see the damage they did. Families are broken, men have turned into hobos because women made them penniless and cannot make ends meet. Poetic line 7 says: "O tla bona masetlapelo ditirong tša gago" (You will see misery in your deeds). Poetic line 8 says: "Eba wa lešoko hle, Ramašoko o tla go bona" (Be merciful please, the almighty will see you). The above poetic lines imply that Women are not merciful and they ashamed to cause misery to people for them to survive and have the world on their feet.

4.7.5 Interpretation

Women are depicted all the way in this poem. It seems as if women are evil folk, witches, manipulators and parasites.

- The title, 'o ba fa eng Hunadi', sounds like women are the ones approaching men, while in essence it is men who make initiatives to approach women. men are attracted by the beauty of Hunadi, who is representing women, volunteer to offer her money unlimitedly. Therefore, it is wrong to blame Hunadi for illicit behaviour adopted by men. I therefore declare the poem as derogatory and unfairly punishing women and depicting them for no apparent reason.

- Poetic line 2 and 3, stanza 2, says: "Ga o nongtšhiwa, o ganne nyalo, ba go kgeregela ka lerato wa ngangabala" (You denied marriage, they came in numbers and ask for love, you denied). The two poetic lines are samples of depiction of women in poetry because as we are living in democracy, women have the right to say no to a proposal. It is not

fair that women are always blamed for denying men's proposals. Why on earth should poets always blame women about this and that, and not write about men's dupe's attitude in life.

- Stanza 6, poetic line 3, the poet says: "Hle lebelela morago o ipale mesepelo" (Please flashback and introspect your ways). The above poetic line is a sheer example of Women's depiction. Why should the poet see the importance of instructing Hunadi, who represents all women, to look back and introspect her ways and not write about men who in their lives were careless, adulterous and immoral to flashback and introspect themselves in order to advice those coming after them.

It is therefore evident that it is so easy to write depiction about women, because women are defenceless folk and the reason for men's failure in families and societies.

4.8 Author: Tseke (1987)

Title of a poem: O ntapiša mogopolo (You are tiring my brain)

Ke godile ka ge bana ba tšwele mahlalagading,

Ga se ke gole gobane ga se ba nyalwe,

Gobane ga ba na sa bona, ba mpitša rragobona.

Ke a go rapela hle ntire mothomotho,

Ge o nyaka selo re kgopelane hle.

I'm old and my children are adults,

I'm not old enough because they are not married

Because they are poor they call me their father.

I'm begging you please make me a real person,

If you want something, please ask.

Ka mehla o a šušumetša, o a šušumologa,

Ge o nyaka selo o se kganyogago,

Ge ke diega ga o botšiše, o a šutša;

O be o mpone setlaela, sesella sa monna,

Ruri o ntapiša mogopolo o nkgopelela lehulebe.

All the time you bulge, you bulge,

If you want something you desire,

When I delay you boil;

You considered me a fool, a moron of a man,

Surely you tiring my brain and wish me an evil death.

Ke go boditše bjale o a lemoga tšohle,

Lehono ke setagwa ka go go tšhaba mokgotse,

Lehono ke hloka lethabo la ka mehla le mehla,

Lehono le maano a ntšhita gobane o ntlhobogile,

Mpholo ke wena mokgotse ke kgethilego.

I told you now you realize everything,

Today I'm a drunkard because I'm scared of you

Today I'm lacking day to day happiness,

Today I have no plans because you despaired me,

The poison is you, I chose as my partner.

4.8.1 Title of poem

The title, 'O ntapišitše mogopolo' (You tired my brain) is self-explanatory. It refers to a man who has had enough about being troubled by his wife. This poem is perfect to represent those poems with Women's depiction.

4.8.2 Theme

The poem, 'O ntapišitše mogopolo' (You tired my brain), the married man is unhappy and tired about the indecent and unkind behaviour of the woman he married. The woman is not considerate of the man's efforts to maintain their marriage. The woman does not appreciate little things that the man does and finally push the man into becoming an alcoholic because of frustration. This poem is one precise example of depiction on women. Most if not all poems are blaming women for the collapse of marriages and illicit behaviours of men. Nutsukpo (2019: 13) says that: "Mara dutifully plays the role of the perfect wife despite her husband's maltreatment which eventually degenerates into domestic violence. Mara holds the teaching that her husband is always right no matter what he does…your husband neglects you and yet

demands respect and complete worship from you." Men will always cry foul of women and pass objectionable remarks, but women will continue to respect them unconditionally.

4.8.3 Analysis of a poem

- Stanza 1, poetic line 3 'Gobane ga ba na sa bona, ba mpitša rragobona' (Just because they are poor they call me their father. The poetic line provides a clear indication that it is indeed a man who is complaining and who is being abused by a woman. In many poems poets are always complaining about Women. We should always bear in mind that the man who is complaining represent all men and the abuser (woman) is obviously representing women.

- 'Ruri o ntapiša mogopolo o nkgopolela lehulebe' (Indeed you tiring my brain and wishing me an evil death), stanza 2 poetic line 5. This poetic line carries the main theme of the whole stanza. The man is uttering these pathetic words because of this woman who would have endless demands and if the man delays to make ends meet the woman will become so angry that the poet symbolizes her with hot and burning porridge, 'Ge ke diega ga o botšiše, o a šutša' (When I delay you don't ask, you fume like burning porridge). Finally, the man develops an impression that the woman's aim is to cause him evil diseases like hypertension and related diseases that will ultimately kill him.

- Last stanza sums everything up, poetic line 1, last stanza, 'Ke go boditše bjale o a lemoga tšohle' (I told you now, you realise everything). This poetic line precisely provides a flashback that the poor man in the poem (who represent all men), made the woman realise that she is dreadful. It is implied in the poem that after the woman realised that the man is aware if her awful ways, she became impudent. The woman's impudent behaviour made the man to be a drunkard. Poetic line 2, last stanza, 'Lehono ke setagwa ka go go tšhaba mokgotse' (Today I'm a drunkard because I'm scared of you woman). The whole implication is that the woman is the cause of all obscurities in the lives of men. Not only are women prejudicial to men in this stanza, the man continues to lament about his lack of happiness in his family because of a woman, he can't even make ends meet and most of all his wife is a poison. Last stanza and last poetic line, 'Mpholo ke wena mokgotse ke kgethilego' (You are a poison you, the

woman I chose). To designate your wife, a poison, is a serious and derogatory activity that can lead to mistrust and collapse of marriage.

4.8.4 Interpretation

Many, if not all African poets of the post-apartheid era would write derogatory about women. They would accuse women of witchcraft, cause of conflicts in families and places of work, as poisons, as prostitutes and most of all as moneyaholic. All poets always will portray women as villains and Men as heroes. In their poems they will advise men to be mindful of beautiful women because they are dangerous and most likely prostitutes. That is where idioms like, 'O se bone thola boreledi, teng ga yona go a baba' (Never admire a smooth and beautiful toad, its guts are bitter). The idiom simply advises men to avoid beautiful women because inside, they are wicked, disgraceful and ghastly. To me this is discrediting and depiction because women are not the only mischievous folk in this world. Men on the other hand are praised and emerge as heroes in African poetry, which is unfair in every language.

4.9 CONTEMPORARY POET, 2000 TO DATE: Kgobe (2008)

The last two poets represent all contemporary poets of the 20th century. These poets are collected in an anthological format. Somers (2018: 28) define anthology as: "a series of works collected into a single volume, usually with a unifying theme or subject…it should be noted that if the works assembled into the volume are all by the same author, the book would be more accurately described as a collection instead of an anthology. Anthologies are typically organised around themes instead of authors. Anthology is thus a modern or contemporary way of compiling only the best poems from different poets. In this section poems from Kgobe (2008) will be purposely selected and analysed.

SR. N0	AUTHOR	TITLE	TRANSLATION	THEME
1.	Kgobe (2008)	Kobobane	Prostitute	Poet is shaming prostitution in Women
2.	Kgobe (2008)	Mmanalane	Lazy Woman	Poet is exposing with dismay, lazy Women.

4.9.1. Poet: Kgobe (2008)
Poem: Kobobane (Prostitute)

O sehlepišalebole,

Ga o lemoge gore

Mohlang ba go topa nta thekeng,

Ngwedi o tlile go apogelwa ke maru.

Dintšhi di tlile go fofa,

O šale o le dikwero le disego.

O šale o le lefetwa,

O fetilwe ke tšeo di bego di bego di go lebane.

O fetilwe ke wa ga go monna,

O šetše le boitsholo le ngwana wa morago nkabe,

Mola o rake leeba le tee,

Lehono o ka be o le mmagobatho,

Maišago o be o tlile go bitšwa makgoloa mokete.

Kgoa šeo, mmalegogwana tena!

You are promiscuous,

You don't realise that

The moment they realise your actions,

You will be talked about everywhere.

All your male customers will run away,

You will remain a shame and laughter.

You will remain a spinster,

Those that were meant for you shall have passed.

Your rightful man shall have passed,

You will remain with it, I had listened,

Had you chased only one dove,

Today you could have been somebody's mother,

The next time you will be called a stranger.

There you are, you prostitute.

4.9.2 Title of poem Kobobane (Prostitute)

The title of the poem alone, is defamatory to all women. We should acknowledge that when a poet writes a poem, he/she is aiming to correct the ills of society. A woman who is labelled a prostitute is representing all women in the society. Therefore, the poet's corrective measure becomes embracive, it is like all women are prostitute.

The whole idea is aggravated by the fact that there is no name as a point of reference in the poem, it is as if the poet is addressing all women. Not every woman is a prostitute, even those who are prostitutes are compelled by socio-economic circumstances that they face as women. Some circumstances being that they have children without fathers and they are obliged to provide and fend for them. Why poets don't even attempt to write about men who abandoned their children thus compelling women to go out and work?

4.9.3 Theme

The poet is reprimanding the woman whose name is not mentioned in this poem, to look back and shame her way. This the poet does this to advise women to refrain from leading a prostitute life with no prospects but only shame and miserable life and to advise men to approach women with caution because as a form of depiction most women are prostitutes. O'Neill (2001:199) submitted that: "…ultimately, the relationship between socio-economic, sexual and social inequalities, women's lives and the broader structure of power control and signification is absent." It is true that women will continue to be labelled prostitutes because they are totally excluded from economic and beneficial socio cultural activities.

4.9.4 Analysis of a poem

The poem 'Kobobane' (prostitute) is a descriptive poem because it is presented as a continuous poem without stanzas. Therefore, in this analysis, reference can only be done on the basis of poetic lines.

- Poetic line 1, 'O sehlephiṡalebole' (You are promiscuous) is defamatory and depiction. Here the poet is referring to a woman in the poem as being promiscuous, which means that the woman is not selective in terms of choosing a partner. In essence the woman is perceived as prostitute, the attitude that many poets have adopted as authors and over and above imitating this attitude from their predecessor. The best part of this poem is a

continuous depiction of women. Poetic line 3, 5 and 6 says: "Mohlang ba go topa nta thekeng, dintśhi di tlile go fofa, o śale o le dikwero le disego" (The moment they realise your evil ways, men are going to run away, and you will remain a shame and laughter). Here the poet unearths the societal behaviour that men are capable of shaming and laughing at women during their adverse situations, instead of supporting them. This tendency bears the powerful influence of society to abuse women without regrets.

- In the final remaining poetic lines, poet presents a woman who is not married because of her illicit behaviour. The woman is laughed at by all members of the society, she does not have children and most of all she is old and her beauty is no more. What remains in a woman is miserable life and regrets.

4.9.5 Interpretation

- Women in African culture suffers all forms of prejudices, socio-economic injustice and unfair criticisms. A poet who can write a poem with the title, 'Kobobane' (prostitute) during this era of active participation of 'feminism', can only be a man not a woman. This prompt us to conclude that men do not write about themselves, but rather they write about themselves aesthetically and unaesthetically about women. If this depiction is not eradicated it will be passed like mutational genes from one poetic generation to another.

- Men propose love to women and do not wish or expect their proposals to be denied. When they are rejected, men will write poems about women who think they are so beautiful and persistently deny men's proposals, and when women accept their proposals, poor women are stigmatised with awful names like, 'Kobobane'(prostitutes/promiscuous). I find women being pushed into a predicament of abuse and depiction of high order.

- The last poetic line provides a clear impression that the poet has no respect or what so ever on women. The poet says: "Kgoa śeo, mmalegogwana tena!" (You prostitute). The poet does not show any respect to this woman who is representing all women.

- I therefore have a feeling that if women are groomed and trained to write poems, surely they will refrain from writing such poems about themselves.

4.10 NAME OF POET: KGOBE (2008)

Name of poem: Mmanalane

O Mmanalane á bo kgomo mmaserišane,

Mmalahulwana o fasotše ka bošwana

Mola o tšwe o le thwanyane ya botse seala sa badimotsela

Go kwankwatletšeng o le khulwana á kgomo thakga sa mosepelo

Go kwala go kwala twa! twa! ya tlhako ntsatsapane.

You are the only child in the family

A light complexioned girl

You are so beautiful

You are an expert in walking,

Only the sound twa! twa! Could be heard

A gona poo o fela o otlwa ke efe, wena Nalana á thola,

E sa kgotsofatšwego ke lebotlana seipone kako la boRra,

E kgahlwago ke dikunkuru bommagotole digotolamala,

Di gotolago peu ya bomonna e sa swarwego manenolo?

Which bull do hit you quite often, you girl

Who cannot be satisfied by a fit beautiful girl?

Who is satisfied by skinny girls?

Girls who are not attractive

Aowa, fela o le theletšana, Mmanalane sekwaikwai,

Kwakwaila di go bo ne ditšhatšhaokatedu,

Se sa felego le wena o a tseba ke sehlola,

Le mala a a no fela go šale lehowa.

You are beautiful

Shine let all men see you

Know that everything has an end,

Even the intestines get finished and a hollow is left

4.10.1 Title of poem, 'Mmanalane' (Lazy Woman)

Titles of African poets are informative, which precisely means that it is easy to identify the poem with depiction on women by mere scanning over the titles in the table of contents. The name Mmanalane refers to a lazy woman who will use her beauty to attract men who will in turn support her financially. She will in turn use the money to buy expensive cosmetics and expensive clothes so as to be more beautiful to attract more men. 'Mmanalana' is a girl who will develop long nails, she will paint them and expose them to attract Men.

4.10.2 Theme

In this poem the poet is confounded by the behaviour of the women, like the woman who is presented by the poet (the woman who represents all women in our societies. This woman is so beautiful, but turn to forget that she is going to get old and will lose her beauty for good. James (1993:146) wrote songs about lazy women. The song ridicule lazy women and encourage them to work hard. The song says:

Hee wena masadi wa sebodu mmamabjang	Hey you lazy woman who is always sick
O reng o babjwa ge go lengwa?	Why do you get sick when other people plough
Ge re sola o a tsoga	When we dish out food you get well again.

These Pedi songs rehabilitates lazy women to change and work hard. It is only if the songs are used to belittle and exploit women because they are inferior.

4.10.3 Analysis

- The poet brings into picture the woman who was born alone in her family. She is so beautiful, light complexioned and lazy. Maybe the reason why 'Mmanalane' is so lazy is because she was born alone. The name 'Mmanalane' is directly interpreted as woman with long nails, as well symbolizing laziness. Mmanalana is so beautiful and her walking style is so fancy, even the poet is confident into imitating the sounds made by

her high heeled shoes. Stanza 1, poetic line 5, the poet says: "Go kwala go kwala twa! twa! ya tlhako ntsatsapane" (Only the sound of twa! twa! the girl's shoes could be heard). Usually high heels are worn by women who appreciate they are beautiful, and the interesting side is whether or not the woman is able to conduct her moves in those shoes which forces them to swing their bodies.

- In the second stanza the poet is surprised if there is any man who is romantically involved with 'Mmalenalana' the beautiful woman, whether that man can dare to admire other women when involved with such a beautiful woman? Stanza 2 poetic line 1, 'A gona poo o fela o otlwa ke efe' (Which bull do hit you quite often, you girl). The poet is considering that man who hit the beautiful woman so fortunate.

- The last stanza, poet is waking the woman's eyes not to forget that men are using her and most importantly, she is getting old, her beauty is fading and at the end it will be regrets and miserable life.

4.10.4 Interpretation

- The depiction of women in African literature is so rife/advanced that poets have developed a different strategy. The poet will write aesthetic about women in the first stanzas and the last two stanzas the poet will demolish the image of the woman, who represents all women in the society.

- To consolidate the latter submission, stanza 1 and 2 are appreciating the woman's beauty. Stanza1, poetic line 5 says: "Go kwankwaletšeng o le khulwana a kgomo thakga sa mosepelo' (Being beautiful and walking master). Last stanza, poetic line 2 and 3 says: "Kwakwaila di go bo ne ditšhatšhaokatedu, se sa felego le wena o a tseba ke sehlola" (Walk with confidence but remember everything has its ending).

- The impression I develop, which of course this study is tirelessly wish to pursue, is that all African poets cannot write aesthetically about women. If as a reader. You come across a poem that appreciate a woman, just collect yourself and read up to the end, you will discover a twist in a tale. At the end the image of the woman will be tarnished.

4.11 CONCLUSION

My research has found out that most poems with depiction on women were written by men. men prefer to write about women and tarnish their image, character and reputation. Male poets perceive women as lacking morals, and using their beauty to make lives of men miserable. I just don't imagine that women poets will prefer to write bad about men or negative about fellow females. Most of African poems write about beautiful girls who are proud and promiscuous. These girls betray their husbands and develop multiple relationships, when relationships turn sour, they will be dumped and live a miserable life. These poems advise men to play further from beautiful women because they are wicked and dangerous, whereas some beautiful women have morals and considerate.

It was only in the 20th century that we experienced the emergence of female poets and feminists, who advocated the abolishment of illicit literature about women. There are very few African poets who write negative about men, something that reflect much on our societal behaviours. Today women are abused, not by anyone but men. Therefore, it is not by accident that men abuse, molest and kill women, it happens because women had been vulnerable for a long period of time. Even poets are products of the old past that perceived women as social pons; they have limited social rights, do not occupy any position in the social pyramid, did not deserve a share in the economy, suffer all the suffrages and depend on their husbands for survival.

On the contrary, the emergence of some female poets brought into picture the twist in the tale. Today we have many female poets who by default of being feminine, would naturally prefer to write aesthetically about women and appreciate women folk. Sexism and prejudices of women. In the 20th century feminists explored themes in feminism which included discrimination, objectification, patriarchy, stereotyping and contemporary art and aesthetics. In other words, even literature was vetted to ensure that it is free from suffrages, prejudices and marginalization against women.

CHAPTER 5.

SUMMARY, FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 INTRODUCTION

This chapter focuses on the results of both the literature review and the analysis which were concluded for identifying the poems with depiction of women by Northern Sotho poets from selected poems and what prompted Northern Sotho poets to write poems with depiction on women.

The objective of the study was to identify and analyse the poems with depiction on women which damage their confidence and degrade their humanity. The results from literature review, the study in totality and the interpretations of these findings are discussed in this final chapter. The findings of the study included the following: firstly, all the poets belonging to three eras, the ancient, the middle and contemporary era, all have poems with depiction of women. Secondly, that most poets are influenced by cultural background to write such poems with depiction on women. This implies that poor women are being prejudiced in some if not all African cultures.

Women are suffering from all forms of prejudices even today when feminist activists tried to liberate them, although today's prejudices are subtle, women are still suffering some form of social exclusion and marginalisation. Lastly, what women can do to defeat the degradation displayed by most poets in poetry and knock sense in old and upcoming poets to learn to write aesthetically about women lest violence against women will escalate.

The next section contains the summary of the study.

5.2 SUMMARY

In chapter one the background to the study and also the rationale for the study were discussed. The chapter also presented the problem statement, the research aims, the methodology used in the study and the structure of the study. The study focused on identifying poets who wrote poems with depiction on women in Sepedi poetry. Thus, the main objective was to investigate factors which motivated men to write such poems with depiction on women.

Chapter two, contained literature review on women depiction and conditions that influenced poets to write poems with depiction on women. The literature review highlighted the factors which prompted poets to write those poems. Poetry during the three era's i.e. ancient, middle aged and contemporary was dominated and monopolised by Men who could only write praise poems about themselves and negative about their female counterpart.

Chapter three discussed the research design, sampling and qualitative methodology. The data collection method involved textual or content method, which involved collection of poems with depiction on women dividing the poems into three categories, the ancient, middle aged and contemporary. In order to verify the quality of the research, steps were taken to ensure the reliability and validity of the study, while ethical methods were applied.

Chapter four contained the data analysis and the interpretation of the data which had been obtained from Sepedi poems with depiction on women. The themes which emerged included author, poem outline and translation, analysis of title, theme, analysis of stanzas and poetic lines and most importantly the holistic interpretation of the poem.

In chapter five, the research findings are outlined and the data collected from the literature review are summarised. The data were interpreted with the aims of study, as mentioned in chapter one.

The next section presents the research findings in accordance with the research aims as indicated in chapter one.

5.3 MAIN FINDINGS FROM LITERATURE REVIEW

The findings revealed by literature review were divided into two factors, i.e. the social factor and the political factor.

- Social factors embrace one, contrasting life orientations between two genders in poetry. Two, women, the holly villains and lastly, African women at the receiving end. All these factors contribute to the depiction of women in African poetry in particular Sepedi poetry in particular.

- Political factors include the following, one, poetry and the rights of women. Two, the influence of African culture on the oppression of women in poetry and lastly, women as absented presence. The above factors contribute solely to the depiction of women in Sepedi poetry.

5.4 Findings from literature review on factors which motivate Sepedi poets to   write poems with depiction on Women from selected poems

The entire literature review is reliant on the main topic of the study which is 'the depiction of Women by Sepedi poets from selected poems'. The literature review is thus divided into two main factors one, the social factors and the political factors. Each factor is further supported by subheadings with quotes from related sources for consolidation.

5.4.1 Social factors

5.4.1.1 Contrasting life orientations between two genders

Several studies have highlighted contrasting orientations between two genders in poetry but only scholars with most relevant contribution were selected and their studies analysed. Lange (2008:1) in his article 'Men and Women writing Women' maintain that men and women will have different experiences and therefore their writing will as well differ. He says: "Some believe that male authors are not able to write accurately from the female perspective". When writing about women it is possible that authors would describe them differently depending on gender, nationality and culture.

Du Plessis (2010:2) as well examined selected poems which dealt with what is termed 'the personal' in relation to specifically female concerns in poetry of selected prominent poets. Nambigne states that one of the recommendations made was that much more needed to be done to give women an even higher status in the society. The contribution of the above three scholars confirm the idea that whenever men got chance to write they will write about women and vice versa. In most instances one gender will probably write literature with depiction on another gender, women often fall victim.

5.4.1.2 Women the holy villains

Women are regarded as holy gender because they give birth to children, soft and loving gender and most importantly symbols of peace. A man is regarded complete if he has a wife, something which confirms the holy nature of Women. On the other hand, women are the villains of the societies. Byrne (2014:60) justify the villainous nature of women as follows: "Patriarchal

writing including poetry, has frequently constructed women's bodies in negative and disempowering ways. This most often takes the form of respecting Women as only bodies (without minds) or only as objects of male sexual desire".

Wanjohi 'images of women in African proverbs' perceive the relationship between man and woman as cooperative and mutual. The tension and conflict arises when the two begin to interact within the society. These proverbs according to Wanjohi are accusing women as being unreliable, liars, intellectually deficient, jealous and witches. 'Women the holy villains' provide good evidence why men like to write poems with depiction on women.

5.4.1.3 African Woman at the receiving end

Scholars, Mphahlele and Mpofu wrote about the challenges faced by women in institutions of higher learning. The two scholars ascertain that the current literature suggests that women are still facing challenges in higher education institutions. Powerful positions that require integrity and profound level of responsibility are occupied by males while women are left to occupy lower positions.

Mphahlele and Mpofu's submission is similar in content with the article written by Themane M.J. and Mabasa L.T. and Mathedimosa M.M. entitled 'the experiences of female principals on curriculum leadership in rural secondary schools of Limpopo province South Africa'. The three scholars collectively submitted the findings that women are appointed as principals in the primary schools and men at Secondary schools. They all came to a conclusion that women, if given opportunity and support, they are able to use their feminine skills and behaviours to make schools effectively and conducive learning environments. This behaviour of undermining women is common not only in South Africa, but in Africa. This give evidence of how far African woman is, at the receiving end.

5.5. POLITICAL FACTORS

5.5.1 Poetry and the rights of Women

In African culture, women do not have rights. In most societies women are not allowed to lay a charge in a local court, so called 'kangaroo courts'. She rather sends a man next of kin to lay a charge on her behalf. Women are not allowed to own land it is regarded taboo for most

traditional churches to have a woman preacher. In some cases, yes, women can deliver a sermon but strictly to fellow women, not in front of Men. Poetry is no immune to such violation of women's rights.

Donnelly (2003:211) classified rights of women as 'group rights' and that such rights were unnecessary, unavoidable and even counterproductive. He argued that although women had a sad history of near universal systematic suffering in virtually every area of the globe, the idea of group human rights for women was fatally undermined by problems of collective agency for a diverse group that included half of humanity. Moreen (2005:3) analysed the women poet's contribution of Ugandan poetry and her role in advocating for human rights.

5.5.2 The influence of African culture on the oppression of Women in poetry

In African culture, women suffered from all forms of social marginalisation. Machaba (2001:169) states that women were absolutely vulnerable to all forms of prejudices by men. Masuku (2005: 4) presented a study which is purely an analysis of depiction of women in folklore. She insisted that her study would focus on the folktales that portray women as main characters. African culture is therefore the main source of women sufferings. The perception that women are weak, defenceless and witches thus should be avoided and automatically punished, were transmitted from one generation of poets to another making women most vulnerable to suffer depiction in African poetry.

5.5.3 Women as absented presence

Women as absented presence is oxymoronic. According to Nkealah (2014:95). It is a combination of two words whose meanings are inherently contradictory. The purpose of using an oxymoron is usually to heighten or intensify the reader's visualization of an image – usually an image that is central to the narrative. According to Nkealah, the term 'absented presence' is used in this article to refer to two types of female characters: those who are mentioned by other characters but are never seen performing any roles, and those who are assigned roles in the plays but perform them off stage. The category of women characters constitutes the 'absence presence'.

The poem analysed by Kuwabong does not exonerate the males, instead the bitter venom is spat on the females. The poem portrays women, their daughter mothers and mothers in law as

prostitutes. Kuwabong states: "the young daughters, mothers and grandmothers all crowd at the drinking bars where they auction their chastity for ephemeral pleasures.

Mtuze (1980: 50) analysed Xhosa poems and finally consolidated the notion that it is indeed true that women suffered the social prejudice across all African societies. The analysis of 'Nobantu Ndlazulwana' poem called 'Ubafazi' by 'Mtuze' provides enough evidence for woman's sufferings.

From 'Ndlazulwana's' poem, it is inevitable that women do everything to show that she is a full human being but she meets concerning opposition against all her laudable efforts. That woman is perceived as weak and deviant from norms of maleness.

Although women are part of our society, performing a vital role of procreating children, cook for the family and care for our children, men persistently continue to treat them as trash and as if they are not existing even if they are present.

5.6 FINDINGS FROM THE RESEARCH STUDY ON THE REASONS FOR DEPICTION OF WOMEN BY SEPEDI POETS FROM SELECTED POEMS.

The study found that although women are not comfortable with their depiction in Sepedi poetry, there is little they can do to reduce it or stop it completely. Most women are not even aware of it, while some feel and belief that it is a way of life for women to be on the receiving end whether it be in literature, cultural, political and socio-economic. Stratton (1994:26) states: "...No woman ever asked questions about the most powerful and the most secret unit in the clan". Men considered themselves as only drivers of societies and communities and women were only considered passengers, and blind passengers.

The following are some of the findings from the entire research study:

5.6.1 Lack of female writers

It must be accepted that during the early 1960's to late1970's, girls were culturally not allowed to go to school, it was culturally regarded as a waste of money to educate a girl. This belief travelled to all African nationalities that 'if you educate a girl you are enriching her in-laws'. This belief was fuelled by the fact that girls are going to get married to benefit her in laws, rather than your family. This belief left many girl children not going to school and uneducated, leaving boy child to progress academically. The generation gap was created between males and females, making females to be inferior to their male's counterparts. The girl's main benefit to

the society was to procreate children. McDowell (1992:73) ascertain that: "The biological differences between men and women are such that only Women can conceive and lactate, only men can impregnate". Women had abruptly been excluded from all circles of education to give men ample chance to dominate education, men wrote books and became heroes. They wrote praise and heroic poems about themselves and depiction poems about women. It is obvious that if women begin to write as they now do, they will not write literature with depiction.

5.6.2 Cultural practices and male dominance

Culturally women are perceived inferior over men, it is culturally accepted and it should stay that way. Culture dictates that men must marry women, pay Lobola and change the woman's surname and names to his. McDowell (1992:124) says: "The concept of 'the housewife' who stays at home and cares for the house, husband and children". It was taboo for a woman to drive a vehicle, let alone a bus or truck. 'I won't board a bus driven by a woman', is common in African societies. Women are always on the firing end thus it is no surprising if they cannot challenge authors who write poems with depiction on women.

5.6.3 Gender stereotyping

The findings of the study are somewhat based on the gender stereotyping. According to the findings, gender stereotyping was as well identified as one cause of depiction of women in Sepedi poetry. Gender stereotyping prevents many women from being successful. Jardine (1983:3) says: "Shakespeare's maleness therefore makes it inevitable that hi female characters are wrapped and distorted". Kruger (2008:164) submitted that women are perceived to be dependent, conformist, cooperative, passive, emotional, kind, helpful, sensitive and weak whereas men are regarded as independent, objective, rationale and analytic, formal, competitive and aggressive.

The aggressiveness of women promotes the behaviour to write depiction literature, poetry in particular about women and compel women with submissive nature to comply.

5.6.4 Generational gap

Another finding of the study is generational gap. It basically refers to difference in perceptions between the two groups of people. Wikipedia defines it as a difference of opinion between one

generation and another regarding beliefs, politics and values. In today's usage, generation gap often refers to a perceived gap between younger people and their parents or grandparents. Generation gap in the context of poets writing poems with depiction on women as findings of research study refers to the degree at which depiction of women in Sepedi poetry was in the three eras i.e. the ancient era, the middle aged era and contemporary era. During the ancient era, depiction of women in poetry was not rife mainly because Sepedi did not have many poets. The only prominent poet during this era was Matsepe (1979) the influx of such poems with depiction on women was experienced during the middle aged era. This happened simply because many poets emerged and mushroomed and through the influence of their pioneers like 'Matsepe' were obliged to imitate his style of writing and retain the theme of depiction on women. The contemporary era showed a remarkable reduction of poems with depiction on Women, reasons being that one, contemporary poets are writing during the feminists' period two, that caution was taken not to fall victim to women abuse and most importantly women themselves are authors. Contemporary authors are writing poems with depiction on women but the percentage of such poems is decreasing. Generation gap thus play a vital role to influence poets to write poets with depiction on women.

5.7 STRATEGIES TO PREVENT SEPEDI POETS NOT TO WRITE POEMS WITH DEPICTION ON WOMEN

- Women can be encouraged to be authors in literature, poetry in particular. This will make them to regain their confidence. They will as well have a chance to write aesthetically about themselves.
- The DoE will be charged with the responsibility to oversee and monitor whether poets write poems according to prescribed rules. Some of the rules should be that poets must respect the feminist and Women abuse policies.

5.8 RECOMMENDATIONS

The purpose of this study was to understand the factors which motivate Sepedi poets to write poems with depiction on women from selected poems, and most importantly to identify those poems according to poets and three eras. In the light of the findings from both the literature review and the entire study, the following recommendations are made.

- As the study was limited to Sepedi poetry, it is recommended that the similar study on depiction of women by Sepedi poets from selected poems be conducted in other languages of the South Eastern zone like Venda, Nguni and Xitsonga. If that can be done successfully, rifer and shocking depiction can be realised.

- This study was as well limited to selected poems, I hope if all poems were analysed other types of depiction have resurfaced.

- The study used a minimal sample of three eras. If the eras were spread to include as many poets as possible and more subdivided eras this could contribute to a different understandings of the reason for depiction of women in poetry.

- The study converged its concentration only on poetry. If the study could broaden to include even other genres like novels, short stories, folklore and drama that would unearth more and more shocking depiction on women.

- Since the study is researching about the depiction of women by Sepedi poets from selected poems, the study on the depiction of men as well be conducted. This will reveal yet further interesting results.

- It is further recommended that the DoE must constitute a committee to screen book both for prescription sake and to refine the language used in most books of literature, poetry in particular. The language used in poetry is vulgar contaminated, thus the committee must disapprove poetry written with vulgar language and disallow them to be prescribed to be read by learners.

- This study recommends that seminars and regular workshops be scheduled for all poets and authors to keep them abreast with good and recommended criteria for production of authentic and reader friendly literature. This will probably influence poets to write praise and heroin poems about women.

5.9 CONCLUSION

The purpose of this study 'the depiction of women by Sepedi poets from selected poems' was to understand the motivation prompting poets to write poems with depiction on women. The study revealed that Women are always on the receiving end labelled as prostitutes, liars, witches and the cause of conflict in most families. The study findings emanated from both the literature review and research study in general. Data was obtained from selected poems of Sepedi poets who were further divided into three categories i.e. the ancient era, the middle aged

era and contemporary era. Each era is allocated poets and poems for analysis. All poems were analysed using some prescribed criteria i.e. Poem, title, analysis and interpretation. Finally, the recommendations for further research were suggested.

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APPROVAL CERTIFICATES

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06 January 2020

NAME OF STUDENT: Ramohlale MI
STUDENT NUMBER: 8902040
DEPARTMENT: Languages
SCHOOL: Languages and Communications Studies
QUALIFICATION – MA Coursework

Dear Student

SCHOOL APPROVAL OF PROPOSAL (Mini Dissertation)
I have pleasure in informing you that your MA proposal served at the School Senior Degrees meeting held 13 November 2019 and your title was approved as follows:

TITLE: Depiction of women by Sepedi poets from selected poems

Note the following:

Ethical Clearance	Tick One
In principle the study requires no ethical clearance, but will need a TREC permission letter before proceeding with the study	
Requires ethical clearance (Human) (TREC) (apply online) Proceed with the study only after receipt of ethical clearance certificate	√
Requires ethical clearance (Animal) (AREC) Proceed with the study only after receipt of ethical clearance certificate	

Yours faithfully

Director: School of Languages and Communication Studies
Supervisor: Dr OR Chauke
Co-supervisor:

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TURFLOOP RESEARCH ETHICS COMMITTEE

PERMISSION LETTER

Date: 24 April 2020

PROJECT NO: TREC/06/2020 [NEI]

Title: Depiction of Women by Sepedi Poets from Selected Poems
Researcher: IM Ramohlale

This serves to confirm that the abovementioned study involves   secondary use of data and has no ethical implication. After review of the study protocol, the Turfloop Research Ethics Committee (TREC) hereby grants the researcher permission to proceed with their research.

PROF P MASOKO
CHAIRPERSON: TURFLOOP RESEARCH ETHICS COMMITTEE

The Turfloop Research Ethics Committee (TREC) is registered with the National Health Research Ethics Council, Registration Number: REC-0310111-031

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